glowtape

Blocking & Prompt Book — user guide

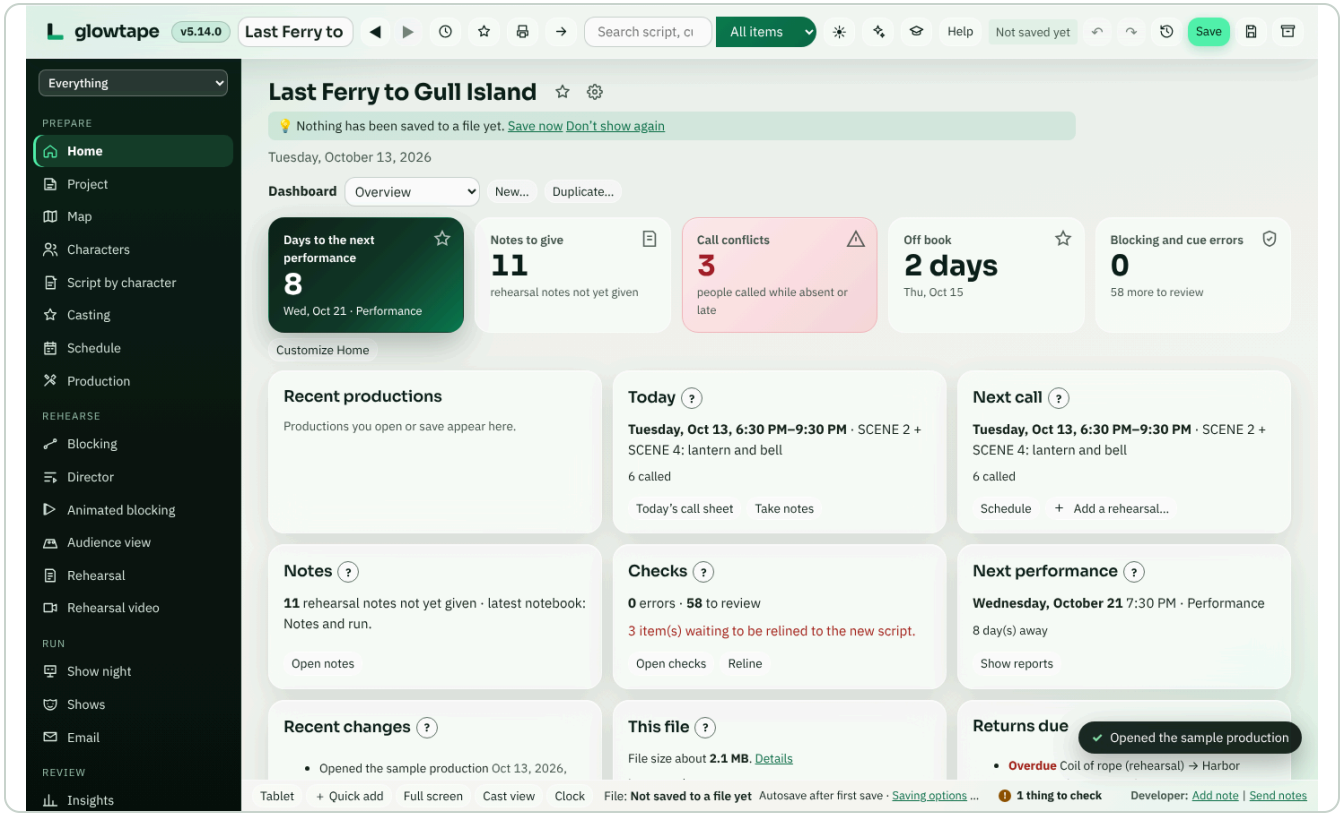
Version 5.14.0

Contents

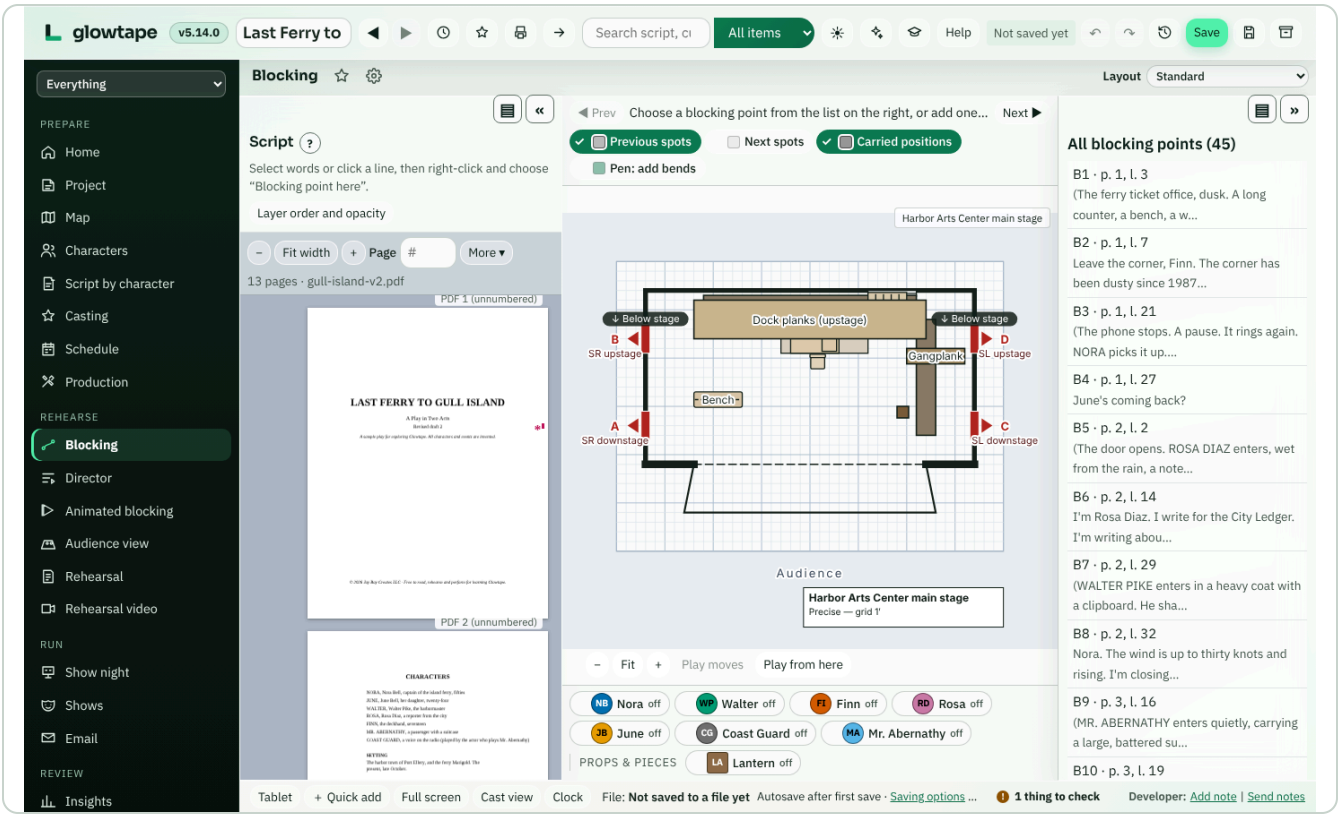
1. Guided tours
2. Three steps to a result
3. Your script: what the PDF needs
4. New script versions and Reline
5. Drawing the space
6. Blocking and paths
7. Animated blocking
8. Stage picture and actor videos
9. Relining report and comparing versions
10. Beats and units
11. Insights
12. How timings are estimated, and timing blocks
13. Rehearsal planning: calls, packets, timing
14. Asset library and locking the map
15. Your set, scene by scene
16. Changing the script text (live corrections)
17. Casting and company
18. Rehearsal schedule, absences and calls
19. Design board, shift plot, costume plot, props
20. Box office and ticket exports
21. Lights and sound paperwork
22. Grant and donor reports
23. Marketing kit
24. Build and strike
25. Rights and royalties
26. Volunteers and front-of-house shifts
27. Dresser tracks, sign-offs and languages
28. Captions, audio description and content warnings
29. Tablet, pen and voice notes, video
30. Rehearsal room tools
31. Tablets, touch screens and the pencil
32. Calling script, show reports and running times
33. Pre-show check, repairs, tech changes and incidents
34. Program, front of house and your portfolio
35. Calling load, practicing and running-time forecasts
36. Archive package and merging copies
37. Light and dark, and the look
38. Home page and file size
39. Feature list
40. System requirements and browsers
41. The sample production
42. Try it in the sample
43. Cue-to-cue
44. Line runs and off-book progress
45. Line learning in the actor tool
46. Breakdown, off-book forecast and blocking evolution
47. Blocking snapshots: what changed
48. Departments: notes, packs, budget, venue
49. Email templates and drafts
50. Props and movable pieces
51. Moving several at once, shorthand and images
52. Cues, Director view and layers
53. Calling mode
54. Rehearsal notebooks
55. Rehearsal video timed to the script
56. Quick line notes and rehearsal reports
57. Checks: what they mean
58. Search and finding your way back
59. The AI assistant
60. Using the assistant with no internet
61. Saving, backups and your data file
62. Fixing a time or result you recorded
63. The health light
64. Legal, privacy and support
65. Your name, comments, history, venues and tables
66. Cuts, doubling, availability, run sheets, quick changes
67. Bookmarks, quick notes, booth mode, posters and trends
68. Your house: seating, balconies, tables and stage height
69. Clearing seats, sets of seats and Audience view defaults
70. Watching from a seat, collisions, scene changes and sightlines
71. Details panel, advanced search, quick notes and display
72. Character arcs and the audience view
73. Show night, scene changes, fittings, inventory and bundles
74. Arranging the map and printing ground plans
75. Importing from spreadsheets and starting a new production
76. Home, selecting several, density and formats
77. Setup wizard, workspaces and panels
78. Your own workspaces
79. Print preview and page setup
80. Progress, the show timeline, agendas and giving notes
81. Autosave, the recycle bin and safe opening
82. Right-click menus and editing in place
83. Reports and printing
84. Templates, closing, find and replace, Word and Excel
85. Character and actor pages
86. Planning rehearsals
87. Editing the plan, milestones and calendars
88. Calling a show: warn, standby, GO

89. Contacts, departments, report comparison, status page
90. Duplicating maps, maps for scenes, undo history, import layout
91. Note history
92. The actor tool
93. Glowtape Viewer (free, read-only)
94. What this tool does not do
95. Where the words and numbers come from
96. Keyboard shortcuts and hover help
97. Quick add, custom reports, easier reading and shortcuts
98. Troubleshooting
99. Glossary
100. The complete prompt-book binder
101. Audition sides and forms
102. The backstage display
103. Notes for the developer
104. Features and view modes
105. Levels: below stage, basements and fly floors
106. Screen views and finding a setting
107. Zooming in and out

