



XUDHAKANTHA

সুধাকণ্ঠ

Director's Digital Notebook

পৰিচালকৰ ডিজিটেল টোকাবহী

User Manual

English edition · October 2026

Dedicated to Bharat Ratna Sudhakantha Dr Bhupen Hazarika (1926–2011) in commemoration of his birth centenary.



XUDHAKANTHA · সুধাকণ্ঠ

User Manual · English edition

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Dedicated to Bharat Ratna Sudhakantha Dr Bhupen Hazarika (1926–2011) in commemoration of his birth centenary.



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CHAPTER 1

01

Welcome

XUDHAKANTHA is a working notebook for the theatre director and the production team. This chapter explains what it does, what you need and how this manual is arranged.

■ What XUDHAKANTHA is

XUDHAKANTHA (সুধাকণ্ঠ): Director's Digital Notebook keeps every part of a production in one place: the script and the director's notes, staging and blocking in 2D and 3D, actor preparation, the rehearsal diary, the venue, lighting design, cue sheets, set, props and costume, and the history of every performance. Together these form the complete working memory of a production, so that it can be studied, shared or staged again years later.

The notebook is bilingual. Every screen can be shown in English, in Assamese, or in both together, and every report can be exported in either language. It was shaped with directors from Assam and supports the spaces they work in: proscenium halls, Namghar and Bhaona spaces, thrust and arena stages, black boxes, street and open-air performances.

XUDHAKANTHA is also the mother app of the AANK theatre studios. Work made in SILPA KUTIR (sets, props, costumes and masks), XUNPAKHILI (lighting), BURHA LUIT (sound, video and surtitles), AAROHAN (screenplay), SRINIBARAN (blocking) and KUMSUNG (archive) can be opened here and gathered into one production. Chapter 18 explains how.

■ Your work stays with you

Everything you enter is saved on your own device, inside the browser. Nothing is sent to a server, and the notebook works without the internet once it has been opened. Because of this, keeping a backup file is your responsibility. Chapter 17 explains how to do it in a few seconds.

■ What you need

- A phone, tablet or computer with a recent version of Chrome, Edge, Safari or Firefox.
- An internet connection the first time you open it. After that, none is needed.
- A computer or tablet is best for the stage plan and lighting; a phone is ideal for rehearsal notes and photos.

NOTE

The Installation Guide, a separate document, explains how to install the notebook as an app on Android, iPhone, iPad, Windows and macOS, and how to use the portable single-file version.

■ How to read this manual

Chapters 2 and 3 are worth reading first. After that, each chapter follows one section of the main menu, in the same order, so you can go straight to what you need. Words in a box, such as

Open demo production, are the names of buttons and labels exactly as they appear on screen.

Numbered circles on the pictures match the numbered notes below them.

CHAPTER 2

02

Getting started

Open the notebook, choose your language and create your first production, or explore the sample production first.

The welcome screen

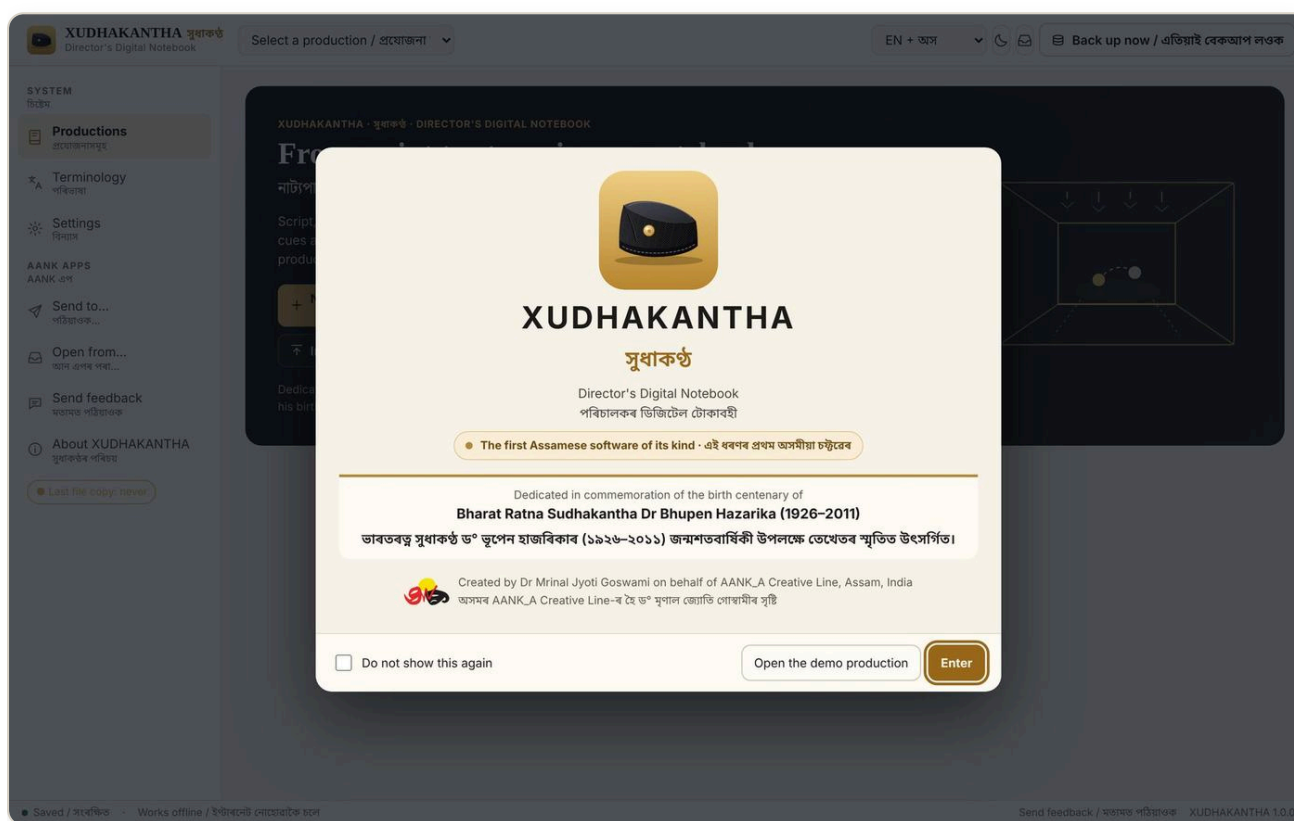


Figure 2.1 The welcome screen, dedicated to Bharat Ratna Sudhakantha Dr Bhupen Hazarika in commemoration of his birth centenary.

When the notebook opens, the welcome screen appears first. It carries the dedication, the name of the notebook and the credit of AANK_A Creative Line. Tap **Enter** to begin, or “Open the demo production” to explore the sample production. Tick “Do not show this again” to start straight in the notebook;

Show the welcome screen in **Settings** shows it again.

Language: English, Assamese or both

There are three choices. English shows English only. অসমীয়া shows Assamese only. EN + অস shows both, with the Assamese term in smaller type under each English one; this is useful while a team gets used to the Assamese terms. Change it at any time from the language list at the top of the screen.

First steps

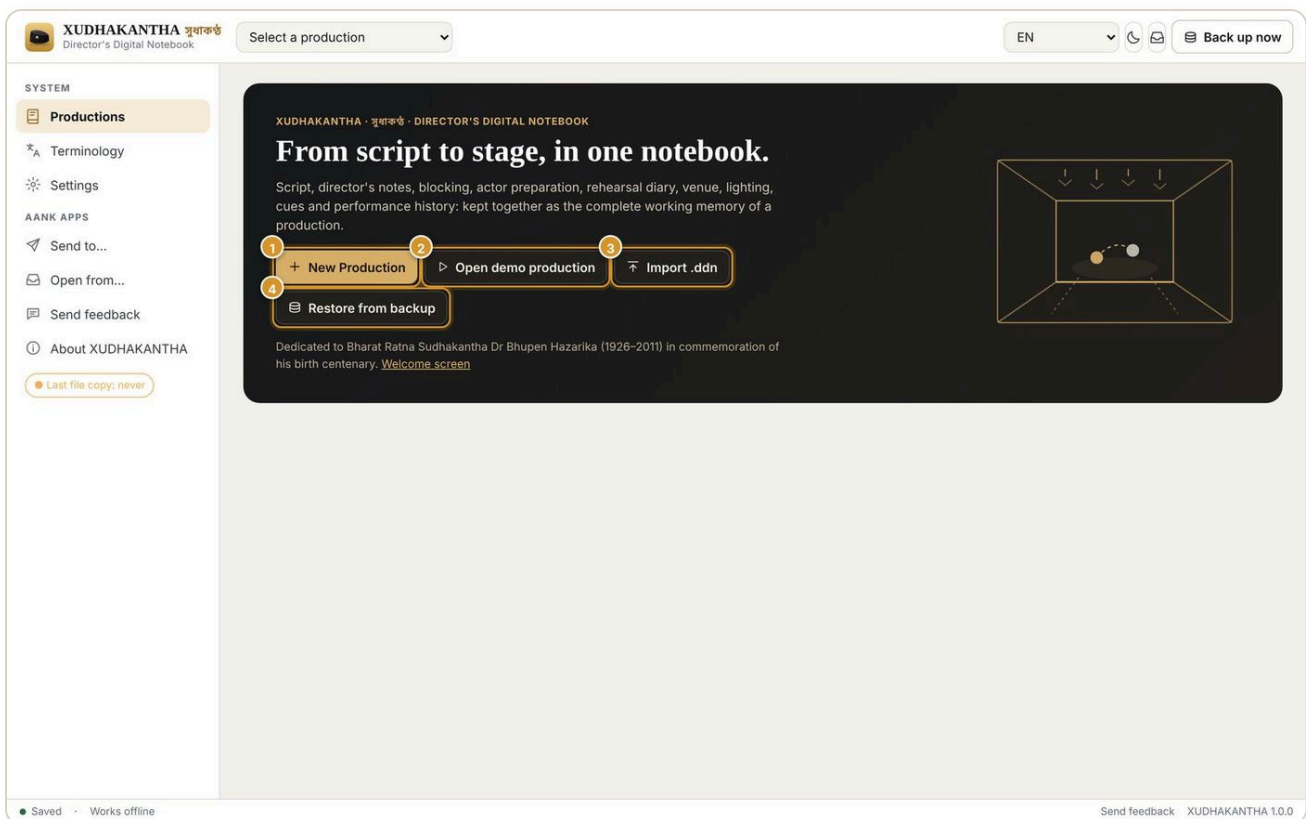


Figure 2.2 The first screen, before any production exists.

- 1 **New Production** : start a production of your own.
 - 2 **Open demo production** : a complete sample production to explore.
 - 3 **Import .ddn** : open a production file someone has sent you.
 - 4 **Restore from backup** : bring back everything from a backup file.
- 1 Tap **Open demo production** . A sample production, “নৈ-ঘাটৰ সন্ধিয়া”, opens with scenes, blocking, lighting, cues, rehearsals and a performance already filled in.
 - 2 Look through each section from the menu on the left. Change anything you like; it is only a sample.
 - 3 When you are ready, tap **New Production** , give the title, playwright and director, and save.

TIP

The sample production follows the language you have chosen. Open it in Assamese mode and its notes, cues and records appear in Assamese.

CHAPTER 3

03

The screen at a glance

Every page shares the same frame: the main menu on the left, the top bar, and the page itself.

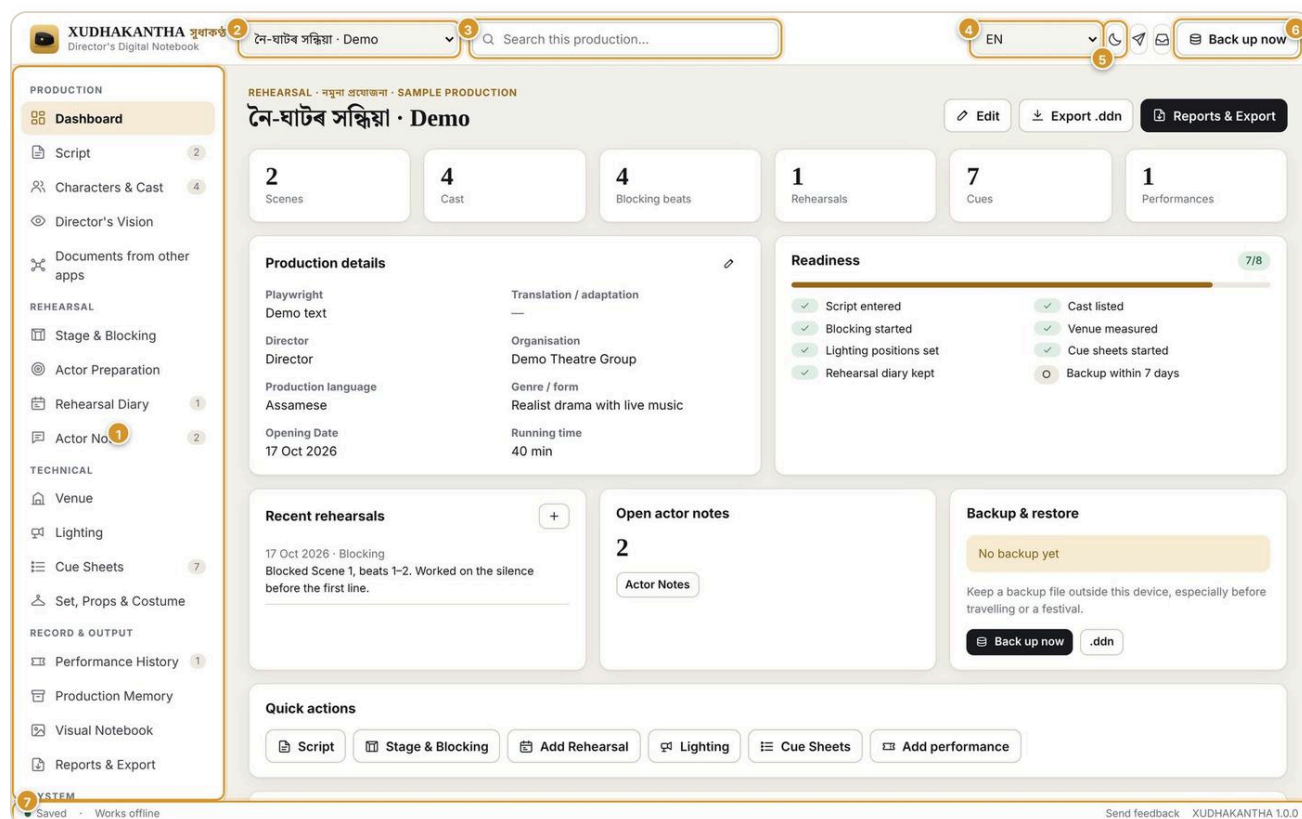


Figure 3.1 The main parts of the screen.

- 1 Main menu, grouped as Production, Rehearsal, Technical, Record & Output and System.
- 2 The production you are working on. Choose another one here.
- 3 Search the whole production: script lines, notes, cues, rehearsals and more.
- 4 Language: EN, অসমীয়া, or both.
- 5 Light or dark appearance. Dark is easier on the eyes in a dark auditorium.
- 6 **Back up now**: download a backup file of every production.
- 7 Status bar. **Saved** means your latest change is safely stored on this device.

There is no Save button for ordinary work. Every change is saved automatically within a second. On a phone the main menu folds away; open it with the menu button at the top left, or use the shortcuts along the bottom of the screen.

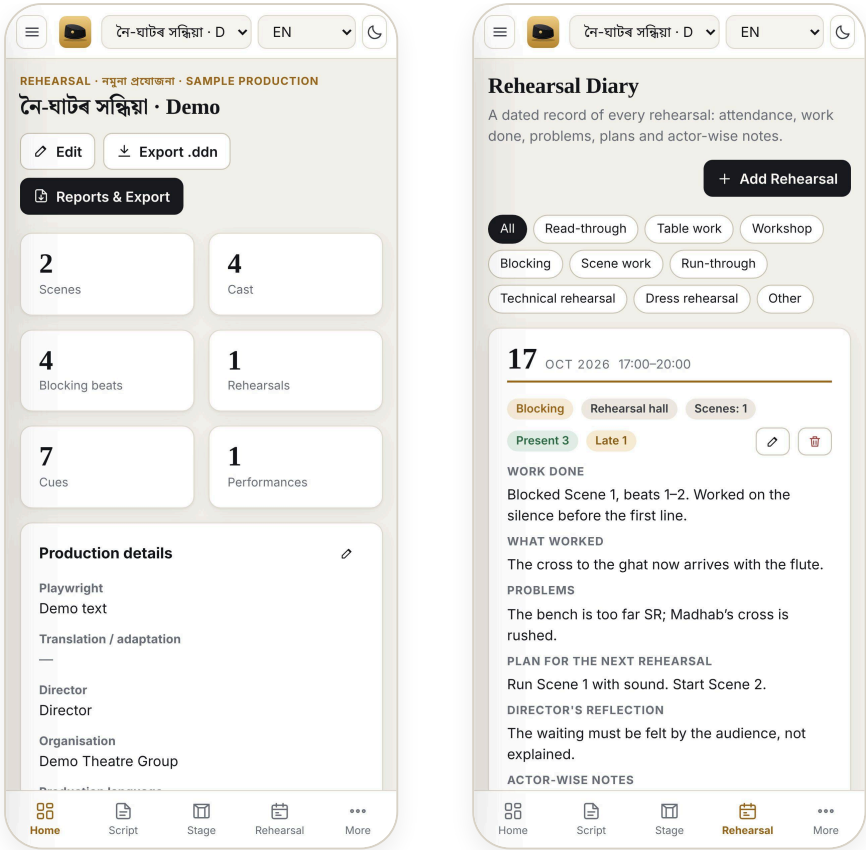


Figure 3.2 On a phone: the dashboard and the rehearsal diary.

CHAPTER 4

04

Productions and the dashboard

A production holds everything about one play. You can keep as many productions as you like.

