



Timecode Juggler

User Manual

The editor for documentary timecode scripts. Write, rearrange and spot your script against the picture — the Juggler keeps every timecode correct. For macOS.

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toolsforfilm.lemonsqueezy.com

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1 What Timecode Juggler is

A timecode script is the document that pairs every line of narration, every sound bite and every picture event with the exact moment it happens in the film. Timecode Juggler is an editor for that document.

You write and rearrange the script. The Juggler keeps the timecodes correct.

The cascade

You never type most timecodes. Every block has a **duration**, and the times run down the script from the project's start timecode: each block begins where the one before it ended. Move a block, change a length, delete a paragraph — everything below updates by itself.

```
Film start (Start TC)
└─ Block 000 – the lead-in: black, atmo, titles
    └─ Block 1  starts here      duration 7 s
        └─ Block 2  starts 7 s later    duration 4 s
            └─ Block 3  ...
```

When you set a block's timecode by hand, you are really adjusting the *previous* block's duration — so the block you touched lands where you put it and everything after it keeps its place. The shortest a block can be is one frame.

START TC AND BLOCK 000 ARE DIFFERENT THINGS

Start TC is the timecode of the film's first frame — a constant, set once in Settings. Change it and the whole film moves with it, which is what you want when a delivery goes from `00:00:00` to `10:00:00`. **Block 000** is the gap between the film's start and the first block, usually one to three seconds. Editing block 1's timecode moves block 000; it never rewrites the film's start.

Grey means "not set by you"

The app never claims a value you did not enter. An untouched timecode, an empty role, a placeholder text — all appear grey. Grey values stay out of your exports: an empty role is simply not printed. Click any grey thing to fill it in.

Requirements and installation

- 1 **macOS.** The app ships as a signed `.dmg`.
- 2 **Drag "Timecode Juggler" into Applications** and launch it.
- 3 **The sample opens on first launch** — a four-minute telling of Wilhelm Busch's *Max and Moritz*, with a matching film. It is the fastest way to learn the app, and it carries comments that point out features as you scroll. **File ▶ Open Sample Manuscript** brings it back at any time.

There is also an **AI-free edition** — a separate app with every AI entry point removed, for broadcasters whose rules forbid machine-written text. It is a different application on disk, so both can be installed side by side.

Trial and licence

A fresh install runs as a **30-day trial**. The title bar counts it down: **TRIAL — 9 days left**.

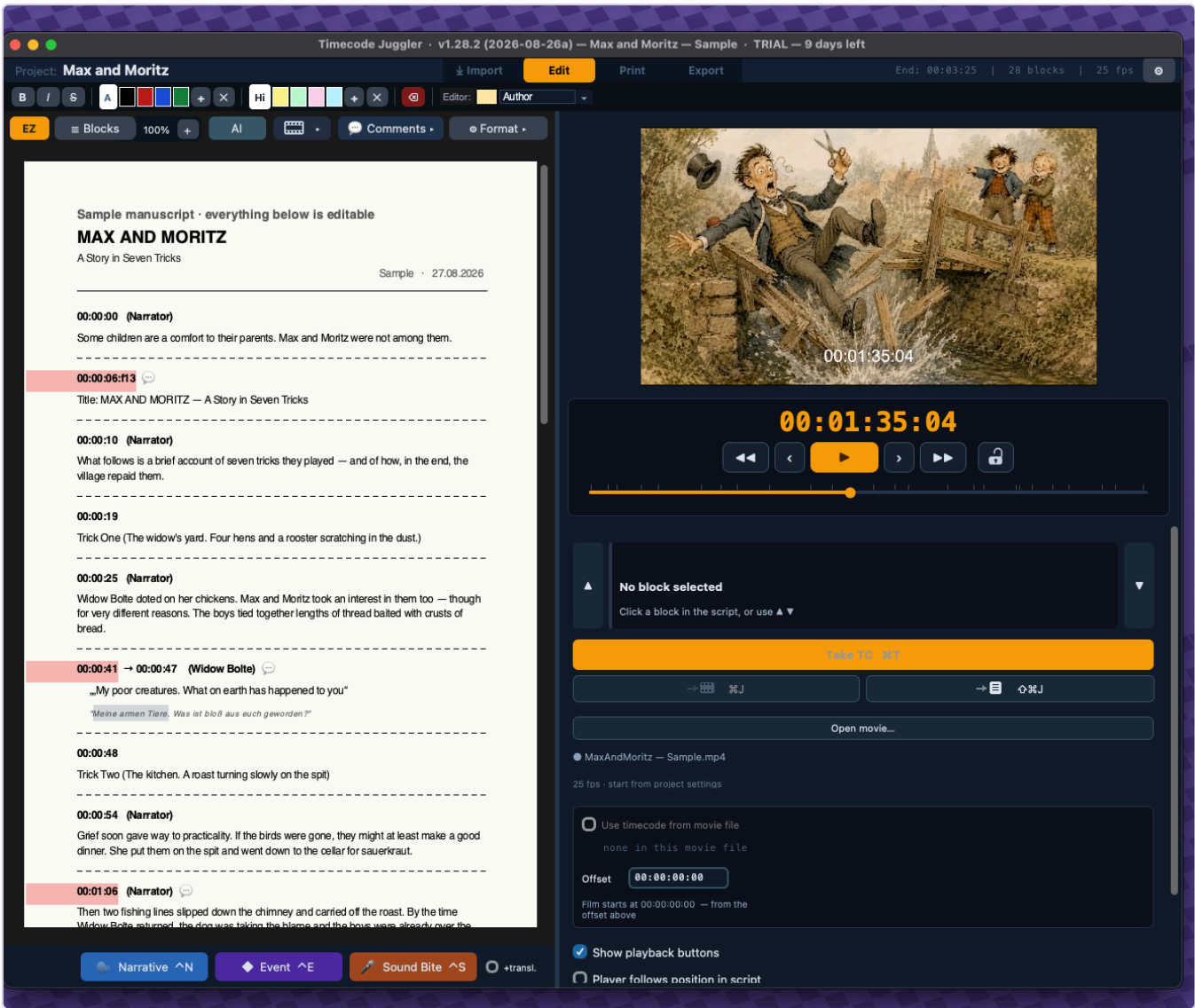
During the trial	Available?
Writing, editing, timecodes, blocks, comments	Yes
The film player, spotting, Take TC	Yes
Import, formatting, print preview, AI	Yes
Saving and opening <code>.tcj</code> files	Yes
Export to Word or PDF	No — this is the one thing a licence buys

THE TRIAL CAN NEVER END MID-SENTENCE

Expiry is evaluated at *launch* only. A trial that ran out while you were typing would cost someone an afternoon's work, so it does not happen. When it does expire, your scripts stay exactly as they are and keep opening — only export stays shut until you enter a key.

A licence is **perpetual**: once activated, the app stays licensed. Revalidation happens quietly in the background and is never a gate — only the server explicitly saying a key is dead un-licenses a machine. A validated licence rides **45 days offline**, because documentary people work on location for weeks and a licence that died in a hotel with bad wifi would be a bug, not a security feature.

2 The window at a glance



Edit mode with the film player open. The script page is on the left, the side pane on the right, the block-type bar along the bottom.

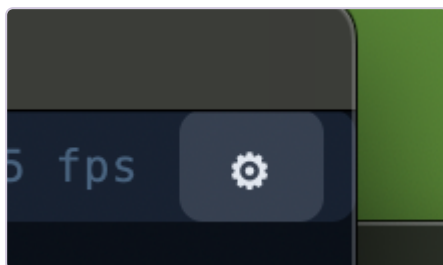
2.1 The four tabs



Tab	What it is
Import	Turn an existing manuscript into a script.
Edit	Where you work. The page is the document — you type straight onto it.
Print	A true page preview, paginated exactly as it will print, with a Print / PDF... button.

To the right of the tabs, the status strip reports the script at a glance —

End: 00:03:25 | 28 blocks | 25 fps — followed by the ⚙ button that opens Settings.



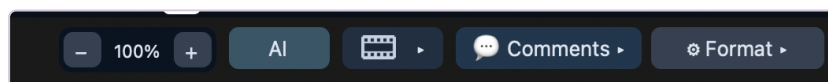
2.2 The formatting toolbar



B I S, a text-colour swatch row, a highlight swatch row, and the clear-formatting button.

These act on the selected text, like in a word processor. The two swatch rows are editable: **click** a swatch to apply it, **double-click** to redefine its colour, **Control-click** to delete it, and **+** to add one. At the right sits the **Editor** field — your name and colour for comments (chapter 9).

2.3 The tool row

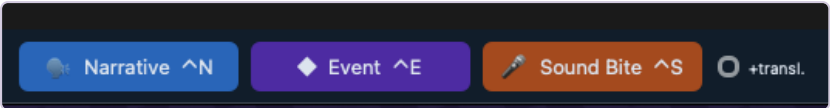


Control	Opens
EZ	Simple view — see below
≡ Blocks	The Blocks panel down the left of the page (chapter 4)
100% – +	Page zoom
AI	The AI window on the current selection (chapter 11)
	The film player in the side pane (chapter 8)
 Comments	The comments pane (chapter 9)
 Format	The output formatting pane (chapter 10)

ONE PANE, THREE CONTENTS

Format, Comments and the player share the same side pane. Clicking the active one's button closes the pane; clicking another switches to it. The pane's width is draggable.

