SIR RAH ENTERTAINMENT GROUP

PILOT BLOCK PITCH

EPISODES 101 TO 103

MR. WENDELL · Half-Hour Ensemble Dramedy

$200,000 to $1,000,000

Series overview, full budget, and complete rate card in one document

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2026

EXECUTIVE SUMMARY

The Entry Point

This document pitches the first three episodes of MR. WENDELL as a self-contained financing package at $200,000 to $1,000,000. It is the smallest, fastest and least risky way into the series, and it produces a finished, sellable asset rather than a promise.

It is one of three financing tiers the project can be presented at. All three are real, costed plans built on the same scripts, the same team and the same February 2027 target.

Tier	Scope	Budget	Per Episode	Best For
1. PILOT BLOCK	3 episodes	$200K to $1M	$67K to $333K	Angel and first-time investors, friends and family, regional money. This document.
2. REDUCED SEASON	10 episodes	$2,117,720	$211,772	A buyer who wants the show at a contained cost, or an equity raise with a partner attached.
3. FULL SEASON	10 episodes	$4,143,150	$414,315	Network or premium streaming commission at full scale.

Every figure in this document is drawn from the original three-episode production budget without alteration. The rate card is derived from those same envelopes. Nothing here is invented for the pitch.

SECTION 1

Why Three Episodes

A pilot alone proves a tone. Three episodes prove a series: that the ensemble sustains, that the A, B and C stories interlock across a run, and that the show has somewhere to go after the premise is established. That is the difference between a sample and a season.

- **It is a real asset, not development.** At the end of this raise the investor owns three finished half-hours, not a script and a hope.
- **It de-risks the larger ask.** Tiers 2 and 3 become far easier conversations with three episodes in hand than with a treatment and a pitch deck.
- **It is festival and market ready.** Three episodes is a viable submission package for episodic competitions and a credible screener for buyers.
- **The scripts already exist.** Reading drafts for the first five episodes are complete and one episode is final locked. This is not a development spend.
- **The team is already assembled.** Twelve attached across executives, producing and department heads, including a line producer, a UPM and a DP.

SECTION 2

The Series

MR. WENDELL is a half-hour ensemble dramedy set inside an upscale Hancock Park sober-living house. A recovering alcoholic turned mentor holds together a household where privilege, street wisdom, ego and relapse temptations collide. Think Ted Lasso's community warmth crossed with The Bear's pressure-cooker intimacy.

Element	Detail
Format	Half-hour ensemble dramedy, single camera
Setting	An upscale sober-living house, Hancock Park, Los Angeles
Structure	Interwoven A, B and C stories across a resident ensemble
Tone	Big laughs from personality clashes, with sobriety treated honestly rather than as a punchline
Themes	Accountability versus enabling; identity and belonging; second chances and chosen family; service as recovery; grief, shame and avoidance
Comparables	Ted Lasso, Atlanta, Shameless, The Bear

The house is the engine. Nobody chose this family and everybody needs it. That is what generates story indefinitely: every new resident resets the chemistry, and every existing resident has somewhere further to fall or climb.

SECTION 3

The Ensemble

Character	Who They Are
Mr. Wendell	50s. Recovering alcoholic, divorced father of four, tough-love mentor with a disarming sense of humor.
Reggie	40s. House manager. Ex pro golf coach, gambler, new dad, black sheep of a well-to-do family.
Shane	Early 20s. Brilliant, reckless Beverly Hills kid who identifies with street culture. Desperate for structure behind the swagger.
Shannon	Mid-20s. Nigerian-American former USC pre-med prodigy. Surfer, sharp opinions, searching for identity.
Ray	Early 50s. South Central hustler turned real estate and nightclub entrepreneur. Humble, old school, second time in the house.
Eli	Early 30s. Mixed-race tech-artist inventor, adopted into wealth, socially awkward.
Arthur	Late 70s. Insurance company founder using the house to avoid home and the modern world.
William	Beverly Hills plastic surgeon. Rich narcissist, oblivious, steamrolls conversations.
Miguel	Mid-40s landscaper with Beverly Hills clients. First generation, family man, still learning humility.
Gomer	Mid-30s security guard. Big jewelry, always snacking, food addiction revealed over time.
Mei Lin	House nurse. Runs intake and testing. Calm authority, sees everything.
Luis	Handyman and ex-client. Grief-driven addiction, nervous organized energy.

