

I WRITE MINES

DIRECTOR

MEMBERSHIP GUIDE

Have an answer for every question on the day.

You will leave with a visual language you can defend, a shot plan that survives contact with a schedule, and a way of talking to actors that gets performances instead of compliance.

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

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Welcome to the room

You will leave with a visual language you can defend, a shot plan that survives contact with a schedule, and a way of talking to actors that gets performances instead of compliance.

This membership exists because a director 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 know what you want and cannot describe it to a DP.
- Your coverage is safe and your scenes are flat.
- You give actors results instead of actions.
- You want a visual system, not a mood board.
- You want to pitch with something people can see.

The house rule

We never direct the film for you. The lab shows you what your own script is already doing — the choices, the staging and the taste stay yours.

What your membership includes

- Vision lab palette and motif extraction
- Storyboard PDFs and concept film minutes
- Timed table reads with emotion and ambience
- Story bible and relationship web exports
- Director's note coaching in playable verbs
- Lookbook and pitch-ready export bundles

Working rhythm

One visual block, one actor block and one build block a week. Roughly seven 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.

Vision Lab	Palette, motif and visual language extracted from your own script.
Concept Studio	Storyboards and concept films that show the movie before it exists.
Table Read	Hear the whole cast, with emotion, ambience and pacing you can time.
Story Bible	Characters, relationships and world rules the whole crew can read.
Craft Room	Directing actors: verbs, adjustments and the language of the floor.

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.

Vision lab

Palette, motif and visual grammar pulled from your own script rather than a mood board.

How to use it: Load the script, read the extraction, argue with it, keep what is true.

Storyboards and concept film

Hollywood-standard boards and cinematic concept trailers up to four minutes.

How to use it: Approve the board first, then render — the approval gate is deliberate.

Timed table reads

The whole script performed with emotion, ambience and per-speaker control.

How to use it: Cast the roles, set the world and emotion, and time the read.

Story bible

Characters, relationships and world rules in one document your crew can actually read.

How to use it: Run the interviews, then export the bible and the relationship web.

Content clipping

Teaser cutdowns and vertical proof-of-vision clips from your concept film.

How to use it: Mark the moments and export with captions.

Director's notes coaching

Mr AP turning your adjectives into playable actions before you say them on the floor.

How to use it: Bring your notes to the craft room and get them rewritten as verbs.

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 Find the spine

One sentence for what the film is about beneath the plot. Every visual decision gets tested against it.

Proof: A spine sentence pinned where you can see it.

02 Build the visual language

Palette, lens language, camera behaviour, motif — and the rule for when each one breaks.

Proof: A visual language document with the break rules stated.

03 Break down the scenes

For every scene: whose scene it is, what changes, where the camera stands and why.

Proof: A scene-by-scene breakdown with a point of view for each.

04 Shot plan

Shot list and boards, marked for what is essential, what is useful and what is the first to be cut.

Proof: A boarded shot list ranked by priority.

05 Table read and time it

Hear it performed. Time it. Find the scenes that die on their feet before they cost you a shoot day.

Proof: A timed read with flagged dead scenes.

06 Direct the actors

Actions, not adjectives. Adjustments, not line readings. One note at a time.

Proof: A per-character adjustment sheet in playable verbs.

07 Sell the vision

A concept film and boards so financiers, crew and cast all see the same movie.

Proof: A concept film plus a storyboard PDF.

08 Post plan

Decide the assembly logic, the pace and the sound world before the edit starts.

Proof: A written post plan with an intended pace.

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 • Point of view — Weeks 1–3

A director without a stated point of view is a referee.

01 Spine statement (45 min)

Write the film's spine in one sentence, then test ten visual decisions against it.

Proof: A spine sentence and ten decisions marked pass or fail.

02 Reference autopsy (90 min)

Take three scenes from films you admire and write down exactly what the camera is doing and why.

Proof: Three shot-by-shot autopsies in your own words.

03 Motif hunt (60 min)

Run your script through the vision lab and argue with what it found.

Proof: A motif list you agree with and can defend.

Phase 2 • Coverage that means something — Weeks 4–6

Camera position is an argument about who the scene belongs to.

01 Whose scene (60 min)

For twenty scenes, name whose scene it is in one word and place the camera accordingly.

Proof: Twenty scenes with an owner and a camera rationale.

02 Shot list under constraint (90 min)

Board a scene in twelve shots, then again in four. The four-shot version is the real film.

Proof: Two boarded versions of one scene.

03 Blocking on paper (60 min)

Draw the floor plan and the actor paths before you think about lenses.

Proof: Floor plans for three scenes.

Phase 3 • Working with actors — Weeks 7–9

Most bad performances are bad direction.

01 Verb-only notes (45 min)

Rewrite every note you would give as an action the actor does to someone else.

Proof: A note sheet with zero adjectives.

02 Adjustment drills (60 min)

Run the same scene in the table read with three different adjustments and hear the difference.

Proof: Three timed passes and a written comparison.

03 Read the room (45 min)

Practise the two hardest notes: the actor who is over-performing and the one who has stopped trying.

Proof: Two written openings in your own words.

Phase 4 · Show the movie — Weeks 10–12

Nobody funds a description of a film.

01 Concept film (180 min)

Approve the storyboard, then render a concept trailer that matches the visual language document.

Proof: A concept film consistent with your stated language.

02 Lookbook (120 min)

Assemble palette, motifs, boards and comparables into one document.

Proof: A lookbook you would hand to a DP.

03 Pitch rehearsal (60 min)

Pitch the film in ninety seconds, twice, without notes.

Proof: A recorded pitch under ninety seconds.

Definitions you will hear

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

Coverage	The set of angles that lets a scene be cut together. Safe coverage is why films feel flat.
Blocking	Where actors move and when. Decided with the scene's meaning, not just the room's shape.
Adjustment	A note that changes what the actor is doing, given between takes. Never a line reading.
Eyeline match	Keeping looks consistent across cuts so the geography of a scene holds.
180-degree rule	Keep the camera on one side of the action line so screen direction stays consistent. Break it deliberately or not at all.
Motif	A repeated visual or aural element carrying meaning across the film.
Lookbook	The document that shows what the film looks and feels like, for financiers, cast and crew.
Master shot	The wide take covering the whole scene, used as the safety net and the spine of the cut.
Beat	A change in tactic within a scene. Directors stage beats; actors play them.
Assembly	The first full edit, everything in order, before any real shaping.

Milestones that count

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

- A written spine and visual language document
- Twenty scenes with a stated owner and camera rationale
- A boarded shot list ranked by priority
- A note sheet containing zero adjectives

- A concept film consistent with your stated language
- A lookbook and a ninety-second pitch

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Coaching, never ghostwriting

We never direct the film for you. The lab shows you what your own script is already doing — the choices, the staging and the taste stay 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.