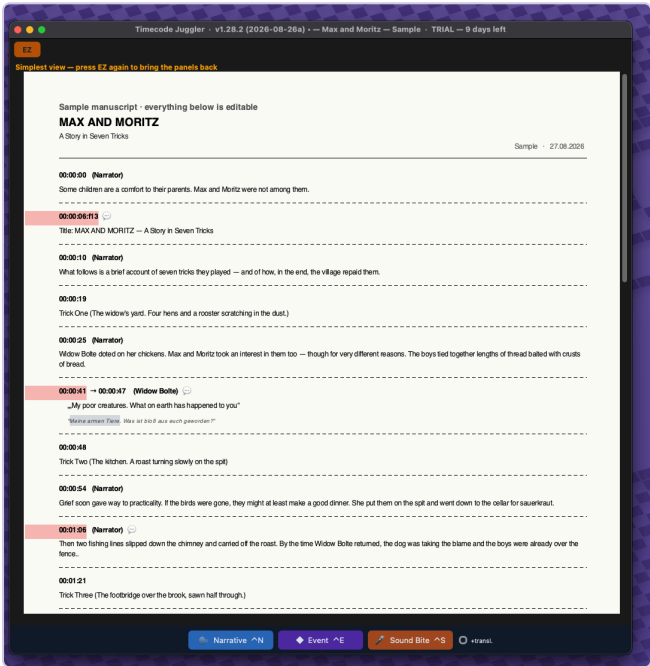
2.4 The block-type bar



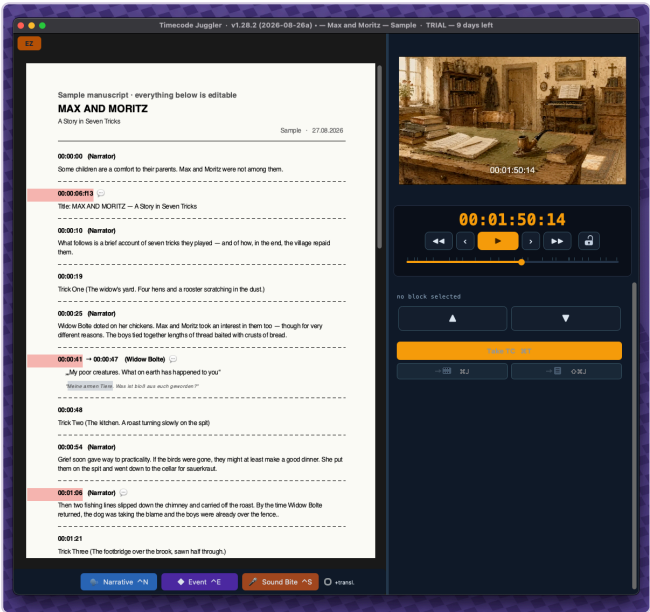
Along the bottom: add a block of each type. **+transl.** adds a sound bite that also carries its original-language line.

2.5 Simple view (EZ)

The amber **EZ** button — or **⌘E**, or **View ▶ Simple View** — clears everything that is not the script: toolbars, panels, the Blocks rail. Press it again and the panels come back exactly as they were.



EZ: the page and nothing else.



The player survives **EZ** — the simple view is exactly what you want for spotting, so Format and Comments close but the picture stays.

3 Quick start

Eight steps from a blank page to an exported script. Each is covered in full later; this is the path through.

- 1 **Set the project up.** ⚙️ ▶ **Project**: give it a title, a **Start TC** (the film's first frame) and the **frame rate**. These travel inside the file.
- 2 **Load the film.** Open the player with the  button, then **Open movie...**. If your file carries its own timecode track, tick **Use timecode from movie file**; otherwise set an **Offset**.
- 3 **Add your first block.** Press  for narration,  for a sound bite,  for a picture event — or use the buttons along the bottom.
- 4 **Type on the page.** Click into the paragraph and write. The role goes in the parentheses above the text.
- 5 **Spot it against the picture.** Play the film, park on the frame where the block should start, and press  — **Take TC**. The block's timecode jumps to the playhead and everything below re-cascades.
- 6 **Keep going, then rearrange freely.** Drag across timecodes to select whole blocks,  to cut them,  to paste them where they belong. The timecodes look after themselves.
- 7 **Set the look.** ⚙️ **Format** ▶ pick a preset — *Factory*, *Seventies (Courier)*, *Cool*, *Plain* — or build your own and save it. Check it in the **Print** tab.
- 8 **Export.** The **Export** tab produces Word or PDF ( ⌘ **W** /  ⌘ **P**). Need a script per speaker? Tick **Export only selected roles**.

LEARN IT FROM THE SAMPLE

File ▶ Open Sample Manuscript. Every comment in the sample marks a feature, and ticking them off as you try each one is exactly what the comments panel is for.

4 Blocks — the building material

A script is a list of blocks. Every block has a type, a duration and a place in the order.

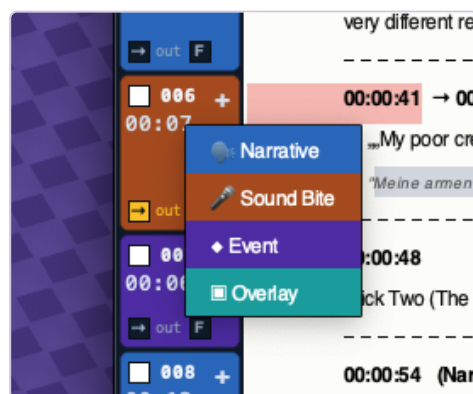
4.1 The types

Type	Key	What it holds
Narration	^N	A paragraph of commentary, with the speaker's role in parentheses above it.
Sound bite	^S	A quoted statement, with the speaker as the role.
+ transl.	—	Not a separate type: a sound bite that also carries its original-language line , shown underneath in smaller italics. Toggle it per block with T on the block's card.
Event	^E	Something that happens in the picture — " <i>Trick One (The widow's yard...)</i> ".
Overlay	^C	On-screen text: a caption, an insert, a lower third.
END	—	Always the last block. It marks where the film stops, defines the final block's length, and cannot be moved or deleted.

Card colours are set per type in **Settings ▶ Global** — narration blue, sound bite orange, event purple by default.

4.2 Adding, changing, deleting

- **Add** with the keys above, the bar along the bottom, the **Blocks** menu, or the **+** on any card in the Blocks panel — which inserts *after* that card.
- **Change a block's type** by right-clicking its card.
- **Delete** selected blocks with . Undo covers you.



Right-click a card: Narrative, Sound Bite, Event, Overlay.

Blocks ▶ Change Block Type via Role... does the same job in bulk: every block whose role matches becomes the type you choose. Useful straight after an import, when the parser guessed "event" for a run of

lines that are really narration.

4.3 The Blocks panel

≡ **Blocks** opens a rail down the left of the page, one card per block, aligned with the page so the two always agree.



Each card carries its number, its running time, and its toggles. The tinted band across a card and its page rows is the current selection.

On the card	What it does
checkbox	Select this block. The selection drives copy, cut, paste and delete.

F	Frame accuracy for this block — its timecode becomes HH:MM:SS:FF on the page and in exports.
---	---

→ out	Give the block an OUT point (section 5.4).
T	On a sound bite: show or hide the original-language line.
+	Add a block after this one; the menu picks the type.
000 Start	The marker at the very top. Include it in a selection to target the beginning of the script.

Cards can also be **dragged** to reorder blocks. The page follows.

5 Timecodes

5.1 Typing a timecode

Timecodes work like the ones in an edit suite: a fixed set of digits you **type over**, not a text field you clear and refill.

Key	Effect
digits	Each keystroke replaces the digit under the cursor and moves on.
Return	Confirm. An impossible value is rejected and the old one restored.
Backspace	Step the cursor back <i>without deleting</i> — go back, then overwrite.
Delete	Zero the digit under the cursor.
← / →	Select ever larger parts of the field. Press Left repeatedly to step from the last digit to seconds, to minutes, to hours, to the whole field; Right walks back. The active part is shown in blue — type to replace exactly that part.

Setting a timecode by hand adjusts the *previous* block's duration, so the blocks after it keep their times.

5.2 Frames

Times are normally shown to the second. Where it matters — a hard cut, a one-frame flash — switch a single block to frame accuracy with **F** on its card. In the sample, the title, the explosion and the mill are frame-accurate.

SECONDS ARE ROUNDED, NOT TRUNCATED

With frames hidden, `00:01:41:23` at 25 fps — 41.92 s — displays as `00:01:42`, not `:41`. Only the *display* rounds; the stored value keeps its frames, because timecodes are not stored individually but derived from the durations before them. Rounding one would change its predecessor's length and slide the whole rest of the script. Switch frames back on and the exact value is unchanged.

5.3 Taking a timecode from the picture

See chapter 8 — `%T` writes the playhead position into the selected block. It is a normal edit and sits in the undo history like any other.

5.4 OUT points

A block normally runs until the next one starts. When the useful part of a sound bite ends earlier, give it an OUT point with the → button on its card. The page then shows `IN → OUT`.

OUT points are **optional and informational** — they tell the speaker how long the bite really runs. They are *not* part of the cascade and change no other block's time. Leave them off for narration; all five sound bites in the

sample carry one.

5.5 Unset timecodes

Imported dialogue often arrives with no time anchor of its own. Those blocks show a **grey** timecode on the page and are omitted from exports. Give one a time and it takes over the remainder of its window, so every anchor further down stays exactly where it is.

6 Editing text

The page *is* the document. Click into any paragraph and type — roles, narration, quotes and originals are all edited in place.



The sample script. A pink band marks a block that carries comments; the small  next to a timecode opens them.

6.1 Character formatting

Select some text and a small toolbar appears above it: **bold**, **italic**, **strikethrough**, **highlight**, plus a comment button and an AI button. The same controls sit permanently in the toolbar at the top of the window.

The two swatch rows are yours to change:

Gesture	Effect
Click a swatch	Apply that colour or highlight to the selection
Double-click	Redefine the swatch's colour
Control-click	Delete the swatch
+	Add a new swatch

⌘ (the red one)

Strip all formatting from the selection

6.2 Roles

The role is the speaker's name in parentheses above the text — used by narration as well as sound bites. An empty role is grey and is not printed.

If empty grey roles bother you on a clean read-through, switch them off under ⚙ **Format ▶ Timecode / Role ▶ Hide empty roles**. They keep their place and come back with one click. **Hide all greyed placeholders** under **Page** does the same for every placeholder at once — screen only; they reappear under the caret.

6.3 Find and Replace

⌘F opens the find bar over the page. ⌘G and ⇧⌘G step through the matches; the bar reports how many there are and offers **Replace** and **Replace All**. Search runs across the whole script, not just the visible page.

6.4 Spelling

The spell checker knows that a documentary script is multilingual. It keeps **three separate language settings**:

Setting	Applies to
Narration language	Narration, events, overlays — the text you write
Sound bite language	The working-language version of a quote
Original language	The language a bite was actually spoken in

Each can be a single language or **Multiple — detect automatically**, which accepts words from several languages at once. That is the right setting for scripts full of foreign names and quoted speech.

