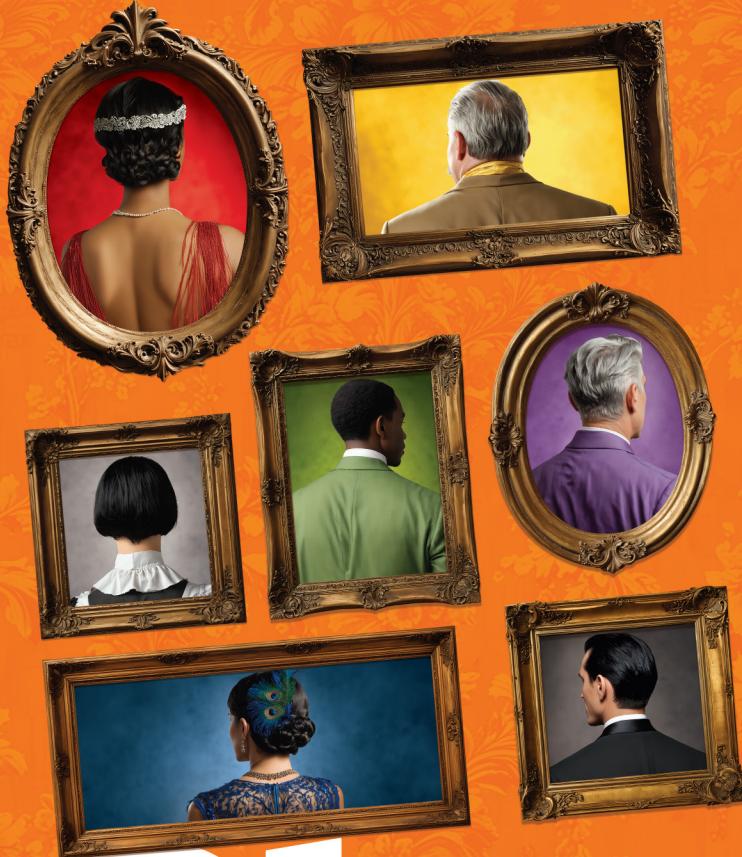


A SEGAL CENTRE PRODUCTION

BASED ON THE SCREENPLAY BY
JONATHAN LYNN

WRITTEN BY
SANDY RUSTIN ADDITIONAL MATERIAL BY
HUNTER FOSTER AND ERIC PRICE



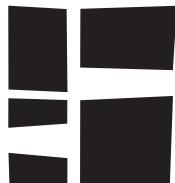
clue ON STAGE

BASED ON THE PARAMOUNT PICTURES MOTION PICTURE

BASED ON THE HASBRO BOARD GAME **CLUE**

ORIGINAL MUSIC BY **MICHAEL HOLLAND**

DIRECTED BY **LISA RUBIN**



AUDIENCE GUIDE

June 8 –
June 29, 2025

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ABOUT THE STUDY GUIDE

This audience guide is meant to enhance and deepen our audience's experience and understanding. All content is intended for educational purposes only.

There are a number of tickets reserved for equity-seeking individuals and the Indigenous community at a \$20 accessibility rate available by contacting our box office:

514-739-7944

boxoffice@segalcentre.org

AUDIENCE ETIQUETTE

Welcome to the Segal Centre!

We are so pleased to have you join us at our presentation of *Clue: On Stage*.

To make the most of your viewing experience and in consideration of actors and audience members around you, please take a moment to review the following audience etiquette guidelines with your students:

1. This is a comedy, and there are many opportunities to laugh! However, please don't call out to the actors. We ask you to give us and the story the respect it deserves throughout the performance. Comments from the audience during the play are distracting and sometimes harmful to the artists. Please remember that real people work in our booths and on stage to create this experience for you.
2. Please refrain from talking or opening candies during the performance.
3. Cell phone use in the theatre is not permitted during the performance. Please put your cell phone on silent and refrain from taking pictures and videos or texting once the lights go down.
4. Food is not permitted in the theatre.
5. Please do not kick or step over the seats when entering and exiting.
6. If overwhelmed, please feel free to exit the theatre.
7. Enjoy the show!

