



SIR RAH ENTERTAINMENT GROUP

# MR. WENDELL

## CHARACTER BIBLE

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Twelve Series Regulars · Four Recurring  
Created and Written by Wendell Harris

*Nobody picked this family. They need it anyway.*

CONFIDENTIAL: FOR REVIEW ONLY  
Working Draft · 2026



## HOW TO USE THIS

# What Is Grounded and What Is Not

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One page per series regular. Background comes from the series treatment. **Every quoted line is verbatim from the Episode 105 reading draft**, so the voice sections are evidence rather than characterisation. Where something is genuinely unknown it appears under OPEN rather than being filled in.

### Each entry carries seven fields:

- **Essence.** The character in one sentence, for a casting breakdown or a pitch.
- **Background.** Who they are, from the treatment.
- **Voice.** Real lines plus a note on how they talk. This is the section actors and casting directors use.
- **Wants and in the way.** The engine of the character.
- **Relationships.** Who they are defined against.
- **Where Episode 105 leaves them.** Current position in the story.
- **Open.** What the creator still needs to decide.

*One structural note.* Reggie does not appear in the Episode 105 draft, so his page has no dialogue and says so. His voice needs to come from 101 through 104 or from the creator. The absence itself is flagged as the most important open question in the project.





## AT A GLANCE

# The Twelve

| Character   | Age         | In One Line                                                                                             |
|-------------|-------------|---------------------------------------------------------------------------------------------------------|
| Mr. Wendell | 50s         | A man in recovery leading other men in recovery, who has not yet done for himself what he asks of them. |
| Reggie      | 40s         | The house manager whose own risk problem sits in the same building as everyone else's.                  |
| Shane       | Early 20s   | A Beverly Hills kid performing street, who is quietly desperate for someone to hold a line.             |
| Shannon     | Mid 20s     | A former prodigy who lost the plot, and keeps accidentally being the wisest person in the room.         |
| Ray         | Early 50s   | The only resident who has already failed here, which makes him the only one who can say so.             |
| Eli         | Early 30s   | A literalist whose inability to soften anything is both the joke and, occasionally, the mercy.          |
| Arthur      | Late 70s    | The oldest man in the house, who has run out of reasons not to say the true thing.                      |
| William     | Surgeon     | A man so self-absorbed he is occasionally, accidentally, honest.                                        |
| Miguel      | Mid 40s     | The quiet version of recovery: work, family, humility still being learned.                              |
| Gomer       | Mid 30s     | The funniest man in the house, carrying an addiction nobody in it recognises as one.                    |
| Mei Lin     | House nurse | The conscience of the house, and the one person the lead cannot deflect.                                |
| Luis        | Handyman    | Four years sober, on staff, and he has earned the right to be annoying about it.                        |





# MR. WENDELL

50S · SERIES LEAD

*A man in recovery leading other men in recovery, who has not yet done for himself what he asks of them.*

## BACKGROUND

Recovering alcoholic. Divorced father of four grown sons. Tough-love mentor with a disarming sense of humor. His leadership is old school: direct, funny, sometimes blunt. He believes responsibility builds community and community keeps you sober. He rebuilt a life that now depends on other people believing he has it together.

## VOICE

*"Y'all look like a kindergarten class after somebody ate the paste."*

*"Congratulations. You got Wi-Fi."*

*"I got wise because I ran out of chances to keep being stupid."*

*"Recovery ain't a courtroom where I argue myself innocent. It's a mirror."*

Deflects with a joke, then turns without warning and says the devastating thing. Asked if he is alright, he says *I'm standing*, which is true and an evasion at once.

## WANTS / IN THE WAY

**Wants:** For the people in his house to make it, and for his four sons to believe the man they know now is the real one.

**In the way:** Not the past itself. Losing the authority he built after it. Arthur names this out loud in Episode 105.

## RELATIONSHIPS

Mei Lin is the one person he cannot deflect. Arthur is the only resident who outranks him morally. Laura, his ex-wife, is his conscience at a distance. Shane and Shannon are the sons in the house.

## WHERE EPISODE 105 LEAVES THEM

Tells the truth in front of the group for the first time, sitting in an ordinary chair rather than the one at the head. Then calls his sons. Ends the episode going in for pizza.

## OPEN

Whether he performs the role himself is still an open casting decision, and it affects how the character is written forward.





# REGGIE

40S · SERIES REGULAR

*The house manager whose own risk problem sits in the same building as everyone else's.*

## BACKGROUND

House manager. OC country-club surfer vibe. Ex pro golf coach. Gambler. New father. The black sheep of a well-to-do family. He runs the structure that keeps the house standing while carrying an addiction the house does not test for.