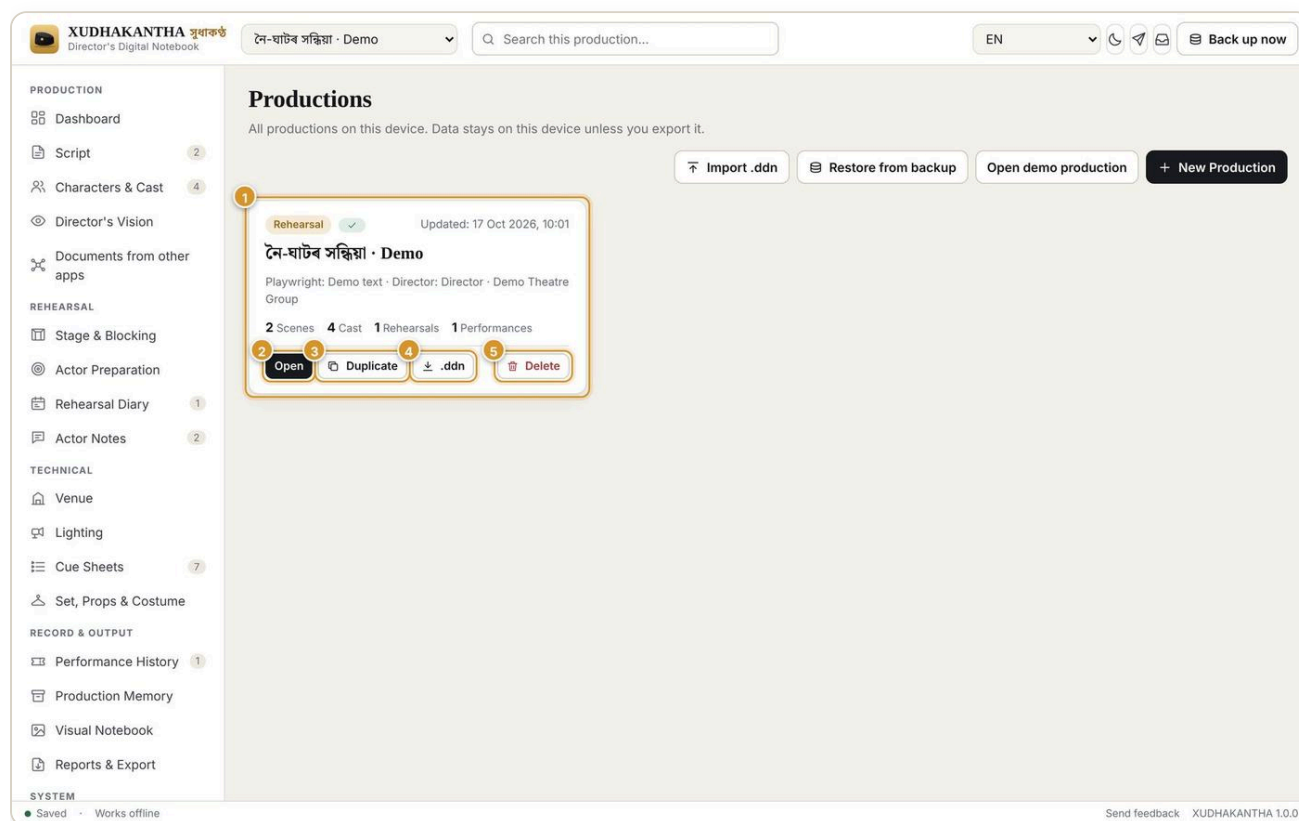


Figure 4.1 The productions page.

- 1 A production card with its status and main counts.
- 2 **Open** : work on this production.
- 3 **Duplicate** : make a copy, for example to plan a new version of the same play.
- 4 **Export .ddn** : save this one production as a .ddn file to share or archive.
- 5 **Delete** : moves the production to **Deleted productions** . Nothing is lost until you delete it permanently.

■ Deleting and restoring a production

A deleted production is kept in **Deleted productions** , at the bottom of the productions page and in **Settings** . Tap **Restore** to bring it back. Only **Delete permanently** removes it for good, and the app asks you to confirm first.

The dashboard

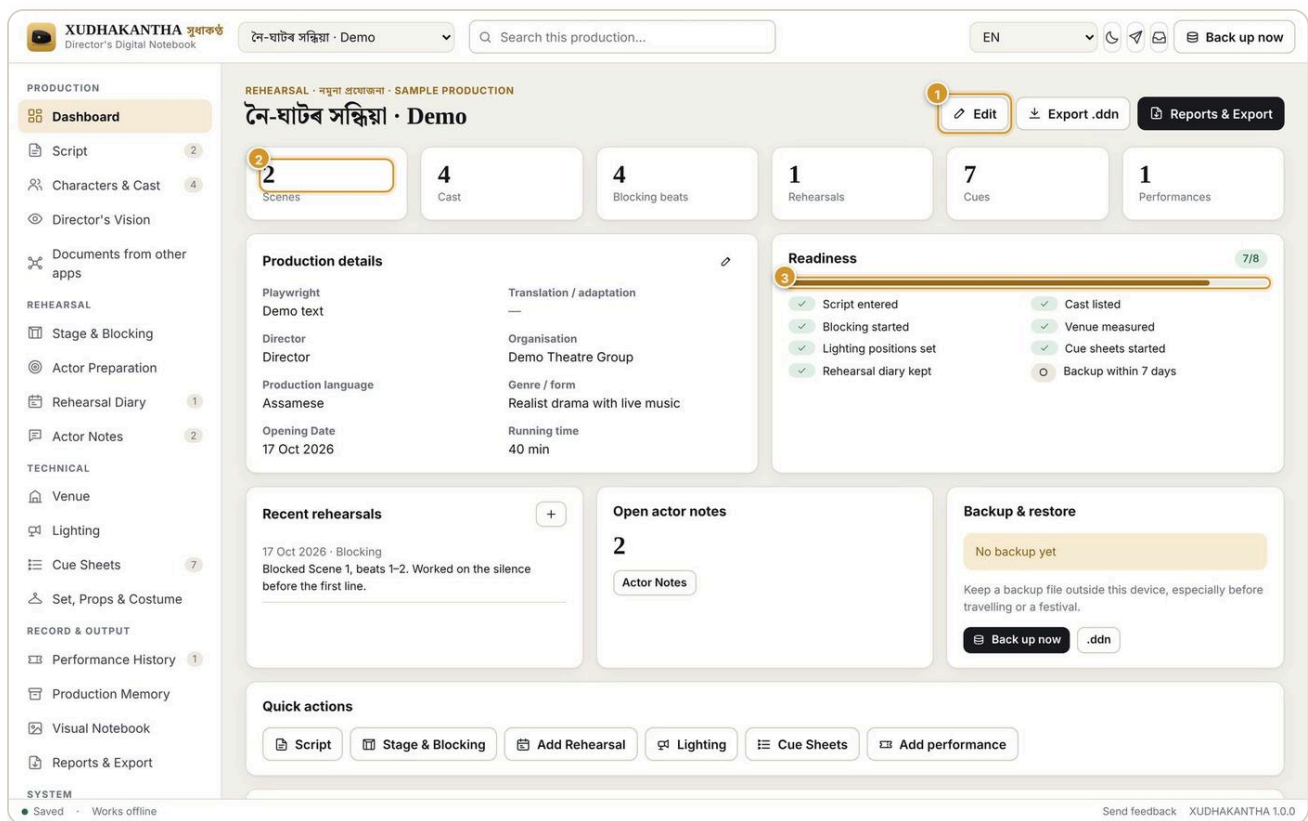


Figure 4.2 The dashboard of a production.

- 1 **Edit** : title, playwright, director, organisation, language, dates and status.
- 2 Counts of scenes, cast, blocking beats, rehearsals, cues and performances.
- 3 **Readiness** : a checklist that fills up as the production takes shape.

The dashboard also shows recent rehearsals, open actor notes, the date of your last backup and quick links to the pages you use most.

CHAPTER 5

05

Script and director's notes

Keep the script scene by scene, and attach your notes and cues to the exact line they belong to.

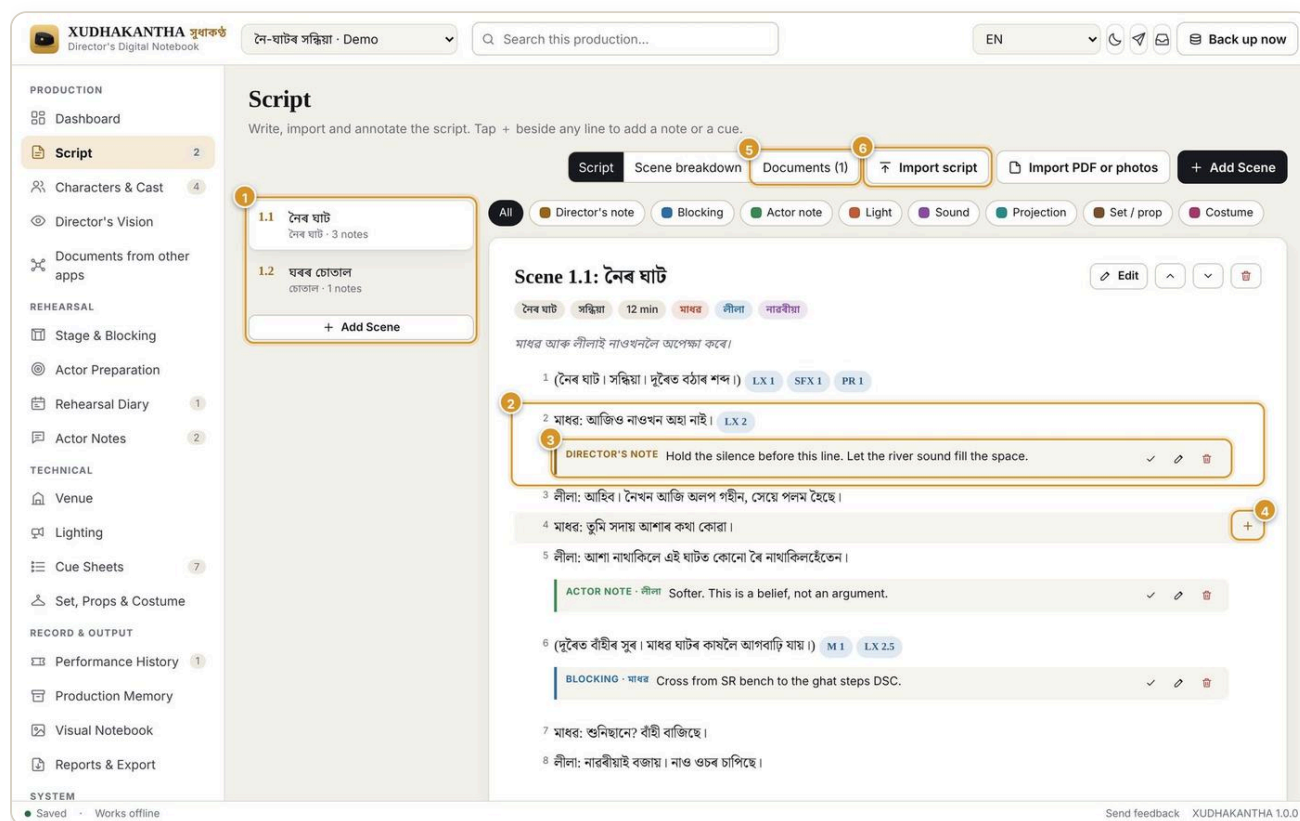


Figure 5.1 The script page with notes and cues on the lines.

- 1 Scene list. Tap a scene to open it; reorder or edit scenes from the scene header.
- 2 A script line. Cue tags such as LX 2 show the cues taken on this line.
- 3 A note on the line, coloured by type: director, blocking, actor, light, sound, projection, set or costume.
- 4 + beside a line adds a note to it, and can create a cue at the same time.
- 5 **Documents** : the script as a PDF or as photographs of its pages.
- 6 **Import script** : bring in a script from a text or Word file.

■ Adding scenes and text

- 1 Tap **Add Scene** and give the act, scene title, place and time of day.
- 2 Type or paste the text of the scene. Each line of text becomes a numbered line.
- 3 To bring in a whole play at once, use **Import script**. Headings such as “Scene 1”, “দৃশ্য ১”, “Act 2” or “অংক ২” split the text into scenes automatically.

■ Notes and cues on a line

Tap **+** beside any line, choose the **Note type**, pick the actor if the note is for one actor, and write the note. Tick **Also create a cue at this line** to place a lighting, sound or other cue on the same line. Actor notes written here also appear in **Actor Notes**, so every actor can be given a complete list.

■ Script documents: PDF and photographed pages

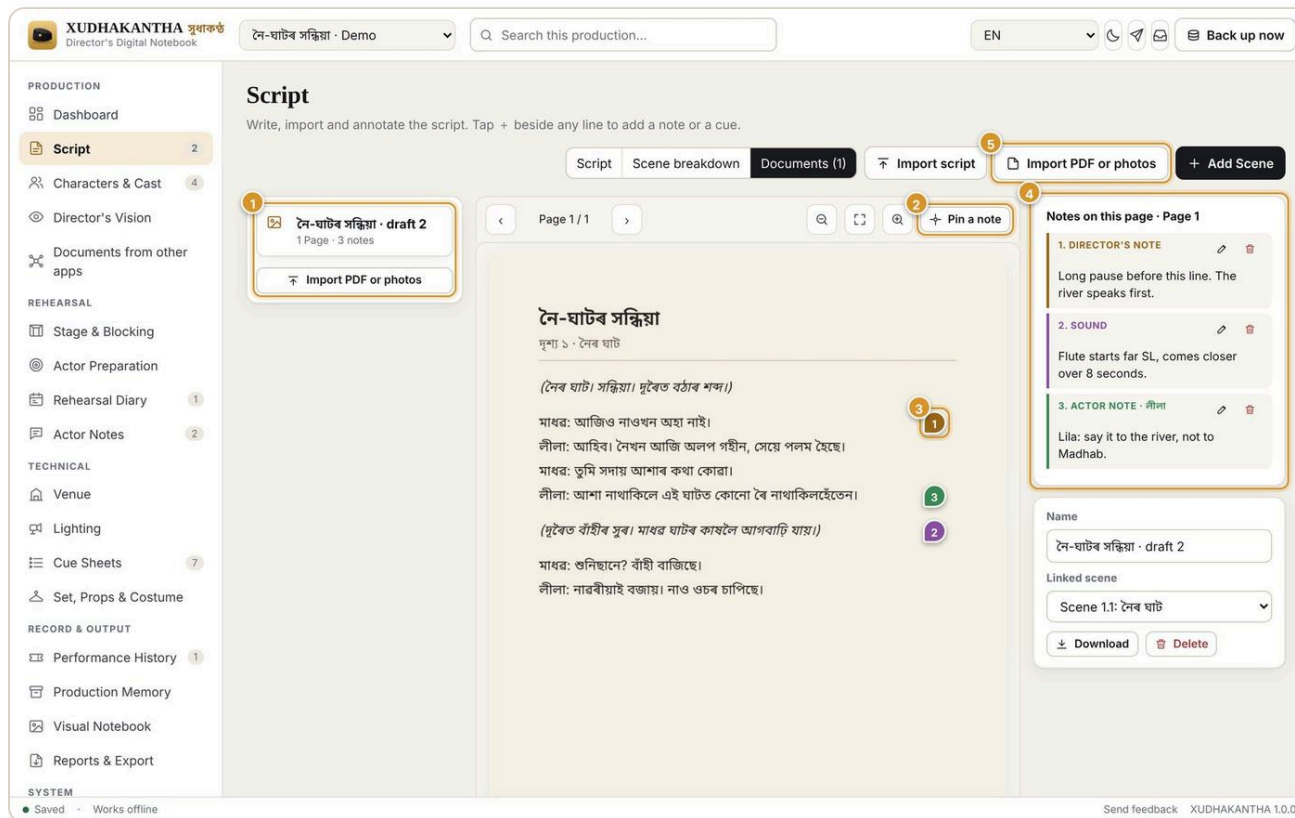


Figure 5.2 A photographed script page with notes pinned to it.

- 1 Documents in this production.
- 2 **Pin a note**: then tap the page where the note belongs.
- 3 A numbered pin on the page.
- 4 **Notes on this page**, with edit and delete.
- 5 **Import PDF or photos**: choose a PDF, or several photos of pages taken with a phone.

Many directors work from a printed or handwritten script. Photograph its pages or import the PDF, and the notebook keeps it beside your typed scenes. Turn pages with the arrows, zoom in and out, and pin notes to any spot on a page. Link a document to a scene so it is easy to find.

For a PDF made from typed text, **Copy text into a scene** copies the words of the current page into a scene, so you do not have to type them again.

IMPORTANT Some PDF files store Assamese with old non-Unicode fonts. Their text may come out garbled when copied. Always read the copied text before using it; the page image itself is never affected.

CHAPTER 6

Characters, cast and the director's vision

06

List the characters and the actors who play them, and write down the thinking behind the production.