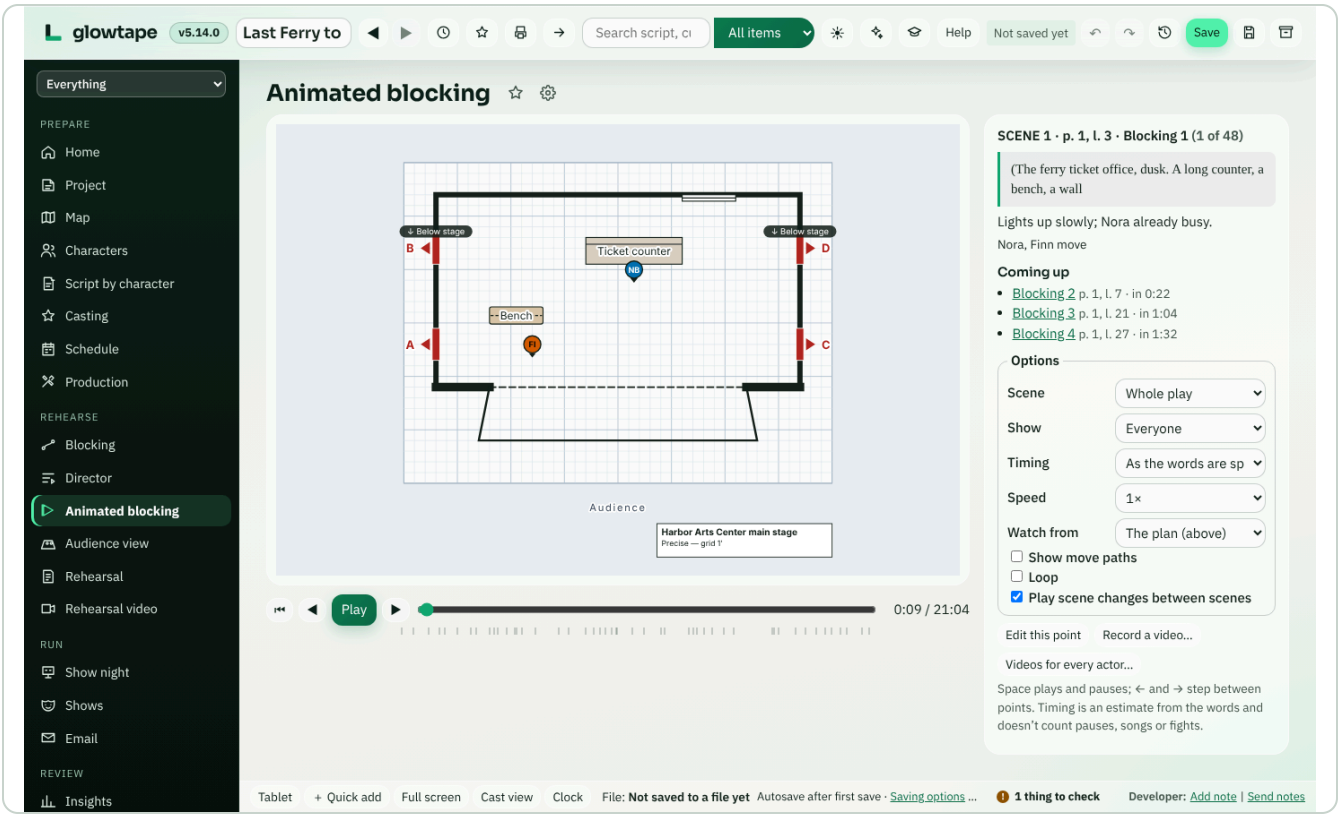
A quick look



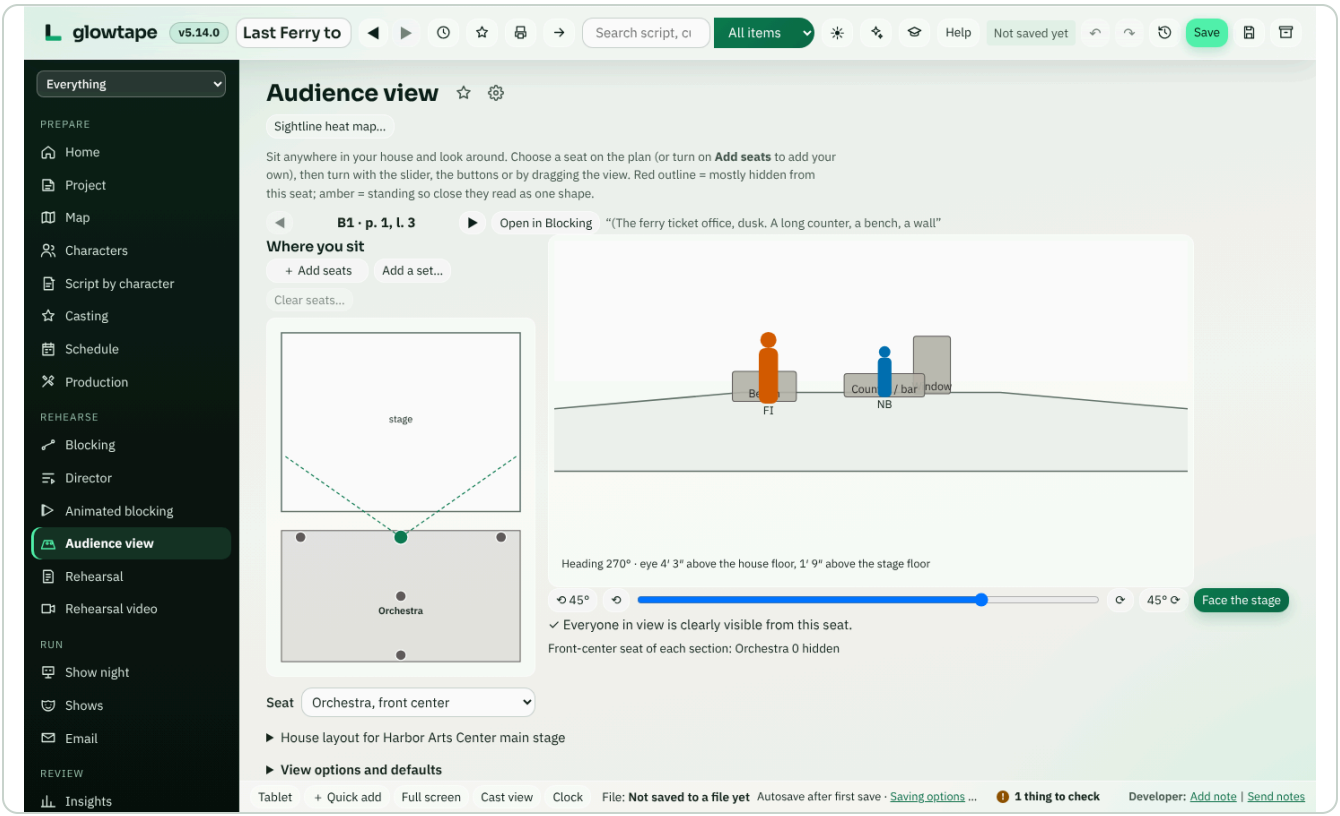
Home: today's call, what needs attention and what is next



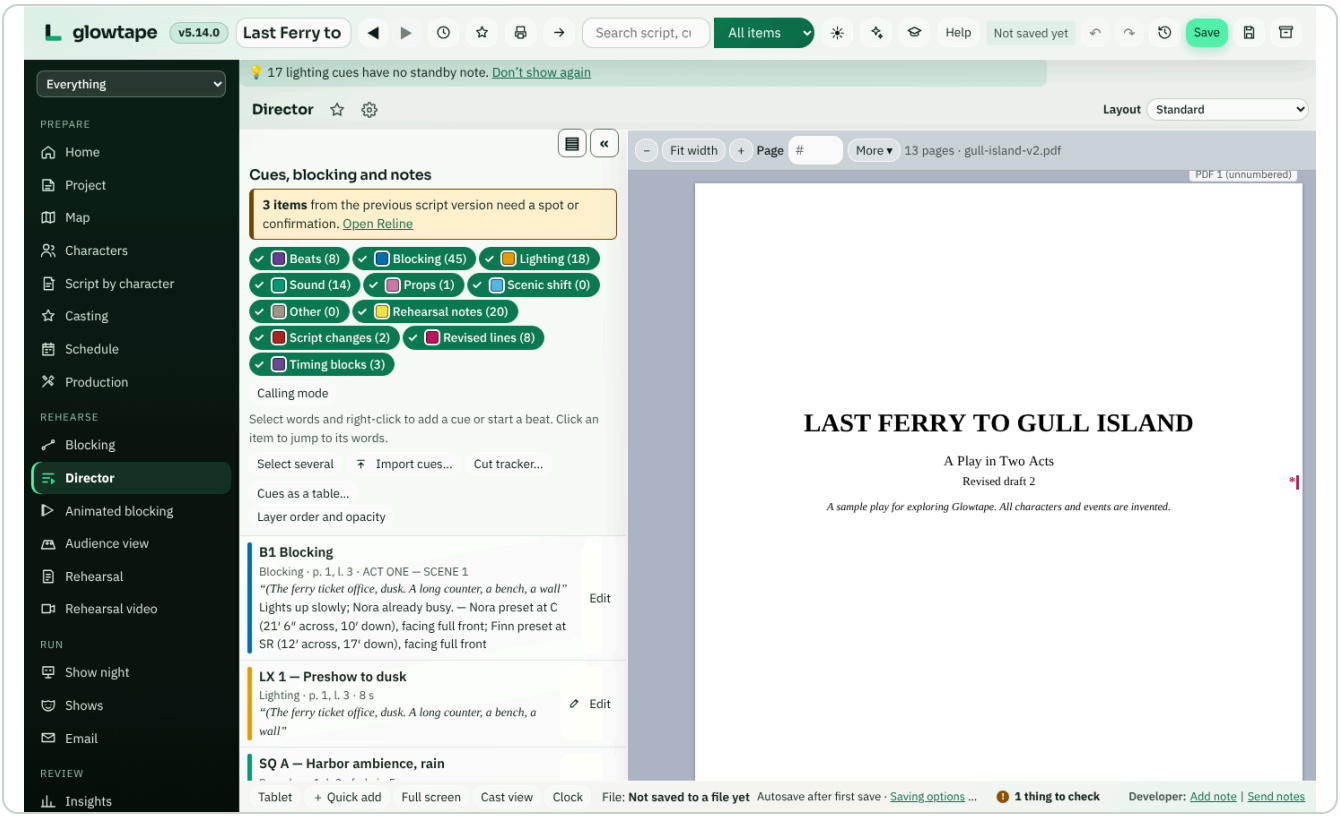
Blocking: words in the script, positions on the stage



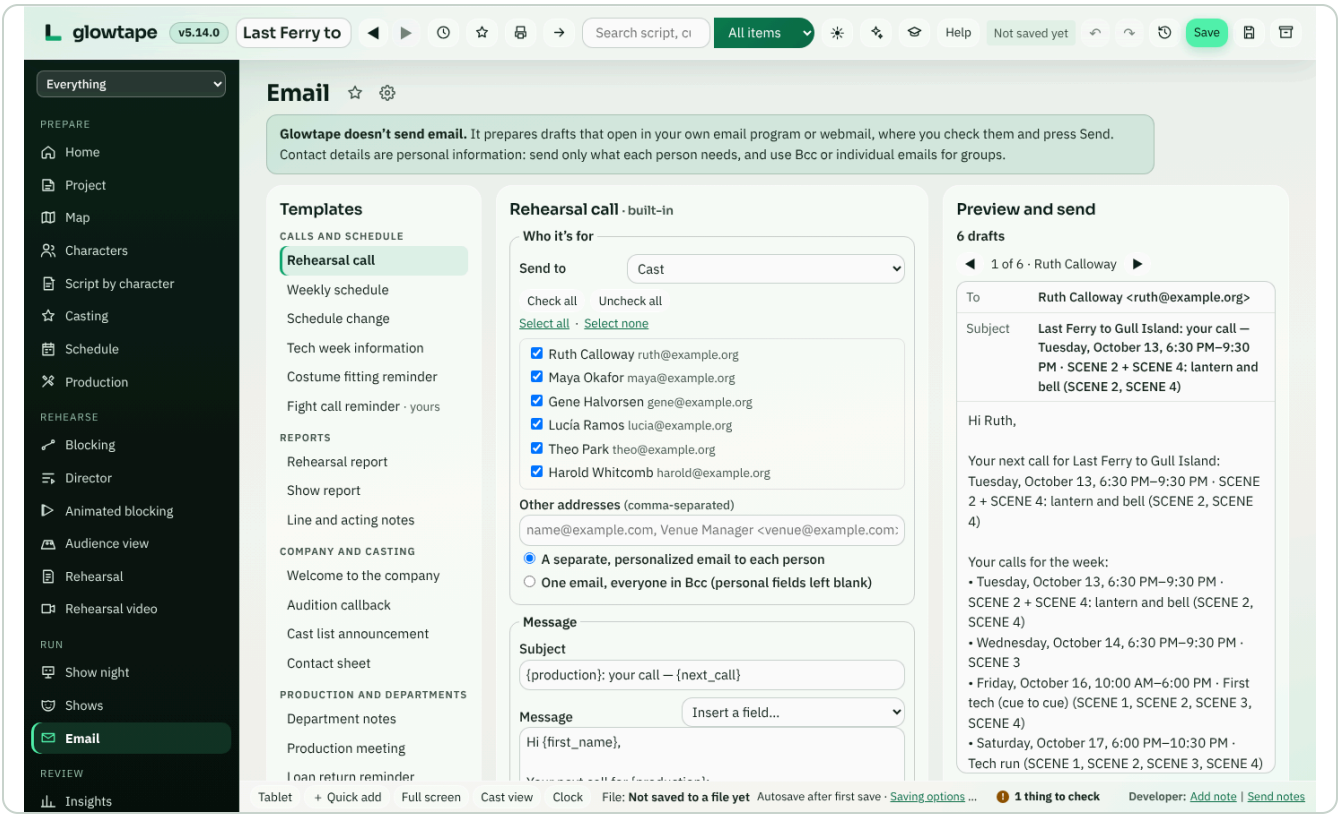
Animated blocking, timed to the words



Audience view: sit in any seat and check sightlines



Director view with cues, beats and notes



Email templates with each person's calls filled in

Guided tours

Step-by-step tours that open the right screen and point at each control. Press → and ← to move, Esc to stop.

First-time setup

The whole path from an empty tool to your first blocking · 8 steps

Start tour

A new script (or a new version)

Importing, checking what was found, and moving your work to a new draft · 4 steps

Start tour

Drawing the stage

Map tools, assets, stage areas and locking · 4 steps

Start tour

Setting up blocking

Points, moves, facing and work areas · 5 steps

Start tour

Running a rehearsal

Notebooks, line notes, line runs and reports · 5 steps

Start tour

Schedule and calls

Rehearsals, absences, conflicts and the planner · 3 steps

Start tour

Reports and printing

Finding reports, filtering by character, templates · 4 steps

Start tour

Saving and backups

Your data file, backups and the HTML copy · 4 steps

Start tour

Settings and profiles

Hide screens, layer defaults, facing and stage areas · 2 steps

Start tour

Your first blocking

From a line of script to a stage picture you can print · 5 steps

Start tour

Emailing the company

Templates, the right people, attachments, and drafts in your own email program · 4 steps

Start tour

Three steps to a result

1. **Project › Import PDF script.** Review the characters it found, uncheck mistakes, pick the map to attach it to.
2. **Map:** keep the proscenium starter or draw your space. Choose *Precise* to type exact sizes, or *Sketch* to draw roughly with no measurements. Put an **Exit** on every door.

3. **Blocking:** select words in the script (or click a line), right-click and choose **Blocking point here**. Drag characters from the cast strip onto the map. Move on to the next words and repeat.

Press ? at any time for keyboard shortcuts.

Your script: what the PDF needs

Any PDF with real text works: exported from Word, Final Draft, a licensing house, or Google Docs. The tool reads each page, numbers the lines from the top of each page, and looks for:

- **Speaker names** in capitals at the start of a line — either alone on a line (`HAMLET`) or followed by a period or colon and the speech (`HAMLET. To be…`). A cast list headed CHARACTERS, CAST or DRAMATIS PERSONAE is read too.
- **Act and scene headings** starting "ACT" or "SCENE".
- **Printed page numbers** alone at the top or bottom of the page. If found, page references use them; otherwise PDF page order. Change this on the Project page.
- **Stage directions** containing Enter, Exit or Exeunt, used only by a heuristic check.

Scanned PDFs (pictures of pages) have no text: you can view them and pin items to a spot on a page, but nothing can be detected, highlighted or searched. Run them through OCR first. Password-protected PDFs must be unlocked first.

The PDF is stored inside your data file. Lines are counted on each page including headers and page numbers, so "l. 1" is the first text on the page.

New script versions and Reline

When the script changes, choose **Project › Import a new version…**. Nothing has to be redone: every cue, blocking point and rehearsal note is matched to the new text.