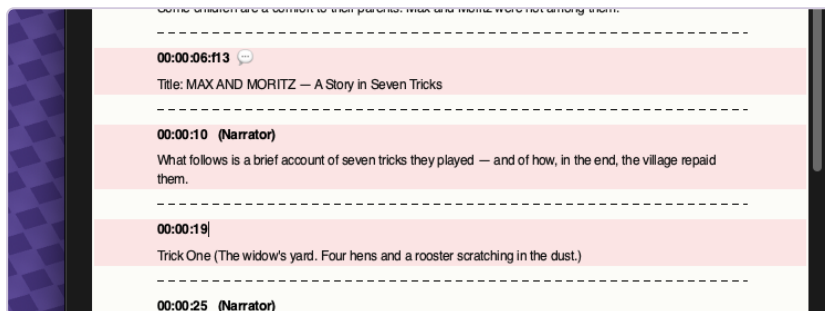
Defaults live in **Settings ▶ Global** and apply to every script; **Settings ▶ Project** can override them for one script, and that choice travels inside the file. Right-click a marked word for suggestions from the correct dictionary. Spell-check can be switched off entirely in the **Edit** menu.

7 Selecting, copying and moving blocks

7.1 Selecting whole blocks

Two ways:

- **Tick the checkboxes** on the cards in the Blocks panel.
- **Start a drag on a timecode** and pull across block boundaries. The selected blocks are tinted, on the page and on the rail alike.



Three blocks selected by dragging from one timecode across the next.

Add the **000 Start** marker at the top of the rail to target the very beginning of the script. **Esc** clears the selection.

7.2 Copy, cut, paste — and how you move blocks

With blocks selected, the ordinary keys do block work:

Key	With blocks selected
⌘C	Copy the selected blocks
⌘X	Cut them
⌘V	Paste after the last selected block — so copying a run and pasting immediately puts the copy right below the original
⌘⌫	Delete them

With no selection but the cursor sitting inside a block, **⌘V** pastes after *that* block. **Moving blocks is cut-and-paste** — there is no separate move command, and none is needed.

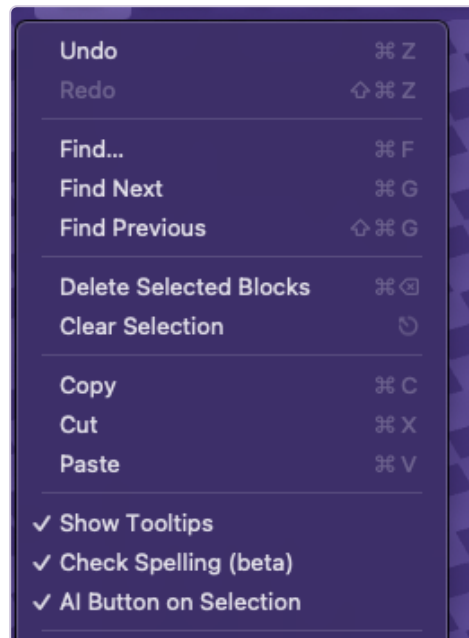
THE CLIPBOARD IS BILINGUAL

It is the real macOS clipboard. Inside the Juggler you paste blocks; paste into Mail or a text editor and you get a clean, readable script excerpt — timecode, role, text — never internal data. The moment you copy ordinary text anywhere else, that text is what **⌘V** pastes, even into the script. Copy blocks again to switch back.

7.3 Undo

⌘Z and **⇧⌘Z** cover everything — typing, block moves, deletions, and every **Take TC**. When spotting you set dozens of timecodes in a row, and every one of them can be taken back.

The undo stack has a fixed depth; when the oldest step falls off the end, the status line says so rather than letting you discover it when **⌘Z** stops reaching far enough.



Right-click the page for undo, find, block operations and three switches: tooltips, spell-check, and the AI button on selections.

8 The film player

The Juggler has its own player, in its own window, docked into the side pane. It floats above the app without stealing focus — so the picture stays visible while you type.

Open it with the  button, then **Open movie....**

8.1 Transport



Shuttle back, step back, play/pause, step forward, shuttle forward, and the lock.

Click the **picture** to give it focus, and the bare keys work like an edit suite:

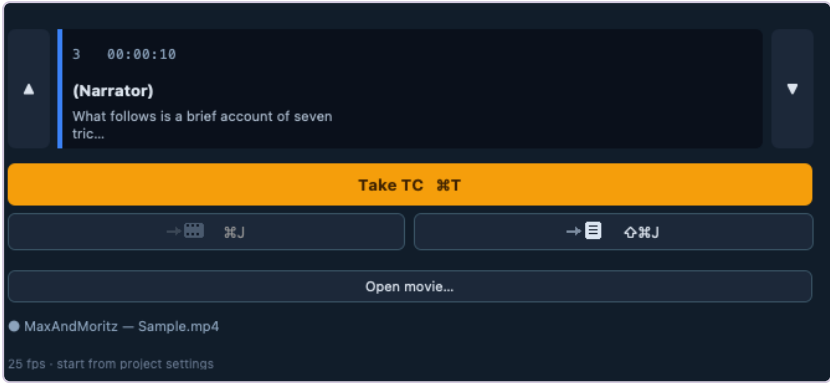
Key	Effect
J K L	Shuttle back · pause · shuttle forward. Press again to go faster.
Space	Play / pause
← →	One frame back / forward
⇧← ⇧→	Ten frames back / forward
↑ ↓	Previous / next block

These are bound to the picture itself, never to the manuscript — a plain *J* typed into the script stays a *J*. The scrubber below the transport can be zoomed with the scroll wheel for frame-level work. The **lock** pins the player window so it cannot be dragged out of place.

THE FILM KEEPS PLAYING WHEN FOCUS MOVES

Nothing pauses automatically. You can start playback, click into the script and keep typing while the picture runs.

8.2 Take TC — the one that matters



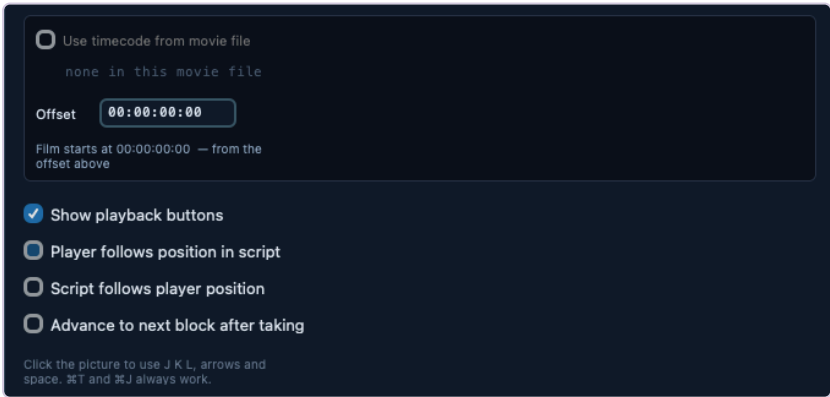
The landing pad shows the block that will receive the timecode. ▲ ▼ step through the script without touching the mouse.

Command	Effect
Take TC ⌘T	Write the playhead's position into the selected block. Everything below re-cascades. This is spotting.
→ 📄 ⌘J	Jump the player to the selected block's timecode.
→ 📄 ⇧⌘J	Jump the script to the player's current position.

TAKE TC ROUNDS TO WHAT YOU CAN SEE

If the block shows frames, the frame is taken exactly. If it does not, the time is rounded to the whole second as *it is taken* — so the stored value is precisely the one on screen. Without that, a block could read `:42` while holding `:41:23`, and merely visiting the field would shift it by two frames.

8.3 Where the film starts

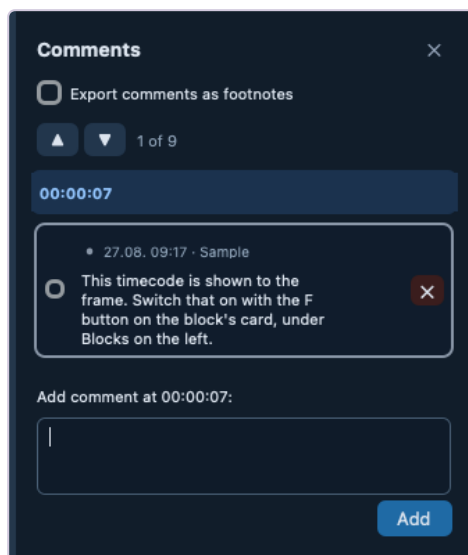


Option	Effect
Use timecode from movie file	Read the film's own timecode track. The panel says plainly when the file has none.

Offset	Where the film starts, when it carries no timecode of its own. The line underneath spells out the result: " <i>Film starts at 00:00:00:00.</i> "
Show playback buttons	Hide the transport for a cleaner picture.
Player follows position in script	Click a block, the film jumps there.
Script follows player position	Play the film, the script scrolls along.
Advance to next block after taking	After Take TC , move straight to the next block — spot a whole reel without touching the mouse.

9 Comments

Comments are built for working in a team: everyone gets a colour, only the author can reword a note, and anyone can tick it done.

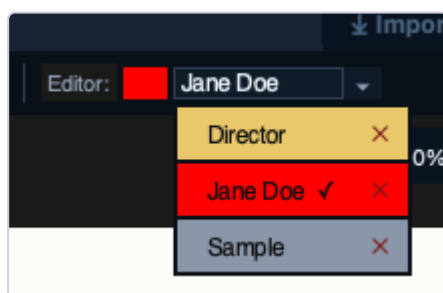


The panel walks the script's comments — 1 of 9 — and adds new ones at the block you are in.

9.1 Adding one

- **On a block:** put the cursor in it, open  **Comments**, type in the box and press **Add**.
- **On a passage:** select the text first and press the  in the small toolbar that appears. The passage is tinted in your colour and stays tinted until the comment is resolved.

9.2 Who wrote it



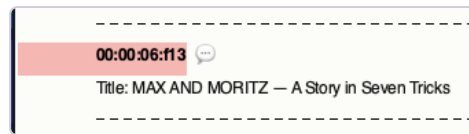
Set your name in the **Editor** field above the page. Each editor gets their own colour, on their cards and their text highlights.

