



SIR RAH ENTERTAINMENT GROUP

MR. WENDELL

SEASON ONE OVERVIEW

Ten Episodes · Five Written, Five Proposed
Created and Written by Wendell Harris

One honest day at a time.

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Working Draft for Creator Approval · 2026



READ FIRST

What Is Written and What Is Proposed

Episodes 101 to 105 exist. Episodes 106 to 110 are proposals for the creator to approve, revise or reject.

The first five are drawn from the series treatment and the completed reading drafts. They are reported, not invented.

The back five are **drafted from threads the existing material already planted**. Each one names the thread it comes from, so every proposal is traceable to something Wendell already wrote. None of them invent a character, a relationship or a fact that is not already in the scripts or the treatment. They are a writers-room starting position, not canon.

Where a choice is genuinely consequential, the document says so rather than picking silently.

Episode 110 carries an alternate finale. Episode 106 cannot be written at all until one factual question is answered.





SEASON ONE

All Ten at a Glance

	Title	Status	Centres On
101	Pilot	Reading draft	The house and its rules
102	The Visit	Reading draft	The outside world as intrusion
103	Roommates	FINAL LOCKED	Shane, forced intimacy, class
104	The Offer Stands	Reading draft	Loyalty under temptation
105	Who Is Mr. Wendell	Reading draft	Mr. Wendell's own past
106	While You Were Gone	PROPOSED	Reggie
107	Intake	PROPOSED	Mei Lin
108	Three Meats	PROPOSED	Gomer
109	Second Time	PROPOSED	Ray
110	One Honest Day	PROPOSED	Ensemble, resolving on Mr. Wendell

The shape. The first five escalate outward: house mechanics, then the world arriving, then friction inside, then loyalty, then the leader's own history. The proposed back five turn inward to the residents' unexamined pasts and then outward again to whether the house survives. 105 is the hinge, because after it Mr. Wendell can no longer lead by not being asked.





EPISODE 106 PROPOSED

WHILE YOU WERE GONE

Reggie comes back, and the house has to decide whether it still needs him.

DRAWN FROM

Mr. Wendell's line in Episode 105: *my judgment kept this house together while Reggie was gone*. The absence is stated and never explained.

THE STORY

Reggie returns. The house has adjusted without him, and quietly discovered it could. Mr. Wendell, one week out from telling the truth in front of everyone, is in no position to demand an explanation he would not have given himself. That is the trap of the episode: he has just spent 105 arguing that people should be allowed to be human, and now the person testing that principle is the one holding the structure together.

Reggie's gambling and his newborn are the pressure underneath. The Yoakums care about liability, not sympathy. The house's affection for Reggie is real and is not the same thing as a reason to keep him running it.

CENTRES ON

Reggie, with Mr. Wendell opposite.

WHAT IT PAYS OFF

The 105 absence. Establishes that what Wendell did in 105 has changed what he is able to demand.

NOTE

This episode cannot be written until the creator answers where Reggie was. Everything else here follows from that one decision.





EPISODE 107 PROPOSED

INTAKE

A new resident's intake forces Mei Lin to choose between procedure and mercy.

DRAWN FROM

Mei Lin sees *everything* and is the only person Mr. Wendell cannot deflect. She has no storyline of her own in the first five episodes.

THE STORY

Told largely from the staff side of the desk. Mei Lin runs an intake that does not fit the rules: someone she believes in, who she cannot defend on paper. She has the standing to say no and no standing to say yes, which is the exact shape of her power in the house.

The comedy runs through the residents treating the new arrival as a spectacle while the actual decision happens in a room they are not in. Somewhere in the middle of it Mei Lin notices something about Gomer, and says nothing yet.

CENTRES ON

Mei Lin, the most under-used character in the ensemble.

WHAT IT PAYS OFF

Gives staff a point of view. Establishes that the house's real decisions are administrative. Plants Episode 108.

NOTE

Whether the new resident stays is a season-shaping choice. If they stay, they become a Season Two regular.





EPISODE 108 PROPOSED

THREE MEATS

The house finally sees the addiction it has been laughing at.

DRAWN FROM

The treatment states Gomer's food addiction is **revealed over time**: a designed slow burn, not a reveal waiting for a slot. The title is a callback to the sandwich he makes in 105.

THE STORY

Gomer's eating stops being the joke. Someone names it, and the least expected person is the right choice: Miguel, who says two words and means them, or Mei Lin, who has been waiting since 107 for the moment it would be useful rather than cruel.

The story is not really Gomer's diagnosis. It is the house's complicity. They have been affectionate and they have also been blind, and those turn out to be the same thing. The episode has to stay funny right up to the point where it cannot, which is the show's whole method applied to the character it has used most for comedy.

CENTRES ON

Gomer, with the house implicated.

WHAT IT PAYS OFF

The longest-planted thread in the series. Also proves the show can turn on its own comic engine.

NOTE

Gomer's dignity is the thing at risk in the writing. He should not become a lesson.





