

I WRITE MINES

ACTOR

MEMBERSHIP GUIDE

Book it on the breakdown, not the reading.

You will leave with a repeatable script breakdown, a self-tape setup that does not look homemade, and a library of takes you are not embarrassed to send.

How to use your membership, the software, the terms and the process.

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Founded by Alander Pulliam · iwrite mines.com

Welcome to the room

You will leave with a repeatable script breakdown, a self-tape setup that does not look homemade, and a library of takes you are not embarrassed to send.

This membership exists because an actor does not work the way anybody else here works. Your week, your tools, your vocabulary and the thing you are trying to finish are all different, so your membership is different. Nothing in this guide is generic advice borrowed from another discipline.

This is for you if

- You get sides the night before and panic-memorise instead of preparing.
- Your self-tapes look and sound like self-tapes.
- You are technically fine and emotionally flat, and you know it.
- You have nobody to read with at eleven at night.
- You want notes that name the problem instead of saying 'great job'.

The house rule

We never perform for you. The reader, the coach and the notes exist so you can hear yourself honestly — every choice on the tape is yours.

What your membership includes

- Audition Room with camera, teleprompter and AI reader
- Virtual table reads with emotion and ambience
- Character backstory interviews and bible exports
- Take trimming, captions and audition pack export
- Casting delivery with private expiring links
- Graded performance reports and next-take fix lists

Working rhythm

Four short tape sessions and one breakdown block a week. Roughly five hours.

The software, room by room

These are the rooms your membership opens. Everything else on the site stays available, but these are the ones built for the work you do.

Audition Room	Camera recording, teleprompter, and an AI scene partner that answers when you stop.
Table Read	Hear the whole script cast and performed, with emotion and world ambience.
Craft Room	The nine-pass script breakdown, drills and anti-robot work.
Character Bible	Backstory interviews that build a character you can defend line by line.
Grading Desk	Upload a take and get scored on choice, specificity, listening and pace.

Every room autosaves as you work and syncs to your account, so a session started on a laptop continues on a phone. Exports are yours: PDFs, audio, video, documents and data all download without a watermark and without a licence claim from us.

New-age tools in this membership

Recording, clipping, analysis and delivery — the modern half of the job that most training ignores.

AI scene partner

A reader that answers on cue with the age, gender and character type you pick, and waits when you take your time.

How to use it: Choose the partner, set the sensitivity, and run the scene — it speaks about a beat after you stop.

1080p tape recording

Camera and mic capture with take management, trimming and burned-in captions.

How to use it: Record, hold, finish the take. Trim on the waveform, then file or send.

Teleprompter

Scrolling sides with focus mode, mirroring and speed control so your eyeline stays where it belongs.

How to use it: Load the sides, set the pace, keep the eyeline just off lens.

Casting delivery

Professional, branded emails to casting with a private link that expires.

How to use it: Finish the take, add the note, send. The link dies on schedule.

Content clipping

Vertical cutdowns of your strongest moments for reels and profiles.

How to use it: Mark in and out on the waveform and export 9:16 with captions.

Performance report

Mr AP scoring choice, specificity, listening and pace — with the fix list for the next take.

How to use it: Send any take to the grading desk.

The process, end to end

Run these in order. Every stage has an output you can hold; a stage without its output is not finished, however good it felt.

01 Read as an audience

One clean pass, no pencil, no character. You only get one first impression — spend it on the story.

Proof: Three sentences: what happened, what it is about, what it made you feel.

02 Given circumstances

Everything true before the first line — who, where, when, what just happened, what the world's rules are.

Proof: A facts sheet with a page reference beside every line.

03 Objective and obstacle

What you want from the other person, said as something they can give or refuse. Never a feeling.

Proof: 'I want ___ so that ___, but ___ is in my way,' said from memory.

04 Beat the scene

Mark where the tactic changes. Each new beat is a new attempt at the same want.

Proof: Sides marked with beat changes and a verb for each.

05 Verb the lines

Every line is an action done to someone: accuse, seduce, disarm, stall. Playable verbs only.

Proof: A verb written above every line of dialogue.

06 First voice pass

Only now do you say it out loud, and only for meaning — no performance, no result-chasing.

Proof: One flat read recorded for reference.

07 Tape it

Frame, light and sound it properly. Two takes minimum, different tactics, not different volumes.

Proof: Two clearly different takes, self-tape standard.

08 Cut and send

Trim the heads and tails, check the levels, and send it with a clean slate and a professional note.

Proof: A trimmed take emailed to casting with a tracked link.

Your twelve weeks of structured activity

Four phases. Each activity is something you physically do, with a receipt at the end of it. Do not move on because time passed — move on because the proof exists.