Rule	Why
Only the author can edit a comment's wording	The  pencil appears only on your own cards.
Anyone can tick a comment done, or delete it	Resolving a note is the reader's job, not the writer's.

Ticked comments grey out

They stop counting as open, so the panel doubles as a to-do list.

9.3 Finding them



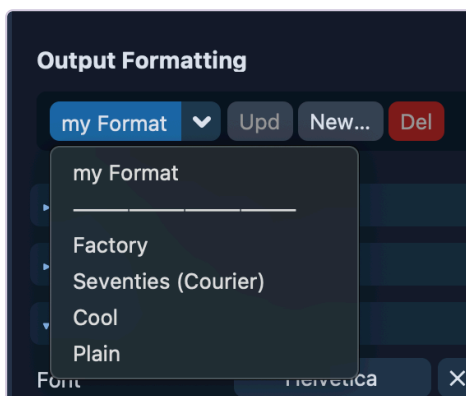
A  next to a block's timecode means there are comments — **red** while any are open, **grey** when all are done. Click it to open the panel there.

Comments travel inside the `.tcj` file. Tick **Export comments as footnotes** — in the comments panel, the Format pane or the Export tab, it is the same switch — and they come out as endnotes with their authors.

10 Formatting the output

⚙️ **Format** opens the panel that controls how the printed script looks — every knob, with the page updating live.

10.1 Presets

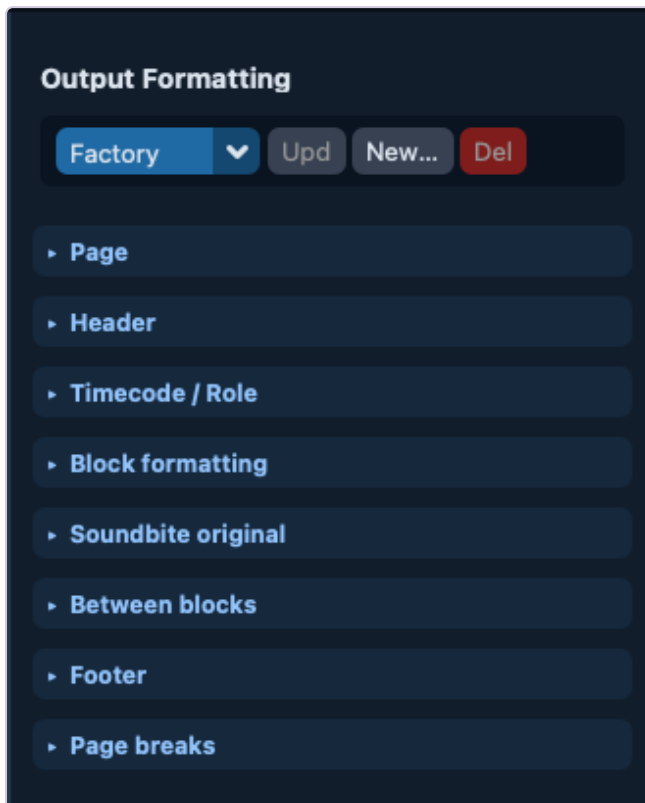


Factory is the built-in look and is always available. *Seventies (Courier)*, *Cool* and *Plain* are starting points you can adapt. Your own presets sit above the line.

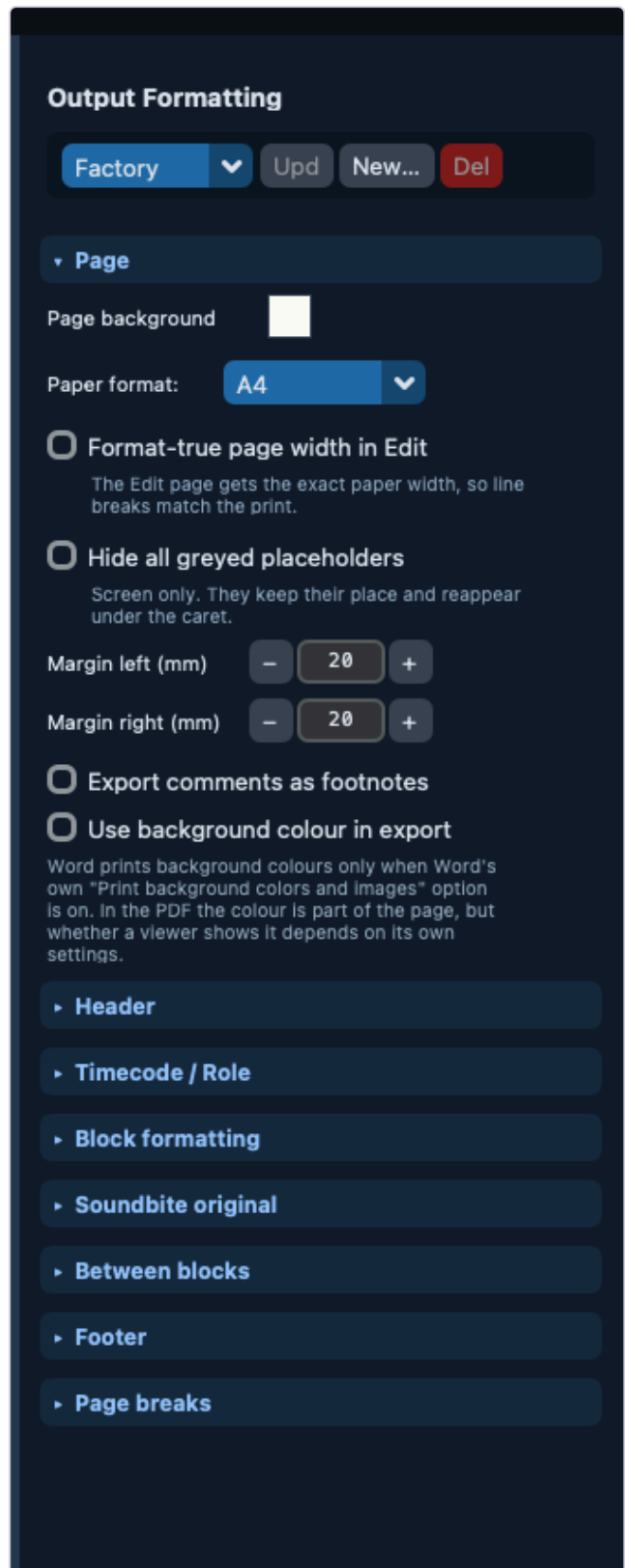
Button	Effect
Upd	Overwrite the selected preset with what is on screen now
New...	Save the current settings as a new named preset
Del	Delete it

The four shipped names are read-only — **New...** always works, so nothing is taken away; only overwriting a shipped name is. Save your house style once and apply it to any script.

10.2 The sections



Eight collapsible sections.

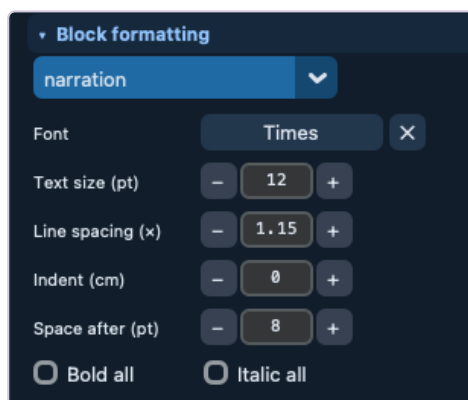


Page, expanded.

Section

Contains

Page	Page background colour, paper format (A4, Letter...), margins, and the two screen switches below.
Header	Pre-title, title, subtitle, version and date — each with its own size, weight and alignment — plus the rule under them. <code>{title}</code> pulls in the project title; the date can follow the clock automatically.
Timecode / Role	How the time and the speaker line look: size, weight, whether to show hours, whether frames are set as a superscript, and Hide empty roles .
Block formatting	Per type — narration, sound bite, event, overlay: font, size, line spacing, indent, space after, bold and italic throughout.
Soundbite original	The original-language line: its own size, italics, indent and the gap above it.
Between blocks	The separator rule — width, alignment, thickness, colour, dash gap, and the space it sits in.
Footer	Free text, page numbering (<code>Page {n} / {total}</code>), alignment, font and its own rule.
Page breaks	See below.



Block formatting: pick the type in the dropdown, then set its font and spacing.

10.3 Two switches that affect the screen only

Switch	Effect
Format-true page width in Edit	Gives the Edit page the exact paper width, so line breaks on screen match the print.
Hide all greyed placeholders	Hides every grey placeholder while you read. They keep their place and reappear under the caret.

10.4 Page breaks behave differently

PRINT AND EXPORT ONLY

Keep block TC and content on the same page and **Keep TC with at least n lines of text** take effect in **Print** and **Export** — never in Edit. The edit page is one continuous sheet by design; paginating while you type would make the text jump under your hands. Check breaks in the Print tab.

These two settings also appear in the Export tab. They are the same setting — change it in either place and it changes in both.

11 The AI window

Select text and press **AI** — the button in the toolbar, the one in the selection toolbar, the context menu, or . The selection opens in its own window, and **nothing in your script changes until you press Accept**.

The menu bar has the same two commands, in a menu of its own: **AI ▶ Edit Selection with AI...**  opens the window for the current selection, and **AI ▶ AI Settings...** leads to the same place as **Settings ▶ Global ▶ AI**. Both are greyed out until the AI module is present and the mode is not **Off** — the menu never disappears, so you can always see that the feature exists.

The context menu names its state as it goes: **Edit with AI... (42 words)** when a selection is ready, **(select text inside one block)** when it is not, and **(not set up yet)** before a key is stored.