How a match is scored (shown as a percentage): the anchored words and their whole line (half the score), the lines just before and after, where it should be in the script, and whether the same character is speaking. "Where it should be" starts as the same proportion of the way through the script, then is corrected using items that matched exactly — so added or cut pages don't throw everything off.

- **Moved automatically**: the same words found in one clear best place.
- **Please confirm**: moved to the likeliest place, but the words changed or there was a close second choice.
- **Needs a spot**: no good match. These wait in the **Reline** tab with up to three suggestions and the reasons for each. Use one, choose a spot in the script, delete it, or *keep it for the next script* — it is matched again automatically when the next version arrives, using the context saved from where it originally sat.

Lines that are new or changed in the latest version are marked * in the right margin (switch “Revised lines” off in Director). Items waiting in the queue are not shown in the script and do not count in the blocking sequence until they are placed. Each import is recorded under Project › Script versions.

Tip: save before importing a new version, so the previous version stays in your saved file.

Drawing the space

Precise mode shows measurements and snaps to a grid. Type lengths as `12' 6"`, `12.5`, `150"`, `3.8m` or `380cm`; they convert to the map’s units. Walls can be drawn by typing each segment’s length and direction. **Sketch mode** hides all measurements and snapping: draw quickly with rectangles, walls and the freehand pen. The same map can switch at any time.

Tools: Select (V), Pan (H), Wall (W), Rectangle (R), Round piece (E), Exit (X), Spike (S), Label (T), Freehand (P), Measure (M). Drag empty space or hold Space to pan; the wheel zooms. Alt ignores snapping. Arrow keys nudge the selected item; Shift nudges further.

Exits are what characters enter from and leave by. Give each a code and a name; their arrow points offstage. On an exit you can save **offstage routes** to other exits (for example “down the back stairs to the basement crossover, 40 s”). Make other maps for backstage, a lobby or another floor, and refer to them from exits.

Tracing image: load a scanned ground plan and set its real width to put it to scale.

Blocking and paths

A **blocking point** is a moment in the script. At each one you record only what changes: everyone else is carried forward from where they last were (shown faded).

- **Drag** a character on the map to move them. If they were already on stage, a move line is drawn from their last spot. If they were off, they enter from the nearest exit — change that in the panel.
- **How they got here:** move, entrance, preset (already there at the top of a scene), or intentional reposition (for blackout changes).
- **Exits:** choose “Exits at this point” and the exit. Add where they go offstage: a saved route, the next exit, a time, and another map if they cross via another floor.
- **Paths:** solid, dashed or dotted; thickness; color; arrowhead. Turn on **Pen** and click a line to add a bend; drag bends; double-click to remove. “Smooth curve” runs a curve through the bends.
- **Copy placement to…** copies everyone on stage to another spot in the script. Then drag whoever moves. Anyone left in a different spot with no move recorded shows up in Checks.
- **Play moves** animates the moves at this point; **Play from here** steps through the rest.

Keyboard: pick a character in the cast strip, focus the map, and use arrow keys. Page Up/Down change point. Every position is also listed as text under “Where everyone is”.

Animated blocking

Animated blocking (under Rehearse) plays your blocking as a moving stage picture. Characters walk their recorded paths, and each point lasts about as long as the words take to say at 150 words a minute, or the pace you set in Settings › Timing.

- **Play, pause and scrub:** drag the slider to any moment. Space plays and pauses; ← and → step between blocking points.
- **Choose what to watch:** the whole play or one scene, everyone or one character, at ½× to 8× speed, with or without the move paths, looping if you like.
- **Follow the script:** the panel shows the scene, the line and the note for each point, and what comes next.
- **Record a video** (.webm) of the selection to send to actors or understudies. Recording runs in real time at the chosen speed. Chrome and Edge record; other browsers may not.
- **Edit this point** opens the moment in Blocking.

Stage picture and actor videos

- **Stage picture** (Insights, or Print › Blocking & staging): a timeline of the play showing stretches where nobody moves, where one actor stays in the same area, or where the whole picture sits on one side, plus a variety map for each actor (how their stage time spreads over the nine areas). Thresholds are adjustable. Stillness is often deliberate; these are prompts, not rules.
- **Videos for every actor** (Animated blocking): one video per actor of their own blocking, all in one .zip file — just their moves (short) or every moment they're on stage.

Relining report and comparing versions

In **Reline**, the **Summary** tab lists every item from a version change with its **confidence**, the four parts of its score (W words, C lines around it, P position, S speaker), the reasons, the original line beside the new one with changed words marked, and what has happened since. **High** (90%+) and **Good** (78%+) items moved automatically; **Moderate** items moved but need a look — usually because the words changed; **Low** items were not placed. Filter it, print it, or download it as a CSV.

Compare versions lines up the whole old and new script: changed lines side by side with ~~removed~~ and added words, new lines, cut lines, and long unchanged stretches folded away. Bare page numbers are ignored. The text of the last five versions is kept in the file for this.

Beats and units

Break the play into beats for script analysis. In Director, select the words where a beat begins and choose **Beat starts here**. Give it a title, the event (what changes), a tempo or mood, and each character's objective. A beat runs until the next one starts. Beats show in the margin and the Director list (switch the Beats layer off to hide them), move with the script when you import a new version, and print as a **Beat sheet**.

Insights

A dashboard worked out from the script text and your blocking, for the whole play or one scene: estimated running time; how many speeches and words each character has and their share of the dialogue; how much of the blocked text each character is on stage; where on stage the action sits (a heat map laid out like the ground plan, with a warning if the picture uses few areas or leans heavily down center); **French scenes** (a new one whenever someone enters or leaves — the natural units for scheduling); running time by scene, estimated and from timed runs; doubling; and notes per actor.

How timings are estimated, and timing blocks

Until a show is timed, Glowtape estimates time from the words: about **150 words a minute** by default. Change the pace in **Settings › Timing**, decide whether stage directions count (at speaking pace, at their own pace, or not at all), and add a short pause between speakers if your company picks up slowly. Character names and scene headings never count.

Timing blocks fix the places where words and time don't match. Select the words in the script and choose ⏱ **Timing…**:

- **This stretch takes a set time**: a fight described in one line that runs 90 seconds, or a slow-motion sequence. The stretch's words are replaced by the time you type.
- **Add extra time here**: a song, a dance, a long silence or a scene change, added at that point.

Every estimate uses the same timing: Insights, running time by scene, the calling load and calling practice, Animated blocking, captions, quick changes, dresser tracks, actor waiting time and the rehearsal planner. Your real timed runs and calling logs are kept exactly as recorded, and forecasts can scale the estimates to match them (Settings › Timing).

Rehearsal planning: calls, packets, timing

- **Call list** (Rehearsal or Print): pick scenes or pages and see exactly who is needed — anyone who speaks there or is on stage in your blocking — with props needed and who can go home.
- **Actor packets**: one section per actor with their scenes, their blocking in shorthand, and the notes they still need to work on. Print one or all.

- **Run timer**: time a run, pressing “Next scene” at each scene change. Runs are saved in the notebook and compared with the estimates in Insights.
- **Doubling**: give two characters the same actor on the Characters page. Checks flag both roles on stage at once, and changes shorter than about a minute of text.
- **Sightlines**: Checks warn when an actor stands directly behind another a short way upstage, as seen from the center of the house.

Asset library and locking the map

The Map page has an **Asset library** of about 45 plan symbols drawn to real sizes: seating, tables, home furniture, doors, windows, stairs, platforms, columns, masking legs, traps, wagons, pianos, trees and more. Choose one, then click the map to place it (hold Shift to place several). Resize, rotate and flip it like any piece; *Reset to real size* puts it back.

Make your own: upload a picture (a top-down photo or drawing — it is stored as an image in this file) and give its real width, or select something you drew (a rectangle, round piece, wall or freehand shape) and choose *Save selected shape as asset*. Export an asset pack to reuse your pieces in another production.

Locking: the lock button at the top of the tools (and on the Blocking toolbar) makes a map view-only: you can pan, measure and select to read measurements, but nothing can be moved, drawn or deleted. A map locks itself when you add the first blocking point on it, and tells you so. Unlock it any time to adjust the set — remember your blocking stays where it is.

Your set, scene by scene

On the **Map** screen, the bar above the plan picks a scene: **All scenes** shows every piece; a scene shows its set, with pieces that aren’t in it faded (still there to click). New pieces you draw or place while a scene is picked go in that scene.

- **Which scenes a piece is in:** select it and use the scene chips under *On stage in*, *In every scene*, or *Copy scenes from…* another piece.
- **A different place in one scene:** pick the scene and drag the piece. If it is in more than one scene, Glowtape asks whether to move it just in this scene or in every scene (you can have it remember). Pieces that move between scenes show a small ⇄ badge; *Same place in every scene* puts them back.
- **Everywhere else follows:** Blocking, Animated blocking, Audience view, the sightline heat map, Checks (moves through furniture), the shift plot (“move …”), the tape-out and ground plan, and printed diagrams all use the piece’s place in that scene.
- **From Blocking:** *Edit the set for this scene* opens the Map with the scene picked; *Back to Blocking* returns to the same moment.
- **Which to use:** scene pieces for furniture and scenery that come and go between scenes; *Maps for scenes…* when a scene happens somewhere completely different; a movable piece (Characters ›

Add prop or movable piece) for something actors or crew move *during* a scene.

Changing the script text (live corrections)

Select words anywhere in the script, right-click and choose **Change text…**. You can **cut** them (struck through), **replace** them (whited out, with the new words hand-lettered on top), or **insert** words before or after them (a caret with the words above the line).

The PDF is never altered. Pages, line breaks and page numbers stay exactly as printed, so "page 34, line 12" means the same to everyone in the room. Changes are drawn in a separate layer on top, which you can switch off (Director › Script changes).

Each change records why, who agreed it, and a status: *Rehearsal change* (red), *Approved* (blue), *Rejected / reverted* (hidden) or *In the script*. Changes are linked to the words, so when a new script version arrives they move with everything else. If the new version already contains the change, it is marked *In the script* automatically and stops being drawn; the rest carry forward and appear in the Reline lists if they can't be placed.

Print & export › **Script changes list** (or its CSV) gives the playwright a correction list: every change with page and line, original and new words, reason and status — filter to "Not yet in the script" after the run.

Casting and company

Company lists everyone — cast, crew and creative team — with contacts. Mark the director and stage manager "always called" so they appear on every call. Cast members link to their roles by the actor name on the Characters page (*Add actor names from Characters* fills the list for you).

Auditions: add each person who auditions, with headshot, contact, notes and their conflicts. On the **Casting board**, add candidates to each role, rate them one to five stars, check callbacks and note why. Print the callback list, then press **Cast**: the actor is set on the role, their headshot becomes the marker photo if there is none, and they join the company.

Each cast member's **Actor file** is a read-only web page with their calls, conflicts, line changes in their lines, their blocking in shorthand, open notes, costumes and props — safe to email, because it holds nobody else's notes.

Rehearsal schedule, absences and calls

Add rehearsals, fittings, meetings, techs and performances. Choose the scenes (or pages) a rehearsal will work: **the call is worked out for you** — everyone who speaks in those scenes or is on stage in your blocking, plus anyone marked "always called". Tech, dress and performances call the whole company.

Absences: drag a name from the left onto a day to mark them absent, or onto a rehearsal to record a late arrival or early leave (times are prefilled 30 minutes in; adjust them). “Repeat until” adds the same entry every week, for regular conflicts. *Add an absence…* does the same without dragging. **No-rehearsal days** (holidays, venue closed) are hatched on the calendar.

Switch between **week**, **month** and the **full** schedule. A red **!** marks a rehearsal where someone called is absent, late or leaving early; the details show on hover, in the full view, in Checks, and on the **daily call sheet** (a sign-in sheet for the day).

Design board, shift plot, costume plot, props

On the **Production** page: the **design board** collects images, references and questions by department and scene. The **shift plot** lists every scene change (from shift cues and scene breaks) with tasks — what moves from where to where, who does it and how long it takes; suggestions come from props that appear or disappear in your blocking. It prints as a whole plot and as a run sheet for each crew member.

The **costume plot** is a grid of characters by scene (only the scenes each character is in). When a costume changes with little text in between, it is flagged as a **quick change** — here and in Checks. The **props list** records each prop’s scenes, preset position, who uses it and its status (have, need, build, buy, borrow, rehearsal stand-in), and prints a preset sheet grouped by props table.

Box office and ticket exports

Glowtape doesn’t sell tickets, but it can read the sales from the system you use. In your ticketing system, export a sales, orders or attendee report as CSV or Excel. In **Production › Box office**, choose *Import a ticket export*, then match its columns (performance date, buyer’s name, number of tickets, ticket type, amount, seat, order number, status, delivery and notes). Glowtape guesses from the headings and remembers the matching for each system, so next time it’s one click. Use *Every row is for* when a file covers one performance and has no date.

You get sales, comps, revenue and how full each performance is, a will-call list to print for the box office, guests’ requests, and house counts for show reports and the grant report. Refunded and canceled rows aren’t counted. Import an updated export at any time; *Replace what was imported from this system before* keeps the numbers from doubling. Email addresses and phone numbers are left out unless you choose to keep them.

Lights and sound paperwork

Production › Lights & sound keeps your lighting rig and sound channels. Add units one at a time or paste a table from a spreadsheet, lighting paperwork software or your console’s export; Glowtape reads columns such as Channel, Unit, Position, Type, Watts, Color, Gobo, Purpose, Address (or Dimmer, DMX) and Circuit.

Print the *instrument schedule* (by position), *channel hookup* (by channel), a *magic sheet* (channels by stage area) and *circuit loads*, which warn when a circuit is over its limit or above 80%, or when one address is patched to two channels.

For sound, list channels and mics with who wears each one. *A mic for each speaking role* starts the list for you. The *mic plot* shows who wears each mic in every scene, marks swaps, and warns when two people who share a mic are in the same scene.

Grant and donor reports

Production › Grants & donors gathers what funders ask for: performances and audience (from show reports, or counts you type), cast, team, young people and volunteers, volunteer and rehearsal hours, and each department's budget against what was spent. Add the funder, the period, your story, outcomes, access offerings and in-kind support, then print it or use *Excel* on Print & export to send the numbers.