PRODUCTION CREDITS

A SEGAL CENTRE PRODUCTION



BASED ON THE SCREENPLAY BY JONATHAN LYNN

WRITTEN BY SANDY RUSTIN

ADDITIONAL MATERIAL BY HUNTER FOSTER AND ERIC PRICE

BASED ON THE PARAMOUNT PICTURES MOTION PICTURE

BASED ON THE HASBRO BOARD GAME CLUE

ORIGINAL MUSIC BY MICHAEL HOLLAND

DIRECTED BY LISA RUBIN

THE RUNNING TIME IS 90 MINUTES WITH NO INTERMISSION

The Segal Theatre is a member of the Professional Association of Canadian Theatres and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors' Equity Association. Designers are engaged under the terms of a collective agreement with L'Association des professionnels des arts de la scène du Québec.

The videotaping or other video or audio recording of this production is strictly prohibited.

PRODUCTION CREDITS

clue

ON STAGE

CAST

MRS. PEACOCK	Tamara Brown
MR. BODDY, THE MOTORIST, CHIEF OF POLICE	Davide Chiazzese
MR. GREEN	Matthew Gagnon
WADSWORTH	Kyle Gatehouse
PROFESSOR PLUM	Alain Goulem
COLONEL MUSTARD	Marcel Jeannin
YVETTE, BACKUP COP	Alexandra Petracchuk
COOK, COP, SINGING TELEGRAM GIRL, BACKUP COP	Cara Rebecca
MS. SCARLET	Felicia Shulman
MRS. WHITE	Nicole Wilson

CREATIVE TEAM

SET DESIGNER	Brian Dudkiewicz
COSTUME DESIGNER	Louise Bourret
LIGHTING DESIGNER	Sonoyo Nishikawa
SOUND DESIGNER	Troy Slocum
FIGHT DIRECTOR	Robert Montcalm
ASSOCIATE DIRECTOR & ARMORER	Zach Counsil
ASSISTANT COSTUME DESIGNER	Rachel Quintero Faia
ASSISTANT LIGHTING DESIGNER & LIGHT PROGRAMMER	Julie Laroche
CASTING	Rachelle Glait

WARNING

This production uses a prop firearm that fires blanks onstage
(multiple times throughout the play)

ABOUT THE PLAY

Clue: On Stage is a murder-mystery farce. The story unfolds at a remote mansion where six mysterious guests—Colonel Mustard, Miss Scarlet, Professor Plum, Mrs. White, Mr. Green, and Mrs. Peacock—are invited to a dinner party. The evening turns deadly when their host is found dead, and the guests must navigate a web of blackmail, deceit, and murder to uncover the killer. Led by the butler Wadsworth, the play is a hilarious and suspenseful comedy that keeps audiences guessing until the very end.

The Weapons – Just like in the game, someone is guilty! Keep an eye out for the lead pipe, candlestick, revolver, rope, knife, and wrench.

Hidden Clues – Pay attention to details—costumes, props, and dialogue might give you hints about whodunit!

Physical Comedy – The cast will be running, hiding, and making you laugh with their over-the-top antics.

A Surprise Ending – Think you've solved the case? Think again! The play might just keep you guessing.

KEY MOMENTS

Clue: On stage with its rapid pacing, physical comedy, and interactive staging (e.g., doors slamming, secret passages) amplify its farcical tone, keeping audiences guessing until the very last twist!

1. The Guests Arrive at Boddy Manor

Six strangers-Colonel Mustard, Mrs. White, Mrs. Peacock, Mr. Green, Professor Plum, and Miss Scarlet-arrive at a mysterious mansion, each greeted by Wadsworth the butler and Yvette the maid. Their invitations are shrouded in secrecy, setting the tone for the evening's suspense.

2. The Revelation of Blackmail

Wadsworth reveals that all the guests are being blackmailed by their unseen host, Mr. Boddy. Each character's secret is hinted at, creating tension and suspicion among the group.