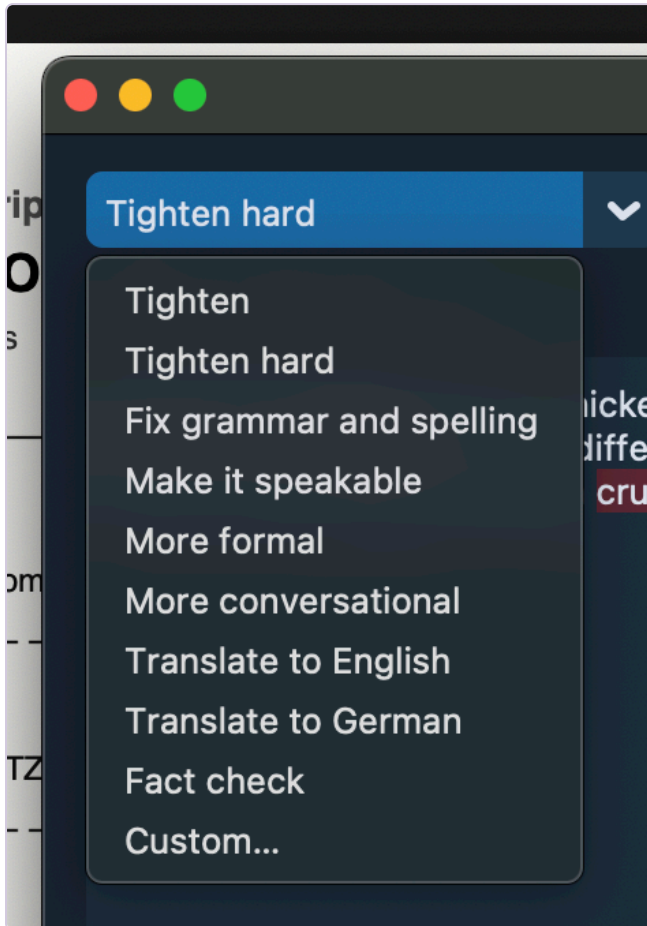
11.1 Three modes

Set in **Settings ▶ Global ▶ AI**:

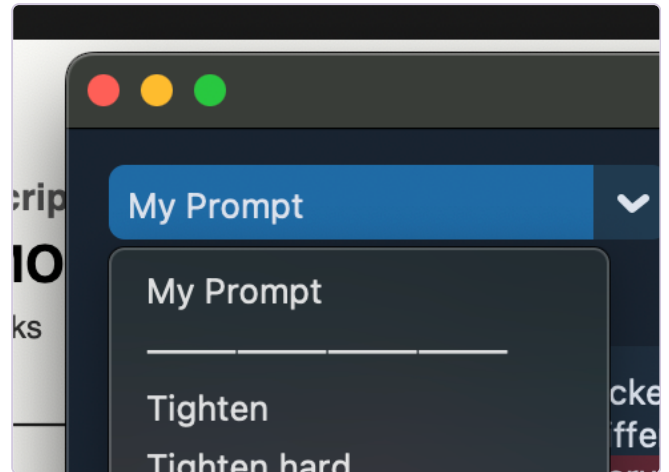
Mode	What it allows
On — all tools	Everything.
Reference only	Only the tools that <i>look things up or check them</i> — thesaurus, dictionary, fact check. Every tool that would rewrite your words disappears. Built for broadcasters who require that no text was machine-written: the question that matters to a commissioning editor is not "was a machine involved" but "did a machine write any of this".
Off	The AI button and menu vanish entirely.

There is also a separate **AI-free edition** of the app with the code absent rather than switched off.

11.2 Rewriting

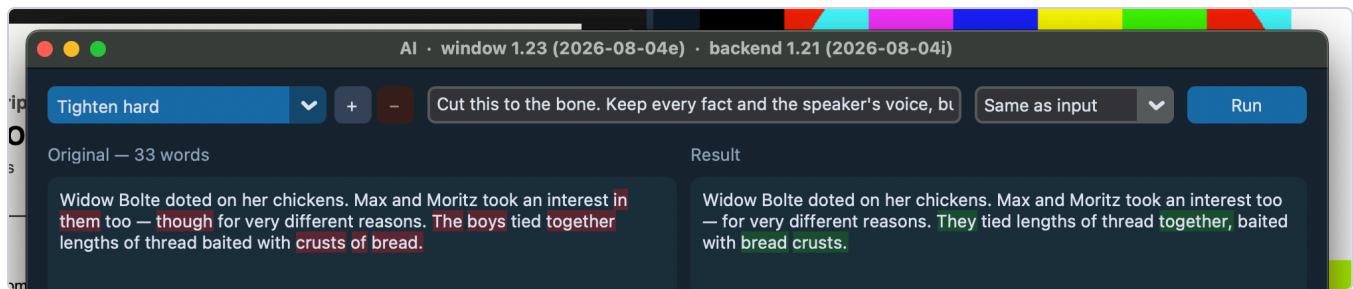


Nine built-in actions, plus **Custom...**



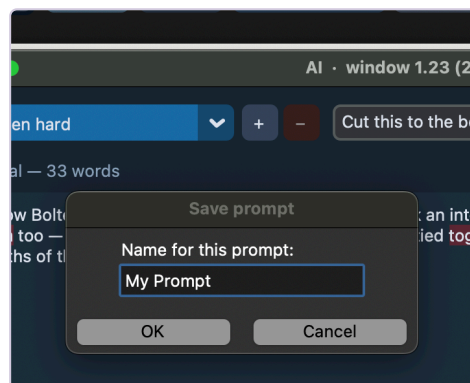
Saved prompts sit above the line.

Action	Does
Tighten	Shorten without losing information; keep the tone and the speaker's voice.
Tighten hard	Cut to the bone — keep every fact and the voice, aim for half the length.
Fix grammar and spelling	Correct only that. Not the wording, not the tone.
Make it speakable	Rewrite so it reads well aloud: shorter sentences, plain word order.
More formal / More conversational	Shift register without becoming stiff or sloppy.
Translate to English / to German	Keep the register and the tone.
Fact check	Read-only — see 11.4.
Custom...	Write your own instruction.



The result sits beside the original with the differences marked — removed in red on the left, new in green on the right.

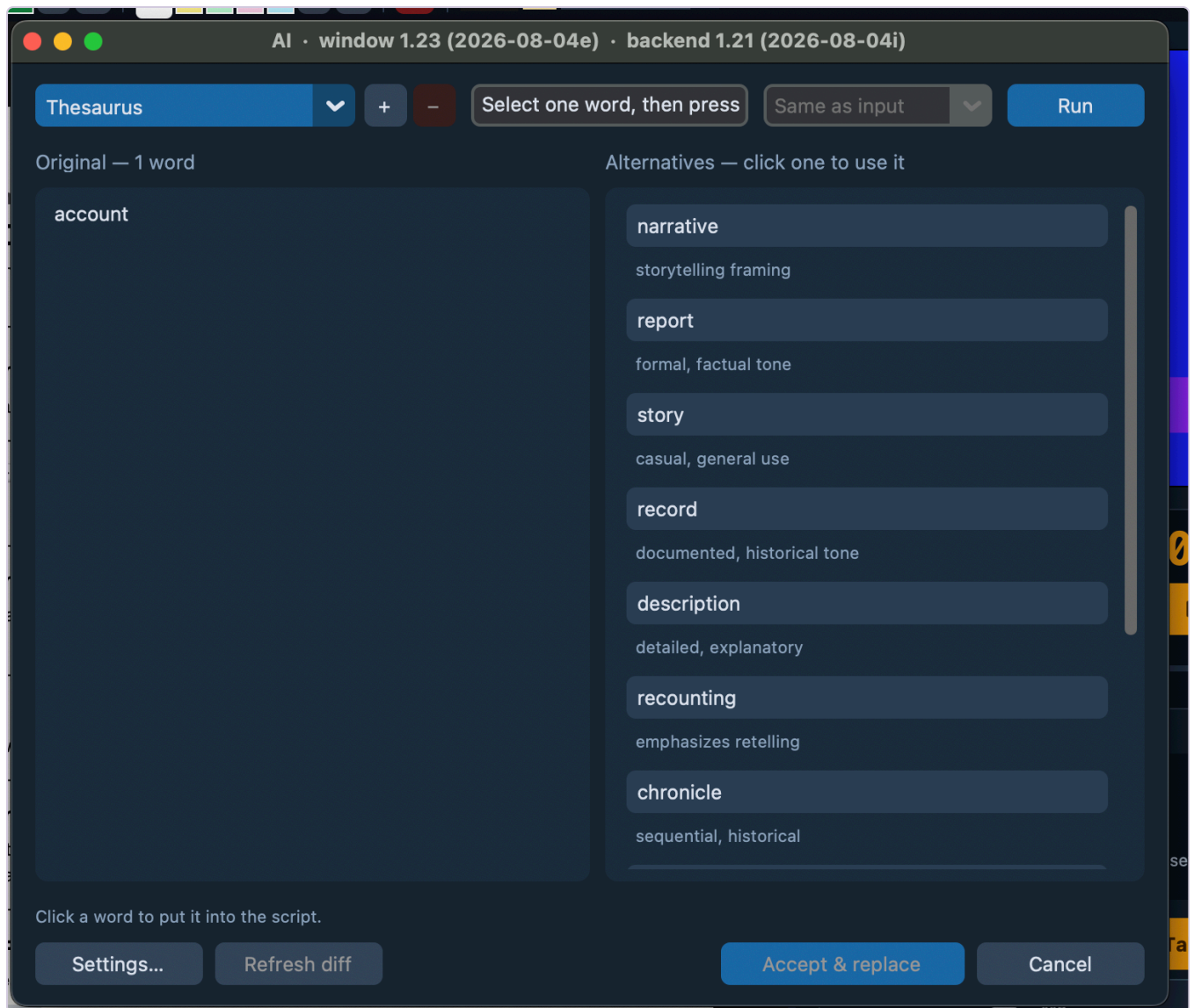
The **Same as input** dropdown sets the output language; the field is typeable, so a language not on the list — Finnish, Twi, Arabic — simply works.



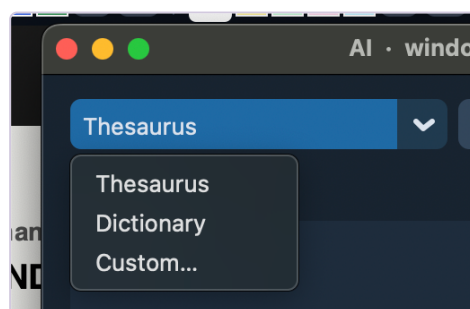
+ saves the instruction under a name for reuse; – removes it.

11.3 Thesaurus and dictionary

Select a **single word** and the window opens on the reference tools instead.