EPISODE 109 PROPOSED

SECOND TIME

Ray tells the house what happened the first time, and it is not a cautionary tale.

DRAWN FROM

Ray is explicitly in the house for the second time. The first failure is referenced and never told.

THE STORY

A relapse, or a near one, forces Ray to say out loud what he has never said in this building. He is the only resident who can speak about failing here, because he did.

This is the deliberate counterweight to 105. Where Mr. Wendell confessed a past he had survived, Ray confesses a present risk he has not. The episode should resist making him wise about it. Luis already established the show's position in 105: *pain ain't creative, it uses the same tricks on everybody*. Ray is the proof.

CENTRES ON

Ray, with Luis as the only other person who can speak to it.

WHAT IT PAYS OFF

Relapse as lived fact rather than background threat. The thing the season has been keeping offstage.

NOTE

Whose relapse is the central choice. Ray's own is the strongest and the most expensive to the character.





EPISODE 110 PROPOSED

ONE HONEST DAY

The house has to prove what it learned, with the owners watching and Wendell's sons at the door.

DRAWN FROM

The group's closing line in 105. Plus the house's own survival, the Yoakums' authority, and the reconnection with Mr. Wendell's sons that 105 opened and did not resolve.

THE STORY

The season converges. Whatever 109 set loose has consequences the house cannot absorb quietly, and the Yoakums have to make a decision about the home rather than about a person. Mr. Wendell has to lead through it without the authority of pretending, which is the only version of leadership 105 left him.

And his sons visit. For the first time the two halves of his life are in the same building, and the house he runs meets the family he damaged. The finale should end on the house choosing itself rather than on a rescue.

CENTRES ON

Ensemble, resolving on Mr. Wendell.

WHAT IT PAYS OFF

105's reconnection, the season-long authority question, and the Yoakums as people rather than pressure.

NOTE

Alternate finale worth considering: end on a graduation rather than a crisis. Ray or Shannon leaving is a quieter, warmer close and sets up Season Two around who fills the room. The crisis version is stronger television; the graduation version is more true to the show's thesis. This is a creator call.





THE ARC

How the Ten Track

Movement	Episodes	What Happens to the House
Establish	101 to 103	The house, its rules, and the friction of living inside them. The audience learns the ecosystem by watching it get tested.
Pressure	104 to 105	Loyalty is tested, then the leader is. 105 removes Mr. Wendell's ability to lead from behind a performance.
Turn inward	106 to 109	The residents' own unexamined histories surface: Reggie's absence, Mei Lin's authority, Gomer's addiction, Ray's first failure.
Converge	110	The house has to prove what it learned, in front of the people who own it and the family Mr. Wendell damaged.

The season engine holds throughout: every episode forces the house to choose comfort or growth. The back half simply moves the choice from the residents to the institution.





HELD BACK

Threads Deliberately Not Used

These are planted in the treatment or the scripts and are not spent by this season plan. They are Season Two material, and keeping them unused is a deliberate choice rather than an oversight.

Thread	Where It Comes From
Arthur's actual home	He uses the house to avoid home and the modern world. What he is avoiding is never shown.
The Golds, in person	Terrified of losing Shane. Established in the treatment, never used in a script.
Eli's adoption	Mixed-race, adopted into wealth, identity confusion. Named and unexplored.
Shannon's family	The only resident whose parents are never mentioned.
The Yoakums' grief	Their child died of an overdose fifteen years ago. Never seen from their side.
Luis's grief	Named as the origin of his addiction. Never specified.
William's addiction	The only resident whose reason for being there is never stated.
Miguel's family	Central to him, never seen.

A ten-episode season that spends every thread has nowhere to go. Eight remaining is a healthy position for a second season conversation with a buyer.





DECISIONS NEEDED

What Only the Creator Can Answer

- [] **Where was Reggie during Episode 105?** Episode 106 cannot be written without this, and the answer sets the tone of the back half. This is the single blocking question.
- [] **Does the new resident in 107 stay?** If yes, they become a Season Two regular and the casting brief changes.
- [] **Who names Gomer's addiction in 108?** Miguel and Mei Lin are both right for different reasons.
- [] **Whose relapse drives 109?** Ray's own is strongest and costs the character the most.
- [] **Crisis finale or graduation finale for 110?** Both are argued in the episode note. Stronger television versus truer to the thesis.
- [] **Do the sons appear in person in 110,** or stay on video as in 105? In person is a bigger moment and a bigger casting commitment.
- [] **Episode titles.** Four of the first five have titles and a pattern is emerging. Worth deciding the convention deliberately before the proposals get locked.

Once these are answered, this document becomes the season outline and the proposed episodes can go to beat sheets. Until then it is a starting position that respects what is already written.





Wendell Harris

CREATOR & EXECUTIVE PRODUCER

sirrahent@gmail.com · +1 (626) 394-6662

Sir Rah Entertainment Group