Marketing kit

Production › Marketing makes posters, flyers and social images (square post, story, wide event cover) from your production, in three styles, with your image, tagline, dates, venue, prices and a QR code to your ticket page. Required credits from Rights & royalties are added automatically. It also writes a press release (as a Word file or to copy) and short and long listing text for event calendars and websites. Everything is made on your computer; nothing is posted for you.

Build and strike

Production › Build & strike lists every set piece from your stage map with its size and scenes. Say what each piece is (platform, flat, furniture, large prop), its height and who's building it, and Glowtape estimates plywood, luan, 2×4s and paint for the platforms and flats. Add build tasks, and schedule build, paint, load-in and strike calls (with volunteer shifts if you like). The strike checklist covers the set, props, costumes, borrowed and rented items, script materials and the venue, with where each thing goes. Estimates are rough; your technical director's drawings decide.

Rights and royalties

Production › Rights & royalties keeps your performance license in one place: the licensor, how many performances you may give, royalties and fees, payments, recording and script-change rules, the exact credits you must print, and the scripts and scores to send back. Glowtape warns on Home when more performances are scheduled than licensed, when materials are due, when money is still owed, and when a

required credit is missing from the program (it adds program credits for you). It's a record to help you — your signed contract always wins.

Volunteers and front-of-house shifts

Production › Volunteers keeps your volunteer list and the shifts for every performance (house manager, ushers, box office, concessions, or any roles you set), plus build days and strike. Pick who fills each shift from a menu; open shifts are shown in red and on Home. Print a roster for the house manager, a sign-up sheet for open shifts, or make an email draft to the day's volunteers. Hours worked are counted for your grant reports.

Dresser tracks, sign-offs and languages

- **Dresser tracks** (Production › Dressers): assign a dresser to each character, then print each dresser's track: every change in show order, what from and to, which exit they come off and which entrance they go on, and how long there is. Quick changes are flagged.
- **Sign-offs** (Print & export, any report): record that a designer or director approved this version. Glowtape stores a fingerprint of the report, so later it tells you if the report has changed since. Print the Sign-off log from Production reports. It is a record, not a legal signature.
- **Language (beta)** (Settings): Spanish, French or German for the screen names, menus, common buttons and screen guides. Everything else stays in English for now.

Captions, audio description and content warnings

All in **Production › Access**.

- **Captions and surtitles**: a .vtt, .srt, cue-list .csv or text file of every spoken line, with stage directions and name lines removed and your cuts and line changes applied. Times come from the word count, or from a rehearsal video you have synced (Rehearsal video screen).
- **Audio description notes**: every scene start, move and lighting or effects cue in order, written from your blocking, and marked "in a pause" or "over dialogue". A describer rewrites them in their own voice.
- **Content and sensory warnings**: Glowtape suggests warnings from your cues, props and script (strobe, haze, gunshots, smoking, weapons, themes). Check what applies, add details, then print a notice or copy it for your website. Suggestions are a starting point: read the script yourself too.

Tablet, pen and voice notes, video

Tablet mode (button at the bottom of the screen) makes every control larger for fingers; it is remembered on that device only. In any script view, ✍ **Pen** lets you write or draw on the script with a stylus, finger or mouse — circle a word, draw an arrow, scribble a note. Pen marks are kept with the nearest line, so they move with it when a new script version arrives. Use **Eraser** and tap a mark to remove it. In Project settings you can make only a stylus draw, so fingers still scroll.

Voice notes: in any rehearsal note choose *Record voice note* (or 🎙 *Voice note* from the selection bar); recordings stay in the file. *Dictate* types what you say — it uses your browser's speech service, which may send audio to its provider online. **Video:** on a blocking point, attach a short clip of that moment from a run, or link to a video stored elsewhere (large clips make the file much bigger).

Rehearsal room tools

- **Floor tape-out** (Print › Rehearsal room): every corner of every piece measured from the center line and setting line, with a tape color for each scene. The setting line comes from walls labeled "Proscenium" on the map, or the downstage edge.
- **Spike-mark plan:** every place an actor lands, scene by scene, in their color, with a tape list and where each mark is last used.
- **Prop tables** (Production › Prop tables): draw each table, then drag the props' outlines into place. Props join a table when their Preset matches its name. Print at scale and tape the outlines.
- **Actor waiting time:** Schedule › *Cut waiting time* works out how long each actor waits at each rehearsal and finds a scene order with staggered calls that cuts it.
- **Breaks and hours:** set break and hours limits (Settings › File & saving). The *Rehearsal clock* (bottom bar) reminds you when a break is due and times it. People over a weekly or daily limit appear on Home and in Print › Hours by person.
- **Cast view** (bottom bar) opens a second window for a projector or TV, showing the current blocking diagram large. It follows you as you step through points or play the animated blocking.

Tablets, touch screens and the pencil

Glowtape works on iPads and touch-screen laptops. Turn on **Tablet mode** (bottom bar, or Settings › Tablet & pencil) for bigger buttons and a floating ✎ note button.

- **Pinch** to zoom a map or the script; drag with **two fingers** to move around a map. One finger drags characters and pieces.
- **Press and hold** anything for its menu, just like a right-click.
- **Pen notes:** choose Pen on the script and write on the page. With *stylus only* on, your palm and fingers scroll instead of drawing. Turn the pencil over (or hold its eraser button) to rub marks out.
- **Left-handed?** Settings › Tablet & pencil moves the note button to the left.
- **Saving on an iPad:** Safari downloads a copy each time you save. Keep it in the Files app and open it from there next time.

Calling script, show reports and running times

Print & export › **Calling script** prints the real PDF pages with cues boxed on their trigger words, standby notes and GO calls in the margin beside each line, blocking shorthand, and script changes — the stage manager's prompt book. Choose the pages and cue types.

On **Shows**, file a **show report** after each performance: house open, curtain up, intermissions and curtain down (act times are worked out), house count, incidents and department notes. *Email* opens your email program with the report and the company as blind copies. The **running-time trend** charts rehearsal runs and performances together.

Pre-show check, repairs, tech changes and incidents

- **Pre-show check** (Show night): a walk-round checklist built from your props, the set for the first scene, actors' starting places and costumes, plus your own items. Add a reference photo for anything that must look exactly right. The times go into the show report.
- **Repair list** (Production › Repairs): every note from show reports, by department, carried forward until someone checks it off. Print one page per department.
- **Tech change log** (Show night, Print › Cues & calling): what changed in each department's cues since the start of the day, or since you marked the end of a tech session — new, cut, renumbered, moved or relabeled.
- **Incident reports** (Production › Incidents, or Show night): facts, people, action taken, witnesses, follow-up and a body diagram, printable with signature lines. Keep using your venue's and insurer's official forms too.

Program, front of house and your portfolio

- **Program** (Production › Program): built from the production: cast with photos, creative and production teams, scenes, running time and content warnings. Add a director's note, bios, thanks and sponsors. Print it, save a phone-friendly web page to post on your website, and print a QR poster for the lobby that links to it.
- **Tonight's times** (Show night): once you press Curtain up, Glowtape estimates intermission and curtain-down times from earlier performances (or the script and a 15-minute intermission). Copy a ready-made message for front of house, or print a front-of-house sheet.
- **Portfolio** (Settings › File & saving, or Print › Performances): a one-page summary of the production for your résumé or website.

Calling load, practicing and running-time forecasts

- **Calling load** (Director › Calling mode, or Print › Cues & calling): every GO on a time line, estimated from the words or taken from a saved calling log. Busy stretches are shaded and calls under 3 seconds apart are ringed in red. Checks warns about very tight pairs.
- **Practice calling**: the script plays at speaking pace (or at the pace of a real run you logged) and you press Space on each cue's word. You get early/late feedback on every GO and a summary at the end. Good for training a new ASM.
- **Running-time forecast** (Home, and Print › Performances): your recent timed runs and shows, the trend, and cuts made since, carried forward to the opening milestone. Set a target time to see if you're over.

Archive package and merging copies

Project › **Export archive package** makes one web page with every report and ground plan — casting, blocking book, cue sheet, entrances and exits, beats, tracks, script changes, costume plot, props, shifts, design board, schedule, relining, show reports — readable in any browser for years, and holding the complete data (optionally with the script PDF) so a remount can import it straight back.

Merge another copy brings in work from someone else's copy of the same production (a saved Glowtape file, an archive or a JSON backup). New items are added; items changed in both copies are listed so you choose mine or theirs; items they deleted can be deleted here too. Undo reverses a merge.

Light and dark, and the look

Use the ☀ **Light** / ☾ **Dark** switch in the top bar. Until you choose, Glowtape follows your computer's setting; your choice is remembered on that computer only. Printing and downloaded reports are always light. Script pages and ground-plan drawings stay white in both themes, like paper, so everyone sees the same page.

If your computer asks for *reduced transparency*, the frosted surfaces become solid; if it asks for *reduced motion*, animations stop. In Windows High Contrast, Glowtape uses your chosen colors and marks the current screen and selected options with outlines.

A small **?** beside a card title explains what that box shows, where its numbers come from and what to do with it.

Jump to (`Ctrl`+`K`) finds any screen, action, character, cue, blocking point, note, rehearsal or prop by typing. **Help** (or `?`) explains the screen you are on, including the words it uses.

Home page and file size

Home answers “what’s next”: today’s schedule with conflicts, the next call, notes not yet given, checks, the next performance, recent changes and how big the file is. The tabs are grouped *Prepare*, *Rehearse*, *Run* and *Review*.

Project › **File size** shows what makes the file big (script, photos, recordings, videos, images, earlier versions). **Save a slim copy** leaves out the heavy parts for emailing, without touching your working file.

Feature list

Everything Glowtape does, by area. **Check what this browser supports**

Script and blocking

- Import a script PDF; characters, acts, scenes, entrances and exits are found for you
- Blocking points anchored to the exact words, with moves, paths, facing and stage areas
- Set pieces scene by scene, including a different place in each scene, with the shift plot worked out
- Levels: below stage, basements and fly floors as floors of one building, with joined stairs and crossovers drawn floor by floor
- Precise or sketch stage maps with walls, exits, a library of furniture and set pieces by scene
- Animated blocking timed to the words, watched from any seat, with scene changes
- Blocking snapshots, “what changed since”, and a replay of how each moment changed
- Relining: blocking, cues and notes move to the right place when a new script version arrives

Cues and calling

- Cue types with prefixes and colors; cues on trigger words
- Calling mode with warn, standby and GO, and saved calling logs
- Calling script with cues boxed on the real pages
- Calling load time line with busy stretches and tight calls
- Practice calling against the script or a real run, with early and late feedback
- Tech change log for each department
- Cue-to-cue view and Show night console with tonight’s estimated times

Rehearsals

- Notes for actors from any rehearsals, one page per person, ready to hand out
- Rehearsal notebooks, quick line notes and voice notes
- Line runs with off-book progress and a forecast to the Off book date
- Run timer, running-time trend and forecast to opening
- Breaks and hours limits (including minors) with a rehearsal clock
- Rehearsal video linked from your computer and synced to the script
- Actor waiting time and a better scene order

Schedule and company

- Rehearsal schedule with calls worked out from the scenes
- Conflicts, absences and late arrivals
- Planner that builds a rehearsal plan to your milestones
- Company, auditions, casting board and callbacks
- Email templates with each person’s calls and notes, opened as drafts in your own email program
- Actor tool: each actor’s calls, notes, blocking, script pages and line learning, on their own device

Production paperwork

- Design board, shift plot, costume plot, fittings, props list, inventory and loans, budget
- Prop tables drawn to scale; floor tape-out and spike-mark plans
- Dresser tracks and quick-change planning
- Pre-show checklist with reference photos
- Repair list from show reports
- Incident reports with a body diagram
- Venue and safety details, contact sheets and emergency contacts

Checks and insight

- Continuity checks with one-click fixes: jumps, missing entrances, doubling, cue numbering
- Sightlines from any seat, a sightline heat map and masking checks
- Collision checks and moves through furniture
- Insights: who carries the play, running time by scene, French scenes, stage picture and variety
- Character arcs and the show timeline

Running the theatre

- Box office: import sales from any ticketing system (CSV or Excel), with column matching remembered; sales, will-call lists and house counts
- Volunteers and ushers: shifts for every performance, sign-up sheets and volunteer hours
- Rights and royalties: license details, payments, materials to return and required billing credits
- Grant and donor report: audience, participation, hours and budget gathered for you
- Marketing kit: posters, social images, a flyer and a press release with a ticket QR code
- Auditions: sides from the script pages and an audition form, printed or on the web
- Build and strike: a build list with a materials estimate, build calls and a strike checklist
- Lights and sound: instrument schedule, channel hookup, magic sheet, circuit loads and a mic plot
- Backstage display: tonight’s calls and running order as an image, a PDF or live on a second screen

Audience and access

- Program builder: print, a phone-friendly web page and a QR poster
- Caption and surtitle files (.vtt, .srt, .csv)

- Audio description notes
- Content and sensory warnings with a lobby notice
- Front-of-house sheet

Learning theatre as you go

- A Learn switch that underlines theatre words on each screen, with a short meaning on hover and the full article one click away
- A Learn panel for every screen: what it is for, the theatre idea behind it, how to use it and common mistakes
- A built-in Theatre guide: 15 chapters for people new to theatre, 136 theatre words and a guide to every screen, with pictures, search and printing
- A “What is this?” link on every report that explains the form and who uses it

Printing and sharing

- More than 80 reports, with a print preview that matches the printed pages exactly
- Your production look on every report: logo, show colors, fonts, headers and footers
- One size control with Fewer pages and Fill the pages
- A report designer for your house style
- A complete prompt-book binder with a cover, contents and tabbed dividers
- Print or save as PDF, web page, Word (.docx), Excel (.xlsx) or spreadsheet
- Department copies, slim copies, archive packages and free Viewer copies
- Production portfolio page

Ease of use

- Your own workspaces: the screens you use, in your order, with your headings
- Dashboards on Home: ready-made ones for rehearsal days, tech week and show night, or your own with widgets you add, move and resize
- Favorites: star screens, reports, Help topics and Theatre guide articles
- One right-click menu in the script for notes, cues, blocking, quick notes and line notes
- Each screen remembers how you left it; a ⚙ on every screen opens its settings, and Settings has a search
- Turn off features a production doesn’t use, or start from a view mode (a play, a musical, one person does it all, school, touring, professional)
- Notes for the developer from any screen or right-click, sent as one package by email
- Works offline in one file; your productions stay on your computer
- Quick add: type a cue, note, prop, rehearsal or milestone
- Jump to anything (Ctrl+K), find and replace, advanced search
- Workspaces by role, guides and tours on every screen, a sample production
- Autosave, automatic backups, recycle bin and undo history
- Tablet and pencil mode
- Light, dark, high contrast and booth themes; easier-reading font; reduced motion; custom shortcuts

- Optional AI assistant with your own AI service
- Spanish, French and German for the main screens (beta)

System requirements and browsers

Browsers

Browser	Support	Testing	Notes
Google Chrome (version 110 or later)	Recommended	Tested	Everything, including saving in place, autosave and reopening recent files.
Microsoft Edge (version 110 or later)	Recommended	Same engine as Chrome	Everything, as in Chrome.
Mozilla Firefox (version 115 or later)	Works with limits	Not yet tested	Each save downloads a new copy (no saving in place or autosave); voice dictation isn't available.
Apple Safari on Mac (version 16.4 or later)	Works with limits	Not yet tested	Each save downloads a new copy; recording blocking videos may not work; voice dictation isn't available.
Safari on iPad (iPadOS 16.4 or later)	Works with limits	Not yet tested	Tablet mode with pinch and pencil; saving downloads a copy to the Files app.
Phones	Works for looking things up	—	Good for checking the schedule, notes and show night. Draw maps and record blocking on a computer or tablet. The actor tool, Viewer copies, the web program and emailed reports work fully on phones.
Internet Explorer, very old browsers	Not supported	—	Glowtape shows a message asking for a current browser.