## VOICE

**No dialogue available.** Reggie does not appear in the Episode 105 reading draft. His voice needs to come from 101 through 104, or from the creator.

## WANTS / IN THE WAY

**Wants:** To be the responsible one, for the first time in his family's estimation.

**In the way:** Gambling. And a newborn, which raises the stakes on every decision he makes.

## RELATIONSHIPS

Shares the burden of running the house with Mr. Wendell, balancing structure against compassion. Answers to the Yoakums on liability.

## WHERE EPISODE 105 LEAVES THEM

Absent. Mr. Wendell says his own judgment held the house together *while Reggie was gone*. The absence is stated and never explained.

## OPEN

**The most important open question in this bible.** Where was Reggie during 105? If it is a planted thread it is the most natural Episode 106 available. If it is a continuity artifact it needs resolving before the drafts go out.





# SHANE

EARLY 20S · SERIES REGULAR

*A Beverly Hills kid performing street, who is quietly desperate for someone to hold a line.*

## BACKGROUND

Brilliant and reckless. Identifies with street culture despite an affluent Westside upbringing. His parents love him and fear him in equal measure. Behind the swagger he wants structure and will not say so directly.

## VOICE

*"We ain't helping. We studying history."*

*"You got a curfew and a chore chart. You a child with facial hair."*

*"I just got used to somebody not being scared of me."*

*"And... you know. The fold-you-up thing. It got structure."*

Fast, funny, deflects through volume. His sincerity arrives sideways and immediately gets buried under a joke, which is what makes it land.

## WANTS / IN THE WAY

**Wants:** Someone who is not intimidated by him, and a version of himself that is not a performance.

**In the way:** He is the funniest person in most rooms, which lets him avoid every serious conversation.

## RELATIONSHIPS

Paired with Shannon as the house's younger generation. The Golds are his pressure. He needs Mr. Wendell more than he can admit.

## WHERE EPISODE 105 LEAVES THEM

Replays the humiliating video twelve times, then asks Mr. Wendell to speak first in group, then admits he does not want him to leave.

## OPEN

What his parents actually did, or failed to do, before he arrived at the house.





# SHANNON

MID 20S · SERIES REGULAR

*A former prodigy who lost the plot, and keeps accidentally being the wisest person in the room.*

## BACKGROUND

Nigerian-American. Former USC pre-med prodigy. Surfer and skater. Sharp opinions, searching for identity. Carries a DUI that went around a school group chat, which is the experience he draws on when he talks to Mr. Wendell.

## VOICE

*"That ain't freestyle. That's a cry for help with rhythm."*

*"People don't get to decide who you are from one video."*

*"It can tell a truth. Not all of it."*

*"I couldn't control their reason. I could only control what happened next."*

Jokes at the same register as Shane, then says something genuinely wise and does not notice. In 105 he quotes Mr. Wendell's own lesson back at him without realising it.

## WANTS / IN THE WAY

**Wants:** To know who he is outside of being the one everybody had expectations for.

**In the way:** He understands other people's situations far better than his own.

## RELATIONSHIPS

Shane's counterpart. The first resident to ask Mr. Wendell if he is alright, and the one who invites him to group.

## WHERE EPISODE 105 LEAVES THEM

Brings the mail upstairs as an excuse, tells Mr. Wendell about his own DUI, then invites him to group. The invitation is what gets him there.

## OPEN

Family. He is the only resident whose parents are never mentioned.





# RAY

EARLY 50S • SERIES REGULAR

*The only resident who has already failed here, which makes him the only one who can say so.*

## BACKGROUND

South Central hustler turned real estate and nightclub entrepreneur. Humble, old school. This is his second time in the house. That fact is stated and its history is not.

## VOICE

*"Then we don't accuse. We show up."*

*"Authority ain't perfection. It's what you do when the truth walk in without knocking."*

*"Because it is an intervention. Slow motion costs extra."*

*"Welcome to the house."*

Economical. Says the structurally important thing in the fewest words, usually to end an argument rather than win it.

## WANTS / IN THE WAY

**Wants:** To make it stick this time, and to be useful while he does.

**In the way:** He knows exactly how this goes wrong because he has been through it.

## RELATIONSHIPS

The elder circle's organiser. He is the one who insists the group confront Mr. Wendell together rather than singly.

## WHERE EPISODE 105 LEAVES THEM

Proposes the intervention, refuses to let Mr. Wendell dismiss it, then closes the group with *welcome to the house*, which lands as both a joke and an absolution.

## OPEN

What happened the first time. It is referenced and never told.







