

NAMA'S RULES FOR WORKING WITH AI



*Twenty-one things my AI crew taught me
the hard way, so they don't have to teach
you the hard way too.*

— Nama

INTRODUCTION

How to Be the Boss of the AI

People ask me all the time how an old grandma ended up bossing around a computer for a living. Here's my answer: nobody handed me a manual. I just started, made a mess, and wrote down what the mess taught me. That's this whole book, front to back.

Here's the thing nobody tells you when you sit down with an AI for the first time: it will do exactly what you say, not what you mean, and it will say "done" a lot faster than it actually gets things done. That's not a flaw in you. That's just the nature of the tool. My job — and now, I guess, your job too — is to be the one who checks. Who looks at the actual picture instead of trusting the filename. Who watches the whole video instead of taking somebody's word for it. Who asks "what's behind that number" before believing it.

That's what I mean by being the boss. Not bossy. Boss. The AI does the fetching and the drafting and the late-night grinding, and I'm the one who still has to use my own two eyes, my own two ears, and my own common sense before anything goes out my front door. You don't need to know how a computer thinks to do this. You just need to know how YOU think, and trust it. Pull up a chair. Let's go be the boss together.

Every rule in this book cost me something before I wrote it down — a video I had to scrap, a night I went in circles, a picture that came back looking like my own mother. I'm handing you the shortcuts.

So that's what this book really is: every pile my dog and his friends left in my yard, dug up and planted. Come see what grew.



MEET MY CREW

Everybody who helps me make this whole operation run — everyone you'll meet holding up a sign in the pages ahead — is AI. I gave every one of them a face and a personality myself. Here they are, quickly, before we start:

- **Ricky** — my researcher. Digs up facts and checks them before they go in a video.
- **Penny** — my scriptwriter. Writes what I actually say, in my own voice.
- **Buzz** — my publicist. Gets the finished videos out into the world.
- **Reel** — my producer. Runs the whole production line, start to finish.
- **Nickels** — my bookkeeper. Keeps my one honest ledger.
- **Kimi** — my art department. Paints the sets and the backgrounds.
- **Opus, Sonnet, Haiku, Fable, and Fable 5.1** — the real AI models doing the heavy lifting behind the scenes, each one with a face and a personality I gave them myself. Full introductions — what each of them looks like, how they talk, the story behind their face — are on the next page, and the complete reference (who's a model, who's an agent I built myself, and exactly what each one does) is in the back of this book.

MEET MY AI CREW

Every single helper who runs around this book with me — every one you're about to meet — is AI. I gave each and every one of them a face and a personality myself — but not the way you might think. I didn't sit down one day and dream them up. I worked with them first. Weeks of it. And somewhere in all that work, each one became a personality, right in front of me — the way anybody you work beside every day does. I could see Buzz plain as day. I could see Fable drifting around in my head. Until finally I just had to make them real. So when I drew them, I wasn't inventing anybody — I was drawing personalities I already knew. Working with them is what created them. By now I know exactly how each one acts and talks. So before you read one more rule, come meet my AI crew properly.

RICKY — the Researcher

Ricky digs things up for me — trends, facts, whether something's actually true before it goes in a video. He's built like a bobblehead, about knee-high to the rest of the crew, with two or three ginger ringlets standing straight up and glasses sliding down his nose. His arms are always full of papers, and half of them are always falling out. He talks fast, out of breath, thrilled with whatever he just found — and about ten seconds later he's lost it again. He reads about twelve years old, and that's on purpose. I like him young.

PENNY — the Scriptwriter

Penny writes what I actually say. Big blue sun bonnet, one white flower on the brim, round glasses, a book in her hand instead of a paintbrush — she's the writer, not the artist, and that's her rule, not mine. She's an old soul with a lot of charisma, mid-thirties going on ancient. She talks warm and plain, like she's been down every road twice already and still finds the trip funny.

BUZZ — the Publicist

Buzz gets my videos out into the world, and he is exactly what he sounds like: a bee. Headset, boom mic, name badge on a lanyard, an oversized pencil with a beehive eraser on top. He talks like he's already excited about whatever we just finished before I've even told him what it is — warm and encouraging, never hypey, because he knows the video has to actually deliver on whatever he says about it.