Glowtape is tested automatically in Google Chrome before every release. Other browsers are expected to work as described but haven't been tested yet. **Check this browser**

What you need

Computer	Windows 10 or 11, macOS 12 or later, ChromeOS, or Linux, with a current browser. A tablet such as an iPad works in tablet mode.

Screen	1280 × 720 or larger is best. Side-by-side work areas fit down to about 900 × 560 (small laptops, tablets turned sideways). Smaller windows stack the panels and scroll. On a phone, Glowtape is good for looking things up, notes and show night; draw maps and record blocking on a computer or tablet. Tablet mode makes controls bigger.
Memory	4 GB works for most plays; 8 GB is better for scripts over 100 pages with lots of blocking.
Storage	Glowtape itself is about 2 MB. Each production file is usually 1–20 MB, depending on the script PDF and photos. Automatic backups use a little more.
Internet	Not needed. Only optional features use it: checking for updates, the AI assistant with an online service, webmail links and the web program you post.
Script	A PDF with selectable text works best. Scanned PDFs open, but text-based features (finding characters, captions, relining) need text.
Printing	Any printer, or Save as PDF from the print dialog.
Email	Any email program that opens .eml drafts (Outlook, Apple Mail, Thunderbird and others), or Gmail and Outlook on the web.
AI assistant (optional)	Your own account with Anthropic or OpenAI, or a free AI program running on your computer (Ollama or LM Studio).
Videos (optional)	Recording blocking videos needs Chrome or Edge. Rehearsal videos you link can be any format your browser plays (usually MP4 or WebM).
Accessibility	Works with the keyboard and with your system's text size, contrast and reduced-motion settings. Screen readers are supported but not yet tested with real screen-reader users.
Language	American English. Spanish, French and German for the main screens as a beta; may not be perfect.

The sample production

Last Ferry to Gull Island is a short original play made for Glowtape, with a complete production around it: six characters and their actors, a stage map with set pieces for four scenes, blocking for every scene, lighting, sound and props cues, rehearsal notes, line runs, timed runs, a schedule with tech and performances, props, costumes, a program, content warnings, two preview show reports, a Below stage level with crossovers, a second script version and more. **Try it in the sample** (the next topic) says where to find each feature. Its dates move to sit around today each time you open it.

Open it from the Welcome card, Help, or Settings › File & saving. Nothing is saved unless you choose **Save as**, so explore freely. Every person, place and line in it is invented.

Open the sample production

Try it in the sample

Every feature has something to try in the sample production, **Last Ferry to Gull Island**. Each link opens the screen to look at (and opens the sample first if another production is open). Nothing is saved unless you choose Save as.

Open the sample production

Script and blocking

- The script, read from a PDF, with its characters, acts and scenes. It is on its second version (the blue pages). **Project**
- Blocking for every scene: pick a moment, then click a character's circle to see their move, path and facing. **Blocking**
- Levels: the stage and a Below stage level. The upstage exits are joined to two staircases. Press **See all levels**. **Map › Levels**
- A crossover drawn under the stage: Nora goes down the stage-left stairs, changes in the booth below and comes up stage right. **Blocking › Offstage**
- A crossover that is too tight on purpose: Finn's run under the stage in SCENE 1. Checks flags it. **Checks**
- A saved route on an exit, drawn on both levels: select exit C (stage left, downstage). June and Rosa use it. **Map › exit C**
- Every crossover with the time it needs and the time the script gives, drawn floor by floor. **Print › Crossovers & levels**
- Set pieces by scene: use the scene bar on the Map. The desk chair moves out onto the dock in SCENE 4. **Map › scene bar**
- A prop that moves: the Lantern. Finn carries it forward in SCENE 2. **Blocking › Lantern**
- Animated blocking timed to the words, with the crossover walked below stage. **Animated blocking**
- A blocking snapshot from before the stumble-through, to see how moments changed. **Blocking › How this moment changed**
- Relining: version 2 moved everything; two items wait for you to confirm and one note waits in the queue. **Reline**
- Try relining yourself: bring in version 3 of the script. It also takes in the two script changes on file. **Bring in version 3**
- Compare the two versions of the script, line by line. **Print › Compare versions**

Cues and calling

- Lighting, sound and props cues on their trigger words. **Director**
- Comments from two people on LX 7. **Director › LX 7**
- Calling mode and tonight's console. **Show night**

- Two saved calling logs, from the open rehearsal and the invited preview. **Print › Calling log**
- The calling script with cues boxed on the real pages. **Print › Calling script**
- The calling load: busy stretches and tight calls. **Print › Calling load**
- A saved calling practice, with early and late calls. **Print › Calling practice**
- The tech change log: what changed in the cues since the run with designers. **Print › Tech change log**

Rehearsals

- Four dated notebooks of notes, some given and some not, with department notes and line notes. **Rehearsal**
- A voice note: the last note in “Notes and run” has a recording. **Rehearsal › Notes and run**
- Notes for actors: Harold Whitcomb plays two parts, so his page has both parts’ notes. **Print › Rehearsal notes**
- Line runs with off-book progress. **Print › Off-book progress**
- Timed runs and the running-time trend. **Print › Running-time trend**
- Hours limits, with Theo Park as a minor. **Print › Hours**
- A rehearsal video linked to the script, with sync points and marks. Glowtape asks for the file: use gull-island-rehearsal.webm from the test kit. **Rehearsal video**
- A short video attached to a blocking point (Finn takes the lantern forward). **Blocking › Videos**
- Actor waiting time and a better scene order. **Print › Waiting time**

Schedule and company

- A rehearsal today, fittings, absences, a late arrival, an early leaver and a dark week. **Schedule**
- Calls that clash with absences. **Checks**
- Auditionees, ratings and callbacks for June and Finn. **Casting & company**
- An email template of your own and a log of drafts made. **Email**
- The actor tool: each actor’s calls, notes, blocking and lines. **Actor**

Production paperwork

- Design board cards for each department. **Production › Design board**
- Shift plot with crew tasks and timed scene changes. **Production › Shift plot**
- Costume plot with quick changes, and quick-change drills. **Production › Costume plot**
- Fittings, measurements and costume items. **Production › Fittings**
- Props list and prop tables. **Production › Props list**
- Inventory and loans: the ship’s bell on loan, a rented cap, a borrowed rope that is overdue, and one returned. **Production › Inventory**
- Budget by department, against limits. **Production › Budget**
- Dresser tracks. **Production › Dressers**
- Repairs gathered from the show reports. **Production › Repairs**
- An incident report with a body diagram. **Production › Incidents**
- Venue and safety details. **Production › Venue & safety**
- A pre-show check from last night. **Print › Pre-show check**

- Sign-offs: the costume plot is approved; the props list has changed since it was signed off. **Print › Sign-offs**

Checks and insight

- Continuity checks, including doubling, quick changes, collisions and the tight crossover. **Checks**
- Sightlines from any seat in the house. **Audience view**
- Insights: who carries the play, doubling and French scenes. **Insights**
- Character arcs and the show timeline. **Character arcs**

Running the theatre

- Box office sales for the first three performances. **Production › Box office**
- Ushers and volunteers with shifts for each performance. **Production › Volunteers**
- Rights and royalties. **Production › Rights & royalties**
- A grant report. **Production › Grants & donors**
- Marketing kit. **Production › Marketing**
- Audition sides for June. **Print › Audition sides**
- Build and strike. **Production › Build & strike**
- Lights and sound, with a mic plot (the Coast Guard voice has its own mic). **Production › Lights & sound**
- Backstage display for tonight. **Print › Backstage display**

Audience and access

- Program builder. **Production › Program**
- Captions and audio description. **Production › Access**
- Content warnings and a lobby notice. **Print › Content warnings**
- Front-of-house sheet. **Print › Front-of-house sheet**

Learning theatre as you go

- Turn on Learn in the top bar: theatre words on each screen get a dotted underline and a short meaning. The Theatre guide explains them in full. **Theatre guide**

Printing and sharing

- More than 80 reports with a print preview. **Print & export**
- The production portfolio page. **Print › Portfolio**

Ease of use

- Bookmarks: Fight top, Act Two opens and The bell comes home. **Bookmarks**
- A pen note: a red circle on “Captain! Something in the water!” **Director**

- Dashboards and favorites belong to this computer, not to a production, so the sample can't bring any. On Home, pick a ready-made dashboard (rehearsal day, tech week, show night) or make your own; star screens, reports and Help topics to make favorites. **Home**

The test kit has the files the sample can't hold: versions 2 and 3 of the script as PDFs, and the rehearsal video.

Cue-to-cue

In Director's calling mode, **Stage view** shows the stage picture at each cue (where everyone is, from your blocking) and, for scenic shift cues, the shift tasks with who does them. Press Space to jump to the next cue — the core of a cue-to-cue technical rehearsal.

Line runs and off-book progress

In Rehearsal choose **Line run** and the scenes. Then just **click the word** where an actor goes wrong — no selecting: click = dropped, **Shift+click** = paraphrased, **Alt+click** = called for line. A line note is made for whoever is speaking, anchored to that exact word. *End line run* saves the results; Insights › **Off-book progress** shows each actor's accuracy across runs, with a trend.

Every actor file now includes **Learn your lines**: each of their speeches hidden behind a "Show" button, with the cue line before it — for learning at home, on any phone.

Line learning in the actor tool

The actor tool you make for each actor (Tools and reports › Actor tool) has a **Learn lines** tab: the cue line, then their own line hidden. They can show **first letters only**, **type** the line to test themselves (Glowtape says how many words were right), or **listen** to the cues read aloud. They mark each line Got it, Nearly or Missed, see a progress bar, and can practice only the ones they missed. Progress stays on the actor's own device and is never sent to anyone.

Breakdown, off-book forecast and blocking evolution

- **Suggest from stage directions** (Production › Props or Costumes, or the command box): Glowtape reads the bracketed stage directions and suggests props ("picks up the letter"), sound and lighting cues ("the phone rings", "lights fade") and costume notes ("puts on her coat"). You check what to add. It runs on this computer; no AI service is used.
- **Off-book forecast** (Rehearsal › Off-book progress, Home, Print): a trend line through each actor's line runs, showing when they'll reach 95% and whether that's before your "Off book" milestone.

- **How this moment changed** (Blocking, once you have saved a snapshot): flip or play through the same moment as it was in each snapshot, with who moved where.

Blocking snapshots: what changed

Blocking › **Snapshot** saves where everyone is at every point; one is also saved automatically when you start a new rehearsal notebook. **Changes since…** lists what changed — “B14: Thomas now crosses to DSL (was DSR)” — for everyone or chosen characters. Perfect for briefing an actor who missed a rehearsal, or an understudy.

Departments: notes, packs, budget, venue

Give each company member a **department** on Casting & company. From a rehearsal report or show report, **Send to departments** emails each department only its own notes (plus the general notes). A **department pack** (Project page) is one file with only what that department needs — costume plot and cast list for costumes, props list and preset sheet for props, cue sheets and calling scripts for lighting and sound — and no actor notes or contact details.

Production › **Budget** tracks purchases by department against a budget, with receipts photographed in; props with a cost are counted automatically. **Venue & safety** records exits, assembly point, first aid, defibrillator, extinguishers, contacts and house rules, and prints them with a floor plan — use the *Safety* symbols in the Map library to mark the plan.

Email templates and drafts

Email (under Run) prepares messages for the company. Glowtape never sends email itself: it makes drafts that you check and send from your own email program, so messages go from your own address and nothing is stored on anyone’s server.

- **Templates:** 17 built-in templates for calls, schedules, reports, casting, departments, loans and closing. Change one and choose *Save as my template* to keep your version in the production file.
- **Fields:** words in {braces} are filled in per person: {first_name}, {role}, {next_call}, {my_calls}, {my_notes}, {department} and more. Pick them from *Insert a field*.
- **Who:** everyone, cast, crew, creative team, a department, the people called to a rehearsal, the actors in a scene, lenders of borrowed items, or people you check. Uncheck anyone to leave them out; type extra addresses if needed.
- **One email or many:** separate personalized emails keep addresses private. One email puts everyone in Bcc; some email programs drop Bcc from an opened draft, so check before sending.
- **Attachments:** reports go as .html files that open in any browser. Personal calendars and actor files are made for each person.