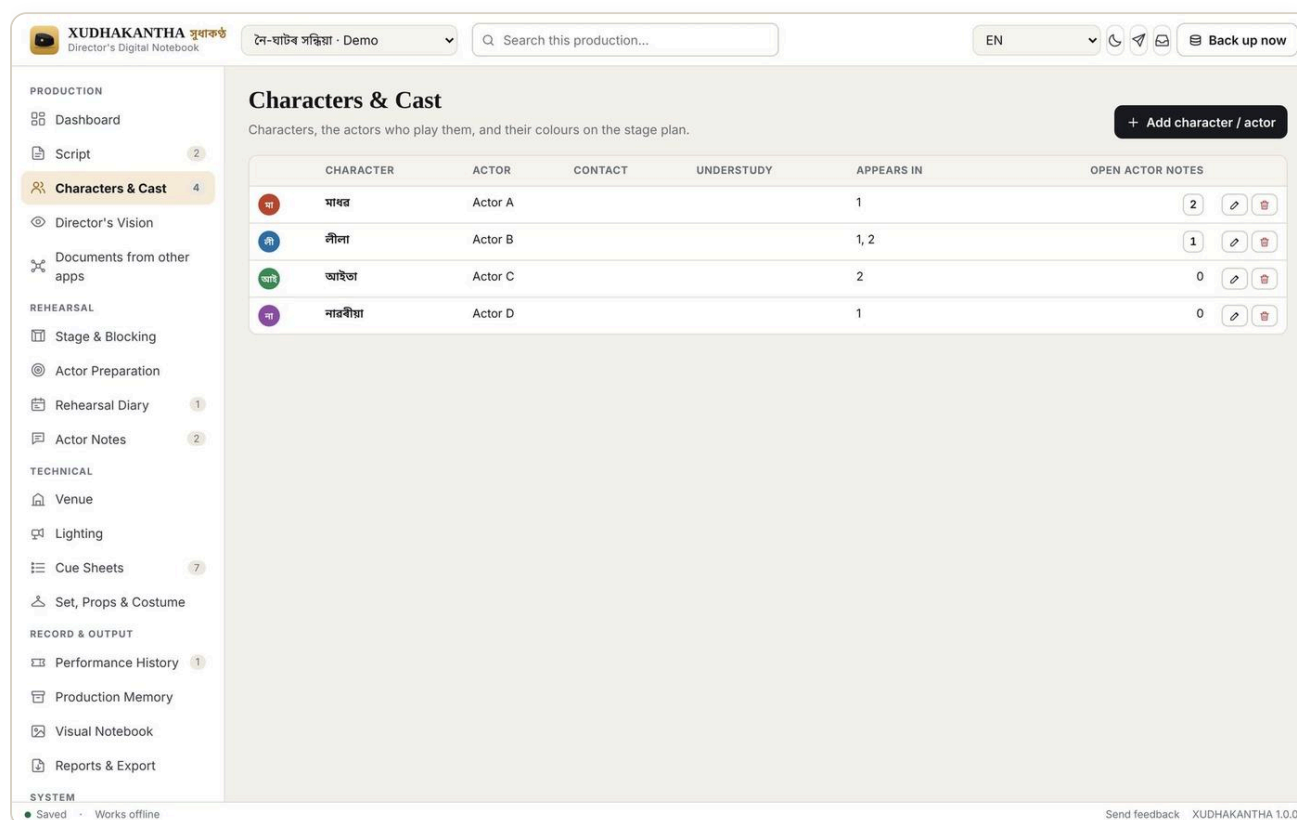


Figure 6.1 Characters & Cast.

For each character give the actor, a short label of one or two letters and a colour. The short label and colour identify the actor on the stage plan, in the 3D view and in reports. Record the understudy and contact details too.

Director's Vision is a set of open writing spaces: the central concept, theme and context, performance style, the visual and sound world, the acting approach and the relationship with the audience. Write in your own words; this text opens the complete Director's Notebook report.

CHAPTER 7

07

Stage and blocking

Plan the set and the movement of actors scene by scene and beat by beat, on a ground plan that matches your performance space, and check it in 3D.

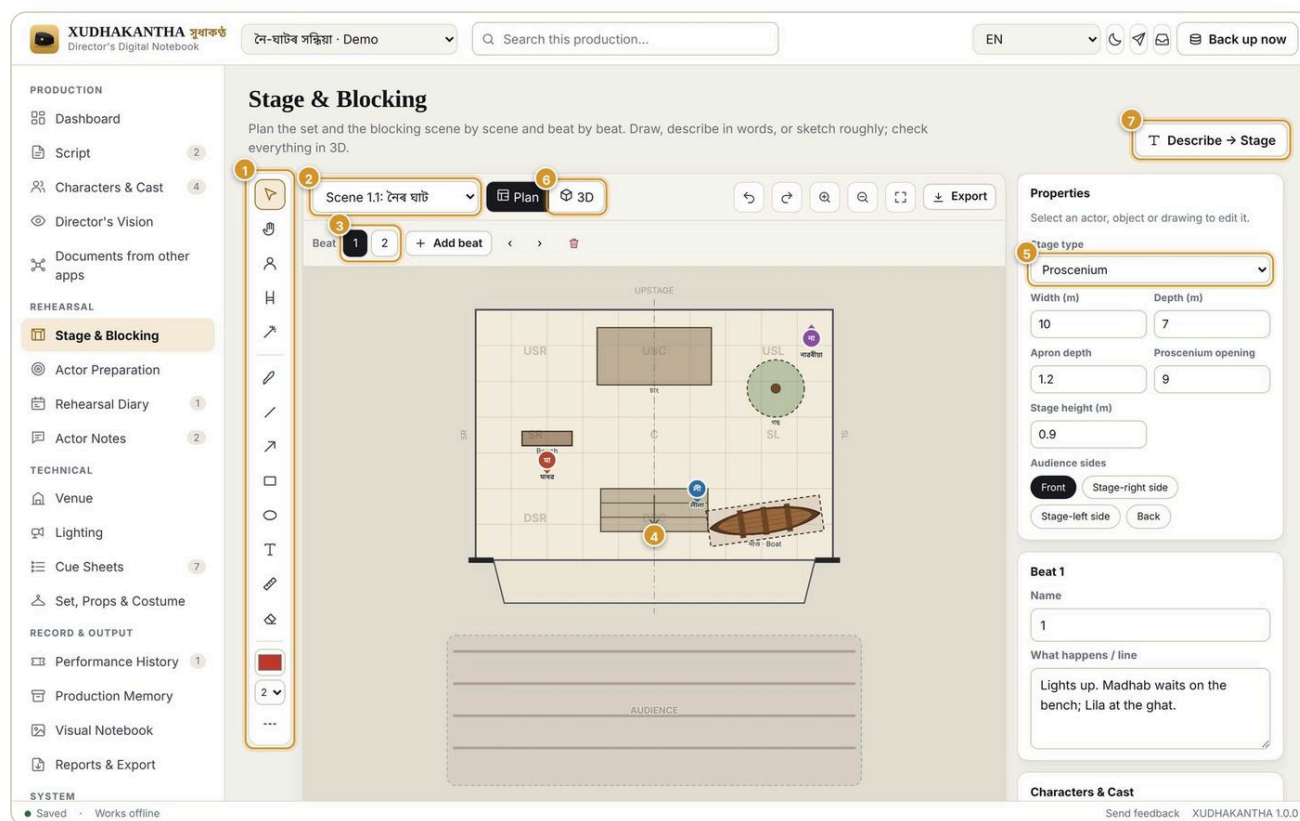


Figure 7.1 The stage and blocking studio.

- 1 Tools: select and move, pan, place actor, place object, movement arrow, drawing tools, sketch → stage, eraser.
- 2 Scene. Each scene has its own set and blocking.
- 3 Beats. A beat is one moment of the scene; add beats as the actors move.
- 4 The ground plan, in metres, with stage areas.
- 5 **Stage type** and its dimensions. The plan and the 3D view change with it.
- 6 **3D view**.
- 7 **Describe → Stage**: write the set in words and let the notebook build it.

Choosing the stage type

Start by choosing the **Stage type** and entering its size. Each type draws its own ground plan and 3D space:

Stage type	What the plan shows
Proscenium	Stage, apron, proscenium opening and the audience in front.

Stage type	What the plan shows
Thrust	A stage reaching into the audience, who sit on three sides.
Arena / in the round	Audience on all four sides; areas are named like a clock.
Namghar / bhaona space	Guru Asana at the east end, performers' entry from the west, audience on the floor along both sides.
Street	A road with a standing audience around the acting area.
Black box , Open air , Site-specific , Custom	A flat floor; choose the Audience sides to match the space.

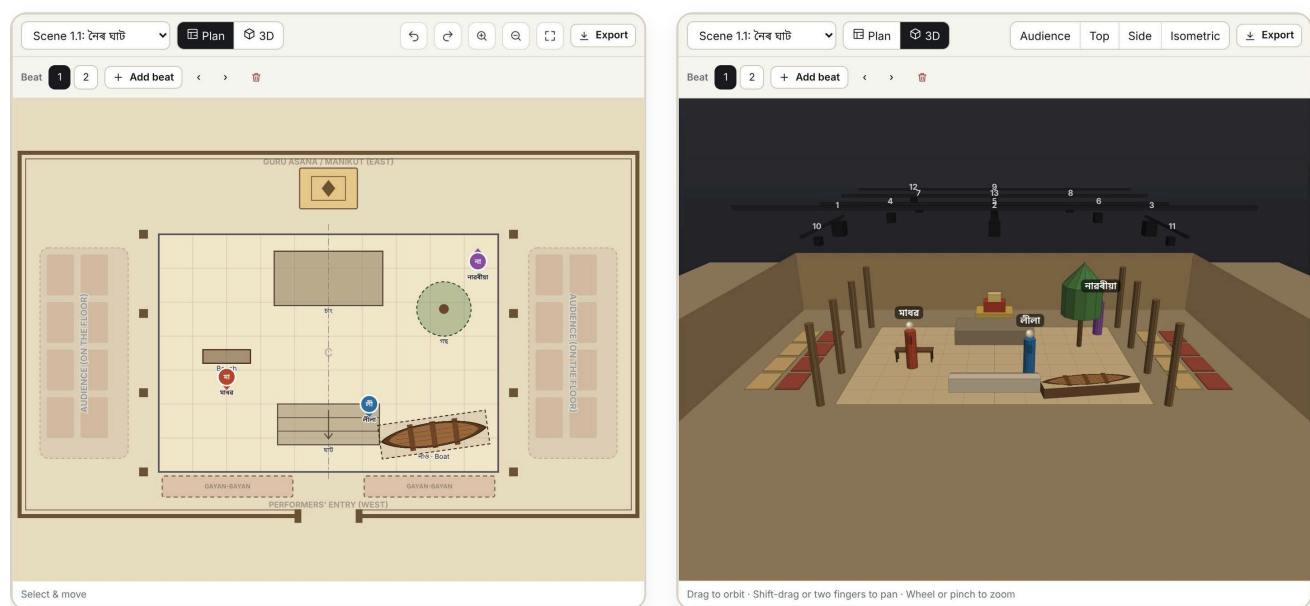


Figure 7.2 The same scene in a Namghar / Bhaona space: ground plan and 3D.

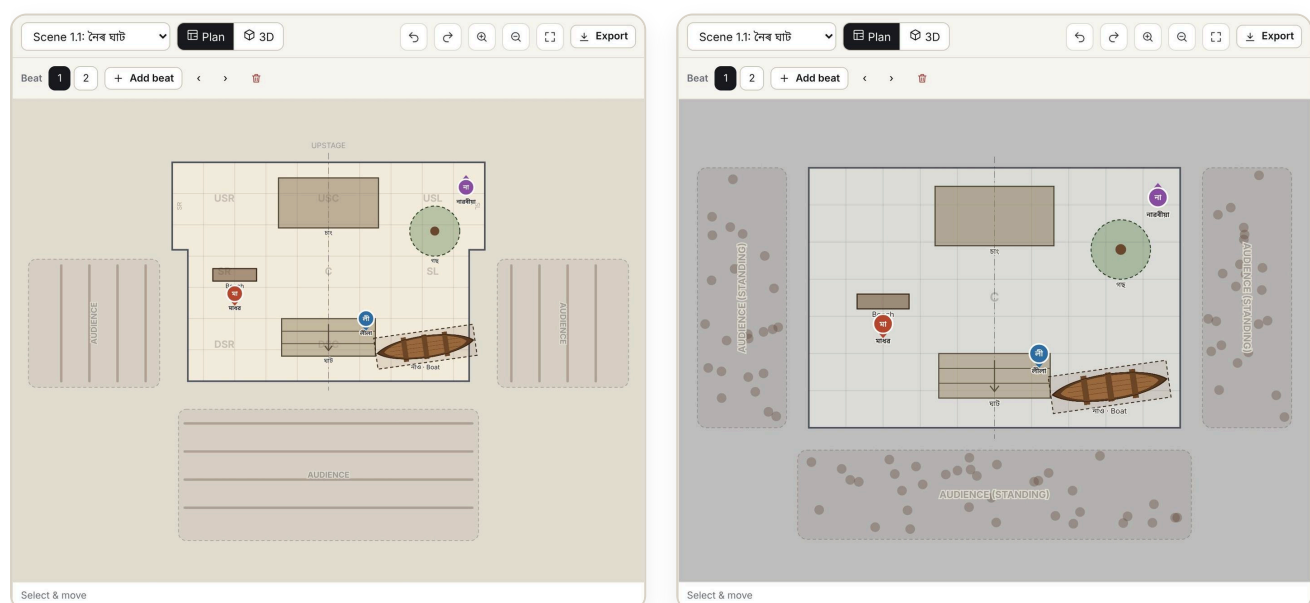


Figure 7.3 Thrust stage and street performance.

TIP

If you have measured the actual venue, tap **Use for stage plan** in **Venue** to copy its measurements into the stage plan.

■ Placing the set

Choose an object from the **Set objects** list (platform, steps, flat, door, table, chair, morha, tree, pillar, altar or guru asana, chaki and more) and tap the plan to place it. Drag it to move it, drag the corner handle to resize it, and use the round handle to turn it. Width, depth, height, rotation and colour can also be typed in the **Properties** panel.

■ Your own objects: draw or import

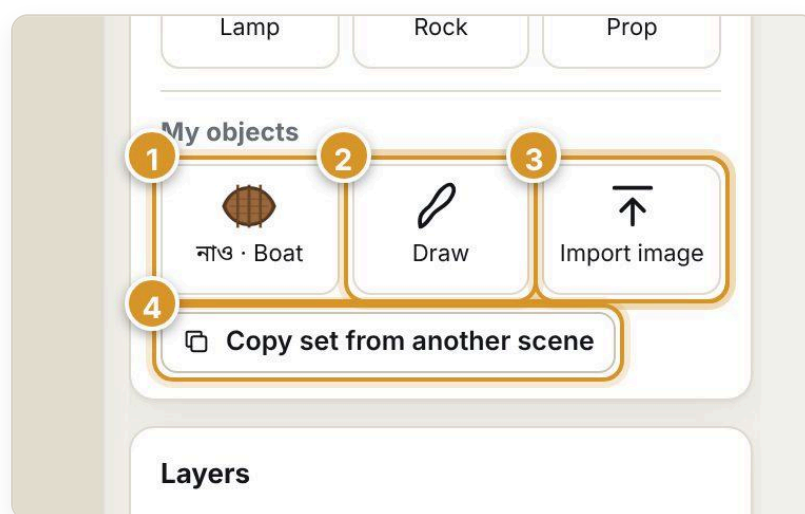


Figure 7.4 **My objects** in the side panel.

- | | |
|--|--|
| <p>1 My objects : objects you have drawn or imported for this production.</p> <p>2 Draw : draw a new object.</p> | <p>3 Import image : use a photo or drawing as an object.</p> <p>4 Copy set from another scene : start a scene from the set of another scene.</p> |
|--|--|

When a set piece is not in the list, such as a boat, a palanquin or a Bhaona mask, draw it yourself or import a photo. Then choose **How it appears** : **Seen from above (platform, rug, floor piece)** , or **Standing cut-out (tree, figure, flat, backdrop piece)** . Give its real size, and it appears to scale on the plan and in 3D.

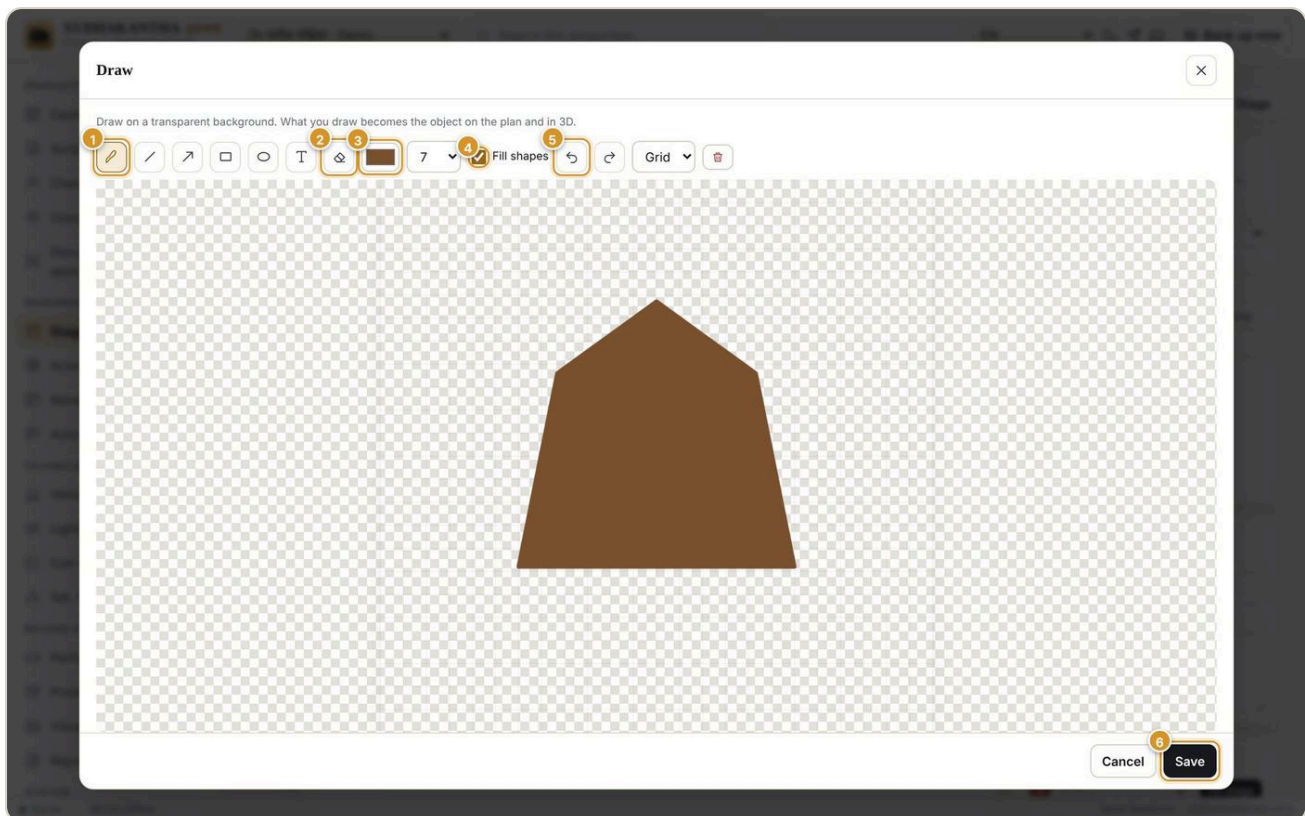


Figure 7.5 Drawing an object on a transparent background.