Phase 1 • Breakdown discipline — Weeks 1–3

Preparation you can repeat under pressure, not inspiration you hope for.

01 Nine-pass on cold sides (120 min)

Take sides you have never seen and run all nine passes in order without performing anything until pass six.

Proof: Marked-up sides showing all nine passes.

02 Facts vs opinions (40 min)

Separate what the script states from what characters claim. Mark every claim true, false or self-serving.

Proof: A two-column facts sheet.

03 Verb vocabulary (30 min)

Build a personal list of sixty playable verbs. No adjectives, no moods, no 'be angry'.

Proof: A sixty-verb list you actually use.

Phase 2 • Tape craft — Weeks 4–6

Nothing in the frame should distract from your face.

01 Room build (90 min)

Run the quiet-room checklist: kill reflections, fix the backdrop, get the key light off the ceiling, get the mic close.

Proof: A before and after frame grab.

02 Two-tactic tapes (60 min)

Record the same sides twice with genuinely different tactics and label them.

Proof: Two takes a casting director could tell apart with the sound off.

03 Auto-reader reps (45 min)

Run the scene with the AI reader and tighten the pickup — no dead air, no rushing the cue.

Proof: A take with clean pacing and no obvious waits.

Phase 3 • Getting off the rails — Weeks 7–9

Kill the flat, mechanical, technically-correct performance.

01 Anti-robot drills (45 min)

Run the unstick drills: do the scene while moving furniture, whispering, or with a physical cost.

Proof: A drill take that surprised you.

02 Character interview (60 min)

Sit the character in the backstory interview and answer as them, in their words, about things the script never mentions.

Proof: A character bible entry you can defend from the text.

03 Graded take (30 min)

Send a take to the grading desk and rewrite your choices — not your line readings — from the notes.

Proof: A second take that fixes the named problem.

Phase 4 · The professional loop — Weeks 10–12

Turn tapes into a body of work casting can actually receive.

01 Reel-grade material (120 min)

Cut three contrasting scenes: comedy, grounded drama, high stakes.

Proof: Three finished scenes with captions and clean audio.

02 Casting send (30 min)

Send a take through the casting desk with a professional note and a private expiring link.

Proof: A sent audition with a delivery receipt.

03 Next-take fix list (30 min)

Log what you would change on every tape you send, before feedback arrives.

Proof: A running fix list you review before each new tape.

Definitions you will hear

Nobody in a professional room stops to explain these. Learn them here so you are never the person nodding along.

Sides	The few pages of script you are given for an audition, rather than the whole screenplay.
Beat	A change in tactic. New beat, new attempt at the same objective.
Objective	What you want from the other person in the scene — obtainable, specific, and refusable.
Given circumstances	Everything the script establishes as true before your first line.
Slate	The short intro on a self-tape: name, height if asked, agency, role.
Self-tape	An audition you shoot and send yourself. Now the default first round almost everywhere.
Eyeline	Where you look. Just off lens for scenes, straight down lens only for a slate or when told.
Callback	The second round. Do what you did the first time — that is why they called you back.
Playable verb	An action you can do to another person. 'Accuse' is playable. 'Be sad' is not.
Cold read	Performing material you have just been handed with minimal preparation.

Milestones that count

Progress is not hours logged. It is these, finished and provable.

- Nine-pass breakdown completed on ten different scripts
- A self-tape setup that passes the quiet-room checklist
- Two genuinely distinct tactics on every tape you send
- Three contrasting reel-grade scenes in the can
- A character bible you can defend from the text

- Twenty auditions sent through the casting desk

Your rights and your work

You are the sole owner of everything you make here. We claim no ownership of your lyrics, manuscripts, scripts, recordings, takes, covers, storyboards or films, and we do not license your work to anybody. We store it so you can reach it from any device, and you can export or delete all of it at any time.

Where the work is collaborative, paper it the day it is made. Split sheets, consent forms, waivers and credit records all live in your account and export as signed PDFs. Agreements made by text message are the single most common way creative people lose money.

Coaching, never ghostwriting

We never perform for you. The reader, the coach and the notes exist so you can hear yourself honestly — every choice on the tape is yours. That limit is the point of the membership: nobody can build a career on work somebody else made for them.

Getting help

Mr AP	The coach in every room. Ask him anything about your own work — he diagnoses, he does not deliver finished material.
Live tutor	Real-time coaching sessions when you are stuck and need a conversation rather than a note.
Support desk	Account, billing and technical questions, answered in your account under Support.
Member guide	This document. It updates as the membership does — download the current version any time from your membership page.