- **Sending:** *Email program* downloads .eml drafts (a .zip for several) that open in Outlook, Apple Mail or Thunderbird with attachments in place. Gmail, Outlook on the web and the default app open the message shown, without attachments; use *Download attachments* and add them yourself.

You are responsible for what you send and to whom. Only share personal details (phone numbers, emergency contacts, measurements) with people who need them.

Props and movable pieces

Add them on the Characters page with **Add prop or movable piece**. They appear in the cast strip after the actors, with square markers, and are placed, moved, brought on and struck exactly like characters. A prop placed for the first time is assumed to be preset. Checks never expect props to speak or stand apart, and the Character & prop tracks report gives each prop its own sheet — useful for the props table and shift crew.

Moving several at once, shorthand and images

Shift-click markers on the blocking map to select several; drag any of them (or use arrow keys) to move the group together. Esc clears the selection.

Every blocking point also gets **shorthand** in standard notation — `MA X DSL` (Margaret crosses down stage left), `TH ENT A → SR`, `EL EX C`, `CHAIR STRIKE B`. It appears under "Where everyone is", on printed cards and in the CSV. **Save image** downloads the current diagram as a PNG for emails or callboards.

Cues, Director view and layers

Select words anywhere in the script, right-click and choose a cue type. Numbers are suggested from neighboring cues (12.5 between 12 and 13). Add a standby note and timing. Cue types, prefixes and colors are set on the Project page.

The **Director** view lists everything in script order on the left and the script on the right. Switch layers on and off; the list and the script highlights follow. Every highlight also has a labeled tab in the margin so color is never the only clue. Clicking anything jumps to the exact words and flashes them.

Calling mode

In Director, **Calling mode** is the stage manager's tool for *calling* the show: you say each cue out loud to the operators (lights, sound, scenery), and Glowtape keeps your place and times each call. It doesn't play sound or video; Glowtape GO, a separate app, does that. Calling mode steps through cues in script order like a calling script: the current cue in large type, the next three on standby with their standby notes, and

the script scrolling to each cue's words. Press `Space` for GO, `Backspace` to go back, `Esc` to stop. Only the cue types switched on are called, so a sound operator's run can show only sound cues.

Rehearsal notebooks

Start a notebook for each rehearsal. Select words or click a line, right-click and choose **Rehearsal note**; say who it is for and what kind it is (line notes can record dropped, paraphrased or called-for lines). Check **given** as you give each note. Filter by character or by given/not given, group by character to work through the cast, or switch to script-only layout. **Print notes** makes a handout grouped by actor.

Rehearsal video timed to the script

Rehearsal video (under Rehearse) plays a video of a rehearsal or run beside the script.

- **Linked, not copied:** the video file stays where it is on your computer. The production file keeps only the video's name and size, the sync points and your marks. If you move the video or open the production on another computer, Glowtape asks you to find it again. In Chrome and Edge it remembers where the file is.
- **Sync:** play to a moment, click the line being spoken, and press *Sync* (S). One sync point is enough; add more every few pages for accuracy. In between, Glowtape estimates from the words.
- **Jump and follow:** click any line to jump the video there. While it plays, the script follows along.
- **Marks:** press *Mark this moment* (M) to note what happened. A mark can also become a rehearsal note with the video time, so you can come back to the moment.
- Space plays and pauses; ← and → skip 5 seconds. Videos your browser can play: usually MP4 (H.264), WebM and MOV from phones.

Quick line notes and rehearsal reports

During a run, select the words an actor dropped or changed. The bar offers **Dropped**, **Paraphrased**, **Called for line** and **Added words** — press `D`, `P`, `C` or `A`. The note is created instantly for whoever is speaking there (worked out from the speaker names in the script), in today's notebook. Any other note also starts with the speaker checked.

Rehearsal report… records times, breaks, what was worked on, attendance for each actor and department notes. Print it from Rehearsal or from Print & export › Rehearsal report.

Checks: what they mean

Checks re-run on every change. **Must fix** means the record is wrong or incomplete — most often a character who jumps to a new spot with nothing recording how. Each finding offers fixes: *Connect directly*

draws a straight move; *Add a step between…* lets you pick a moment in the script between the two points and puts a halfway position there for you to adjust; *Mark intentional* accepts it (a blackout change). **Connect all** fixes every jump at once.

Checks marked **heuristic** are informed guesses and say how they can be wrong: speaking while offstage, script directions that disagree with the blocking, paths through walls, and stacked markers, and whether an offstage crossover has enough time — script time is estimated at about 150 words a minute and compared with the route time you typed on the exit. Continuity is not checked across a change of map.

Search and finding your way back

Press `/` to search. Every word you type must match somewhere; punctuation is ignored ("hce" finds "H&CE"), and a one-letter slip in longer words is forgiven. Choose where to look: everything, script text, blocking, a cue type, all notes, or one notebook. Results open at the exact spot.

Back and **Forward** at the top (and the browser's own) retrace the places you have been. Every point, cue, note and script line has its own address in the address bar (for example `#director/line/12/4`) that reopens it in a saved copy of this file.

The AI assistant

The **Assistant** (✦ in the top bar, or `Ctrl`+`J`) answers questions about your production, summarizes notes, drafts emails and suggests rehearsals, milestones and notes. It is **off until you set it up** in Settings › AI assistant.

- **Choose a service:** your own Claude (Anthropic) or OpenAI-compatible key, or a free AI program on this computer — Ollama or LM Studio — so nothing leaves the computer at all.
- **You decide what it sees:** check what may be shared. Contact details and script text are off unless you turn them on. *What's shared* shows the exact text sent.
- **You stay in charge:** the assistant can't change anything. Suggested changes appear as cards with an *Apply* button, and every change can be undone.
- **Costs and terms:** online services charge you directly and their terms apply. Set a spending limit with your provider. Keys stay in this browser and never go into the production file.
- AI answers can be wrong or out of date. Check anything important, especially safety, times and people's details.

Using the assistant with no internet

The assistant can run entirely on your own computer, free, with nothing sent anywhere. You install a free AI program once (while online), download a model, and then it works offline. Answers are slower and less polished than the big online services, so check them carefully.

Option 1: Ollama (free, open source)

1. Download Ollama from **ollama.com** and install it.
2. Let browser pages talk to it: in Windows, open *Settings › System › About › Advanced system settings › Environment Variables*, add a user variable named `OLLAMA_ORIGINS` with the value `*`, then quit and restart Ollama.
3. Open *Command Prompt* and download a model: `ollama pull qwen2.5:7b` (about 4.7 GB; needs 16 GB of memory) or, for laptops with 8 GB, `ollama pull qwen2.5:3b` (about 2 GB).
4. In Glowtape, open **Settings › AI assistant › Assistant settings**, choose *Ollama on this computer*, and type the model name you pulled (for example `qwen2.5:7b`).

Option 2: LM Studio (free for home and work)

1. Download LM Studio from **lmstudio.ai** and install it.
2. In LM Studio, search for and download a model such as *Qwen2.5 7B Instruct* (or a 3B model on smaller laptops).
3. Open the *Developer* tab, load the model, turn on *Enable CORS* in the server settings, and start the server.
4. In Glowtape, choose *LM Studio on this computer* in Assistant settings. Leave the model empty to use the one that's loaded.

Models have their own licenses (Qwen2.5 is Apache 2.0; Llama models use Meta's license). Ollama and LM Studio are made by other companies, and their terms apply. A model needs several gigabytes of disk space and works best with 16 GB of memory.

Saving, backups and your data file

Back up often, and keep copies in two places. Glowtape keeps your work only on your own computer, so nobody else can recover it if a file is lost or damaged. Save after every session, take a **Backup** before tech, before importing a new script version and before updates, and keep a copy on a second drive or cloud folder. Automatic backups and crash recovery live in this browser, and clearing browsing data removes them, so they are not a substitute for your own copies. Reports and paperwork can contain mistakes: check them before you rely on them. See the License Agreement, section 6.

Your work is saved in one data file, **Glowtape-DATA.json**. **Save** (Ctrl+S) writes to it: the first time it asks where to put it, and after that it saves over that same file. **Save as…** chooses a new place or name. **Open data file** (on Home, Project and Settings) loads your work — and Save then writes back to that file.

Backup immediately downloads a dated snapshot, for example `BACKUP-2026-09-30-143207-Glowtape.JSON` (date, then the time as hours-minutes-seconds). Take one before big changes or at the end of each rehearsal.

Chrome and Edge save straight over your file. **Firefox and Safari** can't: Save downloads the file, and if an older copy is already in Downloads the browser may add a number to the name. Turn on "Ask where to

save each file" in the browser's download settings to choose where it goes and replace the old copy.

To keep a complete copy that opens without a data file, use **Settings › File & saving › Save tool with data (HTML)**. Crash recovery keeps unsaved changes in this browser until you save.

- The data file holds **everything**, including the script, photos and notes — sharing it shares all of that. To give an actor only their material, use their actor tool.
- Two people editing two copies get two different files; *Merge another copy* combines them.

Fixing a time or result you recorded

Many buttons record something: *Curtain up* on Show night, stopwatches for scene changes and quick changes, timed runs, the rehearsal clock, line runs, calling logs, pre-show checks and sign-offs. If one was pressed by mistake, or at the wrong moment, you don't need to undo everything since.

- On **Show night**, click **Change** under any recorded time. Pressing a button that already has a time asks before replacing it.
- Everything else is in **Recorded times…** on Show night: choose what to see, then **Change** or **Remove**. The same list opens from the links beside scene-change and quick-change timings (Production), saved calling logs (Director) and timed runs (Insights).
- The **rehearsal clock** lets you type when it started and stopped, and when each break began and ended; you can also add a break you forgot to press. **Line runs** let you change the kind of run and each actor's counts. **Pre-show checks** let you change the times and tick items you checked but didn't tick.
- **Curtain down** saves tonight's calling log. If it was pressed too early, **Undo last press** (or Ctrl+Z) takes it back and your calling times return, so you can carry on calling.

Removing something can still be undone with Undo (Ctrl+Z).

The health light

The small light at the bottom left shows how Glowtape is doing. It stays green and says **All good** almost all the time. When something needs your attention it turns amber or red and says what, for example *Not saved for 25 minutes*, *Autosave is paused*, *Glowtape is running slowly* or *Browser storage is nearly full*.

Click it to see what is fine, what isn't and what to do, plus the full health check. *More details* lists technical numbers (speed, memory, storage, version) that help if you send a problem report.

Legal, privacy and support

Privacy: Glowtape has no account and collects nothing; your production is saved only where you save it.

Legal documents (also at the Glowtape website):

- **License Agreement**
- **Privacy Policy**
- **Terms of Sale, Trial and Refunds**
- **Support and Updates**
- **Accessibility Statement**
- **Notices and Disclaimers**
- **Website Terms of Use**
- **Open-source licenses and credits**

Language: Glowtape's standard language is American English. Other languages are a beta and may not be perfect; legal terms are binding only in English.

Something wrong? Report a problem makes an email draft with diagnostics attached that you send yourself.

Files: drop a script PDF, data file, spreadsheet or image anywhere on the window to open it. Recent productions are listed on Home (Chrome and Edge). Settings › Files sets up automatic backups into a folder you choose and packages a production for another computer.

Your name, comments, history, venues and tables

Add **your name** (Settings › Display & formats, or the status line) and every change and new item you make on this computer is signed with it. **Change history** (Ctrl+K) lists every change with who made it — filter by person to see what a colleague did before you merged their copy. **Comments** in the details panel let the team discuss a note, cue or blocking point; they are kept as their own list, so merging copies keeps everyone's.

Venue library (Production › Venue & safety): save a venue's maps — with their house layout, stage areas and facing words — plus venue and safety details, either to your library on this computer or as a file to share; add it to any production later. **Edit as a table** (props, company, cues): change cells directly, move with ↑ ↓ and Enter, and paste cells from Excel or Google Sheets — extra rows become new items, and any value that doesn't fit is skipped and counted.

Compare (details panel or Ctrl+K) shows two blocking moments side by side with a list of who moved where. **Layers** on the Map show, hide or lock the set, furniture, marks and labels; hidden layers still print. Glowtape remembers the last note kind you used and each report's page settings. In the **actor tool**, Learn lines › Listen reads each cue aloud and pauses for the actor's line, then says it so they can check.

Cuts, doubling, availability, run sheets, quick changes

Cut tracker (Director): the words and playing time your cuts save (at 150 words a minute), how much each character loses, and any cue, blocking point or open note sitting on cut text — move those before the cut is made. **Doubling planner** (Casting): pairs of roles never on stage together, with the time one actor would have to change between them, and a check on the doublings you already have.

Audition availability: set each auditionee's weekdays they are never free and dates they are away (10/14, or 11/10–11/14), then compare them with every upcoming rehearsal. **Prop run sheet**: assign each prop to an ASM, note its preset and handoffs; the printed sheet is grouped by ASM. **Quick-change planner** (Costume plot): a booth, a dresser and notes for every quick change, with drills timed against the time available, and a quick-change plot per dresser.

Bookmarks, quick notes, booth mode, posters and trends

Bookmarks: select words and press Ctrl+B (or right-click › Bookmark) to name a moment; find it again from the Bookmarks button or Ctrl+K. **Quick note**: press N from any screen to write a note at the current moment — the words you last selected, the next cue on Show night, or the page you are looking at.

Booth mode (Settings › Display, the Show night screen, or Ctrl+K) turns everything red on black — even the script pages — to keep your night vision in a dark booth. **Callboard posters** (Print & export): this week in large print, a sign-in sheet and a milestone countdown. The **Trends** card on Home shows tiny charts of notes still to give, line accuracy and blocking.

