The Mousetrap
Production Preview Guide

Many people have different ideas about what material is appropriate, both for themselves and their families. This parental guideline is provided to give you the necessary information to determine if the content of our production suitable for you and your loved ones. Please be aware that this document is provided with the intent of full-disclosure, and therefore contains plot spoilers. Also, because all of our productions are locally produced, there may be cases where minor changes occur as the director prepares the show for the stage. In such cases, this guide will be updated accordingly. Once the show is open and on stage, there will be no further changes.

VERSIONS AVAILABLE TO PREVIEW:
There are no versions available to preview.

SCRIPT CONTENT DETAILS Please note: the following information contains plot spoilers.
The Mousetrap is a murder mystery. There is discussion of murder, as well as the implication that one of the main characters was murdered on stage. Also, though not shown on stage, there is mention of a child abuse case. There are limited instances of mild cursing with words like ‘damn’ and ‘hell.’

SHOW SYNOPSIS: The following synopsis is provided to give you a full account of the story of The Mousetrap without ornamentation and with as much information as possible. This synopsis does contain many plot spoilers.

ACT I

A voice on the radio reveals a murder has occurred at twenty-four Culver Street in Paddington. The victim was a Mrs. Maureen Lyon. The police are now anxious to interview a man seen in the vicinity, wearing a dark overcoat, light scarf, and soft felt hat. Mollie Ralston enters and turns off the radio, just as it warns about the icy road conditions due to heavy snow. She exits.

Giles Ralston enters through the front door and calls out for Mollie. Giles kisses her hello. He notes that her nose is cold and wonders if she has been out. She claims to have been to the Village and asks about his errand. He did not have any success and instead tells her about the weather. He predicts they will be snowed in tomorrow. This makes Mollie nervous because she wants everything to go well. Giles asks if she has cold feet about opening a guesthouse. She does not, but Giles wonders if they are prepared because he does not want to be scammed by guest. Mollie notes that all the guests have written from respectable areas, but Giles is still not convinced. What if one is a criminal, hiding out from the police, he wonders?

Giles leaves and Mollie turns the radio back on. As Mollie puts away Giles’ coat, scarf, and hat the voice reminds listeners that the police are still anxious to interview a man seen in the vicinity, wearing a dark overcoat, light scarf, and soft felt hat. The doorbell rings and Mollie turns off the radio. Christopher Wren, a neurotic young man, enters. He is very talkative-about the house, about the positive impression Mollie has made, about his feeling that Giles does not like him, and about his general interest in people. It takes some convincing, but Giles and Mollie finally show him to his room.

The doorbell rings again. This time Mrs. Boyle enters. She had to share a taxi with Major Metcalf and is disappointed that no one met her at the train station. It is clear the Mrs. Boyle is very particular about her
accommodations and is not shy about voicing her complaints. As she complains, Major Metcalf, a retired military man enters the house from outside, noting the worsening weather. Meanwhile Christopher re-enters, singing a nursery rhyme. He comments on the beauty of the house, but Mrs. Boyle disagrees and feels the amenities are not up to par. Giles suggests she leave if she is uncomfortable. Mrs. Boyle refuses and Mollie escorts her to her room.

The doorbell rings again. Miss Casewell, a seemingly manly, independent woman, enters and goes to warm up by the fire. She pulls out a newspaper and shares news of the murder. She notes that the description of the person the police want to talk to could fit anyone. Mollie returns and shows Miss Casewell to her accommodations.

Mollie wants to cook a nice dinner to impress Mrs. Boyle, and Christopher wants to help. Later she tells Giles how sweet she thinks Christopher is, but Giles does not trust him. They also find Miss Casewell to be odd. They summarize that all of their guests, except Major Metcalf, are odd or unpleasant, but since all have arrived they at least know what to expect. As they talk, the doorbell unexpectedly rings again. Mr. Paravicini, an older man, enters. He is pleased to find that he has landed at a guesthouse because his car is stuck in the snow outside. They agree to let him stay, and he jokes about being the uninvited guest, a man of mystery. Then he notes that no one else will be arriving or leaving because the snow has already cut them off of civilization. He laughs, and Mollie and Giles seem uneasy.

The following afternoon, Mrs. Boyle and Major Metcalf are seated. Mrs. Metcalf is complaining about the guesthouse, while Mr. Metcalf deflects each criticism with a positive note. Mrs. Boyle doesn’t plan to stay long. As she says this, Christopher passes through and laughs that he doesn’t think she will stay long either. Mrs. Boyle and Major Metcalf find him quite odd. Miss Casewell enters as Major Metcalf leaves to help Giles shovel snow. Mrs. Boyle asks Miss Casewell if she is a socialist, and it is revealed that Miss Casewell lives abroad and is only in England to settle some business. Miss Casewell turns on the radio, driving Mrs. Boyle to go to the library. Christopher reenters and discusses the peaceful snow with Miss Casewell. She disagrees and tells a story about a child suffering in the snow.