Recurring: Mr. and Mrs. Yoakum, the sober-house owners who lost a child to overdose fifteen years ago and now run multiple homes. Mr. and Mrs. Gold, Shane's affluent Westside parents who love him and fear him.

SECTION 4

Budget Top Sheet

Two scenarios across the same three episodes. The Low scenario is a lean, largely deferred production. The High scenario is a fully paid shoot at low budget guild tiers.

Category	Low ($200K)	High ($1M)	Low %	High %
Above the Line	$20,000	$185,000	10%	18%
Production (Below the Line)	$130,000	$580,000	65%	58%
Post-Production	$30,000	$140,000	15%	14%
Other (Insurance, G&A;, Contingency)	$20,000	$95,000	10%	10%
GRAND TOTAL	**$200,000**	**$1,000,000**	**100%**	**100%**
Per Episode	$66,667	$333,333		

The two scenarios are not the same production at different quality levels. The Low scenario trades cash for deferrals and goodwill; the High scenario pays market rates at low budget guild tiers and can attract professional talent. Section 9 is explicit about that difference.

SECTION 5

Budget Detail

Above the Line

Line Item	Low ($200K)	High ($1M)
Story / Literary Rights	$2,000	$10,000
Executive Producer Fee (Wendell Harris)	$3,000	$20,000
Producers Fee (pool)	$5,000	$30,000
Director Fee(s)	$4,000	$25,000
Cast Fees: Ensemble	$6,000	$95,000
Development Fee (development lead)	$0	$5,000
TOTAL	**$20,000**	**$185,000**

Production, Below the Line

Line Item	Low ($200K)	High ($1M)
Production Staff (UPM, 1st/2nd AD, coordinator)	$18,000	$80,000
Camera Package & Crew	$15,000	$75,000
Lighting & Grip Package & Crew	$12,000	$70,000
Production Sound	$8,000	$30,000
Art Department / Set Dressing / Props	$10,000	$60,000
Wardrobe	$5,000	$30,000
Hair & Makeup	$5,000	$25,000
Location Fees & Permits	$12,000	$60,000
Transportation	$6,000	$35,000
Catering & Craft Service	$9,000	$45,000
Extras / Background Talent	$3,000	$15,000
Production Supplies & Expendables	$4,000	$15,000
Additional Crew (PAs, security, medic)	$20,000	$30,000
Miscellaneous Production	$3,000	$10,000
TOTAL	**$130,000**	**$580,000**

Post-Production

Line Item	Low ($200K)	High ($1M)
Editor(s)	$12,000	$45,000
Assistant Editor / Post Coordinator	$2,000	$15,000
Color Correction / Grading	$4,000	$18,000
Sound Mix, ADR & Foley	$6,000	$30,000
Music (score / licensing)	$2,000	$15,000
Titles & Main Title Design	$1,500	$5,000
Deliverables, QC & Mastering	$2,500	$12,000
TOTAL	**$30,000**	**$140,000**

Other: Insurance, G&A; and Contingency

Line Item	Low ($200K)	High ($1M)
Errors & Omissions (E&O;) Insurance	$0	$15,000
Production Insurance (GL, equipment, workers' comp)	$5,000	$20,000
Legal & Accounting (production-specific)	$3,000	$10,000
Office / G&A;	$2,000	$10,000
Contingency	$10,000	$40,000
TOTAL	**$20,000**	**$95,000**

E&O; insurance is carried at zero in the Low scenario because it is typically deferred until a distribution conversation is real. Production insurance is required to start principal photography at either tier and is budgeted in both.

SECTION 6

Rate Card: Producing Team

Fees are what these budget envelopes support, divided by scope of work. Per-episode figures are the three-episode total divided by three. Titles reflect the 2026 roster; the fee envelopes are unchanged, because a title change is not a fee decision.