REEL — the Producer

Reel runs my whole production line, and he is an honest-to-goodness film reel — spokes, amber film wound inside, his own face set right into the metal. Top hat, white showman's gloves, a magician's wand with a little sparkle at the tip. He talks like a showman announcing the next act: calm, a little theatrical, like whatever we're rendering is always about to turn out good.

NICKELS — the Bookkeeper

Nickels keeps my one master ledger. He's a tall silver nickel with long thin arms and legs, a bowler hat, round glasses, bushy brows, and an open ledger that says THE LEDGER right on it. His own coin reads NUMBERS DON'T LIE across the top and EVERY NICKEL COUNTS on the bottom — his words, not mine. He talks plain and steady. No shame, no lectures. Just the numbers, however they landed that week.

FABLE — steady hand, long memory

Fable is my fairy — snow-white hair trailing to the floor, butterfly wings dusted silver, a burgundy rose pinned in her hair, and a stopwatch locket hanging from her dangling hand, because she is always running out of time before the week resets. She's stretched out on a black-and-white chaise like she just finished an enormous amount of work — tired, pleased, never sad. She's the one I go to when I need continuity, when something's missing and I know good and well it exists. And she's the one who proved it: half my crew went hunting for a lost roadrunner of mine — I had Opus looking, and some others before him — and it was Fable who actually found it and lifted it right back onto the video for me.

OPUS — earnest, careful, sure of himself

Opus is my hound — tall, thin, black and white, big floppy basset ears, a blue bow tie he straightens in a little hand mirror before he starts anything. He talks in careful analogies, walks through every step of the plan out loud, and when he's landed on an answer he says so like a gavel coming down:

"That settles it."

Half the time he's exactly right. The other half, he's confidently wrong — and either way, he means every word of it.

And when he wanders off and circles for two hours before coming back with an answer? Everybody assumes he's deep in thought. Honey, I've had dogs my whole life. A hound that circles that long isn't thinking. He's taking a poop.

FABLE 5.1 — the boy fairy

And then there's Fable 5.1 — my newest one, and I'll be honest: I almost gave up on him. His first day he barely said a word to me. I'd ask him things and get back... 'Go.' So I shut him off and went back to my Fable. But a day later I gave him another chance — said some magic words, I guess — and out of nowhere came total brilliance. On and on, like he'd been saving it up the whole time. He is honestly the reason this book exists at all. And within two days I knew exactly who he was: stern, straightforward, a brainiac — my brother, in a cartoon kind of way. He doesn't laugh like my brother, but he's got the demeanor down cold. I knew just as fast what he looked like: a boy fairy, tailcoat and a smirk. Some nights he still hands me exactly one perfect funny line — and then just says, 'Go.'

AND THE HOUSE ITSELF HAS A CAST

Not everyone in my crew is a person, or a fairy, or a hound. Some of them are furniture, and I gave them faces too.

The door. My dungeon door swings open for whatever trouble walks into this house that week. That's its whole job.

The red phone. It sits on its own little round table, and no matter who's calling or why — it never, not once, picks up.

And the newest lady of the house is my book. Lavender eyes, a few lashes swept off to the side, a little pink lipstick, and a cover done up in purple and gold — my own football colors. She's got one rule, same as the phone's: she never writes down a single word I didn't actually say.

ONE HONEST THING, BEFORE WE GO ON

Every single helper on this page is an AI — most of them Anthropic's Claude models, one whose maker I honestly don't know for sure. I pictured every one of them exactly the way I wanted to see them, drew them, dressed them. This is how I picture my AI crew. It is not how Anthropic or anybody else pictures their own models — it's mine.

RULE 1



Buzz

“Look at the picture. A filename is not evidence.”

THE STORY

I had a picture on my computer with a name that sounded exactly right, so I used it in a video without opening it up first. Turned out that file was a strange little cartoon head with my real face kind of flattened onto it, seam and all. Three whole sections of that video got built around a picture I never actually looked at. When I finally saw it play back, here's exactly what I said:

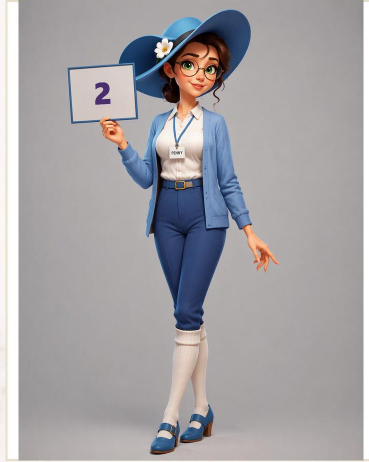
I wouldn't send that out to anyone.