The police call the guest house and say they are sending a sergeant, despite the snow. Giles and Mollie wonder what the reason for the visit could be. Mrs. Boyle joins them to air her suspicions about Christopher and the mystery traveler, Paravicini, who enters as she speaks. He offers Mollie some advice- it is advisable to take references and know more about those who stay under your roof. For all she knows, he could be a mad-man, a fugitive, or even a murderer.

Each of the guests is surprised to find out that the police have called. They are shocked when a policeman, Sergeant Trotter, arrives on a pair of skis. Giles stashes the skis under the stairs while Major Metcalf goes to use the phone. He discovers that the line is now down, meaning that the guest is very isolated now. Sergeant Trotter proceeds to tell the group why he is there. The murder victim, Mrs. Maureen Lyon, was actually named Maureen Stanning. Along with her husband she had adopted the three Corrigan children. Due to criminal neglect and persistent ill-treatment from the Stannings, one of the children died. Maureen served a jail sentence, but was recently released. The police found a notebook by her dead body that listed two addresses- the one on Culver Street where the murder occurred and also the address of the guest house. Now the sergeant is trying to find out if any of the guests have a connection to the abuse case. The police believe that another murder could occur at the guest house. The group is shocked, and not entirely convinced until the sergeant tells them that the notebook also contained the three-blind mice nursery rhyme. The body was labeled as the first. Of the two surviving children in the abuse case, the sister was adopted and is unaccounted for, while the brother deserted from the army, apparently due to mental illness. The police believe he could be the murderer.
Sergeant Trotter begins to collect information about the guests. All deny a connection to the abuse case, so the sergeant talks to each individually. Paravincini is a foreigner, so he is not aware of past affairs in the country. Mrs. Boyle denies any involvement. Miss Casewell claims to have never heard of the case. Major Metcalf has heard of the case, but was stationed in Edinburgh at the time. Christopher was a child at the time and can’t remember hearing of it. With no new information, the sergeant goes to look around the house with Giles.

Christopher is excited by the action because he thinks the rhyme is the joke of a madman. He is amused by the reaction of the others and exits. Mrs. Boyle and Major Metcalf talk about his odd, nervous behavior. Mrs. Boyle has no patience for nerves, and Major Metcalf points out that her response could be good because he believes she was the magistrate responsible for sending the children to the farm where they were abused. Mrs. Boyle confirms this when says that they had not information that pointed towards how horrible the situation was and she believes she does not deserve any blame. Paravicini is amused by the situation as well, as leaves laughing.

Someone plays the tune of Three Blind Mice on the piano. Mollie is disturbed and Miss Casewell wonders if it reminds her of an unhappy childhood. Mollie denies it, saying she had a happy childhood. Miss Casewell did not, but she does not want to be affected by it. At this time, Trotter and Giles reenter the room from their tour. Trotter wants to call to report to his superintendent, and is reminded that the phone is down. He believes the line may have been severed. Mollie believes they are still safe because the snow will keep the murderer from arriving at the guest house. Sergeant Trotter believes she is wrong, that the murder could already be in their presence. After all, all the guests arrived yesterday after the first murder occurred. Mollie doesn’t believe it and exits, leaving her glove on a chair. Giles picks it up and find a bus ticket yesterday in London tucked inside. He distractedly goes to check on the phone line upstairs, while Sergeant Trotter checks on it outside. Miss Boyle enters the empty room when the lights switch off. Mrs. Boyle’s body falls. Mollie reenters, turns on the light and screams.

ACT II

When the curtain rises, Mrs. Boyle’s body has been removed, and the rest of occupants are gathered. Sergeant Trotter is questioning Mollie about the things she saw or heard around the time of Mrs. Boyle’s death. Since the room was dark and the radio was blaring, Mollie does not remember anything specific. Sergeant Trotter wants them to take everything seriously because he suspects another murder will occur. Giles and Miss Casewell are doubtful and wonder what the odds are that another person in the house is connected to the abuse case.

The sergeant continues to investigate the most recent murder by determining where the rest of the occupants were at the time. Giles was in the bedroom checking the phone line, and rushed back when he heard Mollie scream. Christopher had been in the kitchen with Mollie, and then went to his bedroom to tidy up. He did not meet Giles on the stairs because he came down the back stairs. Paravicini had been playing the piano (to the tune of ‘Three Blind Mice’) in the drawing room. He recalls hearing someone whistle the tune, but no one admits to doing so. Miss Casewell was writing letters in the library. The sergeant is surprised that she took the time to fold her letter and put it in her handbag when she heard Mollie scream. Major Metcalf was in the cellar because he was interested in the architecture of the house. The sergeant believes each of the occupants had the opportunity to commit the murder, thus each is under suspicion.