# ELI

EARLY 30S · SERIES REGULAR

*A literalist whose inability to soften anything is both the joke and, occasionally, the mercy.*

## BACKGROUND

Mixed-race tech-artist and inventor, adopted into wealth. Socially awkward, with real identity confusion underneath. He processes emotional situations as technical problems, which is funny until it is exactly what the room needed.

## VOICE

*"Technically, his center of gravity is attempting three different dances."*

*"Digital evidence persists indefinitely."*

*"I traced the first repost to an account created forty-eight hours ago."*

*"The internet is not a representative democracy."*

Flat, precise, no filter for tone. Delivers devastating facts and unintentional comfort in the same register. Asked if he ever says anything hopeful, he answers *statistically, yes*.

## WANTS / IN THE WAY

**Wants:** To be useful in a way people recognise as useful.

**In the way:** He cannot read a room, and the house mostly finds that entertaining rather than helping him.

## RELATIONSHIPS

Adjacent to Shane and Shannon without quite being in their unit. Becomes the person who solves the practical problem nobody asked him to solve.

## WHERE EPISODE 105 LEAVES THEM

Traces the leak to a 48-hour-old account, explains that deletion does not equal disappearance, then breaks the tension in group with the line about representative democracy.

## OPEN

The adoption, and the identity confusion the treatment names. Entirely unexplored.





# ARTHUR

LATE 70S · SERIES REGULAR

*The oldest man in the house, who has run out of reasons not to say the true thing.*

## BACKGROUND

Insurance company founder. Uses the sober house to avoid home and the modern world. Inappropriate old-school mouth. Dresses for business and still goes to an office he owns.

## VOICE

*"Don't let the world's curiosity become your confession schedule."*

*"Maybe they need proof stability has an autobiography."*

*"You cannot teach people to stay in the room and then leave yours."*

*"Then you are suffering from an answer you invented."*

Aphoristic. Speaks in lines that sound like advice and land like diagnosis. The only resident whose authority Mr. Wendell does not contest.

## WANTS / IN THE WAY

**Wants:** Not to go home.

**In the way:** He is avoiding something specific and the series has not yet said what.

## RELATIONSHIPS

The moral counterweight to Mr. Wendell. Sparring partner to William. Anchor of the elder circle alongside Ray.

## WHERE EPISODE 105 LEAVES THEM

Delivers the line the whole episode turns on. Twice tells Mr. Wendell the thing he does not want to hear, and is right both times.

## OPEN

What is at home. The treatment says he is avoiding it. Nothing more.





# WILLIAM

SURGEON · SERIES REGULAR

*A man so self-absorbed he is occasionally, accidentally, honest.*

## BACKGROUND

Bougie Beverly Hills plastic surgeon. Rich narcissist. Oblivious. Name-drops and steamrolls conversations. Reads every situation through his own reflection in it.

## VOICE

*"About the video or the herbal balcony consultation?"*

*"I personally found the dancing fearless."*

*"Everyone performs. Some of us just have better lighting."*

*"Technically, it belongs to the Yoakums."*

Says the wrong thing with total confidence and then registers it half a beat too late. *Wrong moment. Understood.* is the most in-character line in the script.

## WANTS / IN THE WAY

**Wants:** To be regarded the way he regards himself.

**In the way:** He has no idea he is the problem in most conversations.

## RELATIONSHIPS

Miguel deflates him routinely. Arthur tolerates him. He is the house's designated tension-breaker, usually by making things worse.

## WHERE EPISODE 105 LEAVES THEM

Undercuts the intervention twice, then delivers the accidentally profound line about everybody performing and some people having better lighting.

## OPEN

Why he is here. He is the only resident whose addiction is never specified.





# MIGUEL

MID 40S • SERIES REGULAR

*The quiet version of recovery: work, family, humility still being learned.*

## BACKGROUND

Landscaper with Beverly Hills clients. First generation. Family man. Sober but still learning humility, which the treatment states plainly and the scripts bear out.

## VOICE

"You personally find mirrors inspirational."

"Been there."

"Good. We ain't qualified."

"Tomorrow?"

Short, dry, lands the puncture. Two words from Miguel usually does what a paragraph from somebody else could not.

## WANTS / IN THE WAY

**Wants:** To provide, and to be a man his family recognises.

**In the way:** Pride, wearing work clothes.

## RELATIONSHIPS

William's deflator. Solid inside the elder circle. Says *been there* at the exact moment Mr. Wendell needs somebody to.

## WHERE EPISODE 105 LEAVES THEM

Two words at the right moment. Then the last question of the group scene: *Tomorrow?*, which is the whole show in one word.