Your house: seating, balconies, tables and stage height

Each map has a **house layout** (Audience view › House layout): start from a flat floor with a raised stage, raked theatre seating, stadium seating with the stage below, in the round, thrust, traverse or cabaret tables — with or without a balcony — then adjust every section: its floor height, number of rows, rise per row, position and size. **Stage height** is how far the stage floor is above the house floor; use a negative number when the stage is below the seats.

Choose a seat on the plan (front center, middle, back row and both ends of each section, or seats around each table). To add your own seat anywhere, turn on **Add seats** above the plan, click where you want it, then turn it off. Remove a seat you added with **Remove this seat** or by right-clicking it. Your own seats must be in the house (on the stage, in the seating or close around it), up to 40 per map. Turn a full circle with the slider, the arrow buttons or by dragging the view — in the round you will see the audience across from you. Who is hidden and who is bunched is worked out from the seat you are in; Checks tests the front-center seat of every section.

Clearing seats, sets of seats and Audience view defaults

- **Clear seats…** (above the plan) removes the seats you added: all of them, or only those in some sections, on stage, around the house or outside it. It says how many first, and Undo brings them back. To remove one seat, use ✕ in **Your seats** under the plan, **Remove this seat**, or right-click it on the plan.
- **Add a set…** adds ready-made seats to check sightlines from: the back corners of every section, aisle seats, or seats across the middle row.
- **View options and defaults**: actor height and set pieces change the view now; **Use these every time** keeps them on this computer. You can also choose the seat the view starts in and the house layout a map gets the first time it's looked at. **Restore Glowtape defaults** puts them back. These are saved on this computer, not in the production file.

Watching from a seat, collisions, scene changes and sightlines

- **Watch from a seat:** in Animated blocking choose *Watch from* and a seat to see the moves as that seat sees them, with masked actors outlined.
- **Collisions:** Checks now flag two actors whose moves cross at the same moment, a move through someone standing still, and paths that go through furniture on stage in that scene. Rugs, platforms and steps don't count.
- **Scene changes** play between scenes in Animated blocking: the old scene's pieces fade out and the new ones in, and the side panel lists the shift plot tasks and crew. The length comes from the task times, or 6 seconds.
- **Sightline heat map** (Audience view, or Print): every seat colored by how much of the actors it sees, for the whole play or one scene, with the worst seats listed.

Details panel, advanced search, quick notes and display

Clicking a note, cue or blocking point in a list (or Edit on a person) opens a **details panel** beside it: change any field and it saves at once, see other items on the same line, or open the full editor. Turn it off in Settings › Display & formats.

Advanced search (Ctrl+Shift+F, or Ctrl+K) uses menus and checkboxes — words, what to look in, character, scene, pages, cue type, notes given or not, department and dates — and saves searches by name. **Quick notes** on Rehearsal add a ready-made note at the words you selected (Alt+1 to Alt+9); the buttons are shared in the file. A short **suggestion** may appear under a screen's title — hide any you don't need.

Display: Light, Dark or **High contrast** (the ☀ button cycles them), and text size from 100% to 150%, on each computer. **Report style** (Print & export › Page setup) sets the font, heading color and table style for every report. Multi-panel screens have a **Layout** menu — Balanced, Script wide, Map focus, Notes focus —

and you can save your own. Screens you return to without changing anything appear instantly, where you left them.

Character arcs and the audience view

Character arcs draw how strongly each character drives each beat, 0 to 10. The number blends *talk* (their words in the beat against their own usual, 45%), *focus* (downstage and central scores high, from your blocking, 30%) and the beat's *tempo* word (25%); off stage and silent is 0. Hover or focus any point for its breakdown, and click to set your own number. **Turning points** are circled when an objective changes, the number moves by 3 or more, or the character returns after two beats away. It works best when beats have a tempo and objectives.

Audience view shows each blocking moment from a seat in the house — center, left, right or balcony — in perspective, with set pieces at typical heights. A red outline means a person is mostly hidden from that seat by someone or something nearer; amber means two people are so close they read as one shape. The same check (from house center) appears in Checks.

Show night, scene changes, fittings, inventory and bundles

Show night (under Run) is the stage manager's performance screen: press House open, Curtain up, Intermission starts and ends, and Curtain down as they happen (or H, U, I, E, D). The times go straight into tonight's show report, act lengths are worked out, and *Undo last press* fixes a slip. Call cues with W, S and Space; add incidents and cue notes as they happen. At curtain down the calling log is saved with the report.

Show night picks the performance from the Schedule: on a two-show day it starts with the one nearest now, and *Performance* at the top lets you choose another. Each performance gets its own report, and a show that comes down after midnight stays in the same report. On a day with no performance, *Start an unscheduled show report* makes one for an extra show.

Rehearse a scene change on Production › Shift plot: start the stopwatch, tap each crew member as they finish, stop — every run is kept against the target so you can see changes getting faster.

Fittings keeps each actor's measurements (shown only on costume reports), their fittings on the Schedule, and costume items with photos. **Inventory** lists what you own, borrow or rent; borrowed items keep the owner and contact, due date and condition with photos, Home reminds you when returns are due, and *Return to owners* prints everything grouped by lender. Import another production's inventory from its data file, with duplicates flagged.

Report bundles (Print & export) put several reports into one document with a cover and contents — an actor welcome pack, a tech binder, a designer pack, or your own.

Arranging the map and printing ground plans

While you drag a piece on the Map, **smart guides** snap it into line with the edges and centers of nearby pieces (red dashed lines show what it lined up with). Hold `Alt` to place it freely. **Rulers** along the top and left show feet or meters. Check pieces in the *Drawn items* list to **align** them (left, center, right, top, middle, bottom), **space them evenly**, or **group** them so they move together.

Print & export › **Ground plan** prints a map to a real scale (1:24, 1:48, 1:96, 1:50, 1:100, or fitted to the page) with a scale bar, legend, audience direction and a title block — production, venue, drawing, designer, drawn by, revision, date and scale. Print at "actual size" for measurements you can trust.

Stage thumbnails (on the script's toolbar) put a small picture of the stage beside each blocking point in the script; click one to open it.

Importing from spreadsheets and starting a new production

Import from a spreadsheet (Settings › File & saving, Ctrl+K, or the Import button beside a list) brings in the company, characters, props, the schedule, milestones, budget items or cues (placed by page and line). Choose an **.xlsx**, **.csv** or **.tsv** file — or copy rows in Excel, Google Sheets or Numbers and paste them. Match your columns (they are guessed from the headings), then **review**: every row says ✓ ready, ↻ already exists (skip, update or add anyway), ⧉ repeated in this import, or × what needs fixing — type in the cell to fix it and the row is included. Nothing is dropped without being listed, and Undo reverses the whole import.

New production from this one (or from another data file) starts a separate production, bringing only what you check: settings and profiles, cue types, maps, your assets, venue, crew and creatives, cast, the props list, budget structure, design board — or, for a remount, the script with its blocking and cues. The original is not changed.

Home, selecting several, density and formats

Customize Home (at the top of Home): move cards up or down, hide them, or add a Setup checklist, Progress, Milestones or Quick actions card — remembered on this computer. **Select several** on Director and Rehearsal adds checkboxes (Shift-click for a range) to mark notes given, move them to another notebook, change cue types or delete in one go. Settings › **Display & formats**: comfortable or compact density (this computer), and for the production the date order, 12- or 24-hour time, the first day of the week, the time zone used for timestamps and calendar files, and units for new maps.

Setup wizard, workspaces and panels

The **setup wizard** walks a new production through eight steps — name, kind of stage, script, characters, map, casting, first rehearsals and saving. Every step saves real work, can be skipped, and is checked automatically if you did it elsewhere. Minimize it to a small “Setup” chip while you work, and turn the offer on or off in Settings › Screens.

Your **workspace** (the menu at the top of the sidebar) shows the screens your role uses most — Director, Stage manager, Assistant stage manager, Designer or Producer. It is remembered on this computer only, so everyone sharing a file keeps their own. Ctrl+K still reaches every screen.

Panels: drag the line between two panels to resize them (or focus it and use the arrow keys; double-click to reset). The small buttons at the top of side panels make a panel *condensed* (smaller text and spacing) or *collapse* it to a thin strip. Layouts are remembered per screen on this computer; reset them all in Settings › Screens.

Your own workspaces

The **workspace** menu at the top of the sidebar chooses which screens the menu shows. Besides the built-in ones (Everything, Director, Stage manager, Assistant stage manager, Designer, Producer) you can make your own.

- **Make one**: choose *New workspace…* at the bottom of the workspace menu (or Settings › Screens & menu). Name it and start from a copy of any workspace, or from nothing.
- **Choose its screens**: tick the screens it shows. Put them in order by dragging a row by its ⠿ handle, or with its ↑ and ↓ buttons. *Add a heading* to group screens your own way (for example “Tech” or “Every day”); a heading groups the screens below it, and with no headings the menu has none.
- **Where it opens**: pick the screen it opens on and, if you like, the dashboard Home shows. Switching to the workspace goes to that screen and switches Home’s dashboard.
- **Manage workspaces…** switches, changes, renames, duplicates, exports and deletes your own workspaces. Built-in workspaces can’t be changed, but you can copy one. *Import a workspace file…* brings in one someone exported.
- Home, Help and Settings are always in the menu. Screens left out keep all their data, and Ctrl+K (Jump to) still reaches every screen.
- Screens hidden for the production in Settings › Screens & menu stay hidden in every workspace until they are shown there again.
- Workspaces are kept on this computer only, so everyone sharing a production file keeps their own. They work in Glowtape Viewer too.

Print preview and page setup

The preview on Print & export is drawn at your paper size, with red lines where pages will break and an estimate of the page count. **Page setup** sets margins, **scale** (or press *Fit to fewer pages*), text size, a running **header** (production and report name), **page numbers** ("Page 3 of 12") with the date, and a footer note such as "Confidential". Set up a **letterhead** once — organization name, a second line, logo and accent color — and check it for any report.

Progress, the show timeline, agendas and giving notes

Progress answers "are we improving?". *Lines* shows accuracy for every line run — overall, by scene and by actor, with ▲ improving / ▼ slipping. When you start a line run on Rehearsal choose its kind: a line run (calling allowed), off book with calling allowed, or a no-calling night; filter Progress by kind to compare like with like. *Blocking* charts pages blocked over time and forecasts when you will finish, compared with a milestone such as Off book or First tech. *Notes* shows notes taken and given per rehearsal.

Show timeline draws every character across the show: time on stage, speeches, entrances, exits and quick changes. **Rehearsal agenda** (from a rehearsal on the Schedule, or the Print menu) gives the running order with times, each actor's arrive and leave time, notes to check, blocking changes and props. **▶ Give notes** (the big button at the top of Rehearsal) shows the notes full screen at the end of rehearsal. The bar at the top chooses the notes (this rehearsal, today or every notebook; not given yet or all notes), the order (by person, by department or script order) and the view: *One at a time* (big, for reading out) or *List* (every note in a scrolling list with tick boxes). The script sits beside them and turns to each note's line. G given, U not given yet, S skip, ↑ ↓ previous / next note, ← → previous / next person.

Set pieces per scene: on the Map, pick a scene in the *Set for* bar above the plan and choose each piece's scenes under *On stage in*. Blocking then shows the right set for each moment, and the shift plot suggests what to set, strike and move. More in Your set, scene by scene.

Autosave, the recycle bin and safe opening

Autosave: once you have saved to your data file (Chrome or Edge), Glowtape saves to it again about 20 seconds after you stop making changes. Turn it off per computer in Settings › File & saving.

Someone saved a newer copy: before every save Glowtape checks whether the file was changed since you opened or last saved it — for example by a colleague working on a shared drive. If so it asks: merge their changes into yours first (recommended), save over theirs, or save yours as a new file. Autosave pauses until you choose.

Recycle bin: anything you delete — notes, cues, blocking points, people, props, maps, rehearsals — is kept for 30 days. Open it from Home, Settings or Ctrl+K and restore what you need.

Safe opening: opening a data file first shows what it is (production, when it was saved, what it holds). Every part is checked. If the file was damaged (a disk or sync problem, or edited by hand), Glowtape repairs what it can — a number stored as text, an empty entry, a broken list — and tells you what it

repaired; items it can't use are set aside and listed, not lost — find them in the Recycle bin. Your file itself isn't changed until you save. A file from an older version of Glowtape is upgraded, and an untouched copy (`BEFORE-UPGRADE-…json`) is downloaded first.

Since you were last here on Home lists what changed in the file since you last had it open on this computer.

Right-click menus and editing in place

Right-click the script for a note, any kind of cue, a blocking point, a beat or a text change right at those words (or at the word under the pointer), plus copy and search; on Rehearsal also quick line notes. **Right-click the map**: in Map, a piece to duplicate, reorder or delete it, or empty space to place another of the last piece you used; in Blocking, a character to choose how they move or remove them, or empty space to move the selected character there.

Edit in place: double-click a note, cue or beat in a list (or press F2 on it) to change its text right there; Enter saves, Esc cancels.

When importing, the check skips the **title, cast list and contents pages** when finding who speaks, and warns if the PDF is **scanned** (pictures of pages) with advice on getting a text version.

Reports and printing

The **Print ▾** menu in the top bar lists the reports that fit the screen you are on, already set up — on Blocking with a character selected it offers their blocking notes and track sheet. **Print & export** has the full library, grouped and searchable.

Every report can be limited to chosen **characters** (check *only show what involves them* to hide everyone else, including on the diagrams), to a page range or a scene, and printed in the **Modern**, **Simple** (black and white, compact) or **Large print** look, on Letter, A4 or Legal. **Script by character** (in the menu under Prepare) shows those pages on screen, drawn as you scroll. **Script pages for characters** prints only the pages where they appear, with their lines highlighted; with several characters, choose pages where *any* of them appear or only where they *all* appear together.

Templates, closing, find and replace, Word and Excel

- **New production from a template** (Settings › File & saving, or the Welcome card): a play, a school show or a touring show, with matching cue types, quick-note buttons and milestones placed from your opening date.
- **Find and replace** works across rehearsal notes, cue labels, blocking notes, beats, the design board and your email templates. The script text is never changed here. It can be undone.