3. Mr. Boddy Distributes Weapons

Mr. Boddy appears and hands each guest a classic murder weapon: a candlestick, knife, lead pipe, revolver, rope, and wrench. He suggests that someone should kill Wadsworth to keep their secrets safe, escalating the stakes.

4. The Lights Go Out-Mr. Boddy is Murdered

The lights are suddenly turned off. When they come back on, Mr. Boddy is found dead, launching the central murder mystery and forcing the guests to work together to solve the crime.

5. The Discovery of the Cook's Body

The guests find the cook murdered in the kitchen, intensifying the sense of danger and confirming that a killer is among them.

6. The Search for Clues and More Murders

The group splits up to search the manor for clues. During this time, additional murders occur, including the deaths of the motorist and the cop, heightening the chaos and confusion.

7. The Arrival of Unexpected Visitors

A stranded motorist and a police officer arrive at the manor, only to become victims themselves. Their deaths add to the urgency and complexity of the investigation.

8. The Weapons Go Missing

The murder weapons, initially given to the guests, disappear and reappear, deepening suspicion and mistrust among the group.

9. Wadsworth's Series of Explanations

Wadsworth dramatically reconstructs the evening's events, revealing possible motives and methods for each murder. Multiple endings are presented, each with a different character revealed as the murderer.

10. The Final Reveal

The play concludes with the "real" solution.

A BIT OF *CLUE* HISTORY

The *Clue* franchise began as a wartime invention and grew into a multimedia phenomenon, spanning board games, films, and adaptations. Here's a short look at its origins:

The Board Game¹

Invented in 1943 by British musician Anthony Pratt² during WWII air raids, Cluedo³ (renamed *Clue*⁴ in the U.S.) was inspired by murder-mystery parties and detective fiction. Patented in 1947 but delayed by postwar shortages, it launched in 1949 with Waddingtons in the UK and Parker Brothers in the U.S. The game's classic formula—deducing a killer, weapon, and room among six suspects—has sold over 150 million copies worldwide, with spinoffs modernizing its design but retaining its core intrigue

The Movie^{5/6}

The 1985 film *Clue*⁷, directed by Jonathan Lynn, reimagined the game as a screwball comedy. Starring Tim Curry and an ensemble cast, it flopped initially but gained cult status for its witty dialogue and three alternate endings—a novelty at the time. Though not a direct hit, its legacy endures, influencing later mystery-comedy adaptations.

The Play - *Clue: On Stage*⁸

Adapted by Sandy Rustin from Jonathan Lynn's 1985 screenplay, *Clue: On Stage* is a farcical comedy that mirrors the film's chaotic energy. Premiering in 2017 at Bucks County Playhouse, the play features the same six suspects—racing to solve a murder in Boddy Manor. The world premier was directed by Hunter Foster,⁹ it retains the film's rapid-fire dialogue and slapstick humor, though it streamlines the plot into a tight 90-minute production. Unlike the movie's multiple endings, the play typically settles on one solution, though some productions rotate outcomes. A High School Edition simplifies the script for younger performers while keeping the over-the-top characters and suspense.

***Clue: The Musical*¹⁰**

A separate 1997 Off-Broadway production, *Clue: The Musical*¹¹ leans into the board game's interactivity. With music by Galen Blum and Wayne Barker, the show lets audience members draw cards to randomly determine the killer, weapon, and room—creating 216 possible endings. The plot centers on Mr. Boddy's murder, with suspects like Mrs. Peacock and Professor Plum breaking into song. While less narrative-driven than the play, the musical leans into campy fun, with polyphonic musical numbers and direct audience engagement.

From its origins as a 1949 board game to its adaptations across film, stage, and musical theater, *Clue* has captivated audiences with its timeless blend of mystery and comedy. The 1985 film *Clue* brought this formula to life as a screwball comedy, while *Clue: On Stage* distilled it into a farcical play. Meanwhile, *Clue: The Musical* offers an interactive experience, engaging audiences with its 216 possible endings determined by card draws. Each version—whether through the play's slapstick humor, the musical's participatory fun, or the game's deductive thrill—celebrates *Clue*'s versatility and enduring appeal, inviting generation after generation to solve the same murder!