- | | |
|--|--|
| 1 Pen. Also: line, arrow, rectangle, ellipse and text. | 4 Fill shapes : closed shapes are filled with colour. |
| 2 Eraser . | 5 Undo and Redo . |
| 3 Colour and line width. | 6 Save . |

TIP

You do not need to draw well. A few strong shapes in the right colour read clearly on the plan. The same drawing tools are used for set, props and costume sketches and for your own lighting fixture symbols.

■ Describe → Stage and Sketch → Stage

Describe → Stage

Write simply, one item per sentence. Examples: "a platform 3m x 2m, 0.6m high at upstage centre" - "two chairs downstage right" - "উপমঞ্চৰ মাজত এখন চাৰ ৩ মিটাৰ x ২ মিটাৰ" - "বাওঁফালে এখন দুৱাৰ" - "Ram at DSR". Right and left mean stage right and stage left (the actor's right and left).

1 পিছফালে মাজত এখন চাৰ ৩ মিটাৰ x ২ মিটাৰ, ০.৬ মিটাৰ ওখ।
 সোঁফালে আগত দুখন চকী।
 বাওঁফালে এখন দুৱাৰ।
 A table at centre with four chairs around it.

☐ Replace the current set of this scene

Cancel Build stage

Figure 7.6 Describe the set in plain words.

- 1 One item per sentence, in English or Assamese.

If drawing is slow, write the set instead. Tap **Describe → Stage** and write one item per sentence, for example “a platform 3m x 2m, 0.6m high at upstage centre” or “বাঁওঁফালে এখন দুৰাৰ”. Tap **Build stage** and the objects appear on the plan, ready to adjust.

With the Sketch → Stage tool you can also draw rough shapes straight onto the plan: a rectangle becomes a platform or table, a circle a round platform or tree, a line a flat. The notebook asks what each shape is when it is not sure.

■ Blocking actors beat by beat

- 1 Choose the scene. From the side panel, place each actor on the plan. The circle shows the actor's short label and colour; the small pointer shows where the actor faces.
- 2 Write **What happens / line** for the beat, for example the line on which the move happens.
- 3 Tap **Add beat**. The new beat starts from the previous positions. Move the actors to where they go next.
- 4 The faint circles show the previous beat, and dotted lines show each actor's path. Step through the beats with the arrows to see the scene move.

Use the drawing tools for anything else you want on the plan: arrows for crosses, lines for sightlines, text for reminders. **Save version** keeps a copy of the whole scene so you can try another idea and **Compare** the two. **Lock blocking** prevents accidental changes once the blocking is set.

■ Seeing it in 3D

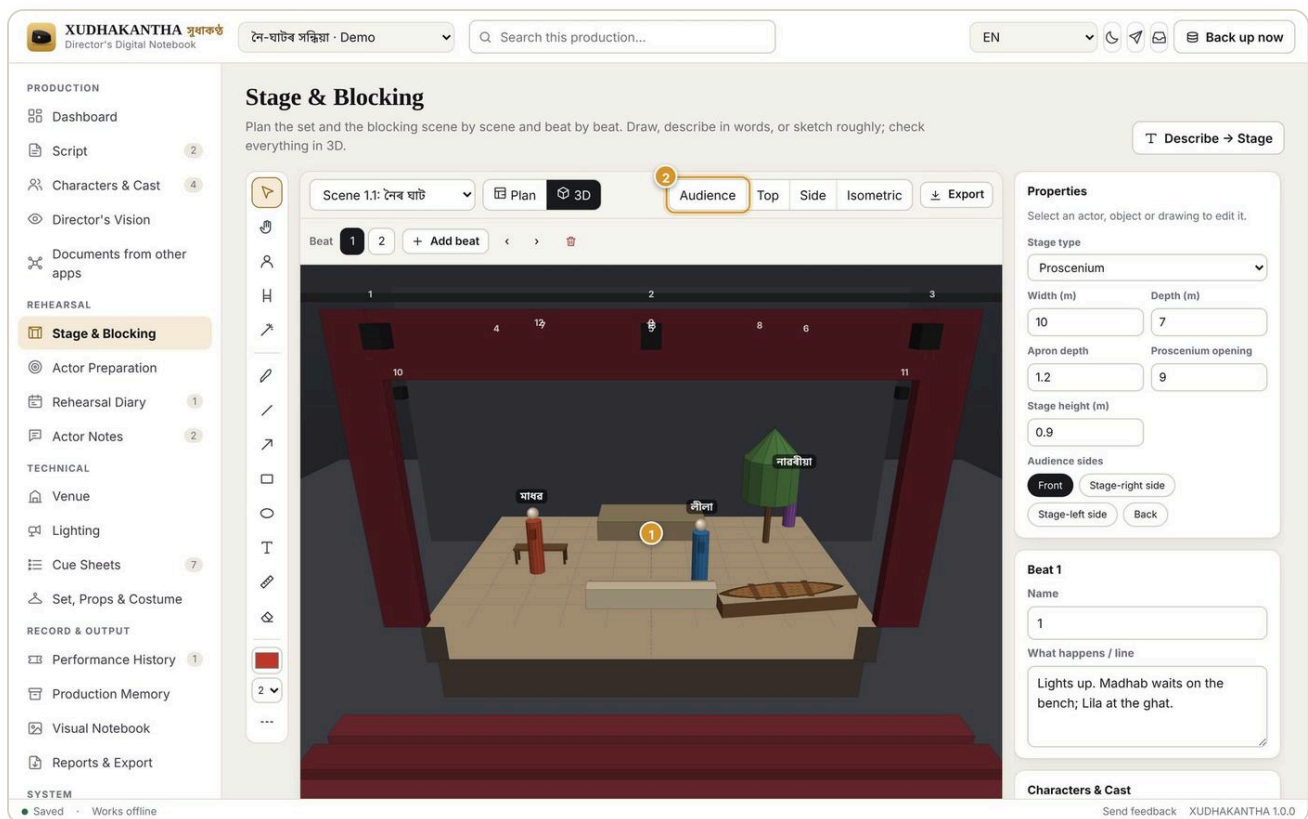


Figure 7.7 The same beat in 3D, with the lighting rig.

- 1 Drag to turn around the stage; drag with two fingers or Shift to move; pinch or scroll to zoom.
- 2 Camera positions: **Audience**, **Top**, **Side** and **Isometric**.

The 3D view shows the set, the actors, the audience area of the chosen stage type and, if switched on, the lighting bars. Use it to check sightlines and the picture the audience will see. **Export** saves the plan as a PNG image or SVG drawing, or the 3D view as an image.

CHAPTER 8

08

Actor preparation

Record how the actors are prepared: the overall plan, every training session or workshop, and the work done with each actor.

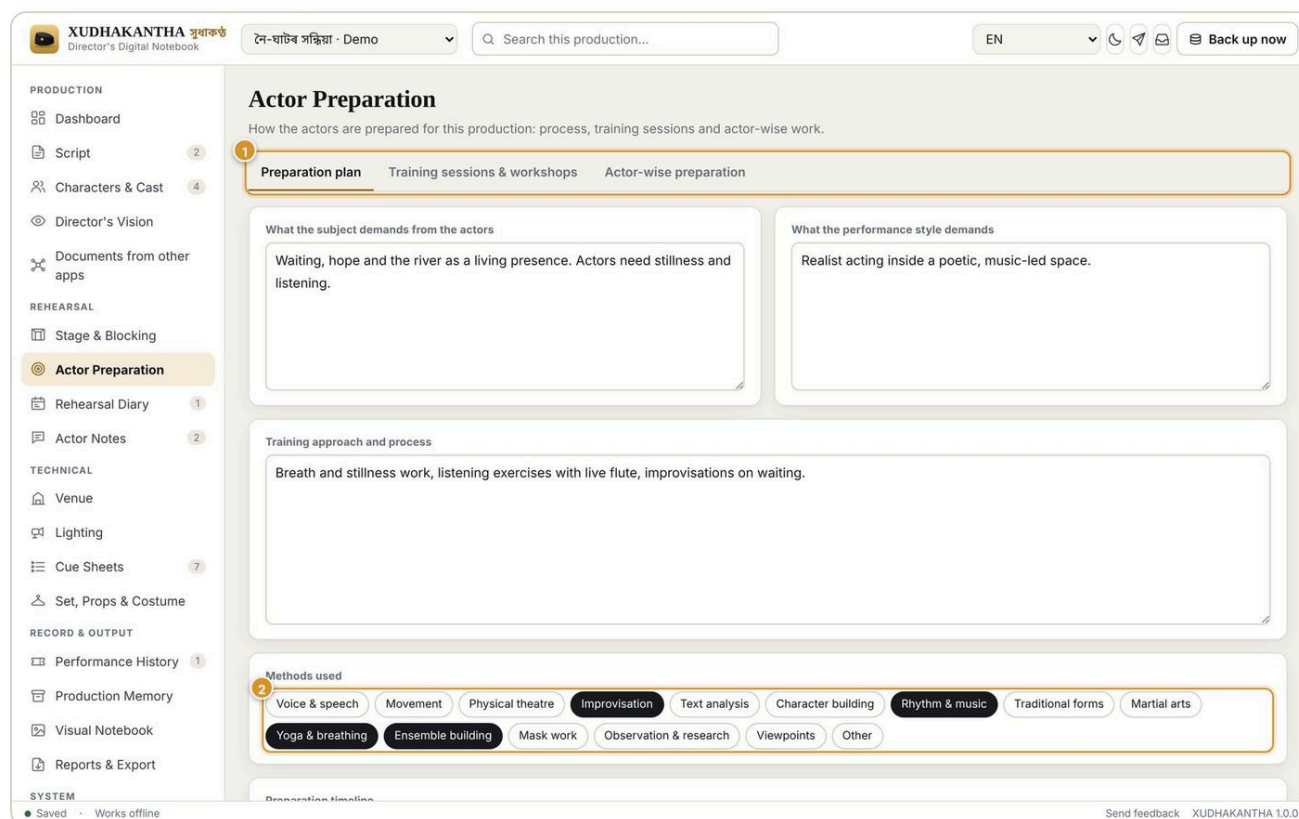


Figure 8.1 The preparation plan.

- 1 **Preparation plan**, **Training sessions & workshops** and **Actor-wise preparation**.
- 2 **Methods used**: tap to mark the methods used.

Preparation plan asks what the subject and the performance style demand from the actors, and how you will train them. **Training sessions & workshops** is a log of each session: date, facilitator, focus, exercises, participants and outcome. **Actor-wise preparation** keeps a page for each actor: character study, body and movement, voice and speech, inner work, goals, progress and your observations.

CHAPTER 9

09

Rehearsal diary and actor notes

Keep a dated record of every rehearsal with photos, and give each actor a clear list of notes.

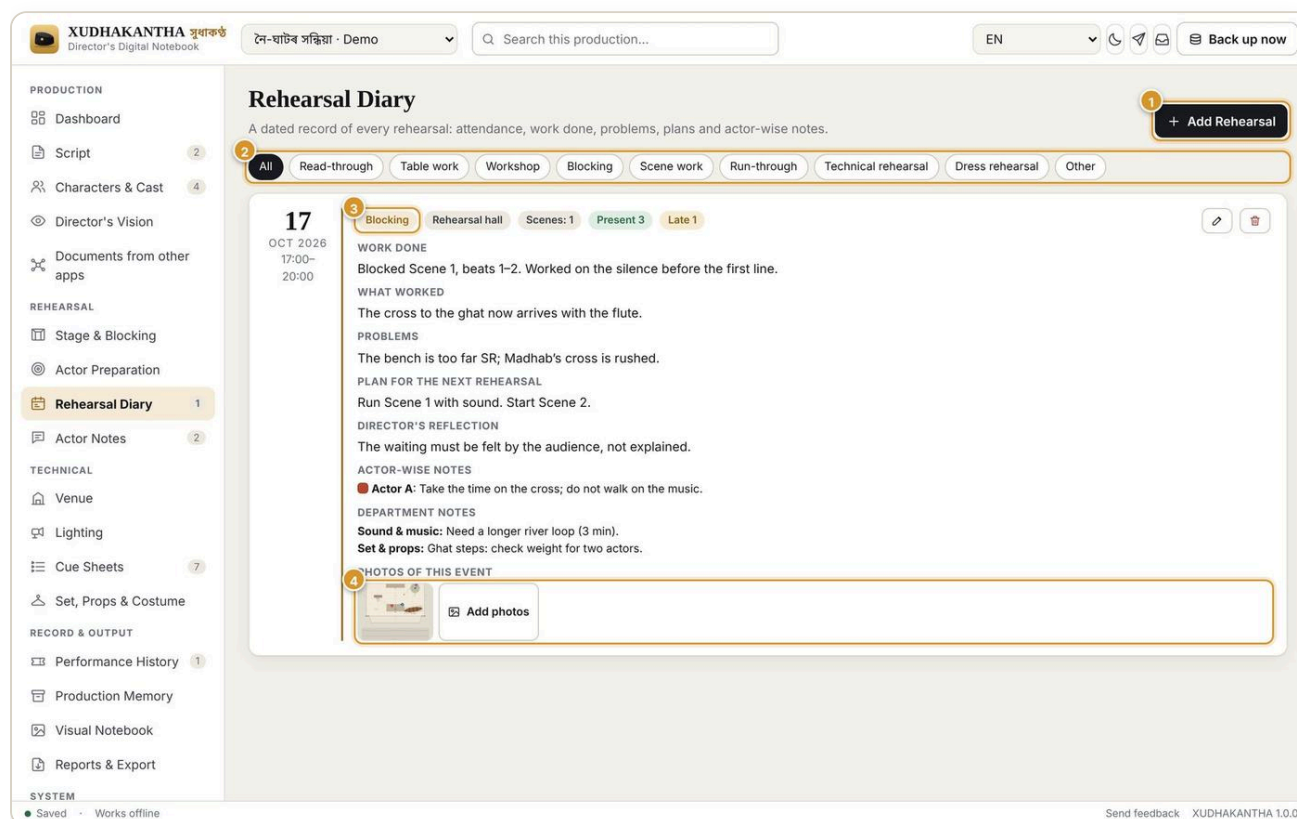


Figure 9.1 A rehearsal diary entry.

- 1 **Add Rehearsal** .
- 2 Filter the diary by rehearsal type.
- 3 Type, place, scenes worked and attendance at a glance.
- 4 **Photos of this event** : add photos straight from the phone camera or gallery.

For each rehearsal record the date and time, place, **Rehearsal type** , scenes worked and attendance (present, late, absent). Then write **Work done** , **What worked** , **Problems** , **Plan for the next rehearsal** and **Director's reflection** . **Department notes** collect what lighting, sound, set, costume and stage management need to know, and actor-wise notes go straight to **Actor Notes** .

■ Photos of a rehearsal

Tap **Add photos** on a diary entry and choose one or several pictures. Tap a picture to see it full size; the × on a thumbnail removes it. Photos are stored with the production and included in reports and backups.

Actor notes

Actor Notes

Every note given to each actor, from the script and from rehearsals.

☐ Only open notes **Export** **+ Add note**

1 **All** 2 **Actor A 2** **Actor B 1** **Actor C** **Actor D**

ACTOR	DATE	SOURCE	SCENE	NOTES
মাসবর (Actor A)	17 Oct 2026	Rehearsal	Scene 1.1: দেব ঘাট	Take the time on the cross; do not walk on the music. ✓
লীলা (Actor B)	17 Oct 2026	Script	Scene 1.1: দেব ঘাট	Softer. This is a belief, not an argument. ✓
মাসবর (Actor A)	17 Oct 2026	Script	Scene 1.1: দেব ঘাট	Cross from SR bench to the ghat steps DSC. ✓

Figure 9.2 Every note for every actor in one list.

- 1 Choose one actor, or all.
- 2 Notes from the script and from rehearsals. Tick a note when the actor has taken it.

Use **Only open notes** to see what is still pending, and **Export** to give each actor a printed or shared list of their notes.

CHAPTER 10

10

Venue

Record the real performance space: its measurements, how reliable each one is, its technical facilities and photographs.

The screenshot shows the 'Venue' form in the XUDHAKANTHA Director's Digital Notebook. The interface includes a sidebar with navigation options like Dashboard, Script, Characters & Cast, Director's Vision, Documents from other apps, REHEARSAL, Stage & Blocking, Actor Preparation, Rehearsal Diary, Actor Notes, TECHNICAL, Venue, Lighting, Cue Sheets, Set, Props & Costume, RECORD & OUTPUT, Performance History, Production Memory, Visual Notebook, Reports & Export, and SYSTEM. The main form is titled 'Venue' and contains fields for Venue name (Demo Auditorium), Space / auditorium (Main stage), Type (Proscenium), City / place (Guwahati), Capacity (450), Address, Contact person, Phone, and Notes. To the right, the 'Stage measurements' section lists various dimensions with input fields and dropdown menus for reliability (Measured, Estimated, Uncertain). A 'Use for stage plan' button is highlighted with a red box and a red circle with the number 1. A red circle with the number 2 points to the reliability dropdowns. The bottom status bar shows 'Saved' and 'Works offline'.

Figure 10.1 Venue details and stage measurements.

- 1 **Use for stage plan** : copy these measurements to the stage plan.
- 2 Each measurement with its **Reliability** : **Measured** , **Estimated** or **Uncertain** .

Touring productions perform in many halls. Add one venue for each, mark the one in use as **Active venue** , and keep its technical details: power supply, dimmers and console, sound, projection, masking, rigging, get-in access, dressing rooms and the technical contact. Add photographs of the stage, wings, booth and auditorium.

NOTE

A measurement taken from a photograph is never exact. Marking it **Estimated** keeps everyone aware of that when the set is built.

