

I WRITE MINES

AUTHOR

MEMBERSHIP GUIDE

Finish the book. Then make it good. Then get it out.

You will leave with a finished manuscript, a revision process you trust, a narrated audiobook, and a cover and blurb that do not look self-made.

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

Issued August 4, 2026

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Welcome to the room

You will leave with a finished manuscript, a revision process you trust, a narrated audiobook, and a cover and blurb that do not look self-made.

This membership exists because an author 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 have three abandoned first acts and no finished book.
- You finished a draft and have no idea whether it works.
- You rewrite chapter one forever instead of writing chapter twelve.
- You want to publish properly, not just upload.
- You want honest structural notes, not encouragement.

The house rule

We never write your work for you. Mr AP diagnoses what you made, names the craft problem by its real name, and hands you the next move — you make it.

What your membership includes

- Writing desk with cloud sync, versioning and autosave
- Live chapter architecture and stuck protocols
- Redline room with reasoned line edits
- Audiobook studio with EPUB, DOCX and PDF chapter detection
- Cover studio and blurb coaching
- Book grading, progress reports and premium exports

Working rhythm

Daily drafting block plus one revision block a week. Roughly eight 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.

Writing Desk	Chapters, drafts, word counts and autosave across every device.
Chapter Architect	Live structural coaching while you write, scene by scene.
Redline Room	Line edits marked on your own prose, with the reason beside each mark.
Audiobook Studio	Chapter detection, narration, queue and export.
Cover Studio	Art-directed covers built from your genre, tone and comparables.

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.

Live chapter architecture

Structural coaching while you draft — questions, diagnoses and the next move, never prose.

How to use it: Write in the desk and open the architect when you stall.

Redline room

Line-level marks on your own sentences with the craft reason beside each one.

How to use it: Paste a chapter, read the marks, accept or argue.

Audiobook narration

Chapter detection from DOCX, PDF and EPUB, narration with delivery control, and a render queue.

How to use it: Upload the manuscript, preview the voice, queue the chapters.

Cover art direction

Covers built from genre conventions, tone and real comparables rather than guesswork.

How to use it: Answer the brief, review the directions, refine the one that fits.

Content clipping

Quote cards and vertical narration clips cut from your own book for short-form.

How to use it: Pick the passage, choose a style, export with captions.

Book grading

Scored feedback on structure, pace, voice, dialogue and opening pages.

How to use it: Upload the manuscript to the grading desk and work the fix list.

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 Premise on one line

Character, want, obstacle, cost. If it takes a paragraph, you do not have it yet.

Proof: A one-line premise you can say without notes.

02 Structure the spine

Map the turns before you write into them: the break into act two, the midpoint reversal, the low point, the climax.

Proof: A beat sheet with four load-bearing turns.

03 Chapter grid

One line per chapter: whose head, what changes, what the reader now knows that they did not.

Proof: A chapter grid covering the whole book.

04 Draft ugly, on schedule

A fixed daily word count you can hit on your worst day. Never edit while drafting.

Proof: A finished, deliberately imperfect first draft.

05 Structural pass

Read the whole thing at once and fix only what is load-bearing: order, pace, motivation, redundancy.

Proof: A revision plan naming the ten structural fixes, ranked.

06 Line pass

Now the sentences. Cut filter words, kill repeated rhythms, make every chapter ending pull forward.

Proof: A redlined manuscript with reasons on every mark.

07 Narrate

Reading it aloud finds every clumsy sentence editing missed. Then it becomes the audiobook.

Proof: A narrated audiobook with chapters.

08 Package and publish

Cover, blurb, metadata, categories and the launch checklist.

Proof: A publish-ready package: manuscript, cover, blurb, metadata.

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 • Foundation — Weeks 1–3

Most abandoned books were structurally doomed at page one.

01 Premise pressure test (60 min)

Write your premise twenty ways. Pick the one with the sharpest cost.

Proof: One premise line, twenty rejected.

02 Four turns (90 min)

Name the break into act two, the midpoint reversal, the low point and the climax before drafting.

Proof: A beat sheet with four turns and a page target for each.

03 Chapter grid (120 min)

One line per chapter across the whole book, including the ones you dread.

Proof: A complete chapter grid.

Phase 2 • Drafting discipline — Weeks 4–7

Words on the page, every day, without negotiating with yourself.

01 Daily minimum (60 min)

Hit the same word count every day. Small enough to survive a bad day, honest enough to finish.

Proof: An unbroken streak on the progress dashboard.

02 No-edit rule (0 min)

Never reread yesterday's pages before writing today's. Note the fix and keep moving.

Proof: A running fix list instead of a rewritten chapter one.

03 Stuck protocol (30 min)

When you stall, take it to the Chapter Architect and answer its questions instead of asking for prose.

Proof: A scene you unstuck yourself with a written note on how.

Phase 3 • Revision — Weeks 8–10

Structure first. Sentences last. Doing it backwards wastes months.

01 One-sitting read (240 min)

Read the whole draft in as few sittings as possible, marking only where you drifted.

Proof: A drift map of the manuscript.

02 Ranked fix list (90 min)

Turn the drift map into ten structural fixes ranked by how much they cost the reader.

Proof: A ranked revision plan.

03 Redline pass (180 min)

Run chapters through the Redline Room and apply the marks you agree with — argue with the ones you do not.

Proof: A line-edited manuscript with your decisions recorded.

Phase 4 · Publish — Weeks 11–12

A finished book nobody can find is a private document.

01 Narrate the book (300 min)

Detect chapters, choose the voice and delivery, and run the narration queue.

Proof: A complete audiobook with per-chapter files.

02 Cover and blurb (120 min)

Art-direct the cover from genre and comparables, then write a blurb that promises one clear thing.

Proof: A cover and a blurb tested on someone who has not read it.

03 Launch checklist (60 min)

Metadata, categories, keywords, copyright registration and the first four clips.

Proof: A completed launch checklist.

Definitions you will hear

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

Beat sheet	The ordered list of load-bearing turns in the story, written before or during drafting.
Midpoint reversal	The moment near the centre where the goal, the information or the power flips.
Filter words	'She felt', 'he noticed', 'it seemed' — words that put a pane of glass between reader and event.
Head-hopping	Changing whose thoughts we are inside mid-scene without a break. Almost always a mistake.
Structural edit	The pass that changes order, motivation and pace. Always before line editing.
Line edit	The sentence-level pass: rhythm, clarity, repetition, word choice.
Comparable titles	Recent books in your category that share readership. Publishers and readers both think in comps.
Front matter	Everything before chapter one: title page, copyright, dedication. Skipped by chapter detection for a reason.
Blurb	The back-cover promise. One clear hook, one clear stake, no plot summary.
Metadata	Title, subtitle, categories, keywords and description — how readers actually find the book.

Milestones that count

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

- A one-line premise you can say from memory
- A complete chapter grid before drafting begins
- A finished first draft, however ugly

- A ranked structural revision plan, worked through
- A narrated audiobook with chapters
- A publish-ready package: manuscript, cover, blurb, metadata

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 write your work for you. Mr AP diagnoses what you made, names the craft problem by its real name, and hands you the next move — you make it. 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.