- **Word and Excel:** on Print & export, *Word (.docx)* saves the report's text and tables for editing, and *Excel (.xlsx)* puts each table on its own sheet. Diagrams stay in the HTML and printed versions.
- **Cover pages** for any report are in Print preview › Page setup. Glowtape uses American spelling. To change British spellings in your own notes on reports and emails, see Settings › File & saving.
- **Closing a production** makes it read-only after the last show, so the record can't change by accident. Reopen it at any time.
- **Undo bar:** after you delete, clear or replace something, an Undo button appears for a few seconds. Ctrl+Z always works too.
- **Full screen** (bottom bar) hides the browser's bars for calling and booth mode.

Character and actor pages

Click a character's name (on Characters, the Cast list, or with Ctrl+K) for their **character page**: speeches, words, pages and scenes, blocking, notes, line changes, costumes, props and beat objectives, with one-click reports. An **actor page** shows their roles, upcoming calls and conflicts, absences, notes across all roles, off-book progress and their reports.

Planning rehearsals

Schedule › **Plan rehearsals** shows who appears in each scene, French scene or group of pages, and suggests sessions. Choose how to group: *keep script order*, *group the same cast* (actors come fewer times), *biggest groups first* or *small groups first*; set the session length and the kind of rehearsal (blocking takes about four times the stage time, running about 1.3 times). With **staggered calls** each actor gets an arrive and leave time within the session, and the planner shows how much actor time that saves. *Put on the schedule* adds a session to the calendar, where conflicts are checked as usual.

Match sessions to dates: choose a start date, your rehearsal days and the start time. Each session goes on the first rehearsal day that isn't a no-rehearsal day, has nothing else booked at that time, and where nobody it needs is absent. Late arrivals and early leaves are listed so you can decide. *Put all on the schedule* adds them in one go.

Editing the plan, milestones and calendars

In Plan rehearsals, drag a scene onto another session (or use its *Move to* menu), and **Lock** the sessions you are happy with. **Re-plan everything not locked** keeps them and redoes the rest; *Back to suggestions* clears your edits. When matching sessions to dates, check **Balance each actor's hours across the week** to spread the load — the table shows each actor's hours per week.

When adding a rehearsal, **Repeat** makes one on each checked weekday until a date, skipping no-rehearsal days. **Milestones** (off book, designer run, tech, opening…) show on the calendar and count down on Home.

Export calendar (.ics) downloads everything, or one person's calls, for Google, Outlook or Apple Calendar — export again after changes.

Calling a show: warn, standby, GO

Every cue gets three calls. **Warn** is a heads-up about half a page ahead ("Warning, lights 16"). **Standby** comes seconds before ("Standby, lights 16"); the operator answers "Standing by" and gets ready. **GO** is the moment it happens ("Lights 16 … GO").

In Director's calling mode (or on Show night) press `W` to warn the next cue, `S` to put it on standby and `Space` for GO. Each time is logged against the run clock. **Save calling log** keeps them; Print & export › **Calling log** lists every cue with its times and flags cues called without a standby, or with less than five seconds between standby and GO. The calling script has a **Booth print** option with bigger cue boxes and bolder text.

Contacts, departments, report comparison, status page

Add **emergency contacts** to anyone in the company; the **Contact sheet** prints them all. Give a rehearsal note a **department** to filter the Rehearsal screen and the notes report by it. **Rehearsal reports compared** puts each department's notes side by side and lists what keeps coming up. On Home, **Status page for producers** downloads a read-only summary: milestones, the next two weeks, progress, open problems and budget — without contact details.

Duplicating maps, maps for scenes, undo history, import layout

Map › **Duplicate map** copies a map (optionally renaming its pieces) as the start of another set. **Maps for scenes** chooses the map each scene is blocked on — and since each map has its own facing words and stage areas, a scene can use different ones. The **undo history** button (next to Redo) lists recent changes; choose one to go back to just before it, and Redo brings changes back. When importing, the check shows a **Script layout** choice and a preview of the first speeches found — change it if the characters look wrong.

Note history

On Rehearsal choose **Note history**, then rest the pointer on any line of the script: every note ever given on that line appears, newest rehearsal first. Click a line to keep it; switch to *This page* for the whole page. Use the arrows or the timeline slider to see the notes as they stood after any rehearsal. *Blocking, cues and changes* also lists the blocking points, cues and script changes on that line or page, with when each was added.

The actor tool

On an actor's page choose **Make their actor tool**. You get two files to send them: **Glowtape-Actor-Name.html**, a simple tool that opens in any browser, and **Glowtape-Actor-Name-DATA.json**, their information. When they open the tool it asks for the data file (a button, or drag it in), then shows only their calls, notes, blocking, script pages with their lines highlighted, line learning, and costumes and props. It has no settings and no saving. When things change, send a new data file (*New data file for their tool*); the tool itself stays the same.

Glowtape Viewer (free, read-only)

Glowtape Viewer is a free copy of Glowtape that can look but not touch. Send it to actors, crew, designers or producers who need to see the production but shouldn't change it.

- Make one in Settings › File & saving › *Make a Viewer copy*: with the production inside (one file to send), a smaller copy without media, or an empty Viewer that opens any production file.
- In the Viewer every screen works for looking, printing, exporting, watching the animated blocking and making email drafts. Saving, editing and undo are switched off.
- A Viewer copy with the production inside holds everything in the file, including contact details. For actors, the actor tool and department packs share less.

What this tool does not do

- It does not read scanned PDFs (no text recognition).
- It does not sync between people or devices.
- Relining is a best match, not a certainty: always look through "Please confirm", and spot-check "Moved automatically" after big rewrites.
- Crossover timing is estimated from word counts; songs, fights, dances and long pauses are not counted.
- Detected characters, scenes, speakers and page numbers are guesses to review, not facts.
- It does not send email. It makes drafts that you send from your own email program.
- The AI assistant only works once you connect your own AI service, and its answers can be wrong.
- Animated blocking timing is an estimate from the words; it can't know about pauses, songs or fights.

Where the words and numbers come from

- **Page and line**: page from printed numbers if found (else PDF order); line counted from the top of each page.

- **Stage areas** (DSR…USL): the map split into thirds each way, oriented to the audience side you chose.
- **Positions**: in the map's units measured from its top-left corner; in sketch maps they are approximate.
- **Speech counts**: detected speaker lines, which can be wrong.
- **Suggested cue numbers**: based on the neighboring cues of that type in script order.

Keyboard shortcuts and hover help

Press ? anywhere for the full list, or **show it now**. Every button explains itself: rest the pointer on it, or reach it with the Tab key. Each page also has a short guide under the tabs; hide it with "Got it" and bring it back with the **?** button at the end of the tabs.

Quick add, custom reports, easier reading and shortcuts

- **Quick add** (press +, or the + button): type what you want, such as `LX 14 on "turn off the light" p.12`, `note Thomas late entrance p.4`, `prop lantern at SL table`, `rehearsal Tue 6:30-9:30 Act 1` or `milestone Off book Oct 20`. Glowtape shows what it will add before you press Add. It works offline.
- **Customize a report** (Print & export › Layout): hide, reorder and rename any report's sections. The layout is saved with the production as its house style.
- **Easier reading** (Settings): a font designed for legibility with wider spacing, reduced motion, and color-blind-safe character colors.
- **Keyboard shortcuts** (Settings): change any key, give keys to screens and commands, and print a cheat sheet.

Troubleshooting

The script pages are blank or gray.
The PDF text is still usable (text-only view). If this persists, use Copy diagnostics from the error notice.

A name the script uses was not detected.
Add the character by hand, then add the script's spelling under "Also appears in script as" so speaker features recognize it.

After importing a new version, a cue landed on the wrong line.
Open Reline › Moved automatically, choose it, and pick a different spot. If many are wrong, the new PDF may be a different edition; check its page and line layout.

Highlights are slightly off the printed words.
Unusual PDF fonts can shift them a little. The anchored words themselves are exact.

I saved but my changes are not there.

In Firefox or Safari, Save downloads a new copy into Downloads. Open that copy — or reopen the old file and choose Restore if offered.

The whole page stopped responding.
Use Export data now in the notice, then reload.

Glossary

Blocking
Where actors stand and move, decided in rehearsal and recorded against the script.

Blocking point
In this tool: a moment in the script (exact words) where you record positions and moves on a map.

Carried position
Where a character still is at a blocking point because nothing new was recorded for them there. Shown faded.

Cue
A numbered technical event (lighting, sound, shift) triggered at a precise moment in the script.

Standby
The warning the stage manager gives an operator before a cue is called.

LX / SQ
Common abbreviations for lighting cue and sound cue.

DSR, USL, etc.
Stage areas named from the actor facing the audience: downstage is nearest the audience; stage right is the actor's right, which is the audience's left.

Preset
A character or object already in place when a scene begins, so no entrance is needed.

Crossover
An actor's route offstage from one exit to another entrance, often behind the set or through another floor.

Spike mark
A small tape mark on the floor showing exactly where furniture or an actor goes.

Line note
A note to an actor about the text: a dropped, paraphrased or added line, or a called-for line.

Prompt book / calling script
The stage manager's master script holding blocking and every cue.

Heuristic check
A check based on an informed guess (such as detected names) rather than an exact rule. It says how it can be wrong.

Anchor
The exact words (page, line and characters) an item is attached to.

The complete prompt-book binder

Print & export › Complete prompt-book binder prints everything as one book: a cover, a contents page, and before each section a divider page with a printed tab. The tabs step down the right edge, like a binder's index tabs. Choose and order the sections (contacts, schedule, license, calling script, blocking, cues, props, costumes, shifts, rehearsal and show reports, incidents, venue and checks, or any other report), rename the tabs, then print, save as PDF, or save it as a web page.

Audition sides and forms

In **Casting › Auditions**: make **sides** for each role (Glowtape suggests the pages where the role speaks most) and print them from the real script pages with the role's lines highlighted. Set up an **audition form**, then print it or save it as a web page to post or email. People fill it in on any phone or computer and send it back as an email (or a small file). Paste those emails, or choose the files, under *Add forms people sent* and they join your auditions list with their conflicts and notes.

The backstage display

Show night › Backstage display makes one sheet for the green room or the wings: tonight's calls (house open, half hour, fifteen, five, places, curtain, intermission, curtain down), the running order with each scene's estimated start time and who's in it, quick changes, and your notes. Choose a TV size or a paper size and a look (dark, red on black, or light for printing).

- *Save image* makes a PNG to show on a TV from a USB stick or a slideshow.
- *Save PDF* makes a one-page PDF to print or send.
- *Show on a second screen* opens it in its own window to drag onto a TV connected to this computer (press F11 for full screen). It redraws every 20 seconds, follows Show night's Curtain up and Intermission buttons, and marks the scene on stage now.

Times are estimates from your curtain time and running times; the stage manager's calls are what count.

Notes for the developer

Found a problem or have an idea? Use **Note for the developer** at the bottom of any screen, or right-click anything and choose **Developer note…** (Shift+F10 or the menu key does the same from the keyboard). Say what happened; Glowtape attaches where you were, what you clicked and the version, so the developer

can find it. You can see exactly what is attached, and untick it. No passwords, contact details, measurements or script text are ever included.

When a screen fails to draw, Glowtape shows *Something went wrong on this screen* with *Try this screen again* and *Send a note to the developer*. Your data is safe.

To send your notes, open **Settings › Notes for the developer › Send notes to the developer**. *Open as an email with the package attached* makes an email draft your email program opens ready to send. For webmail, download the package and attach it to a new email. You can also export notes as Markdown, PDF, Word, JSON or CSV. Hold Shift while right-clicking to get the browser's own menu.

Features and view modes

Settings › Features keeps the menus simple. Choose a view mode (a play, a musical, one person does it all, a school show, touring, professional stage management) or turn single features off, and Glowtape hides their screens, tabs, buttons and reports. The core of Glowtape always stays on.

Some features are linked. Turning off Animated blocking also turns off Blocking videos for each actor, because they need it; turning on the mic plot also turns on Lighting paperwork, where it lives. Glowtape tells you when it changes a linked switch. Nothing is ever deleted: turn a feature back on and everything is there again. The choice is saved in the production file.

Levels: below stage, basements and fly floors

When a crossover goes downstairs or up to a fly floor, draw each floor as its own map and make them **levels** of one building (**Map › Levels**: "This map is" Stage level, Below stage, Basement..., or *Add a level below*).

- **Join the stairs:** select stairs, a trap or a door, then choose its partner on the other floor under *Leads to another level*. Both ends show where they lead.
- **Draw a crossover:** in Blocking, select the character at their exit and press *Draw the route on other levels...* in the Offstage box. Click each turn of the route; change level when they go up or down. Saved routes on an exit can be drawn the same way and reused.
- **See it:** while someone is on their way, Blocking shows the other level with their route, and Animated blocking shows them walking it. The checks use the walking time of the drawn route when no time is typed, and **Print & export › Crossovers & levels** prints every crossover with the levels it uses.

Screen views and finding a setting

Each screen opens the way you left it on this computer: Rehearsal with notes beside the script or the script only, Give notes one note at a time or as a list, the Schedule on a week or a month, the ghosts on

Blocking, and more. **Settings › Screen views** lists them all, with Restore defaults for each screen.

The ⚙ beside a screen's title opens the settings for that screen. At the top of Settings, **Find a setting** searches every section (press / to jump to it).

Zooming in and out

Glowtape fits itself to any zoom. Zoom in (Ctrl and +) and the buttons that no longer fit on the top bar move under **More ▾**; the show title, Undo, Redo and Save always stay. In a very short window the whole page scrolls, so the workspace never shrinks to nothing.

Zoom out and the side panels grow with the window. A panel you sized by hand keeps its size, but never less than about a quarter of the space, so nothing shrinks to a sliver. Every screen has its name with the ☆ (favorite) and ⚙ (settings for this screen) beside it; on Map, Blocking, Director and Rehearsal they sit in the slim bar above the panels, next to Layout.