THEATRE MAGIC - HOW *CLUE: ON STAGE* COMES TO LIFE

Ever wondered how a stage can transform into a spooky mansion full of secrets, shifting shadows, and sudden surprises? That's the power of theatre magic—the behind-the-scenes artistry that makes the impossible happen right in front of your eyes.

In *Clue: On Stage*, things move fast: people appear and disappear in a flash, lights flicker like an approaching storm, and characters run through doors that weren't there a moment ago. What feels like chaos is actually a highly choreographed blend of design, tech, and timing. And it's all live.

Here's how some of that magic works:

Lighting and Sound Effects¹²

A single spotlight can make a character feel completely alone. A flash of red light can suggest danger. A thunderclap and a flickering lamp? Instant atmosphere. The lighting and sound team play a huge role in building tension, adding humor, and keeping the audience on the edge of their seat (or laughing in it). Imagine a dramatic reveal of a body—without the right lighting or sound cue, the moment could fall flat. With them, it's unforgettable.

Set Design & Stage Mechanics¹³

Think moving walls, hidden compartments, trap doors, and sliding panels. In a mystery like *Clue: On Stage*, the set is a character—one full of surprises. A bookshelf might spin to reveal a secret passage. A door might open onto a completely different room depending on the angle or lighting. All of this adds to the illusion that you're inside a twisting, turning mansion where anything (and anyone) could be lurking.

Choreography and Timing¹⁴

Not just for dancers! In a fast-paced comedy, every entrance, exit, and prop hand-off has to be perfectly timed. One second too early or too late, and a joke doesn't land—or the whole illusion breaks. When done right, it feels effortless. But behind the scenes? It's a tightly rehearsed dance between actors, stagehands, and cues.

Special Effects & Stage Tricks¹⁵

How do you collapse dramatically without getting hurt? Stage blood, collapsible props, smoke machines, fake thunder, and even quick-change costumes all play a role. The goal? Make the unreal feel totally real—just long enough to convince the audience to believe in it.

Why It Matters

Theatre is unique because it's alive—you're watching the story happen right now, not on a screen. The magic of theatre brings you into the world of the play, makes you forget you're in a theatre at all. It turns cardboard walls into haunted mansions, props into weapons, and actors into detectives. It captures your imagination—and that is what makes a live performance unforgettable.

So as you watch *Clue: On Stage*, keep your eyes open. Try to spot the tricks behind the curtain. Or better yet—just let the magic sweep you away.

GLOSSARY

These terms will help decode the play's blend of historical satire, verbal wit, and theatrical chaos—enhancing your enjoyment as an audience member.

- **Mansion / Boddy Manor:** The large, ominous house where the play is set. The manor contains multiple rooms (Hall, Lounge, Dining Room, Kitchen, Ballroom, Conservatory, Billiard Room, Library, Study) that are central to the action and mystery.
- **Motive:** A reason for doing something, especially for committing a crime. Each character in *Clue* has a potential motive for murder.
- **Whodunnit:** A genre of mystery fiction in which the audience is challenged to solve the crime by identifying the perpetrator from among several suspects. *Clue* is a classic whodunnit.
- **Candlestick, Dagger, Lead Pipe, Revolver, Rope, Wrench:** The six classic murder weapons distributed to the guests by Mr. Boddy. Each is a potential tool for the crime and a key element from the original board game.
- **Alias / Pseudonym:** A false name used to conceal one's identity. In *Clue*, each guest is assigned a color-based alias (e.g., Colonel Mustard, Miss Scarlet) for anonymity during the dinner party.
- **Blackmail:** The act of demanding money or another benefit from someone in return for not revealing compromising or damaging information about them. All the guests in *Clue* are being blackmailed by Mr. Boddy.