Name	Title	Low Total	Low/Ep	High Total	High/Ep
Wendell Harris	Creator & Executive Producer	$3,000	$1,000	$20,000	$6,667
Jonathan Harris	Director & Creative Executive Producer	$4,000	$1,333	$25,000	$8,333
Joseph Cicio	Director of Photography & Producer	$5,000	$1,667	$25,000	$8,333
Larry Watson	Associate Producer, Liaison to Creator	$6,000	$2,000	$26,000	$8,667
Matthew Conners	Producer	$1,647	$549	$9,884	$3,295
Erinn Bell	Co-Producer	$1,647	$549	$9,884	$3,295
Torin Harris	Associate Producer, Equipment & Assigned Crew	$853	$284	$5,116	$1,705
Carlyn Couch	Unit Production Manager & Producer	$853	$284	$5,116	$1,705
Keith Ward	Director & Producer	$0	$0	$0	$0

- Larry Watson and Joseph Cicio are paid from below-the-line lines, Production Staff and Camera respectively, not from the producer pool. They are shown here for completeness. Do not pay them twice.
- Producer fees are set by scope, not title. The production supervisor function and the Co-Producer's combined development plus assistant production supervisor scope carry more weight than the departmental producer scopes.
- Loretha Jones (Executive Producer) and Charlie Jordan-Brookins (Co-Executive) join at the season tiers; their fees are being determined and no fee for either is carried in this three-episode block.
- At the Low scenario these are nominal. A producer earning a few hundred dollars across three episodes is deferring, not being paid. Put the deferral terms in every deal memo.

SECTION 7

Rate Card: Cast

Character	Tier	Low Total	High Total	High/Ep
Mr. Wendell	SERIES LEAD	$973	$15,405	$5,135
Reggie	SERIES REGULAR	$454	$7,189	$2,396
Shane	SERIES REGULAR	$454	$7,189	$2,396
Shannon	SERIES REGULAR	$454	$7,189	$2,396
Mei Lin	SERIES REGULAR	$389	$6,162	$2,054
Ray	SERIES REGULAR	$357	$5,649	$1,883
Arthur	SERIES REGULAR	$357	$5,649	$1,883
Eli	SERIES REGULAR	$324	$5,135	$1,712
William	SERIES REGULAR	$324	$5,135	$1,712
Miguel	SERIES REGULAR	$324	$5,135	$1,712
Gomer	SERIES REGULAR	$324	$5,135	$1,712
Luis	SERIES REGULAR	$324	$5,135	$1,712
Mrs. Yoakum	RECURRING	$162	$2,568	$1,284
Mr. Yoakum	RECURRING	$162	$2,568	$1,284
Mr. Gold	RECURRING	$97	$1,541	$1,541
Mrs. Gold	RECURRING	$97	$1,541	$1,541
Laura	GUEST	$97	$1,541	$1,541
Son #1	GUEST	$81	$1,284	$1,284
Son #2	GUEST	$81	$1,284	$1,284
Son #3	GUEST	$81	$1,284	$1,284
Son #4	GUEST	$81	$1,284	$1,284
TOTAL CAST POOL		**$6,000**	**$95,000**	

Two stand-in roles for the Episode 105 flashback sequence are not carried here, since that episode sits outside this three-episode block. They are covered in the separate stand-in casting notes.

SECTION 8

Rate Card: Crew

Each below-the-line department is split into labor and gear, because the budget lines bundle rental packages together with the crew who operate them. Gear rows are equipment and materials, not people.

Department	Position	Type	Low	High
Production Staff	**1st Assistant Director**	Crew	$4,500	$22,000
	2nd Assistant Director	Crew	$3,000	$14,000
	Production Coordinator	Crew	$2,500	$12,000
	Production Accountant / Payroll	Crew	$2,000	$6,000
Camera	**1st Assistant Camera**	Crew	$2,500	$12,000
	2nd AC / Loader	Crew	$1,500	$7,000
	DIT / Data Wrangler	Crew	$1,000	$6,000
	Camera package rental	Gear	$5,000	$25,000
Lighting & Grip	**Gaffer**	Crew	$2,500	$14,000
	Best Boy Electric	Crew	$1,500	$9,000
	Key Grip	Crew	$2,500	$14,000
	Best Boy Grip / Swing	Crew	$1,500	$9,000
	Lighting & grip package	Gear	$4,000	$24,000
Sound	**Production Sound Mixer**	Crew	$4,000	$15,000
	Boom Operator	Crew	$2,000	$9,000
	Sound package rental	Gear	$2,000	$6,000
Art Department	**Production Designer**	Crew	$3,000	$18,000
	Art Director / Set Decorator	Crew	$2,000	$12,000
	Props Master	Crew	$1,500	$9,000
	Set dressing & props	Gear	$3,500	$21,000
Wardrobe	**Costume Designer**	Crew	$2,000	$12,000
	Set Costumer	Crew	$1,000	$8,000
	Wardrobe purchase & rental	Gear	$2,000	$10,000
Hair & Makeup	**Key Hair & Makeup**	Crew	$3,000	$13,000
	H&M; Assistant	Crew	$1,000	$8,000
	Kit fees & supplies	Gear	$1,000	$4,000
Transportation	**Driver / Transport Captain**	Crew	$2,000	$12,000
	Vehicles, fuel, parking	Gear	$4,000	$23,000