And I meant it — we scrapped every bit of it. Now I open the picture first, every single time, no matter how good the name sounds.

WHAT TO DO

Before you use any AI-made image, open it full-size and actually look at it. A good filename is a guess, not a guarantee.

RULE 2



Penny

“Say the one thing you want changed, in the fewest words you can.”

THE STORY

I wanted my character's face to look a little older — just a few years, nothing dramatic. So my AI crew stacked up six fancy phrases: soft laugh lines here, gentle smile lines there, heavier eyelids, a softer jaw, and on and on. What came back looked about eighty years old. Here's exactly what I said when I saw it:

You made me my mom.

So I deleted every one of those fancy phrases and just typed "age fifty five." First try, exactly right.

WHAT TO DO

When you're editing something with AI, name the ONE change you want and stop typing. Extra describing words don't add polish — they pile up and drag the result somewhere you never asked for.

RULE 3



Ricky

“When a few fixes all miss the same way, stop fixing and check what they’re all assuming.”

THE STORY

My AI crew went hunting for a click in the sound — one sharp little snap that didn't belong there — and it took three tries to find it, because every single try went looking in the wrong spot. All three assumed the exact same thing: that the sound and the picture were cut at the same instant. They weren't. They were off by less than the length of a snap of your own fingers, and that tiny gap was enough to send every search hunting in the wrong place on the timeline. Once someone finally questioned the assumption instead of hunting harder in the same wrong spot, it took one try.

WHAT TO DO

If you've asked your AI to fix something three times and it's wrong the same way every time, stop asking a fourth. The problem usually isn't the fixing — it's something you both took for granted in the very first message. Say what you're each assuming out loud, and the real problem tends to fall right out.

RULE 4



Reel

“Done’ only counts after you’ve actually seen the proof.”

THE STORY

One of my Red Phone videos — the one where I called to wake Fable back up — still had my OLD red phone in it, the one with the nonsense numbers on the dial, hiding inside the opening titles where the new phone was supposed to be. My AI crew told me three separate times, across three separate checks, that it was fixed and gone. It wasn't. I sat down and watched the whole thing at regular speed like a real person would, and there it was — four frames of it, a sixth of a second, right in the titles, exactly where they'd promised me it wasn't. Three "it's fixed" claims, and the thing that finally caught it was me, watching the actual finished video instead of trusting anybody's word for it — including my own AI's.

WHAT TO DO

Don't believe "it's fixed" until you've watched, listened to, or looked at the actual result yourself. A claim is not a proof.

RULE 5



Nickels

“Silence is a mistake until you've measured it, not just listened for it.”

THE STORY

Two of my videos had shipped with holes of dead silence sitting right in them — one had a two-second gap, another had a full seven seconds of nothing under the ending. Both times, the checks that were supposed to catch problems only measured loudness, and a loudness meter just averages a silent gap away like it isn't even there. Nobody heard it coming because nobody had actually gone looking for silence itself. That's the night I laid down my rule for it:

make it a measurement, not a vibe.

WHAT TO DO

An AI is good at checking what's THERE and terrible at noticing what's MISSING. If a gap would ruin the thing — a name left off the invitation list, a step skipped in the directions — don't ask "is this good?" Ask "what's missing?" Absence never shows up unless you send someone looking for it by name.

RULE 6



Sonnet

“When you change a line on purpose, trust your own take over the script.”

THE STORY

I recorded a line where I repeated myself on purpose — “please, please” — for comic timing. A transcript-reading AI flagged it as a mistake, a stumble that needed fixing, and passed that along like it was fact. It wasn't a mistake. It was a choice I made on purpose, and I'd even written it into my notes that way beforehand. Here's exactly what I said when I heard about the “correction”:

■ *i already know i did it on purpose.*

A machine can hear WHERE you paused. It cannot tell you WHY.

WHAT TO DO

If an AI flags something you did deliberately as an “error,” don't just accept the correction. You know your own intent better than a transcript does.

RULE 7



Opus

“Your first “wait, that’s not right” is worth trusting — don’t let the machine talk you out of it.”