- "A double negative! ... the double negative has led to proof positive. I'm afraid you gave yourself away." (Wadsworth): Wordplay turning grammar into mock evidence during accusations.
- "Communism was just a red herring" (Wadsworth): A political joke referencing 1950s U.S. government actions (when the play is set).
- "I run my own business" (Miss Scarlet): Euphemism for her escort service, using double entendre for humor.
- **Ad-libs:** Improvised dialogue during frantic scenes, showcasing actor spontaneity.
- "Red Herring": False clues (e.g., the Cook's threats) meant to mislead the audience.
- "Secret Passage": Hidden doors enabling rapid entrances/exits, key to physical comedy.
- "Blacklisted" (Col. Mustard): Fear of being labeled communist (a McCarthy-era tension). A period in the 1950s (when the play is set) characterized by heightened fears of communist influence and widespread accusations without proper evidence.
- "Singing Telegram": A retro communication method used for comedic relief.
- "I can't help it, it's what psychiatrists call 'pressure of speech.)": A psychological term used in the play to describe someone who feels compelled to keep talking.

DISCUSSION QUESTIONS

1. Farce vs. Realism

The play leans into absurdity—characters survive multiple gunshots, doors slam endlessly, and logic is ignored. Does this enhance the comedy, or does it make the story feel too silly? Should theatre always prioritize realism, or is pure entertainment enough?

2. Social Satire Hidden in Humor

Mrs. Peacock's line 'Communism was just a red herring' mocks 1950s paranoia. What other jokes in the script secretly critique politics, gender roles, or class? Could this play work set in 2025, or does it rely on its Cold War backdrop?

3. Wadsworth's Role as Puppet Master

The butler orchestrates the chaos—giving weapons, manipulating guests, and even 'directing' scenes. Is he the true villain, or just another victim? How does his meta-theatrical awareness (breaking the fourth wall) change the story?

4. Weapon Symbolism

Each weapon (rope, wrench, etc.) reflects the culprit's personality. Which pairing is most clever? If you added a modern weapon (e.g., smartphone), who would wield it?

5. Murder Mystery vs. Parody

Should *Clue: On Stage* be classified as a murder mystery or a parody of murder mysteries? Defend your pick with examples!

6. Set Design and Stage Magic

Clue: On Stage requires the audience to believe they are seeing inside a sprawling mansion, with many rooms and secret passages. What creative solutions did the production use to show different spaces or quick changes? How did these choices affect your immersion or enjoyment of the show? What other technical or design challenges stood out to you, and how were they solved?

7. The Role of Secrets and Blackmail

The plot is driven by every character hiding secrets and being blackmailed. Why do you think the playwright chose this as the central conflict? How does the theme of secrecy relate to real life—either in the 1950s or today? Can you think of examples in current media or politics where secrets and exposure play a big role?

8. Audience Participation and Engagement

The play often breaks the fourth wall and invites the audience to be part of the mystery. Did you feel more like a passive observer or an active participant during the show? How does this style compare to other plays or media you've experienced? Would the story be as effective if it were told in a more traditional, realistic way?

9. Moral Ambiguity and Justice

At the end of *Clue*, nearly every character is guilty of something, and the resolution is not a simple "good vs. evil." What message do you think the play sends about justice and punishment? Do you agree with how the story resolves the characters' fates, or would you have ended it differently?

10. Adapting Board Games and Movies to Stage

Clue: On Stage is adapted from both a board game and a cult classic film. What are the challenges and advantages of adapting non-theatrical stories for the stage? Did the production capture the spirit of the original game or movie? What other games, movies, or stories do you think would make interesting plays, and why?

BONUS: *CLUE* THEMED MYSTERY GAME - WHO POISONED THE PROFESSOR?¹⁶

Who Poisoned the Professor?

A 5-Minute Mystery for Theatre Sleuths

Setting:

It's 1954 at Boddy Manor, and Professor Plum has collapsed during a dinner party! The police suspect foul play—and it's YOUR job to find the killer before the play begins! Here's what we know...

The Suspects:

- Mrs. Peacock

His ex-wife, known for her fiery temper and a history of heated arguments with the professor. She stood to gain a lot from his death.