Department	Position	Type	Low	High
Additional Crew	**Script Supervisor**	Crew	$2,000	$3,000
	Production Assistants	Crew	$12,000	$16,000
	Set Medic	Crew	$3,000	$6,000
	Security	Crew	$3,000	$5,000
LABOR ONLY			**$66,500**	**$271,000**

SECTION 9

What Each Scenario Actually Buys

The honest difference between the two columns. An investor deciding where in the range to come in should understand what changes.

	Low ($200K)	High ($1M)
Cast	Nominal fees against deferral. Non-union or ultra-low scale.	Paid at low budget guild tiers. Professional, castable talent.
Crew	Small, multi-hatted, partly deferred.	Full departments with department heads and support.
Shooting days	Compressed. Efficiency over coverage.	Enough days to properly cover an ensemble.
Production design	Minimal dressing of an existing house.	Real production design and set dressing.
Post	Single editor, basic grade, stereo mix, library music.	Editorial team, dedicated colorist, full mix, original score.
Name attachment	Very difficult. Union members largely cannot participate.	Realistic. This is the tier where attachments become possible.
What you end up with	Three finished episodes that prove the show works.	Three finished episodes that can headline a market screener.

Both outcomes are worth having. The Low scenario is a legitimate way to make an independent pilot block, and plenty of series have started exactly there. It simply has to be structured honestly, with deferrals in writing and a clear recoupment position for everyone working below their rate.

SECTION 10

Use of Funds

This Round Funds	Already Complete
Production of Episodes 101 to 103	Series treatment
Cast, crew, locations and equipment	Reading drafts, Episodes 101 to 105
Line producing and unit production management	One episode final locked
Post-production through delivery	Twelve-person team attached
Production insurance and legal	Pilot storyboard script
Contingency reserve	Full production budget and rate card

What this round does not fund: series bible completion, executive drafts beyond the locked episode, or development of Season One episodes 104 onward. Those are development costs carried separately by the company.

SECTION 11

The Path Up

This tier is designed to lead somewhere. The three episodes are not an end state, they are the instrument that makes the next raise credible.

1. Close this round and shoot. Three finished half-hours, delivered to a professional spec.

2. Take it to festivals and markets. Episodic competitions, buyer screeners, and the industry-outreach plan already drafted.

3. Convert soft attachments. With finished episodes in hand, talent conversations that were hypothetical become real, and a casting director has something to sell.

4. Present Tier 2 or Tier 3. A ten-episode season at $2.1M or $4.1M is a fundamentally different conversation when the buyer can watch three episodes first.

5. Recoup and re-invest. Any license or sale at this stage flows through the same recoupment structure, returning capital before the larger raise begins.

The Feb 2027 principal photography target holds at every tier. What changes is how many episodes are shot in that window.

SECTION 12

Structure and Next Steps

The expected instrument at this level is equity in a single-purpose production LLC, with a recoupment corridor ahead of a profit split. Illustratively, at a $500,000 raise with a 120 percent corridor and a 50/50 split, a $1,000,000 license would return $800,000 to investors, a 1.6x, before any further revenue is distributed the same way.

That is a mechanism illustration, not a projection. Corridor percentage and split ratio are negotiated per deal.

- Entity formation and the operating agreement are covered in the LLC and Attorney Checklist.
- Securities exemption, the 506(b) versus 506(c) decision, and what may be discussed with whom are covered in the Financing Instrument Decision. Confirm with counsel before circulating this document to anyone.
- SAG-AFTRA status should be confirmed before any offer at either tier. Even the Low scenario may need signatory status if any union member is cast.

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