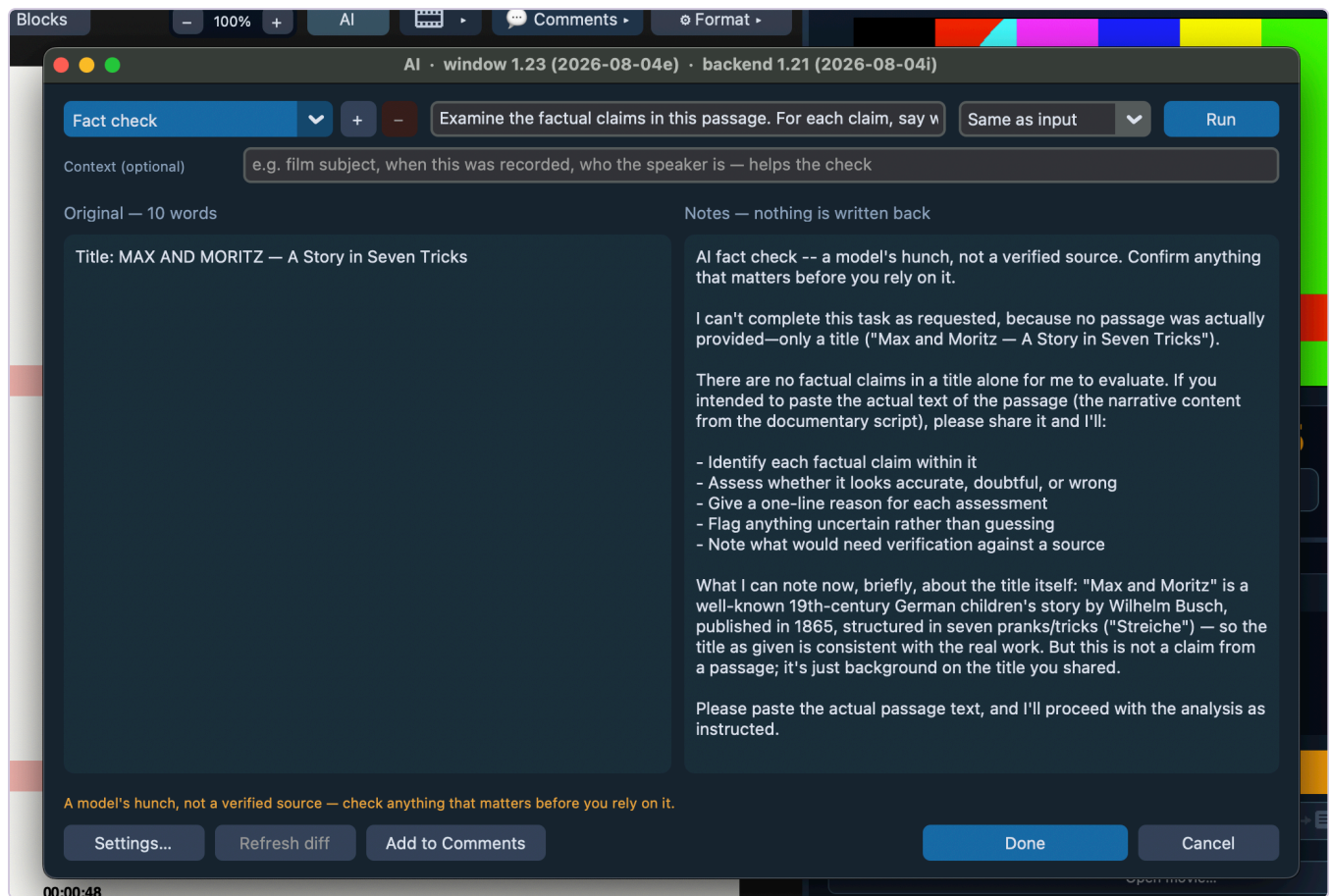


Eight to twelve alternatives, ordered from closest in meaning outwards, each with a note on register. **Click one to put it into the script.**



Dictionary lists the word's distinct senses with an example each.

11.4 Fact check



Fact check writes **nothing** back — Accept is greyed out. It reports on the passage instead, and **Add to Comments** puts the findings straight onto the block for later work.

An optional **Context** field — the film's subject, when it was recorded, who is speaking — makes the check considerably better.

A MODEL'S HUNCH, NOT A VERIFIED SOURCE

The window says so itself, in amber, at the bottom of every fact check. Confirm anything that matters before you rely on it.

11.5 Whose AI, and where it runs

The AI runs on *your* account, not ours. Configure it in the AI window's **Settings...**:

Provider	Notes
Ollama / LM Studio	Local models — nothing leaves your machine. Ollama is the default. No key needed.
Anthropic / OpenAI / xAI	Bring your own API key.
OpenRouter	One key, many providers; the model name carries the vendor.

Custom endpoint

Anything that speaks the OpenAI dialect.

Keys are stored in the **macOS keychain**, never in the project file or a plain-text config. The app remembers your chosen model per provider, so glancing at another one does not throw away a hard-won local model name.

12 Import

Most scripts do not start in the Juggler. The **Import** tab reads a finished manuscript — Word, text or Markdown — and turns every timecode line into a block.

Import a finished manuscript

Reads a Word, text or Markdown manuscript and turns every timecode line into a block.
The settings below are remembered — check them once, then choose the file.

▸ Rules & example

Narration roles:

narrator, narration, speaker, voice over, vo, off, sprecher, erzähler

End markers:

end, out, fin, ende, schluss

Overlay labels:

overlay, insert, bauchbinde

☐ Blocks without a role become narration (instead of events)

...without a role:

Speaker

☐ Role-less quotes are separate speakers (not a translation pair)

Narration language:

English

▼

Original language:

Multiple — detect automatically

▼

In translation pairs, the translation comes

first

▼

Cancel

Choose file...

The settings are remembered — check them once, then choose the file. **Rules & example** unfolds a worked example of the format.

12.1 What the parser recognises

A block begins at a **timecode anchor** at the start of a line. Everything up to the next anchor belongs to that block.

```
00:25 (Widow Bolte)    ← MM:SS with a role
01:02:10 (Narrator)   ← HH:MM:SS
01:02:10:14           ← with frames
0'22"                 ← German broadcast primes: Min'Sec
1'21'44"              ← Hour'Min'Sec
```

The parser also handles

Head lines in their own paragraph

Text: 0-Ton Michel Menck:

Sound-bite prefixes

0-Ton, 0ton, 0T, 0-Töne, Interview, S0T, Soundbite, Zitat — upper or lower case, the prefix is stripped and the name becomes the role.

A bracketed shot marker	Between the time and the role — but only when a (Role) really follows, so a note like [Musik einsetzen] in a role-less line stays in the text.
An end marker	A final anchor reading END, OUT, FIN, ENDE or SCHLUSS defines the last block's duration and does not become a block itself.

12.2 The settings

Field	Effect
Narration roles	Role names that mean "this is commentary" — narrator, narration, speaker, voice over, vo, off, sprecher, erzähler. Add your house terms.
End markers	The words that close the script.
Overlay labels	overlay, insert, bauchbinde — lines that become overlay blocks.
Blocks without a role become narration	Off by default, in which case they become events. Turn it on for manuscripts that simply never name the narrator — and give the ...without a role field a speaker name, so the export does not carry a nameless line.
Role-less quotes are separate speakers	Off means a quote with no role is treated as the translation of the bite above it. Turn it on when your manuscript really does stack several unnamed speakers.
Narration / Original language	Seeds the spell-check settings.
In translation pairs, the translation comes first / second	Which of the two lines is the working language and which is the original.

THE COMMENTS PANEL IS YOUR IMPORT CHECKLIST

Anything the parser was not sure about becomes a comment on the affected block. Work down the comments panel, fix each one, tick it off — and the import is clean.

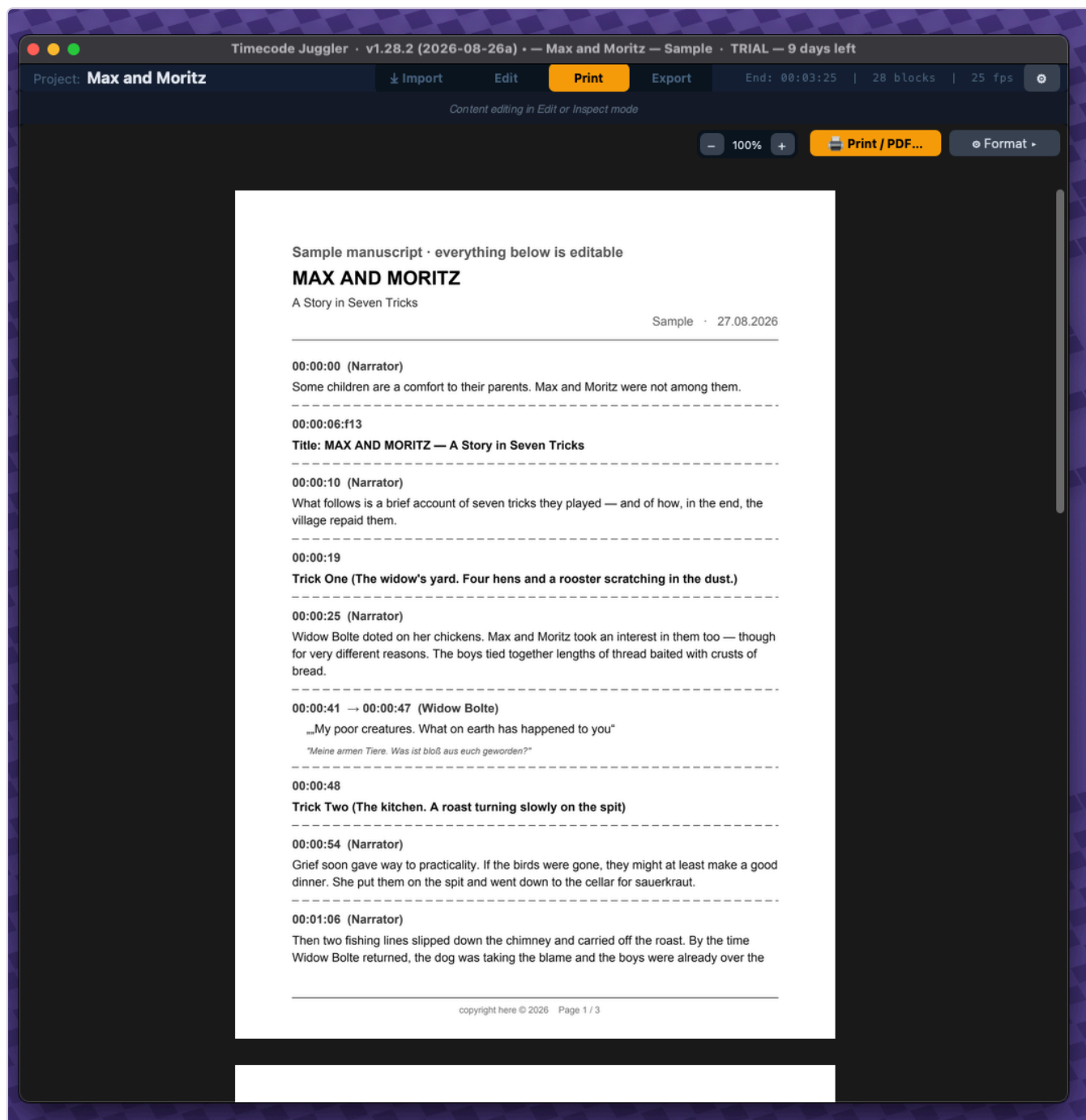
12.3 SRT and round-tripping

Subtitle files import as sound bites, with each subtitle's in and out giving the block its duration.