- Colonel Mustard

A gambler with a reputation for being reckless and in deep financial trouble. He owed the professor a significant amount of money and was seen lingering around the drinks table.

- Miss Scarlet

A charming and cunning socialite who had recently become involved with the professor. Her handkerchief was found near the scene of the crime, and she was overheard arguing with him earlier that night.

- Mr. Green

A rival scientist who had been in a heated competition with the professor over a ground breaking discovery. His briefcase was open near the poison vial, and he seemed particularly interested in the professor's research.

The Clues:

- Lipstick on the Glass: Red lipstick was found on the professor's glass.

- IOU Note: A note signed by Colonel Mustard was found in the professor's pocket.

- Shattered Photo Frame: A broken photo of Mrs. Peacock and the professor was discovered in the hallway.

- Poison Vial: The poison used was cyanide, which smells like almonds.

Your Task:

Decide WHO did it and WHAT weapon they used.

How to Play:

- Read the Suspects: Consider each person's motives.
- Analyze the Clues: Match clues to suspects.
- Discuss: Share theories with your group.
- Vote: Decide who you think is guilty.

Answer Key (For Teachers Only!)

Miss Scarlet used the poison vial (lipstick on the glass + her proximity to the professor). Red herrings: Mustard's IOU (motive but no means) and Peacock's broken photo (emotional but not physical evidence).

Discussion Questions:

- How did this game prepare you for *Clue: On Stage*?
- What tricks do mystery writers use to fool the audience?
- If you were directing this, how would you stage the murder?

Extension Activity:

Write your own 1-minute mystery using the same format!

Adaptations:

- For Shy Students: Use anonymous voting.
- For Competitive Classes: Turn it into a quiz game.
- For Drama Classes: Add improvisation! Students role-play suspects being interrogated.

*Feel free to adjust the layout or add visuals (e.g., pictures of the suspects) to make it more engaging!

FINAL TIPS FOR ENJOYING THE SHOW

- Stay engaged! Try to follow the clues and solve the mystery as it unfolds.
- React and have fun! Laugh, gasp, and enjoy the live theatre experience.
- Respect the performers – No talking, texting, or using phones during the show. Let's keep the mystery alive for everyone!

LAND ACKNOWLEDGEMENT

The Segal Centre is situated on the traditional territory of the Kanien'kehá:ka people. The land was also a diplomatic meeting place with other Iroquoians and Algonquians including Algonquin-Anishinaabe, Atikamekw, and Huron-Wendat.

We acknowledge that we are located on a land that has been the site of human creativity and storytelling for thousands of years, and are thankful that we are able to create, collaborate, play, and work here.

If you would like to learn more about this Land Acknowledgement, about the Indigenous peoples' history, or about the Truth and Reconciliation Commission, here are a few links to help you on your journey:

- About Land Acknowledgements: <https://native-land.ca/territory-acknowledgement/>
- About the Truth and Reconciliation Commission of Canada: <http://www.trc.ca/>
- Native Friendship Centre of Montreal: <http://nfcm.org/>
- Native Montreal: <http://www.nativemontreal.com>
- Montreal Urban Aboriginal Community Strategy Network (NETWORK: The NETWORK is comprised of community sector groups, volunteers and government officials who work together to improve the quality of life of Aboriginal people living in the greater Montreal area): <http://reseaumtlnetwork.com/>

ABOUT THE SEGAL CENTRE

Driven by a belief in the transformative power of the arts to connect communities, the Segal Centre for Performing Arts is a not-for-profit theatre company with the unique mission to program high quality professional English language theatre, celebrate and explore Jewish cultural identity, and promote the diversity of voices and perspectives in society at-large via our artists, staff, content, and other programming. The Segal Centre is dedicated to creating, developing, producing, and presenting high quality theatre that is accessible to all. The Segal Centre is a nationally recognized institution with an emphasis on programming original interpretations of popular classic and contemporary works, and invests in new Canadian musicals.

www.segalcentre.org

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