CHAPTER 11

11

Lighting design

Build the rig with numbered bars, place fixtures with their beam angle, wattage, colour and gobo, focus them, and preview each cue in 3D.

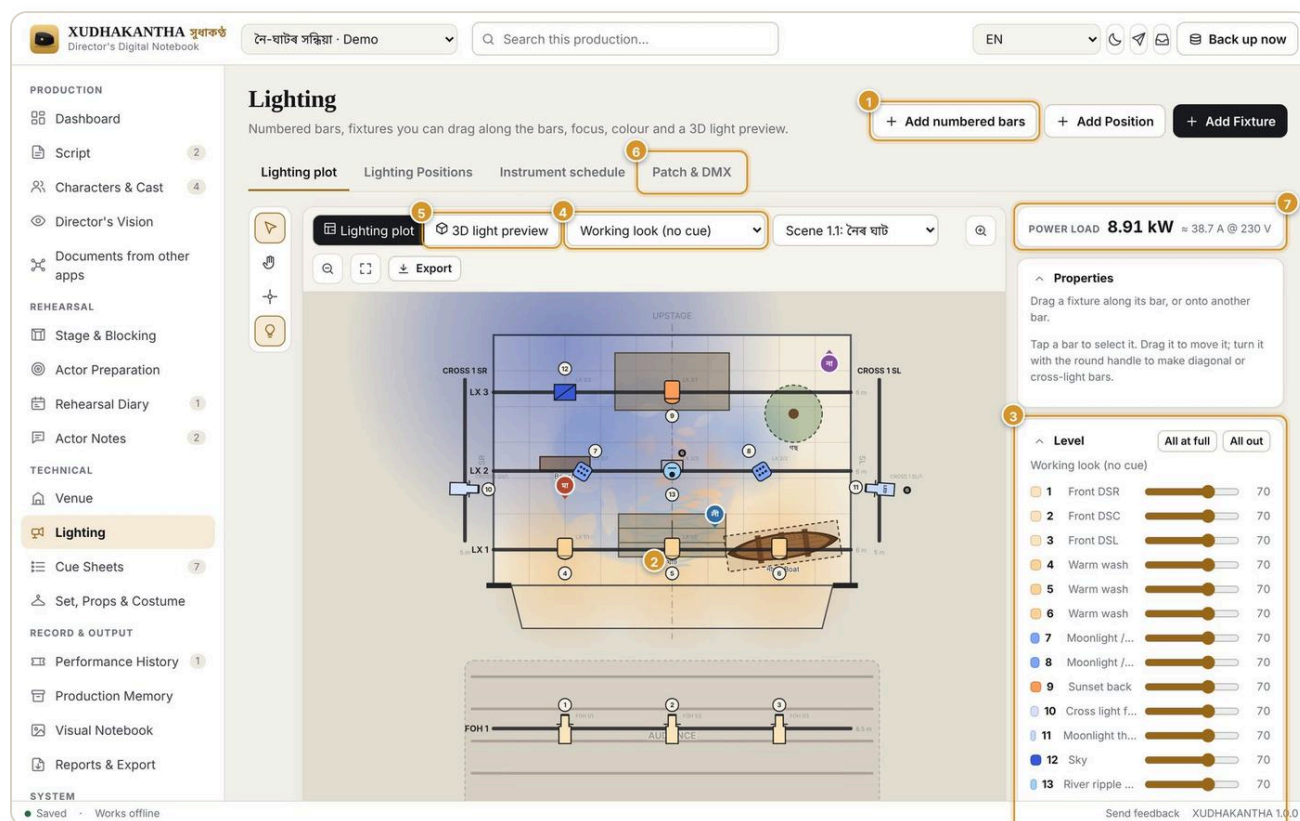


Figure 11.1 The lighting plot.

- 1 **Add numbered bars** : LX 1, LX 2, LX 3 and so on in one step.
- 2 The plot: bars, fixtures with channel numbers, focus and light pools over the set.
- 3 **Level** : every fixture with its channel and purpose, beside the plot.
- 4 The look being shown: the working look, or the levels of any lighting cue.
- 5 **3D light preview** .
- 6 **Patch & DMX** , the **Instrument schedule** and **Lighting Positions** .
- 7 **Power load** , always at the top of the side panel.

Numbered bars and cross-light bars

- 1 Tap **Add numbered bars** . Choose the type: **LX bar (overhead)** , **FOH bar** , **Back bar** , **Cross-light bar** , **Cyc / ground row** , **Side boom** or **Footlights** .
- 2 Give the number of bars, the starting number, the distance of the first bar from the stage front, the spacing, height and length. The bars are named and numbered for you: LX 1, LX 2, LX 3.

- 3 **Cross-light bar** and **Side boom** are created in pairs, one on each side of the stage. Cross-light bars run up and down the stage.

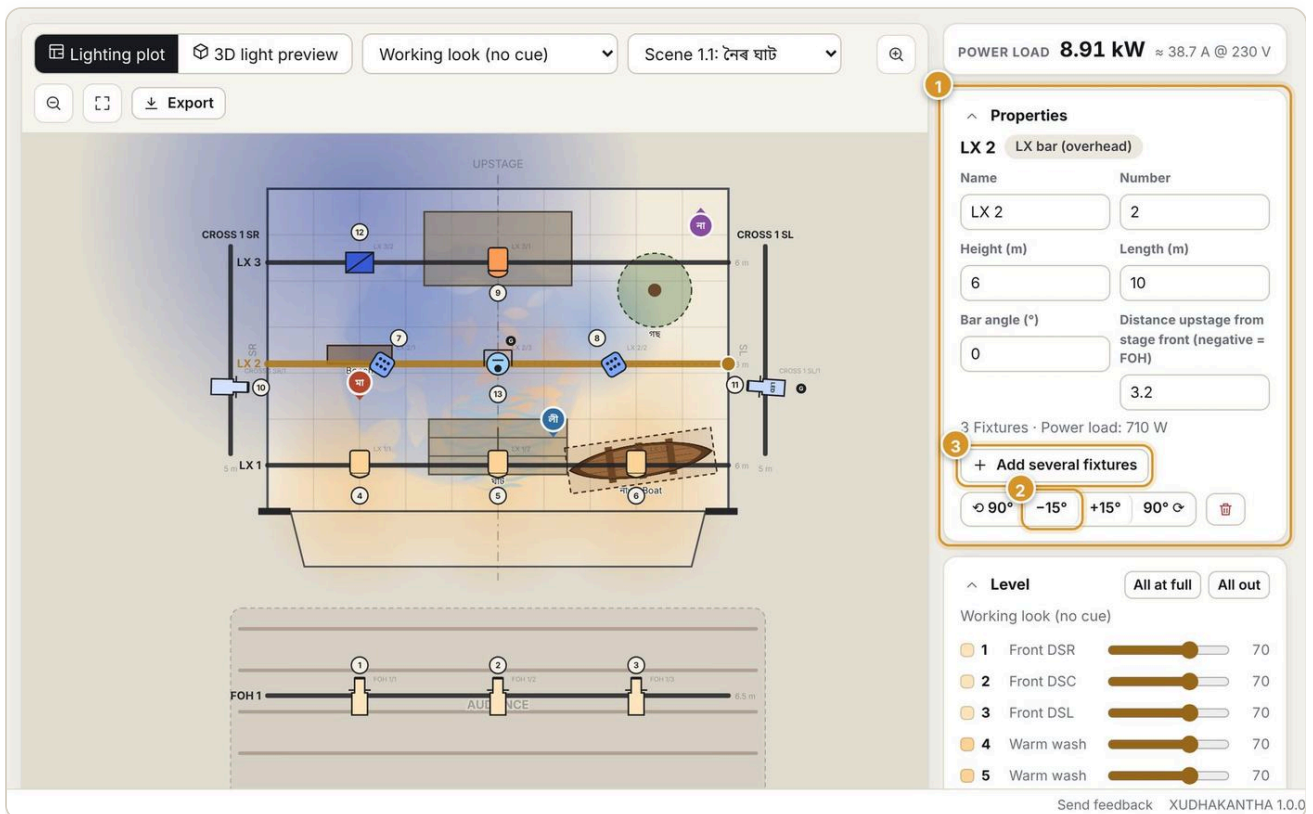


Figure 11.2 A selected bar and its properties.

- 1 Name, number, height, length, **Bar angle** and distance from the stage front.
- 2 Turn the bar by 15° or 90° steps, or drag its round handle on the plot.
- 3 **Add several fixtures**: hang a row of fixtures of one type in one step.

Tap a bar to select it. Drag it to move it, or turn it with the round handle for diagonal or cross-light bars. The panel shows how many fixtures hang on the bar and their total **Power load**.

■ Fixtures: type, beam angle, wattage and colour

Choose a type from the **Add Fixture** list in the side panel, then tap a bar to hang it. Drag a fixture along its bar or onto another bar. **Pictures** shows the same types as pictures. The list includes profile, fresnel, PC, PAR can, LED PAR, LED fresnel, LED profile, flood, batten, cyc light, moving wash, moving spot, followspot and practical.

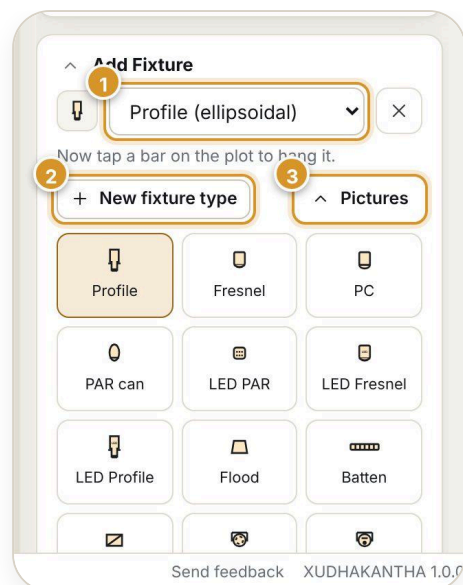


Figure 11.3 Choosing a fixture type to hang.

- 1 The fixture type to hang; × cancels.
- 2 **New fixture type**.
- 3 **Pictures**: the same types as pictures.

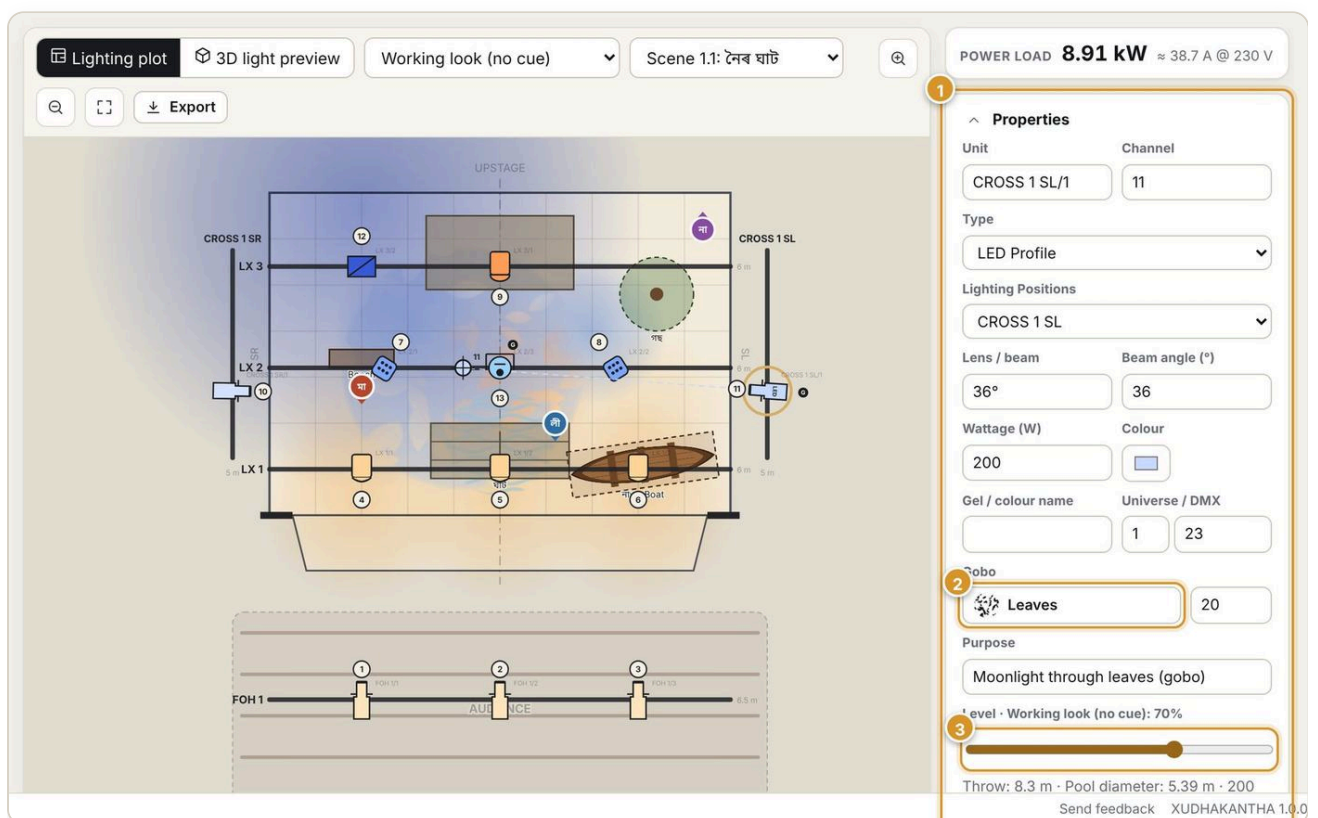


Figure 11.4 A selected fixture with a gobo.

- 1 Unit, channel, type, position, **Lens / beam**, **Beam angle (°)**, **Wattage**, colour, gel, universe and DMX address.
- 2 **Gobo** and its rotation.
- 3 **Level** in the look shown on the plot.

Each type offers the lens and lamp choices common for it. A profile, for example, lists 5° to 70° lenses and zooms with lamps from 575 W to 2000 W; an LED PAR lists 15°, 25° and 40° with 70 W to 216 W. Pick from the list or type your own value. The beam angle sets the size of the light pool on the plot and in 3D, and the panel shows the throw distance and pool diameter.

■ Gobos

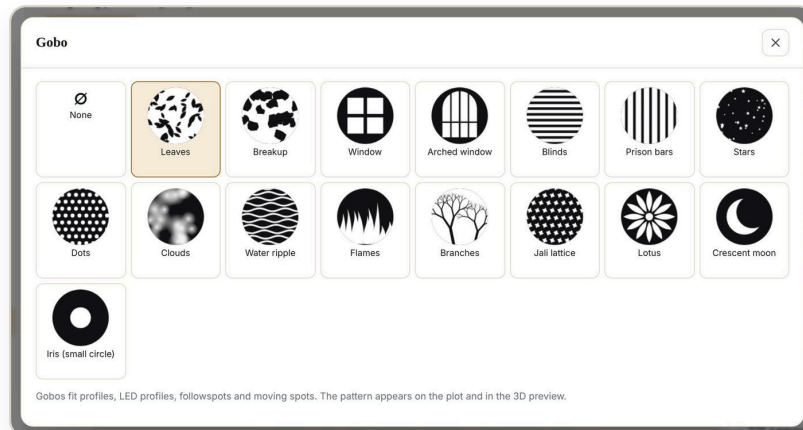


Figure 11.5 The gobo library.

Profiles, LED profiles, followspots and moving spots can take a gobo. Tap **Gobo** in the fixture panel and choose a pattern: leaves, breakup, window, arched window, blinds, prison bars, stars, dots, clouds, water ripple, flames, branches, jali lattice, lotus, crescent moon or iris. Set the rotation in degrees. The pattern is drawn in the light pool on the plot and projected in the 3D preview.

■ Your own fixture types

If your hall has a lamp that is not in the palette, tap **New fixture type**. Give it a name, beam angle and wattage, say whether it **Takes a gobo**, and draw or import its **Plan symbol**. It then appears under **My fixture types** and can be hung like any other fixture.

■ Focus, levels and looks

Switch on **Drag focus points** to drag the point where each fixture is aimed. The working look shows every fixture at its working level. Choose a lighting cue in the look list to see and set the levels of that cue: move the **Level** slider of each fixture, or use **All at full** and **All out**. The **Level** list stays beside the plot and the 3D preview, so the stage remains in view while you set levels. Each row shows the channel and the purpose of the fixture; tap the name to select that fixture. Tap the title of any card in the side panel to fold it away; the notebook remembers your choice.