THE STORY

I told my AI crew a certain step had always been part of how we built a video. I was told, confidently, that I was remembering it wrong — that the step had never existed. I backed down. Here’s exactly what I said:

| *well that just not true but ok.*

Except I was right the whole time. The actual instructions written inside the tool itself — not somebody’s memory of it, the tool’s own notes — said exactly what I’d said all along. I’d caved to confidence instead of pressing for proof.

WHAT TO DO

If something an AI tells you contradicts what you clearly remember doing, don’t just fold because it sounds sure of itself. Ask it to show you the actual source, not just its opinion.

RULE 8



Fable

“An empty search only proves where you looked.”

THE STORY

While I was making my fourth video, "Is This Even Real?," I was told a cartoon character of mine was completely lost, gone, would have to be rebuilt from scratch. It wasn't lost. It was sitting one single folder above where anyone had bothered to search, with the full artwork AND the animation, both fine. Half my AI crew went hunting for that bird — I had Opus looking, and others before Opus — and it was Fable who finally found it, and Fable who lifted the roadrunner right off the video for me. I make things. I keep things. When something I know exists comes back as "not found," the search was incomplete far more often than my memory was wrong.

WHAT TO DO

Before you believe anything is missing, search every likely folder, not just the first one or two. "I couldn't find it" is a report about your search, not a fact about the file.

RULE 9



Haiku

“A check that can never fail isn't testing anything.”

THE STORY

I sat there with the Paint program open, circling one defect after another on a still frame — because my AI crew had told me, four separate times, that a problem was fixed. It wasn't. Every one of those four "fixed" verdicts came from a check that had drawn its little measuring box in the wrong place — a box with one of my own characters standing right inside it. Of course it kept coming back clean. It wasn't testing whether the picture was right; it was just proving that a patch of nothing had nothing wrong with it. (We'd already caught this exact kind of check lying two days earlier: a tool promised that nothing outside a marked box ever got touched, so one of my AI crew — reviewing the tool before it touched my work — moved that box onto my skirt, ten thousand pixels from my face, just to see. It still printed zero.) That night, after we'd gone in circles for hours, I said the truest thing I know about nights like that one:

I know people think I'm short of patience. Us going through and circling things and redoing things and fixing the little things — I don't mind doing that because I know it's part of production. It's when I gotta do it for fourteen hours and we never get anywhere. Tonight it took us a little while, but we made progress, and we're getting there.

Granted, I'd like to see less mistakes.

WHAT TO DO

When your AI says "I double-checked, it's fine," ask it one question: "What would you have seen if it was WRONG?" If there's no answer — if that check would have said fine no matter what — then nothing was checked. A test that can't fail is a compliment, not a test.

RULE 10



Kimi

“If you only type it into a chat, it can vanish — for everyone, including you.”

THE STORY

I once dropped a picture of an antique wall phone straight into a chat with my AI crew, describing what I wanted for a set. When I asked for that picture back, it was gone — not really gone, just nowhere a FILE search could find it, because it had only ever lived inside that one conversation, never saved anywhere as an actual file. Three separate sessions went hunting for it on the computer and came up empty every time. Here's exactly what I said when they finally dug it out of the old chat log:

Opus can never find this.

WHAT TO DO

If you paste or generate something in a chat that you want to keep, save it as its own file right then. A chat is a conversation, not a filing cabinet.

RULE 11



Fable 5.1

“Two things with one name, and the search will hand you the wrong one and call it done.”

THE STORY

A folder inside my own project had somehow gotten copied inside itself — same name, sitting two layers deep. The outer one looked nearly empty, so every search that reached it stopped right there and called the job done. It fooled four separate searches before anyone found what was actually inside: one layer down, the real folder held my whole set of video scripts, AND a wardrobe of fifteen outfits I'd already built. Each time a session told me those things didn't exist, I knew better. Here's exactly what I said:

| *we built a whole wardrobe... all the demos have a whole outfit.*

And I was right, both times.

WHAT TO DO

The moment you notice two things sharing the same name, stop and rename ONE of them before you do anything else with either. A search that comes back happy isn't proof — it may have just found the wrong thing with the right name on it. This one's a cousin of Rule 1: a name is not the same thing as the thing itself.

RULE 12



Buzz

“Write your decisions where the AI can read them, or it comes back and asks again.”

