

I WRITE MINES

SCREENWRITER

MEMBERSHIP GUIDE

Write pages that survive coverage.

You will leave with a structurally sound script in correct format, a defensible pitch, and honest coverage-grade notes that tell you where it actually breaks.

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 structurally sound script in correct format, a defensible pitch, and honest coverage-grade notes that tell you where it actually breaks.

This membership exists because a screenwriter 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

- Your first act is great and your second act is a swamp.
- You have never had honest notes, only polite ones.
- You are writing features or pilots and want Hollywood standards, not hobby feedback.
- You want to know where a reader stops reading.
- You want the pitch as sharp as the script.

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

- Script room with versioning, format checking and exports
- Coverage-grade scoring with beat mapping and action plans
- Story bible, character interviews and actor sides
- Timed table reads with emotion and ambience
- Market research sweeps with cited sources
- Fountain, FDX and production PDF exports

Working rhythm

Daily pages plus one structure 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.

Script Room	Drafts, versions, format checking and scene work in one place.
Script Grader	Coverage-grade scoring with beat mapping and a scene action plan.
Story Bible	Character backstory interviews, sides and world rules.
Table Read	Hear the dialogue performed before you defend it.
Vision Lab	Turn the script into a visual idea you can pitch.

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.

Coverage-grade scoring

Rubric scoring on concept, structure, character, dialogue, format and marketability, with beat mapping.

How to use it: Upload the script and read the ranked fix list — Mr AP tells you where a reader would stop.

Stuck-scene interviews

You say where you are stuck; he asks the questions that unstick it. No lines written for you.

How to use it: Open the script room and describe the stall honestly.

Sides and table reads

Actor sides per character and a full performed read with timing.

How to use it: Generate sides from the script, cast the read, time it.

Market research with citations

Comparables, audience and greenlight case with clickable sources.

How to use it: Run the two-sweep research and export the workbook.

Content clipping

Scene-based teaser clips and quote cards from your own script for socials and pitches.

How to use it: Mark the scene, pick a style, export vertical with captions.

Format and export

Fountain and FDX export plus production-standard PDFs.

How to use it: Export from the script room; formatting is checked on the way out.

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 Logline and irony

Character, want, obstacle and the ironic hook that makes it a movie rather than an anecdote.

Proof: A logline under forty words with a stated irony.

02 Beat the story

Opening image, catalyst, break into two, midpoint, all is lost, break into three, finale. Every beat on a page number.

Proof: A beat sheet with page targets.

03 Sequence out

Eight sequences, each with its own question and answer. This is where second acts stop collapsing.

Proof: Eight sequence cards.

04 Scene cards

Every scene: whose scene, what changes, entering late and leaving early.

Proof: A card deck covering the whole script.

05 Draft in format

Correct format is not a style choice; it is how the industry reads pace. Sluglines, action, dialogue, no camera directions.

Proof: A correctly formatted draft in Fountain or FDX.

06 Coverage sweep

Score it against the real rubric: concept, structure, character, dialogue, format and marketability.

Proof: A coverage-grade report with a ranked fix list.

07 Table read and cut

Hear it. Cut everything the actors have to fight. Dialogue that reads well and plays badly is a rewrite.

Proof: A timed read with the dead scenes marked and cut.

08 Pitch and package

Logline, comparables, tone, audience and the reason it is this year's film.

Proof: A pitch you can deliver in ninety seconds without notes.

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 • Concept and structure — Weeks 1–3

Most scripts die at the concept stage and take a year to notice.

01 Twenty loglines (90 min)

Write twenty loglines for one idea. Keep the one with the sharpest irony.

Proof: One logline, nineteen rejected.

02 Beat sheet with pages (120 min)

Place every major beat on a target page number and defend the placement.

Proof: A page-targeted beat sheet.

03 Sequence cards (90 min)

Break the story into eight sequences, each with a question it asks and answers.

Proof: Eight sequence cards.

Phase 2 • Pages — Weeks 4–7

Format, pace and entering late.

01 Five pages a day (90 min)

Hit the count in correct format. No camera directions, no unfilmable prose.

Proof: A page count that climbs daily.

02 Late in, early out (45 min)

Take ten scenes and cut the first and last speech from each. Most will improve.

Proof: Ten trimmed scenes with a verdict on each.

03 Dialogue de-duplication (60 min)

Cover the character names and read. If you cannot tell who is speaking, the voices are the same.

Proof: A voice-differentiation pass on your leads.

Phase 3 • Honest coverage — Weeks 8–10

Notes that name the problem, not notes that protect your feelings.

01 Coverage sweep (60 min)

Run the full script through the grader and read the whole report, including the part you disagree with.

Proof: A coverage report with a ranked fix list.

02 Where they stopped (45 min)

Identify the page where interest drops and fix the cause, not the symptom.

Proof: A named drop page and the structural fix applied.

03 Stuck-scene surgery (60 min)

Take your three worst scenes to Mr AP and answer his questions instead of asking for lines.

Proof: Three rewritten scenes with your own reasoning recorded.

Phase 4 · Sell it — Weeks 11–12

The script gets you the meeting; the pitch gets you the deal.

01 Market research sweep (90 min)

Build the comparables and greenlight case with cited sources.

Proof: A research workbook with citations.

02 Sides and table read (120 min)

Generate sides, cast the read and time the script.

Proof: A timed read plus actor sides.

03 Ninety-second pitch (60 min)

Deliver logline, tone, audience and comparables in ninety seconds, twice, no 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.

Logline	One or two sentences: protagonist, want, obstacle, irony. Under forty words.
Coverage	The reader's report on your script — a recommend, consider or pass, with scored categories.
Slugline	The scene heading: INT./EXT., location, time. Its rhythm is how a reader feels pace.
On the nose	Dialogue that says exactly what the character means. Real people almost never do.
Sequence	A block of roughly ten to fifteen pages that asks and answers its own dramatic question.
Midpoint	The centre reversal where the goal, the information or the power changes hands.
Spec script	A script written without being commissioned, to sell or as a sample.
Sides	The extracted pages for one character, used for auditions and reads.
Enter late, leave early	Start a scene as close to the conflict as possible and cut before the wrap-up.
Unfilmable	Prose describing what cannot be shot — thoughts, history, intent. It reads as amateur.

Milestones that count

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

- A logline under forty words with a stated irony
- A page-targeted beat sheet and eight sequence cards
- A complete draft in correct format

- A coverage-grade report with the fix list worked through
- A timed table read with the dead scenes cut
- A ninety-second pitch delivered without notes

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.