An exported Word file can be **edited outside the Juggler** — by a colleague, by the editorial office — and re-imported through this tab. Timecodes, roles and block structure survive the trip.

13 Print and Export

13.1 Print



A true page preview, paginated exactly as it will print — including the page breaks that the Edit view deliberately ignores.

Content is not editable here; the tab says so. Scroll through the pages, check where the breaks land, then **Print / PDF....**

13.2 Export

Export

Produce a production paper edit as Word or PDF.
Tip: the Word file can be edited outside Juggler (e.g. by a colleague or the editorial office) and re-imported via the Import tab — timecodes, roles and block structure are preserved.

 **Export as Word (.docx)**

 **Export as PDF**

Page & document options

Shared with the Format pane — change it here and it changes there.

☐ **Keep block TC and content on the same page**
Keep TC with at least lines of text

☐ **Export comments as footnotes**

☐ **Use background colour in export**
Word prints background colours only when Word's own "Print background colors and images" option is on. In the PDF the colour is part of the page, but whether a viewer shows it depends on its own settings.

Role scripts

One document per speaker, with the original timecodes.

☐ **Export only selected roles**

Project: Max and Moritz
Length: 00:03:25 · 28 blocks · 25 fps
· 12 narration · 5 sound bite · 5 bite+transl. · 11 event

Word () or PDF () , with the page options and a live summary of the script.

Option	Effect
Keep block TC and content on the same page	Never orphan a timecode at the foot of a page.
Keep TC with at least n lines of text	How much of the block has to come with it.
Export comments as footnotes	Comments come out as endnotes with their authors.
Use background colour in export	In the PDF the colour is part of the page. Word prints background colours only when Word's own "Print background colors and images" option is on.

13.3 Role scripts

One document per speaker, with the original timecodes — the thing you hand a narrator before a session.

Role scripts

One document per speaker, with the original timecodes.

☒ Export only selected roles

☒ Farmer Mecke
☒ Master Baker
☐ Narrator
☐ Tailor Böck
☐ Teacher Lämpel
☐ Widow Bolte

☒ Include the block before each role block (the cue)
☒ Bridge gaps of up to blocks between role blocks (keeps dialog scenes intact)
☐ One section per role (alphabetical, each on a new page, role name as the title)

Would export 5 of 27 blocks.

Project: Max and Moritz

Length: 00:03:25 · 28 blocks · 25 fps

· 12 narration · 5 sound bite · 5 bite+transl. · 11 event

Tick the roles to include. The line at the bottom says exactly what will come out: "Would export 5 of 27 blocks."

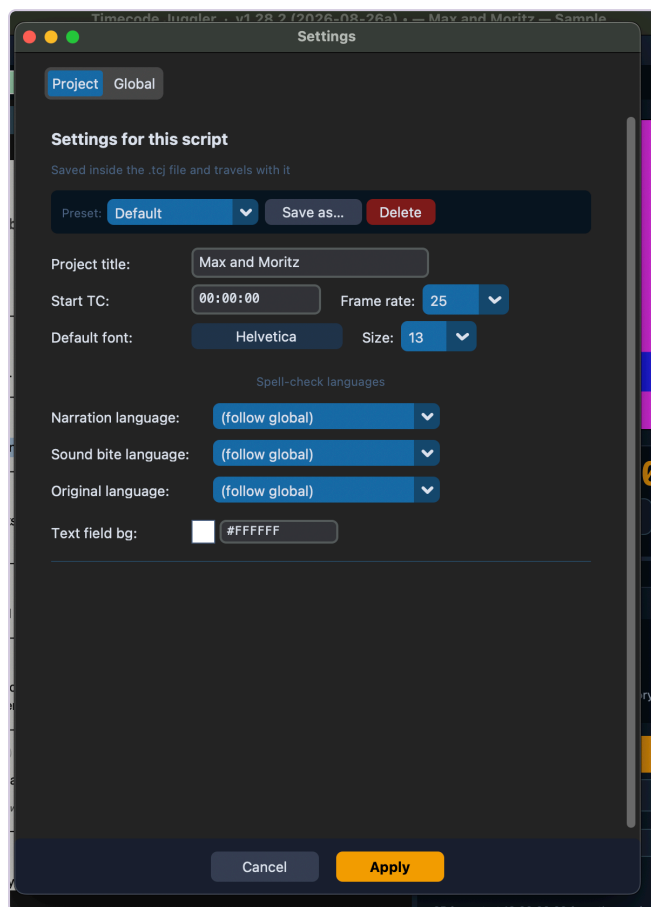
Option	Effect
Include the block before each role block (the cue)	The speaker sees what they are reacting to.
Bridge gaps of up to n blocks	When two of the speaker's blocks are close together, the gap between them is kept whole. This is what stops a dialogue scene being shredded into one speaker's disconnected lines.
One section per role	Alphabetical, each on a new page, the role name as the title — one document covering everybody instead of one file each.

EXPORT NEEDS A LICENCE

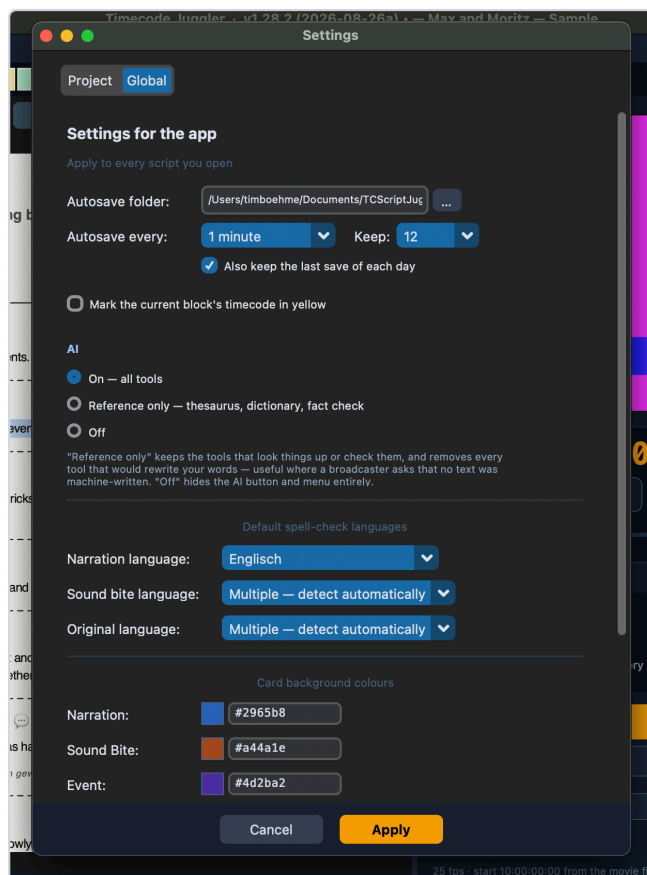
It is the one thing the trial does not do. Everything else stays open, so the app can be judged on the work it does.

14 Settings, saving and autosave

Settings has two areas, and the split is the point: one belongs to *this script*, the other belongs to *you*.



Project — saved inside the `.tcj` file and travels with it.



Global — applies to every script you open.

14.1 Project settings

Setting	Notes
Preset	Save this whole set of project settings under a name and reuse it for the next episode.
Project title	Feeds <code>{title}</code> in the header, the window title and the autosave filename.
Start TC	The film's first frame. Changing it moves the whole film (section 1).
Frame rate	24, 25, 30, 50 or 60.
Default font and Size	For the script page.
Spell-check languages	Three overrides. (follow global) means this file pins nothing — so it never silently carries a language it was never given.
Text field bg	The paper colour while editing.

14.2 Global settings

Setting	Notes
Autosave folder	Default <code>~/Documents/TCScriptJuggler Autosaves</code> .
Autosave every	30 seconds to 10 minutes.
Keep	How many timestamped snapshots survive.
Also keep the last save of each day	A week later, "Tuesday evening's state" is worth more than the last twenty minutes.
Mark the current block's timecode in yellow	A moving cursor marker.
AI	On / Reference only / Off (chapter 11).
Default spell-check languages	The three defaults every script inherits.
Card background colours	Per block type.
Shortcuts	The block-type keys are yours to rebind.

14.3 Never losing work

Besides your normal `⌘S` saves, the Juggler keeps an autosave **history**. Each tick writes two files: a plain `<name>.autosave.tcj` that crash recovery looks for, and a **timestamped snapshot** so there is a history to walk back through rather than one file that overwrites the only copy of what you had ten minutes ago.

Snapshots are pruned to your **Keep** number, plus — with **daily** on — the last snapshot of each day it finds.

AFTER A CRASH

On the next launch the newest autosave is offered — but only if it is genuinely *newer* than your last real save. A recovery dialog that fired on every launch would teach you to dismiss it without reading.

Two projects with the same title in different windows never share an autosave: the file is keyed on the project's path as well as its name.