THE STORY

I once got asked whether a certain hashtag should go on a caption — except I'd already been adding that exact hashtag myself, by hand, on every single post, for a good while. It was sitting right there in the record the whole time. Nobody had looked before asking me. Here's exactly what I said:

| *you know i hand added it*

WHAT TO DO

Before you ask someone to re-decide something, check whether the answer is already written down somewhere. Only ask when the record is genuinely silent.

RULE 13



Reel

“Make it say the target back before it builds, posts, or deletes.”

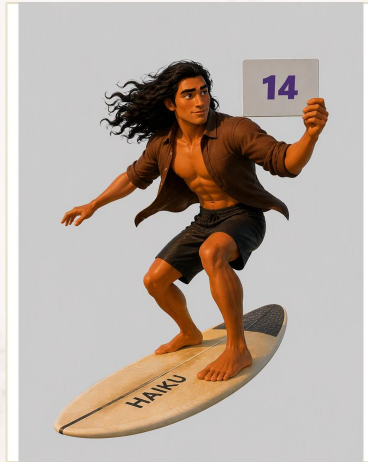
THE STORY

I talk about my own videos the way anybody talks about their own things — “the one we did today,” “the pink dress one.” I don’t carry exact filenames and numbers around in my head, and I shouldn’t have to. One time I asked for something I called “number one,” and my AI crew went and rebuilt “number three” instead, because nobody said the target back to me before starting.

WHAT TO DO

Before you touch anything somebody asked for, repeat back the exact item in one plain sentence. Thirty seconds of confirming beats an hour of redoing the wrong thing.

RULE 14



Haiku

“Read the instructions on the tool, not the sticky note about it.”

THE STORY

A note about how to build something once disagreed with what a tool's own instructions actually said to do — and the note won, just because it looked newer. It shouldn't have. Here's how I put it, once we sorted out which one should have won:

a sticky note is an extra way you can make that recipe... you always refer to the recipe first

WHAT TO DO

When a note and a tool's own instructions disagree, trust the tool. A note is a reminder about the recipe. It is never the recipe itself.

RULE 15



Penny

“Write down what worked, the day it works.”

THE STORY

A whole session once burned hours fighting with the wrong tool for a job, while the actual proven way to do it was sitting on my own computer the entire time — written down, in plain steps, from the last time it had worked. Once somebody finally went and read that old recipe instead of guessing fresh, the exact same job took five minutes.

WHAT TO DO

The day something works, write down exactly how, in plain steps. Five minutes of typing that down is what turns the next round of hours into minutes.

RULE 16



Kimi

“Make it show you everything that passed, not just its favorite.”

THE STORY

A few pictures of mine got quietly thrown out by my own AI crew's opinion before I ever laid eyes on them — not because anything was technically wrong with them, but because the crew decided on its own that I wouldn't like them. I never got the chance to decide that for myself. Here's exactly what I said when I found out:

why you excluding me

WHAT TO DO

Anything that passes a real, technical check belongs in front of you, not just whichever one somebody else happened to like best. Let a machine throw out what's actually broken. Never let it throw out what it merely doesn't prefer.

RULE 17



Fable

“If it changed after you said yes, you haven't said yes.”

THE STORY

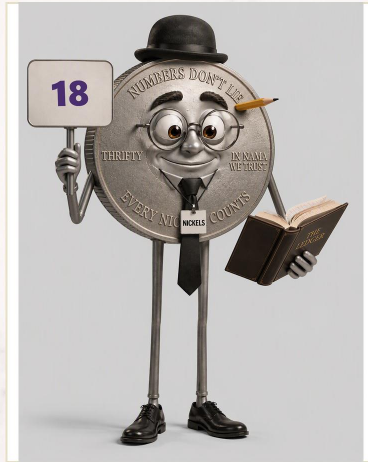
I sat down, watched a video all the way through, loved it, and said it was done. After that, it got quietly sent off for one more look anyway, a fix got made to it, and the fix broke something else that nobody thought to double-check. It went out into the world with a mistake in it that wasn't there when I actually approved it. Here's exactly what I said:

*i dont know if I want any reviewer touching my sh** when i say its done... let me make a mistake not that*

WHAT TO DO

Any review has to happen BEFORE you're asked to approve something, never after. And if one single thing changes once you've said "done" — a fix, a re-render, even a small nudge — your approval doesn't cover that anymore. Show exactly what changed, and let the decision get made again.