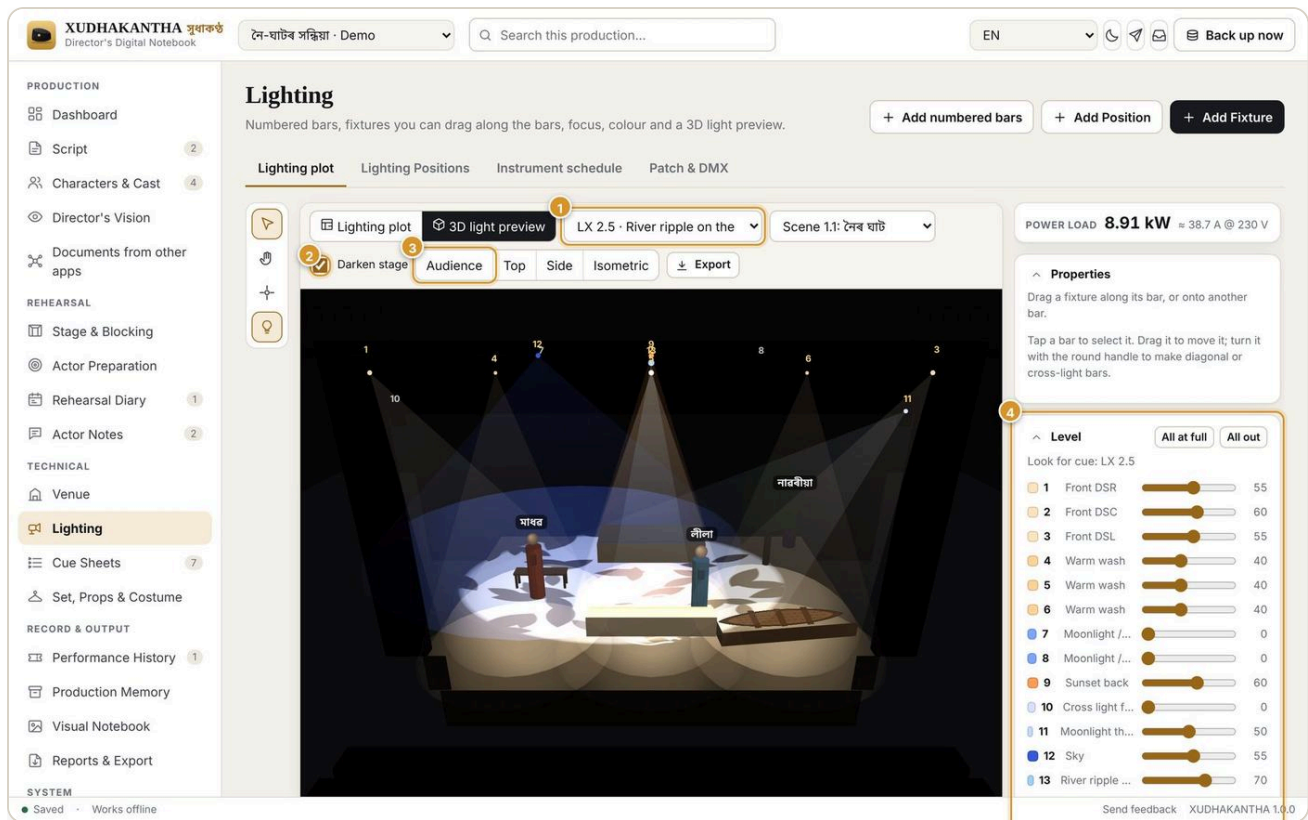


Figure 11.6 The 3D light preview of cue LX 2.5, with leaf and water-ripple gobos.

- 1 The cue being previewed.
- 2 **Darken stage** : hide the general light so only your fixtures light the stage.
- 3 Camera positions.
- 4 **Level** : move a slider and watch the stage change.

■ Patch, DMX and power load

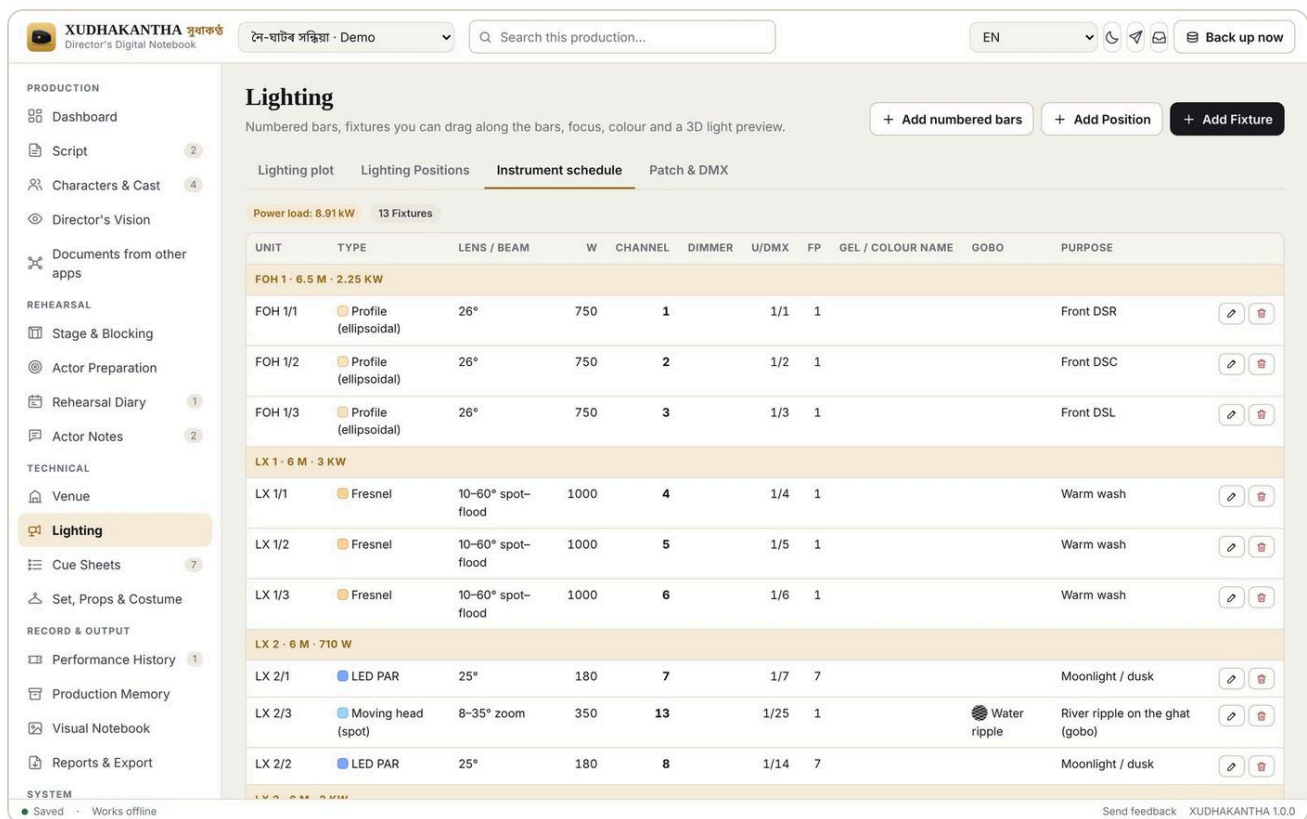


Figure 11.7 The instrument schedule, grouped by bar, with the power load of each bar.

Instrument schedule lists every fixture by bar with its type, lens, wattage, channel, address, colour, gobo and purpose, and shows the **Power load** of each bar and of the whole rig. **Patch & DMX** shows the DMX universe sheet and the **Channel hookup**, and warns you when two fixtures overlap in DMX addresses. The **Power load** of the whole rig is always shown at the top of the side panel. If some fixtures have no wattage, **Fill typical wattages** there fills in a typical value for each type, which you can correct later.

IMPORTANT The power load is an estimate from the wattages you enter. Always confirm the supply and circuit capacity with the venue electrician.

CHAPTER 12

12

Cue sheets and show mode

All the cues of the production in one master list, with separate sheets for each department and a show mode for running them.

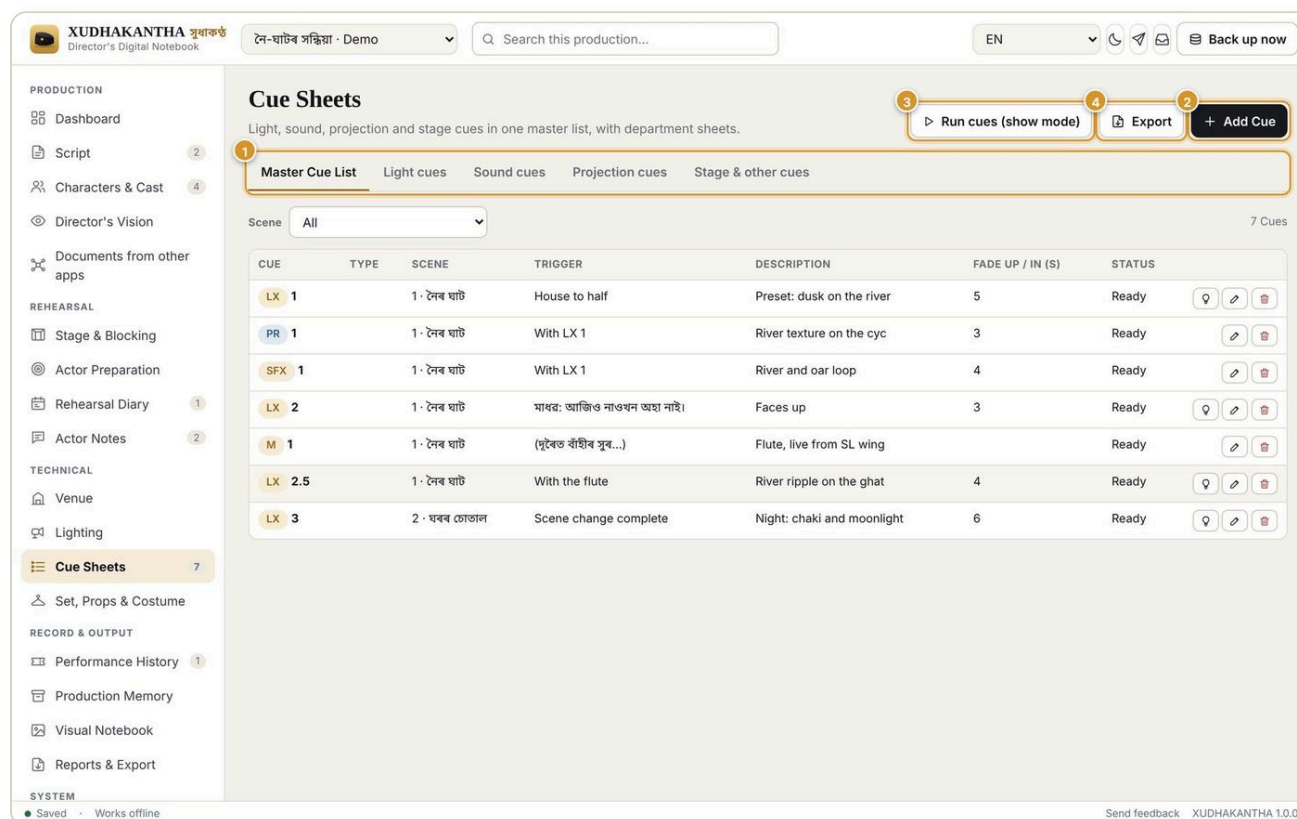


Figure 12.1 The master cue list.

- 1 **Master Cue List** and the light, sound, projection and stage sheets.
- 2 **Add Cue**.
- 3 **Run cues (show mode)**.
- 4 **Export** a cue sheet as PDF, Word or Excel.

A cue has a type (LX, SFX, M, PR, SET, PROP, COST, ENT, EXT, ACT, FX, CREW or your own), a number, the scene and line, a **Trigger**, a description, fade times and a status from draft to final. Sound cues add the track, level and output; projection cues add the media and surface. Cues created from a script line stay linked to that line.

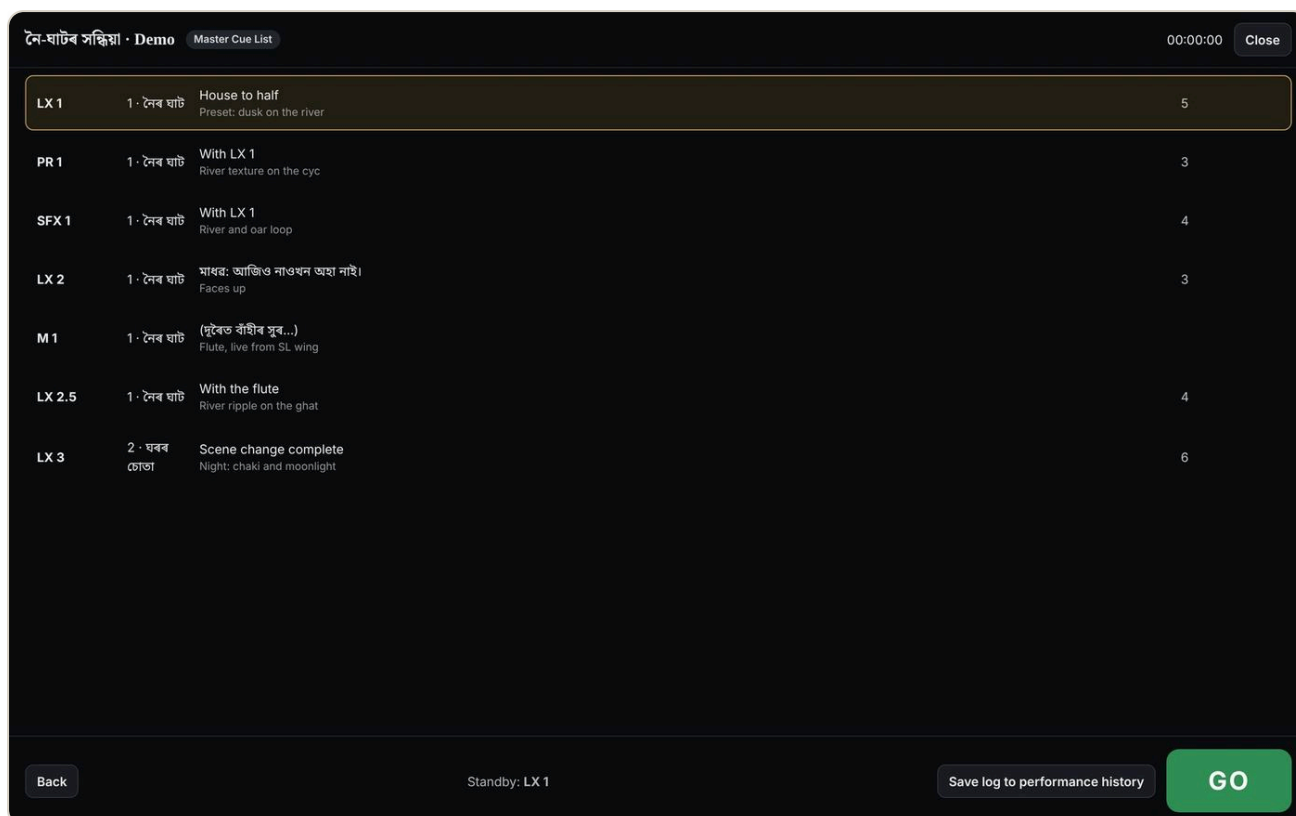


Figure 12.2 Show mode, for the stage manager or operator.

Run cues (show mode) turns the screen into a large, dark cue display. The current cue is highlighted and the next one is on **Standby**. Tap **GO** or press the space bar to move on. When the show ends, **Save log to performance history** keeps the timings with the performance record.

CHAPTER 13

13

Set, props and costume

Lists of set pieces, props and costumes by scene and character, each with its own images and sketches.

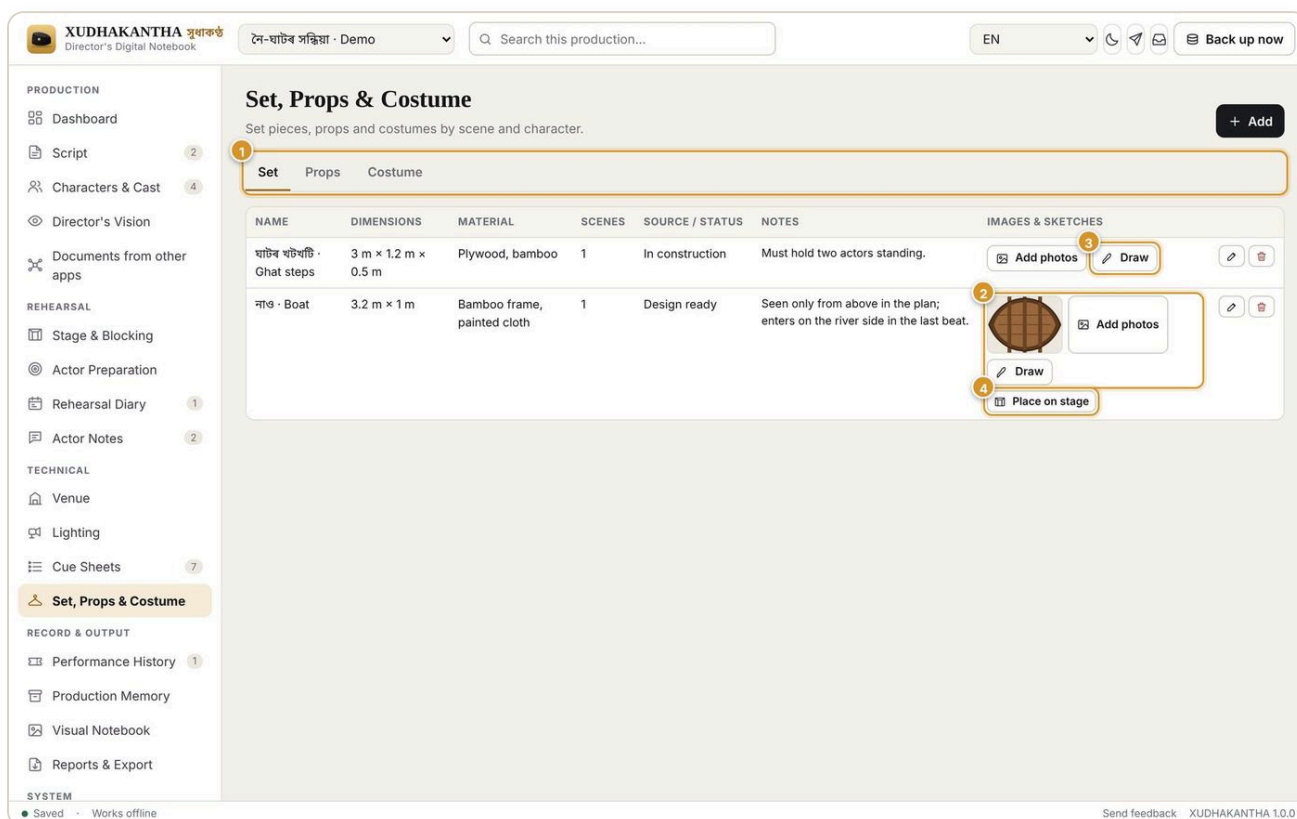


Figure 13.1 Set items with images and sketches.

- 1 **Set**, **Props** and **Costume**.
- 2 **Images & sketches** of an item.
- 3 **Draw**: sketch the item yourself.
- 4 **Place on stage**: use the item's picture as an object on the stage plan.

Set items record size, material, scenes and source. Props record type, the character who uses them and their preset position. Costumes record the character, look, accessories, hair and make-up and quick changes. Add photos of found items or references, or sketch designs with the drawing tools.