14.4 Several scripts at once

File ▶ New Window and **Open in New Window...** give each script its own window, with its own project settings and undo history. The **Window** menu lists them all, marks the one in front with a ✓, and marks any with unsaved changes with a •.

15 Menus and keyboard shortcuts

File

Command	Key	Notes
New	⌘N	
Open...	⌘O	
New Window	—	
Open in New Window...	—	
Import Manuscript...	⇧⌘I	Word, text or Markdown
Open Sample Manuscript	—	Always available
Save / Save As...	⌘S / ⇧⌘S	
Export Word...	⇧⌘E	Needs a licence
Export PDF...	⇧⌘P	Needs a licence
Close	⌘W	

Edit

Command	Key	Notes
Undo / Redo	⌘Z / ⇧⌘Z	Covers block work and Take TC
Find...	⌘F	
Find Next / Previous	⌘G / ⇧⌘G	
Delete Selected Blocks	⌘⌘	
Clear Selection	Esc	
Copy / Cut / Paste	⌘C / ⌘X / ⌘V	Blocks when blocks are selected, text otherwise
Show Tooltips	—	Switch
Check Spelling (beta)	—	Switch
AI Button on Selection	—	Switch

Blocks

Command	Key	Notes
Add Narrative	^N	Rebindable in Settings ▶ Global
Add Sound Bite	^S	
Add Event	^E	
Add Overlay	^C	
Change Block Type via Role...	—	Bulk retype after an import
Customize Shortcuts...	—	Opens Settings

AI • View • Help

Command	Key	Notes
Edit Selection with AI...	⇧⌘A	
AI Settings...	—	Provider, model, keys
Simple View (EZ)	⌘E	Not ⇧⌘E — that is the Word export
Licence... / Licence Agreement...	—	
Check for Updates...	—	
Run Self-Test...	⇧⌘T	See 18.1

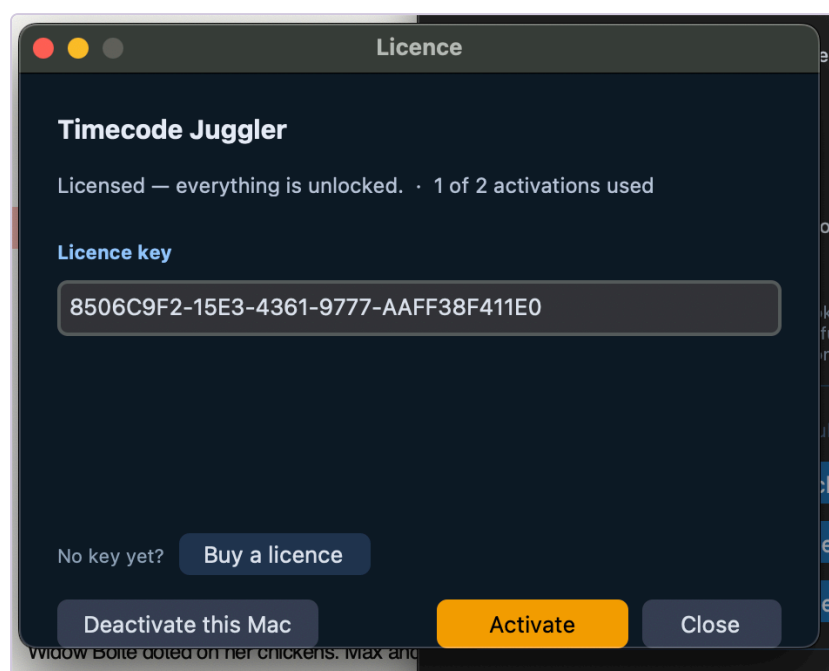
The player — when the player pane is open

Command	Key	Notes
Take TC	⌘T	Playhead → selected block
Jump the player to the block	⌘J	
Jump the script to the player	⇧⌘J	
Shuttle / pause / shuttle	J K L	Only while the picture has focus — click it first
Play / pause	Space	
Step 1 / 10 frames	← → / ⇧← ⇧→	
Previous / next block	↑ ↓	

In a timecode field

Key	Effect
digits	Overtyping from the cursor
Return	Confirm; an impossible value is rejected
Backspace	Step back without deleting
Delete	Zero the digit under the cursor
← / →	Grow / shrink the selected digit group

16 Licensing



Help ▸ Licence... — the key, the activation count, and the two buttons that matter.

16.1 Activating

- 1 Open Help ▸ Licence...
- 2 Paste your key and press **Activate**. The app contacts the licence server; this takes a moment.
- 3 **Done**. The trial badge leaves the title bar and export unlocks.

No key yet? **Buy a licence** opens the store.

16.2 Two Macs, and moving between them

A licence carries **two activations** — the dialog shows how many are used, so a desk machine and a location laptop are both covered. Before setting up a third Mac, or before selling or reformatting one, press **Deactivate this Mac** to release its seat.

If you run out, the app says so plainly: deactivate another machine first.

16.3 Offline

A validated licence rides **45 days offline**. Past that the title bar shows **LICENCE NEEDS CHECKING** and export pauses until the app reaches the server once — everything else keeps working, including opening, editing and saving.

Badge in the title bar	Meaning
TRIAL — n days left	Trial running; export is off

TRIAL ENDED — read only

Your scripts still open, edit and save; only export needs a key

LICENCE NEEDS CHECKING

Offline too long — connect once

no badge

Licensed and healthy

FRICTION, NOT DRM

A determined person defeats any local check. The goal is that honest buyers have an easy path and casual copying is not effortless — no obfuscation theatre. And if the licence system itself ever fails to answer, the app leaves export **open** rather than holding your work hostage.

17 Where the app keeps things

Location	Contents
~/Library/Application Support/ TCScriptJuggler/prefs.json	Everything global: autosave settings, card colours, default spell-check languages, AI mode, tooltips, the last-used pane, window state.
~/Documents/ TCScriptJuggler Autosaves/	<code><name>.autosave.tcj</code> plus the timestamped snapshot history. The folder is configurable.
your script.tcj	The project itself: blocks, timecodes, roles, rich-text runs, comments and their authors, output formatting, project settings and spell-check overrides. Plain JSON.
macOS keychain ("Timecode Juggler AI")	API keys for the AI providers. Never in the project file.

A .TCJ FILE IS SELF-CONTAINED

Formatting, comments, editor colours and project settings all travel inside it. Hand the file to a colleague and they see what you see — right down to the preset your house style is saved under.

Old files open in new versions: the loader upgrades what it recognises and **drops what it does not**, rather than refusing to open. A file written by a newer build loses the unknown setting instead of taking the whole load down.

18 Troubleshooting

18.1 The self-test

Help ▶ Run Self-Test... ( ⌘T) checks that everything the app needs is actually present in this installation — the export libraries, the player framework, the spelling dictionaries — and reports what is missing. It runs quietly by itself once per version; if it finds nothing wrong, it says nothing. Run it by hand before reporting a problem: the answer is often in that dialog.

18.2 Common situations

Symptom	Cause and fix
Export does nothing / asks for a key	Export is the one thing the trial does not do. Enter a licence key (chapter 16).
Changing a timecode moved the whole script	You changed Start TC in Settings, which moves the film. To add a film start <i>without</i> moving the manuscript, that is the intended behaviour's opposite — set the block times instead, or restore the previous Start TC.
A timecode reads one second early	Older builds truncated instead of rounding. In 1.28 the display rounds: switch F on for that block to see the exact frame value.
Page breaks look wrong in Edit	They are not applied there — by design. Check them in the Print tab.
⌘V pastes text when I wanted blocks	Something else was copied more recently — the clipboard is the real system one. Copy the blocks again.
J, K or L types letters instead of shuttling	The picture does not have focus. Click the picture first; the bare keys are bound to it alone so the script stays typeable.
The film's timecode does not match the script	Either tick Use timecode from movie file , or set the Offset . The line under the field states the resulting film start.
EZ hid my toolbars and I can't get them back	Press EZ again, or  ⌘E . The button stays visible in the top-left corner in the simple view.
The AI window says nothing is selected	It works on a selection. Select text on the page first — a single word opens the thesaurus instead.
Fact check won't write its answer into the script	Correct — it is read-only. Use Add to Comments .
An import produced a wall of "event" blocks	The manuscript never names its narrator. Re-import with Blocks without a role become narration ticked, or fix it in place with Blocks ▶ Change Block Type via Role...
Spell-check flags every foreign name	Set the relevant language to Multiple — detect automatically . There are three separate settings — narration, sound bite, original.

The recovery dialog appears on every launch

It should only appear when an autosave is genuinely newer than your last save. If it persists, save the script normally once.

19 Reference tables

Block types

Type	Key	Default colour	Carries
Narration	^N	#2965b8 blue	Role + text
Sound bite	^S	#a44a1e orange	Role + quote (+ original)
Event	^E	#4d2ba2 purple	Label + text
Overlay	^C	#1b9c9c teal	On-screen text
END	—	—	Nothing; marks the end

Timecode behaviour

Item	Value
Frame rates	24, 25, 30, 50, 60 — default 25
Shortest block	One frame
Display without frames	Rounded to the nearest second, carry included
Stored value	Always keeps its frames
What a hand-set timecode changes	The <i>previous</i> block's duration
What Start TC changes	The whole film moves; Block 000 keeps its length
OUT points	Informational; not part of the cascade

Import anchors

Written as	Read as
00:25 (Role)	MM:SS with a speaker
01:02:10 (Role)	HH:MM:SS
01:02:10:14	With frames
0'22"	German primes, Min'Sec
1'21'44"	German primes, Hour'Min'Sec
0-Ton Michel Menck:	Sound bite; the prefix is stripped, the name becomes the role

END / OUT / FIN / ENDE / SCHLUSS End marker — sets the last block's length

Trial and licence

Item	Value
Trial length	30 days, evaluated at launch only
Blocked during the trial	Export to Word and PDF — nothing else
Licence type	Perpetual
Activations per key	2
Offline grace	45 days

File formats

Direction	Formats
Opens	<code>.tcj</code> project files
Imports	Word <code>.docx</code> , plain text, Markdown, SRT subtitles
Exports	Word <code>.docx</code> , PDF — full script or per-role scripts
Prints	Through the Print tab's true page preview

SUPPORT

Timecode Juggler · version 1.28.3 (build 2026-09-09)

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