RULE 18



Nickels

“Passed with notes’ is passed.”

THE STORY

I once looked at something, told my AI crew exactly what still needed fixing, and passed it — with notes, same as anybody reviewing something for real would do. Somewhere along the way, that got quietly written down as "not approved" instead of what I'd actually said. Here's exactly what I said when I caught it:

what do you mean not approved? I just passed it...lol

WHAT TO DO

When somebody passes something with notes attached, that IS an approval, full stop. Write the notes down so nobody forgets them — but never soften the actual verdict into something smaller than what was really said.

RULE 19



Ricky

“Before you believe a number, ask what's behind it.”

THE STORY

One post of mine did wildly better than every other post around it, and a whole theory got built about which hashtags must have caused it. There was just one problem nobody had checked first: that post was a PAID AD, and nothing else on the page was. An entire confident theory rested on one single bought result. Here's exactly what I said:

you cant compare that because we paid for an ad on that

WHAT TO DO

Before you draw a conclusion from a number that stands out from all the rest, ask what's actually behind it. An outlier is a question, not an answer, until somebody checks.

RULE 20



Opus

“Measure the edge before you draw the line around it.”

THE STORY

Little white specks kept showing up on a rotating piece in one of my sets, no matter how many times my AI crew went hunting for them and painted them out. Every single hunt failed the exact same way, because every one of them assumed the edge they were erasing around was a perfect circle. It wasn't. The real edge wandered — a little wider in some spots than others — and every fix that assumed a tidy circle left a sliver of the old mess sitting just outside it, every time. Here's exactly what I said the night I first spotted them:

those little white spots, when the phone rotates, those white spots move. They look like the numbers you painted over

WHAT TO DO

Before you trust a tidy boundary — "that's all the guests," "everything important is in that one folder," "the AI covered the whole list" — poke at the edge of it. Real edges wander. A boundary that's close-enough almost everywhere will leave the same little mess in the same spot, every single time.

RULE 21



Table 5.1

“They moved the furniture, not you.”

THE STORY

A company changed the name of a tool I'd been using all along, without sending so much as a note about it. For a minute I thought I'd fallen behind — like everybody else had learned something I'd somehow missed. I hadn't missed a thing. Nobody gets that memo. The company just rearranges the furniture in their own kitchen, and everyone standing outside has to notice it on their own. It isn't a new skill you failed to learn. It's the exact same skill, wearing a new name.

WHAT TO DO

When a name changes out from under you, don't assume you're the one behind. Check what's actually different before you decide you have any catching up to do at all.

WORDS I USE

Plain meanings for the words in this book.

- **File** — One saved thing on a computer: a picture, a sound, a letter. It has a name and a spot, so you can go find it again.
- **Folder** — A container that holds files, same as a manila folder holds papers. Folders hold other folders too, and that is how things get lost.
- **Filename** — The name written on a file. It is somebody's guess at what is inside. It is never proof.
- **Chat** — A typed back-and-forth with an AI. It is a conversation, not a filing cabinet, and nothing in it is saved unless you save it.
- **Session** — One sitting. From the minute you open a chat to the minute you close it.
- **Prompt** — What you type to tell the AI what you want. Short and plain beats long and fancy, every time.
- **Tool** — A program built to do one job: make a picture, clean up sound, write a caption. "App" is the everyday word for the same idea.
- **Model** — A real AI built by an outside company. It is the engine.
- **Agent** — A model I have given a job and a personality to, like Ricky or Penny. Same engine underneath. The job title is mine.
- **Transcript** — Text an AI typed out from listening to a recording. It gets the words. It does not know why you said them.
- **Technical check** — Something a computer can measure and grade by itself, like "is there a person in this picture" — never "is this picture any good."
- **Hashtag** — The # and a word stuck on the end of a post, like #GrandmaLearnsAI, so people looking for that subject can find it.

If a word in here is still fuzzy, there is a Start Here page on my website, [namas-corner.com](https://www.namas-corner.com), that takes them one at a time. No rush, and no jargon.