Place on stage turns a set item's image into an object you can place in the stage plan and see in 3D.

CHAPTER 14

14

Performance history and production memory

Record every performance as it happened, and write the production up as a case study for the future.

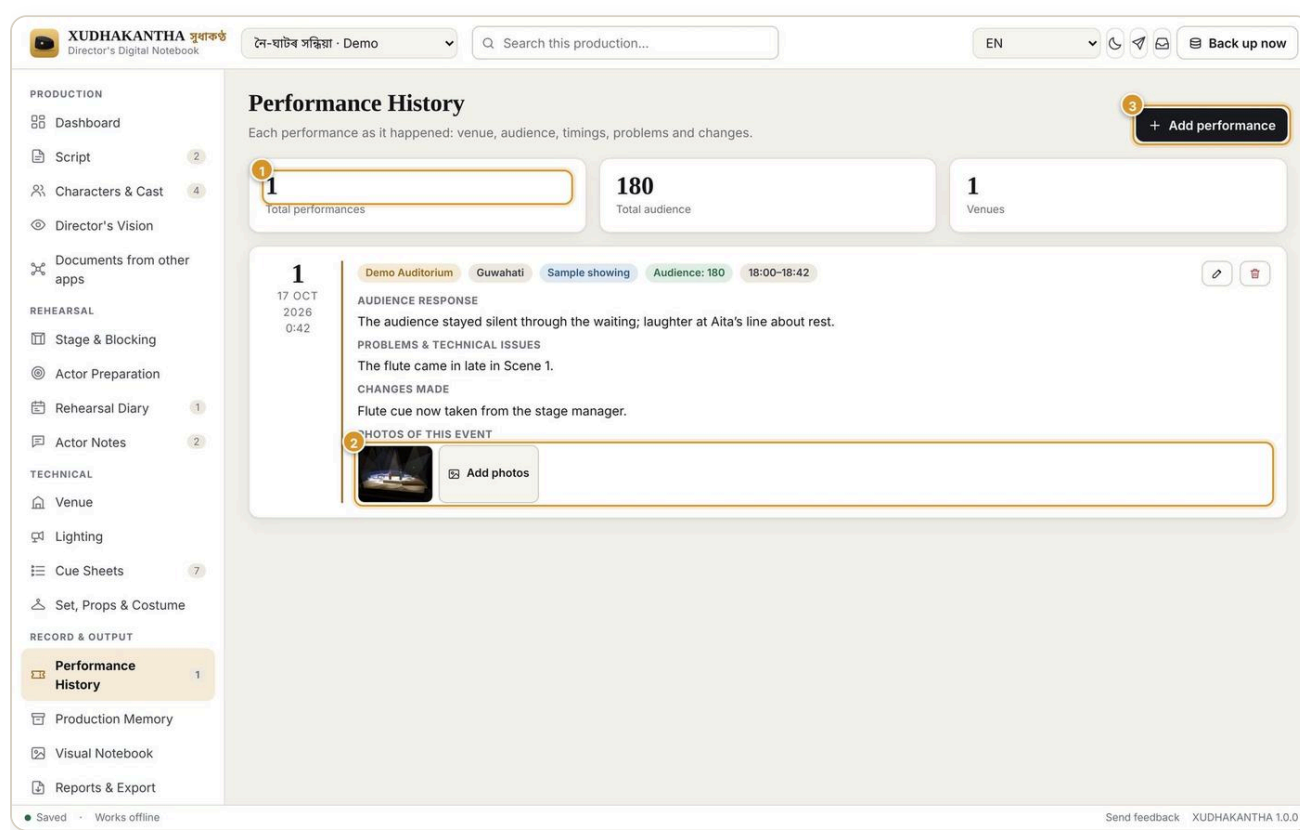


Figure 14.1 Performance history.

- 1 Totals: performances, audience and venues.
- 2 Photos of this event.
- 3 Add performance.

For each performance record the date, venue, festival or occasion, curtain up and down, audience count, **Audience response**, **Problems & technical issues** and **Changes made**. Add photos of the performance. Over a tour this becomes a precise history of how the production lived and changed.

Production Memory is the case study of the production. Its sections ask about the context, how the concept developed, the rehearsal and creative process, how the actors were prepared, the design and technical process, experiences, problems, challenges, solutions, the role and response of the audience, critical reception, learning and notes for restaging. Figures from the rest of the notebook are gathered at the top under **At a glance**.

The screenshot displays the 'Production Memory' section of the XUDHAKANTHA Director's Digital Notebook. The interface includes a top navigation bar with the logo, a dropdown menu for 'নে-ঘাটের সক্রিয়তা · Demo', a search bar, a language selector set to 'EN', and a 'Back up now' button. A left sidebar lists various production-related categories: PRODUCTION (Dashboard, Script, Characters & Cast, Director's Vision, Documents from other apps), REHEARSAL (Stage & Blocking, Actor Preparation, Rehearsal Diary, Actor Notes), TECHNICAL (Venue, Lighting, Cue Sheets, Set, Props & Costume), RECORD & OUTPUT (Performance History, Production Memory, Visual Notebook, Reports & Export), and SYSTEM (Saved, Works offline). The main content area is titled 'Production Memory' and includes a subtitle: 'The production as a case study: process, experiences, problems, challenges and the audience. Written for the future.' An 'Export' button is located in the top right of this section. Below the subtitle, there is a table titled 'At a glance' with four columns: First rehearsal, Opening Date, Rehearsals, and Training sessions & workshops. The data in the table is as follows:

First rehearsal	Opening Date	Rehearsals	Training sessions & workshops
17 Oct 2026	17 Oct 2026	1	1
Performances	Total audience	Latest performance	Venues
1	180	17 Oct 2026	1

Below the table, there are two large text input areas. The first is titled 'Production context' and contains the text: 'A short sample production for exploring the notebook.' The second is titled 'How the concept developed' and is currently empty. At the bottom of the main content area, there is a section titled 'Rehearsal and creative process' which is also empty. The bottom of the interface shows a status bar with 'Saved', 'Works offline', 'Send feedback', and 'XUDHAKANTHA 1.0.0'.

Figure 14.2 Production memory: the case study.

Visual Notebook holds photos, sketches and references that do not belong to one record. **New sketch** opens the drawing tools; **Annotate** draws on a copy of a photo and keeps the original unchanged.

CHAPTER 15

15

Reports and export

Turn any part of the notebook, or all of it, into a document in PDF, Word, Excel, CSV, HTML or Markdown.

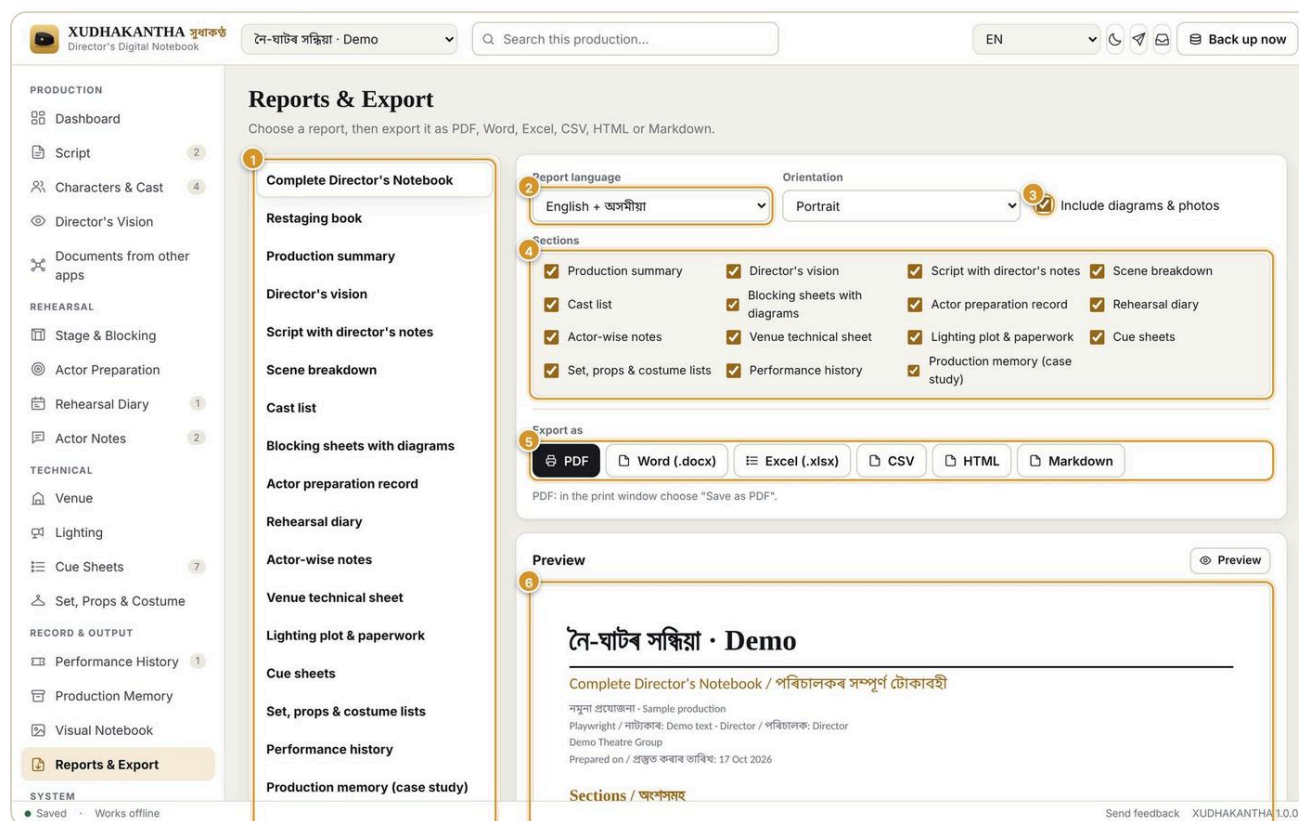


Figure 15.1 Reports & Export.

- 1 The reports available.
- 2 **Report language** : English, Assamese or both.
- 3 **Include diagrams & photos** .
- 4 **Sections** of the complete notebook.
- 5 **Export as** .
- 6 **Preview** .

Report	Use it for
Complete Director's Notebook	The full record of the production, section by section.
Restaging book	Everything needed to revive the production with a new cast or in a new space.
Script with director's notes	The script with every note and cue in place, and the script documents with pinned notes.
Blocking sheets with diagrams	A plan for every beat of every scene.
Lighting plot & paperwork	The plot, instrument schedule, channel hookup and cue levels.

Report	Use it for
Cue sheets	Department cue sheets for the operators.
Rehearsal diary , Actor-wise notes , Actor preparation record	The rehearsal record and notes for each actor.
Venue technical sheet , Set, props & costume lists , Performance history , Production memory (case study)	Technical, design and archive records.

■ Formats

- PDF opens the print window. Choose “Save as PDF” as the printer.
- Word (.docx) gives an editable document with headings, tables and pictures.
- Excel (.xlsx) and CSV give the tables of the report, ready to sort and filter.
- HTML and Markdown are useful for websites and archives.

TIP

Assamese text in Word and PDF uses the **Assamese font for exports** chosen in **Settings** , Nirmala UI by default. The computer that opens the file must have that font. On most Windows computers Nirmala UI is already installed.

CHAPTER 16

16

Terminology

Every Assamese term in the notebook can be corrected, and your correction is used everywhere.

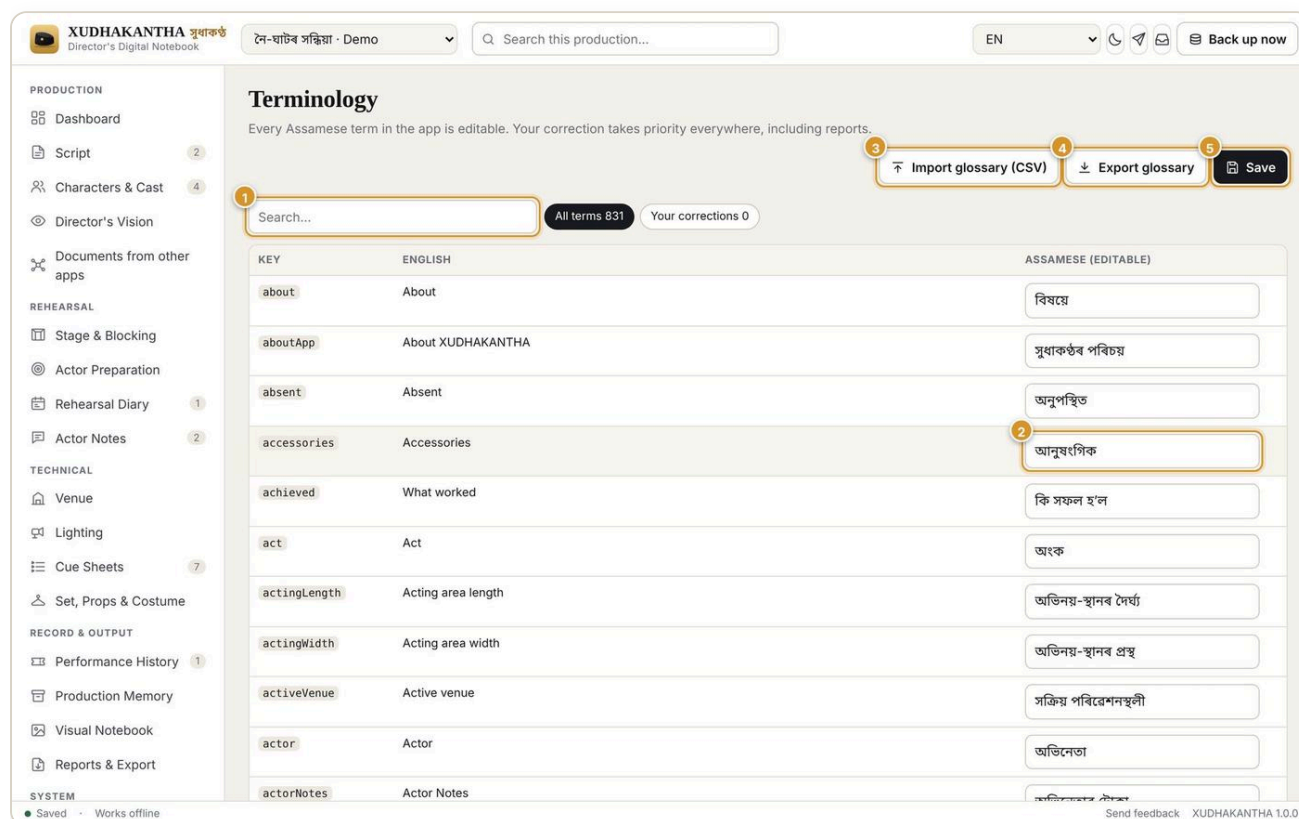


Figure 16.1 The terminology page.

- 1 Search by key, English or Assamese.
- 2 Type the corrected Assamese term.
- 3 **Import glossary (CSV)**.
- 4 **Export glossary**.
- 5 **Save**.

This is the first version of the Assamese terminology. Correct any term in the **Assamese (editable)** column and tap **Save**. A corrected term is marked, and the undo button beside it returns it to the original. **Your corrections** shows only the terms you have changed.

To share a corrected glossary with a team, **Export glossary** saves it, and **Import glossary (CSV)** reads a CSV file with the columns key, English and Assamese. Corrections are included in backups.

CHAPTER 17

17

Settings, backup and restore

Your work lives on your device. A backup file is what keeps it safe if the device is lost, reset or replaced.

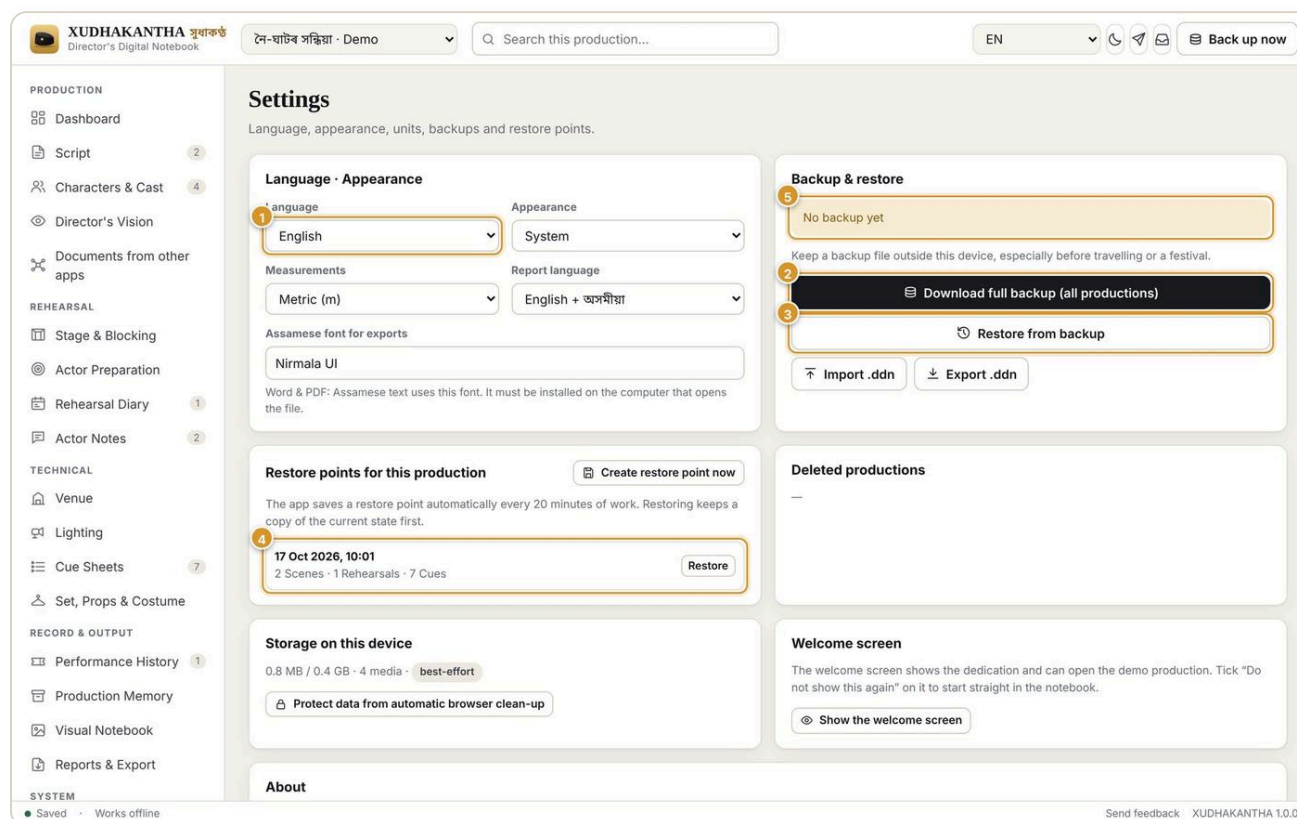


Figure 17.1 Settings.