Giles accuses Christopher, because he fit the description of the surviving brother from the abuse case. Christopher becomes nervous, and is reassured by Major Metcalf and Mollie. Mollie wants to speak to
the sergeant, so all the rest of the characters exit to the dining room. Mollie wonders how they know the killer was the eldest boy from the abuse case. The sergeant admits that they do not know this for sure, and that all they know is that the two murder victims have been related to that case, and that the phone line was deliberately cut. Sergeant Trotter and Mollie discuss other options for the murderer including, the father of the abused children, an army sergeant who was serving abroad when the abuse occurred, but would be retired by now. With this revelation, they discuss the possibility that the murderer could be an older man, like Mr. Metcalf or even Paravicini. The sergeant notes that murderer could also be a woman like Miss Casewell or Mollie, as there was a sister who survived the abuse. Finally, the sergeant asks Mollie about Giles because he, like Christopher, is the right age to be the surviving brother. Mollie is doubtful, but Sergeant Trotter does get her to point out that she has never met Giles family because he claims they are all dead. Still, Mollie believes she knows Giles, plus he wasn't even in London yesterday. The sergeant is suspicious, and goes to Giles coat where he finds an edition of yesterday's newspaper, that was only sold in London. The sergeant exits the room.

Christopher reenters the room. He wonders if Mollie might help him hide because he is scared of being accused of the murders. Mollie can't do that and asks him about his past. He admits that his story is similar to that of the murder suspect because his name is not Christopher and that he had deserted from the army. Things had been hard for him since his mother died. Mollie tells him he must go on and admits that she is also hiding something as well. Christopher wonders if he can steal the sergeant's skis and leave, but Mollie points out that it would be like admitting guilt. She dislikes the sergeant for putting ideas in her head about what is true and not true. She wonders why Giles went to London and did not tell her.

Giles interrupts the conversation, and Mollie leaves for the kitchen. Christopher tries to join her, but Giles stops him. He does not want Mollie to be the next victim. Christopher does not want to leave Mollie alone with Giles either. Giles is shocked by the accusation. Mollie tells him he must go on and admits that she is also hiding something as well. Christopher wonders what is going on and Mollie tells him she is sure that Christopher is not the murderer, just an unhappy person. Giles accuses her of knowing Christopher before he arrived as a guest; maybe she had been meeting him in London. She denies the accusation, claiming she had not been to London in weeks. Giles tells her that he found her London bus ticket and she admits to going to London, but accuses him of also going to London and tells him about the newspaper. He also admits to being in London yesterday. Mollie feels uncertain around Giles now, and does not want to tell him why she went to London.

Paravicini interrupts their argument because Sergeant Trotter’s skis have gone missing and he is very angry. Sergeant Trotter enters, he wants to leave for reinforcements. Just as the group begins to accuse Christopher, he enters. The rest of the group is summoned. No one admits to moving the skis, and Sergeant Trotter reminds the group that this is a serious situation, and another murder could occur at any time. Mollie wants to get back to the kitchen and Paravicini offers to join her. Giles refuses and Paravicini begins to talk about the ‘Three Blind Mice’ rhyme because it is a catchy rhyme, hard to forget. Mollie is upset, so Giles escorts her to the kitchen. Sergeant Trotter uses the opportunity to question Paravicini on how he came to be at the guesthouse. Paravicini is very mysterious, and does not give clear answers to the questions.

Next Sergeant Trotter decides to get more information from Miss Casewell. She is from an island in Spain, and only plans to stay in England until she finishes the task she came to do. She will not elaborate on the task, but does say that she is only twenty-four, and has lived abroad since she was thirteen. The sergeant presses her for more information, and Miss Casewell becomes upsets and exits, just as Christopher reenters. Sergeant Trotter thinks he has a clue, and asks Christopher to reassemble the group.
When they are all back in the same room, Sergeant Trotter recounts the statements each guest gave regarding their locations when Mrs. Boyle died. He wants to reconstruct their movements, but with different people doing each role. He wants to send Mollie to play the piano, Christopher to the kitchen, Paravinci and Major Metcalf upstairs, and Miss Casewell to the cellar, while he enacts the role of Mrs. Boyle. As they all leave, Sergeant Trotter asks Mollie if she now knows who the murderer is. She denies knowing, and he tells her she has taken the risk of being the next victim because she was connected to the abuse case. Mollie, a former teacher, wanted to forget how the child who died managed to post a letter to her, begging for help. Mollie is distraught because she did not receive the letter until after it was too late, and now she is haunted by the consequences. Sergeant Trotter demeanor changes and he pulls out a gun. He is not actually a detective, he is the surviving brother, Georgie. He had pledged to kill the adults who did not help him and his siblings, and now he wants to kill Mollie.

At that moment, Miss Casewell enters with Major Metcalf and reveals that she is the surviving sister. She had come to England to find him, and only just recognized him. They take Georgie away to prevent further harm, and Giles reenters. He wishes Mollie had told him the truth, but she was trying to forget the incident. Major Metcalf returns, informing them that he knew Trotter was not a policeman, because he himself was a policeman who had posed as Major Metcalf as soon as the police found the notebook at the site of the original murder. Mollie admits she thought Paravinci was the murderer, but the policeman reveals that he is just a dealer of stolen goods. Finally, Mollie and Giles reveal that they had both been in London to buy each other anniversary gifts because today was the first anniversary of their wedding.