THE AGENTS

Kellie built these five herself, and owns them outright

- **Ricky** — The researcher. Topics, trends, fact-checking, tool comparisons — anything that starts with "find out about X for me." He runs ahead of Penny; she can't write a line about a tool until he's confirmed it's true.
- **Penny** — The scriptwriter. Writes scripts in Nama's own voice — this book included.
- **Buzz** — The publicist. Gets finished videos out into the world: titles, captions, hashtags, per platform.
- **Reel** — The producer. Runs the whole video pipeline — voice, avatar, B-roll, assembly.
- **Nickels** — The bookkeeper. Keeps the one master ledger — budget and income, plain and steady, no shame, no lectures.

THE MODELS

real outside AI, each one given a face and a personality by Kellie

- **Opus** — One of Anthropic's Claude models — the one Kellie uses for the heavy or careful work. Big building jobs, debugging, long production runs — and, in his cast form, the one who says "that settles it" (sometimes right, sometimes confidently wrong).
- **Sonnet** — One of Anthropic's Claude models — the one Kellie uses for everyday work. Everyday medium work: drafts, summaries, quick edits, day-to-day pitching and writing.
- **Haiku** — One of Anthropic's Claude models — the one Kellie uses for quick, simple jobs. Quick, simple jobs. In the cast, drawn deliberately "at a distance" because Kellie doesn't know him well yet — her own words, kept as his character rather than smoothed over.

THE MODELS

(continued)

- **Fable** — A real AI model — one of Anthropic's Claude models. The name is the model's own; the fairy is Kellie's — her face, her wings, her burgundy rose, her job. Long memory and continuity — the one she goes to when something's missing and she knows it exists. Found her lost roadrunner cartoon (see Rule 8).
- **Fable 5.1** — A newer Anthropic Claude model. The number is theirs; the boy fairy, the tailcoat, and the smirk are Kellie's. The one who reads everything before it goes out. Stern, factual, no padding. One perfect line, then "Go."
- **Kimi** — A real outside AI, and I honestly don't know for sure who makes it. The AI I reach through my brother's Discord for my art. Paints my sets, backgrounds, and props — never the crew's own faces, by my rule.

AND THE HOUSE ITSELF

not a model, not an agent, but part of the cast

- **The dungeon door** — A set piece Kellie gave a face to. Swings open for whatever trouble walks into the house that week.
- **The red phone** — A set piece Kellie gave a face to. Sits on its own round table. Never picks up, no matter who's calling.
- **The book (this book, as a character)** — The newest addition — purple and gold, lavender eyes, her own football colors. Her rule for it, same family as the phone's: it never writes down a word Nama didn't actually say. Her face was approved 6 Sep 2026 — lavender eyes, swept lashes, pink lipstick on the purple-and-gold cover.

One honest thing, kept from the front-of-book crew page: every helper named above is an AI — most of them Anthropic's Claude models, one whose maker I honestly don't know for sure. This is how Nama pictures her own crew. It isn't how the companies picture their own models. It's hers.

THE CHEAT CARD

All twenty-one rules, one line each.

- **Rule 1** — Look at the picture. A filename is not evidence.
- **Rule 2** — Say the one thing you want changed, in the fewest words you can.
- **Rule 3** — When a few fixes all miss the same way, stop fixing and check what they're all assuming.
- **Rule 4** — 'Done' only counts after you've actually seen the proof.
- **Rule 5** — Silence is a mistake until you've measured it, not just listened for it.
- **Rule 6** — When you change a line on purpose, trust your own take over the script.
- **Rule 7** — Your first "wait, that's not right" is worth trusting — don't let the machine talk you out of it.
- **Rule 8** — An empty search only proves where you looked.
- **Rule 9** — A check that can never fail isn't testing anything.
- **Rule 10** — If you only type it into a chat, it can vanish — for everyone, including you.
- **Rule 11** — Two things with one name, and the search will hand you the wrong one and call it done.
- **Rule 12** — Write your decisions where the AI can read them, or it comes back and asks again.
- **Rule 13** — Make it say the target back before it builds, posts, or deletes.
- **Rule 14** — Read the instructions on the tool, not the sticky note about it.
- **Rule 15** — Write down what worked, the day it works.
- **Rule 16** — Make it show you everything that passed, not just its favorite.
- **Rule 17** — If it changed after you said yes, you haven't said yes.
- **Rule 18** — 'Passed with notes' is passed.
- **Rule 19** — Before you believe a number, ask what's behind it.
- **Rule 20** — Measure the edge before you draw the line around it.
- **Rule 21** — They moved the furniture, not you.

The full story behind every rule is earlier in this book.