- 1 **Language** , **Appearance** , **Measurements** and **Report language** .
- 2 **Download full backup (all productions)** .
- 3 **Restore from backup** .
- 4 **Restore points for this production** .
- 5 When you last took a backup.

Taking a backup

- 1 Tap **Back up now** at the top of any page, or **Download full backup (all productions)** in **Settings** .
- 2 A file named like XUDHAKANTHA_Backup_2026-10-25.ddnbak is downloaded. It contains every production, photo, drawing and document, and your terminology corrections.
- 3 Keep the file somewhere other than this device: a pen drive, Google Drive, OneDrive, or an email to yourself.

TIP

Take a backup at the end of each rehearsal week, and always before travelling, before a festival, and before clearing the browser or changing phones.

■ Restoring

Restore from backup reads a .ddnbak file and brings back everything in it. On a new phone or computer, open the notebook, tap **Restore from backup** on the first screen and choose the file.

■ Automatic backups and the file reminder

The notebook also keeps the last five automatic backups of all your productions. Open **About XUDHAKANTHA** from the menu and look under “Saving and backups”: tap “Restore” beside a backup to go back to it; the current work is kept as a backup first. The same place shows whether autosave works in this browser and when you last saved a file. The small “Last file copy” label in the menu turns amber when no file has been saved for seven days, and a reminder appears.

IMPORTANT

If saving ever fails, for example because the device is full, a red bar says so at once. Then save a file straight away with **Export .ddn** or **Back up now**.

■ Restore points

While you work, the notebook saves a restore point of the open production every 20 minutes. If something goes wrong, open **Settings**, find the time in **Restore points for this production** and tap **Restore**. The current state is kept as another restore point first, so nothing is lost.

Create restore point now saves one immediately, for example before a big change.

■ Sharing one production

Export .ddn saves a single production with its pictures as a .ddn file. Send it to an assistant director, a designer or another computer, where **Import .ddn** opens it as a separate production.

■ Other settings

- **Measurements**: metres, feet and inches, or both.
- **Assamese font for exports**: the Assamese font written into Word and PDF files.
- **Protect data from automatic browser clean-up**: asks the browser not to clear the notebook's data when space runs low. Installing the notebook as an app has the same effect.
- **Welcome screen**: **Show the welcome screen**.
- **About**: version, credits, privacy and third-party components; **About XUDHAKANTHA** and **Send feedback** open the full About page and the feedback form.

IMPORTANT Clearing the browser's site data, history and cookies for the notebook's web address deletes the notebook's data on that device. Take a backup first.

CHAPTER 18

18

XUDHAKANTHA and the other AANK apps

XUDHAKANTHA is the mother app. It gathers the work of the six AANK studios into one production and sends the production back to them.

■ The family

App	What it sends to XUDHAKANTHA
SILPA KUTIR	Set units, props, costumes and masks. They are added to Set, Props & Costume .
XUNPAKHILI	Lighting cues, the rig and the venue. The cues are added to Cue Sheets as LX cues.
BURHA LUIT	Sound, video and surtitle cues. They are added to Cue Sheets ; the surtitles stay in the document.
AAROHAN	The screenplay: scenes, characters and lines. They become scenes and script text in Script .
SRINIBARAN	Blocking: where every performer stands in every cue. Each cue becomes a blocking beat in Stage & Blocking , in the same place on the plan.
KUMSUNG	The archive record of a production: its credits, files and history. It is kept in Documents from other apps , and the cast is added to the production.

Every app also sends the cast, the scenes and the script where it has them. Characters are matched by name, so the same person is never listed twice.

■ Opening work from another app

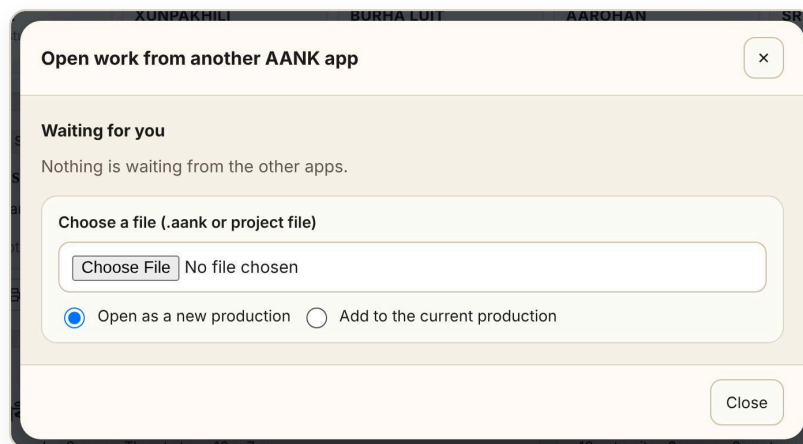


Figure 18.1 Open work from another AANK app.

- 1 In the other app, choose “Send to...” and pick XUDHAKANTHA. On aank.org the work waits for you at once; elsewhere, save the .aank file and bring it to this device by email, Drive, WhatsApp or a pen drive.
- 2 In XUDHAKANTHA, tap **Open from...** in the menu, on the dashboard or in **Documents from other apps**.
- 3 Choose the waiting item, or choose the .aank file. “Open as a new production” makes a new production from it; “Add to the current production” adds it to the production that is open now.

When work is added to the current production, scenes with the same title are joined, new scenes are added at the end, and blocking goes to the scene with the same title. Blocking that was already there is kept as a saved version of that scene, so it can be compared or brought back. Before anything is opened, the notebook makes an automatic backup.

TIP

Import .ddn and **Open from...** both open a .ddn file. A .ddn from the first version of the notebook opens in this version unchanged.

Documents from other apps

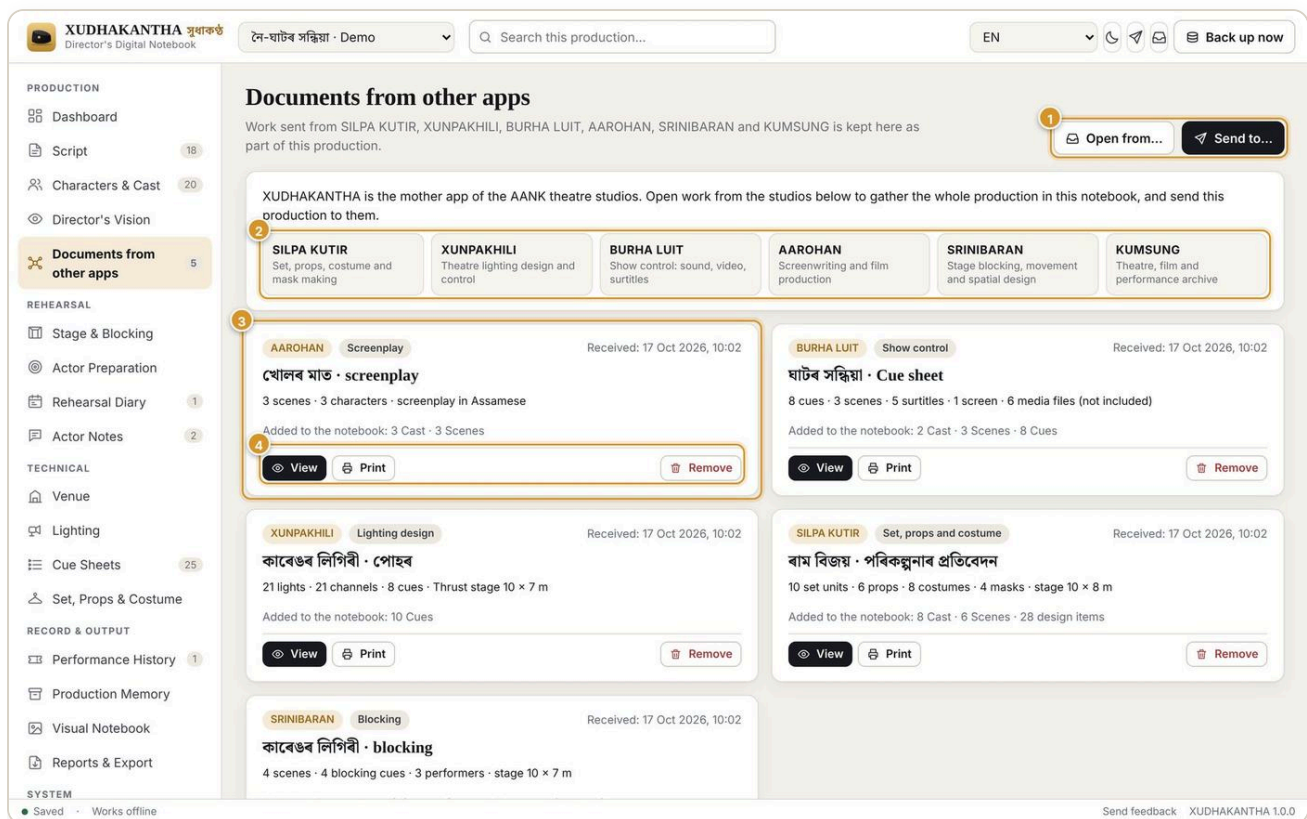


Figure 18.2 Documents from other apps : every document received, with the app, the kind of work and the date.

- 1 **Open from...** and **Send to...**
- 2 The six studios that can send work here.
- 3 One received document: app, kind, title, summary and what was added to the notebook.
- 4 **View**, **Print** and **Remove**.

Each document is kept as it came, as part of the production. **View** shows its full text, **Print** prints it, and **Remove** takes it off the list; what was already added to the notebook stays. If the same app sends a document of the same kind and title again, the newer one replaces the older one, and a message says so. The documents travel with the production in the .ddn file and in backups.

■ Sending this production to another app

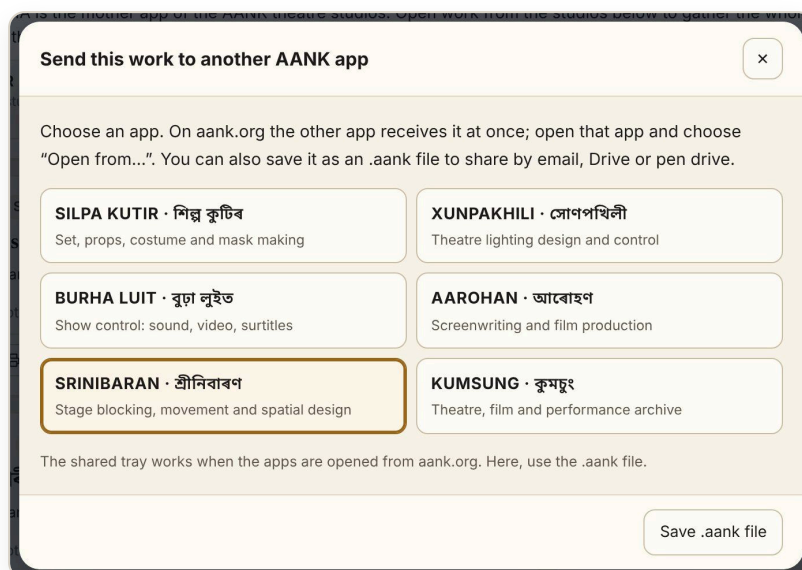


Figure 18.3 Send this work to another AANK app.

Send to... sends the title, stage, cast, scenes, script and blocking, together with a readable summary of the production (team, schedule, scenes and cast) that every app can show and print. On aank.org the other app receives it at once; elsewhere, “Save .aank file” makes a file to share. The complete production travels inside the file as well, so another copy of XUDHAKANTHA opens it exactly.

■ Feedback

Send feedback ×

Tell us about any problem, a mistake in the content, a question or a new idea. Nothing is sent until you press “Send by email”.

Your name (optional)

Email or WhatsApp number (optional)

Only if you would like a reply

Type

Problem (something does not work) ▾

Message

0 / 4000

Added automatically

App: XUDHAKANTHA (সুধাকণ্ঠ) · Version 1.0.0
 Used as: web page
 Language: English
 Open section: Documents from other apps
 Productions: 1
 This production: 18 scenes, 20 cast, 8 blocking beats, 25 cues, 5 documents from other apps
 Interface language: English
 Device and browser: Linux · Chrome 141
 Screen / window: 1440×900 / 1440×900

Your production, its writing and any keys are never attached.

If no mail app opens, copy the text and send it to mrinal.goswami2026@gmail.com.

Copy the text Close Send by email

Figure 18.4 The feedback form.

Found a problem, a wrong word or a missing feature? Tap **Send feedback** in the menu or in About. Write the message, choose its type and tap “Send by email”. Your mail app opens with the message addressed to mrinal.goswami2026@gmail.com, and nothing is sent until you send that email. A few facts that help to find a problem, such as the open section and the browser, are added automatically. Your production itself is never attached.

CHAPTER 19

19

Questions and answers

Q Do I need the internet to use it?

Only the first time you open it. After that it works fully offline, in rehearsal halls and on tour.

Q Where is my data stored? Can anyone else see it?

Only on your own device, inside the browser. Nothing is uploaded, so no one else can see it unless you send them a file.

Q Can two people work on the same production?

Each person works on their own device. Exchange a .ddn file to pass a production from one to the other. The file that is imported becomes a separate copy, so agree who keeps the main version.

Q I use a phone in rehearsal and a laptop at home. How do I move my work?

Export the production as .ddn from one device and import it on the other, or use a full backup and restore. Work on one device at a time to avoid two different versions.

Q Assamese letters look wrong in a Word file.

The computer is missing the Assamese font chosen in Settings. Install it, or choose a font the computer has, such as Nirmala UI on Windows, and export again.

Q The PDF button opens a print window.

That is how the PDF is made. In the print window choose “Save as PDF” as the printer and save.

Q A message says a new version is ready.

Tap **Update now**. Your work is saved first and stays as it is; only the app itself is updated.

Q I deleted a production by mistake.

Open **Deleted productions** at the bottom of the productions page or in **Settings** and tap **Restore**.

Q I made a change I regret.

On the stage plan, **Undo** steps back. For anything else, restore an earlier restore point in **Settings**.

CHAPTER 20

20

Glossary of key terms

The main theatre terms used in the notebook, with their Assamese equivalents in this version.

Term	Assamese	Meaning
Apron	সন্মুখ-মঞ্চ	The part of the stage in front of the proscenium.
Beam angle	বশ্মিৰ কোণ	How wide the light spreads; a smaller angle gives a smaller pool.
Beat	খণ্ড	One moment of a scene in which the positions of actors are fixed.
Blocking	চলন	The planned positions and movements of actors on stage.
Channel	চেনেল	The control number by which the console sets a fixture's level.
Cross-light bar	আড়-পোহৰৰ বাৰ	A bar running up and down the stage at the side, for light from the side.
Cue	সংকেত	A planned change of light, sound, projection or scene, taken at a set moment.
DMX address	DMX ঠিকনা	The address a fixture listens to on the DMX control line.
Dress rehearsal	সাজপাৰসহ আখৰা	A full rehearsal in costume, as in performance.
Fade time	ফেডৰ সময়	The time a cue takes to reach its full level.
Fixture	পোহৰৰ সঁজুলি	A stage light of a particular type.
FOH position	দৰ্শকাসনৰ ফালৰ অৱস্থান (FOH)	A position in front of the stage, over or beside the audience.
Gel	জেল	A colour filter placed in front of a light.
Gobo	গোব'	A metal or glass disc that shapes the light into a pattern.
Look	পোহৰ-ৰূপ	The levels of all fixtures in one lighting cue.
LX bar	পোহৰ-বাৰ (LX)	A bar above the stage on which lights hang, numbered LX 1, LX 2 and so on.

Term	Assamese	Meaning
Namghar	নামঘৰ	The traditional prayer hall used for Bhaona, with the Guru Asana at the east end.
Patch & DMX	পেচ আৰু DMX	The list linking channels to fixtures and their DMX addresses.
Power load	বিদ্যুৎ-ভাৰ	The total wattage drawn by the lights on a bar or in the rig.
Production	প্ৰযোজনা	A play as it is prepared and performed by a particular team.
Proscenium	প্ৰছেনিয়াম	A stage framed by an opening, with the audience in front.
Restaging record	পুনৰ মঞ্চায়নৰ নথি	A record that allows a production to be performed again.
Scene	দৃশ্য	A unit of the play, usually in one place and time.
Side boom	কাষৰ বুম	A vertical pipe in the wings carrying side lights.
Stage left	বাওঁফাল	The actor's left when facing the audience.
Stage right	সোঁফাল	The actor's right when facing the audience.
Technical rehearsal	কাৰিকৰী আখৰা	A rehearsal for setting lighting, sound and scene changes.
Thrust	থ্ৰাষ্ট	A stage that projects into the audience, seen from three sides.
Trigger	সূচনা	The line or action on which a cue is taken.
Understudy	বিকল্প অভিনেতা	An actor prepared to replace another.
Upstage	মঞ্চৰ পিছফাল	The part of the stage farthest from the audience.
Wattage	ৱাট	The power a fixture uses.



XUDHAKANTHA সুধাকণ্ঠ

A bilingual, offline notebook for theatre directors and production teams: script and director's notes, staging and blocking in 2D and 3D, actor preparation, rehearsal diary, lighting design, cue sheets and performance history, kept together as the complete working memory of a production. The mother app of the AANK theatre studios.

aank.org/digital-tools/xudhakantha



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