# THE MOUSETRAP

**REVISED REHEARSAL SCHEDULE | 2027**

January 11 – February 25, 2027 • Monday–Thursday, 6:15–8:30 PM

Full-company read-through: December 14 OR 15, 2026 (dinner provided)

**Performances: February 26–28, 2027 | Opening night: Friday, February 26**

Rehearsal space: TBD | Performance: Arts O! Schoolhouse, Crawford, GA

## Rehearsal Structure

- Monday–Wednesday: Focused blocking, character work, memorization, and polishing; actors called as needed.
- Thursdays: Full-company runs of the week's material, except February 4 (NO REHEARSAL).
- February 22–25: Technical and dress rehearsal week; first full dress is Tuesday, February 23.

## January 11–28 | Blocking & First Full Run

| Date | Called | Stopping Point | Rehearsal Focus |
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| Monday, January 11 | Mollie, Giles, Christopher, Mrs. Boyle + Radio Announcer | Opening through Christopher's full introduction. | Establish Monkswell Manor; Mollie/Giles relationship; Christopher's entrance and personality; Mrs. Boyle's entrance; basic traffic patterns. |
| Tuesday, January 12 | Mollie, Giles, Major Metcalf, Miss Casewell | Through Miss Casewell's full introduction and initial guest-group interaction. | Major Metcalf's and Miss Casewell's entrances; establish early guest relationships; develop physical staging. |
| Wednesday, January 13 | Mollie, Giles, Christopher, Mrs. Boyle, Major Metcalf, Miss Casewell, Paravicini | After Paravicini has been fully introduced and the early ensemble material is established. | Paravicini's entrance; ensemble interaction; character relationships; entrances/exits; early mystery. |
| Thursday, January 14 | EVERYONE | Run all material rehearsed January 11–13. | First partial run-through. Test blocking, entrances/exits, pacing, character relationships, and radio timing. |
| Monday, January 18 | Mollie, Giles, Trotter | Trotter has arrived, established himself as investigator, and begun questioning the household. | Trotter's entrance; initial investigation; Mollie/Trotter; Giles/Trotter; establish Trotter's authority. |
| Tuesday, January 19 | Trotter, Christopher, Mrs. Boyle, Major Metcalf, Miss Casewell, Paravicini | After Trotter's major initial questioning of the guests is complete. | Trotter's questioning of each guest; individual reactions; Paravicini/Trotter; establish suspicion. |
| Wednesday, January 20 | EVERYONE | END OF ACT I. | Finish Act I blocking; ensemble scenes; entrances/exits; transitions; radio cues. Act I should be completely blocked. |
| Thursday, January 21 | EVERYONE | END OF ACT I. | Run Act I from beginning to end. Take notes rather than stopping constantly. |
| Monday, January 25 | Mollie, Giles, Trotter | First substantial Act II sequence involving Mollie, Giles, and Trotter. | Act II opening material; Mollie/Giles relationship; Trotter investigation; emotional progression; difficult transitions. |
| Tuesday, January 26 | Christopher, Mrs. Boyle, Paravicini, Trotter | Major Act II guest-interaction sequence is complete. | Christopher, Mrs. Boyle, and Paravicini Act II material; Trotter interactions; comedy versus suspense; timing. |
| Wednesday, January 27 | Major Metcalf, Miss Casewell, Trotter, Mollie, Giles | Near the end of Act II, at the beginning of the final sequence/revelation. | Major Metcalf and Miss Casewell material; Trotter investigation; remaining Mollie/Giles material; transitions toward climax. |

**Thursday, January 28 — Major milestone:** EVERYONE. Finish the remaining final sequence and attempt the first full beginning-to-end run of the show.

## February 1–25 | Polish, Runs, Tech & Dress

| Date | Called | Focus |
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| Mon., Feb. 1 | EVERYONE | Act I polish: relationships, Trotter investigation, pacing, and memorization. |
| Tue., Feb. 2 | EVERYONE | Guest interactions: comedy, suspicion, subtext, and character relationships. |
| Wed., Feb. 3 | EVERYONE | Act II polish: suspense, revelations, reactions, transitions, and final sequence. |
| Thu., Feb. 4 | NO REHEARSAL | No rehearsal |
| Mon., Feb. 8 | EVERYONE | Full run without stopping; work under performance conditions. |
| Tue., Feb. 9 | Targeted/flexible call | Problem-solving rehearsal based on February 8 run; only actors needed. |
| Wed., Feb. 10 | EVERYONE | Full performance run with available set, props, sound, radio, lighting, and selected costume pieces. |
| Thu., Feb. 11 | EVERYONE | Full run and performance-level polish; refine pacing and transitions. |

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| Mon., Feb. 15 | EVERYONE | Act I polish and targeted scene work; clarify relationships, blocking, and timing. |
| Tue., Feb. 16 | EVERYONE | Act II polish; suspense, discoveries, and final sequence. No dress rehearsal. |
| Wed., Feb. 17 | EVERYONE | Full uninterrupted run; focus on consistency, stamina, and pacing. |
| Thu., Feb. 18 | EVERYONE | Full run and director notes; address remaining trouble spots before tech week. |
| Mon., Feb. 22 | EVERYONE | TECH REHEARSAL: lighting, sound, radio, set, furniture, props, entrances/exits, and transitions. |
| Tue., Feb. 23 | EVERYONE | FIRST FULL DRESS REHEARSAL: costumes, props, set, and technical cues; pause as needed to resolve issues. |
| Wed., Feb. 24 | EVERYONE | DRESS / PROBLEM NIGHT: address remaining technical and performance issues. |
| Thu., Feb. 25 | EVERYONE | FINAL DRESS: complete uninterrupted performance under opening-night conditions. |

## Performances

Friday, February 26 – Sunday, February 28, 2027 | Arts O! Schoolhouse, Crawford, GA