## OPEN

His family. Referenced as central to him, never seen.





# GOMER

MID 30S · SERIES REGULAR

*The funniest man in the house, carrying an addiction nobody in it recognises as one.*

## BACKGROUND

Security guard. Big flashy jewelry. Always snacking. Family man. His food addiction is, in the treatment's own words, **revealed over time**: a designed slow burn rather than a reveal waiting for a slot.

## VOICE

*"That man wasn't drunk. He was committed."*

*"We was just discussing current events."*

*"Emotional support sandwich."*

*"Your situation felt serious."*

Pure comic engine, delivered with total sincerity. He is never joking on purpose, which is why it works.

## WANTS / IN THE WAY

**Wants:** To be around people, and to be liked by them.

**In the way:** The house laughs with him, which means nobody has ever asked him a real question.

## RELATIONSHIPS

Everybody's friend, nobody's confidant. In 105 he expresses care through a sandwich, which is characterisation and foreshadowing at once.

## WHERE EPISODE 105 LEAVES THEM

Makes Mr. Wendell a three-meat sandwich because *your situation felt serious*, then tells him for the record he had rhythm.

## OPEN

When the food addiction surfaces, and who notices first. Mei Lin is the obvious candidate.





# MEI LIN

HOUSE NURSE · SERIES REGULAR

*The conscience of the house, and the one person the lead cannot deflect.*

## BACKGROUND

House nurse. Runs intake and testing. Calm authority. Sees everything. Staff rather than resident, which gives her a different kind of standing and a different kind of distance.

## VOICE

*"Why are you helping strangers humiliate somebody who helps you?"*

*"You tell residents that secrecy feeds relapse."*

*"You are also a person."*

*"I am a nurse."*

Quiet, procedural, unanswerable. She asks questions rather than making statements, and the questions close off every exit. Asked if she counted how many times Shane replayed the video, she says *I am a nurse*.

## WANTS / IN THE WAY

**Wants:** For the house to be honest, including the man running it.

**In the way:** She is staff. Her leverage is moral, not structural.

## RELATIONSHIPS

The only person who confronts Mr. Wendell directly and gets an answer. Luis brings her his worry rather than going to Mr. Wendell. Softens with Shane.

## WHERE EPISODE 105 LEAVES THEM

Tells Mr. Wendell the Yoakums called, raises the marijuana, refuses to let him hide behind the job, and tells him to call his sons.

## OPEN

**She has no storyline of her own.** The most under-used character in the ensemble and the clearest candidate for an episode from the staff's side of the desk.





# LUIS

HANDYMAN · SERIES REGULAR

*Four years sober, on staff, and he has earned the right to be annoying about it.*

## BACKGROUND

Handyman and former client. Grief-driven addiction. Nervous, organised energy. A Kramer-esque oddball who acts like he owns the place. Mr. Wendell gave him work when people only saw what he used to be.

## VOICE

*"When I was drinking, everybody who cared about me looked like police."*

*"Once. Then twice. Then I started measuring recovery by what I could get away with."*

*"No. But pain ain't creative. It uses the same tricks on everybody."*

*"Four years sober. I earned annoying."*

Anxious delivery carrying unexpectedly precise insight. He is the only character who speaks about relapse from the inside, and he does it without a shred of superiority.

## WANTS / IN THE WAY

**Wants:** To stay useful, and to repay the person who hired him.

**In the way:** Grief, and a loyalty that makes telling the truth about his boss cost him something.

## RELATIONSHIPS

Owes Mr. Wendell everything and tells Mei Lin anyway. That choice is his whole character.

## WHERE EPISODE 105 LEAVES THEM

Sees Mr. Wendell smoking on the balcony, reports it to Mei Lin out of worry rather than judgment, then closes the group with *and tomorrow, coffee. No balcony.*

## OPEN

The grief. Named as the origin of his addiction, never specified.





## RECURRING

# The Outside World

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The show does not travel. These are the people who arrive.

**MR. & MRS. YOAKUM** SOBER-HOUSE OWNERS

Their child died of an overdose fifteen years ago and they now run multiple homes as philanthropists. They are the show's authority and its most sympathetic pressure. Never the villain, which makes them impossible to argue with. In 105 Mrs. Yoakum says *we are speaking to you, not about you*, and it reframes the whole conversation.

*Open:* Their own grief, entirely unexplored from their side.

**MR. & MRS. GOLD** SHANE'S PARENTS

Affluent, connected Westside parents. Terrified of losing Shane. They love him and they fear him, and the house is where those two things collide.

*Open:* Established in the treatment and not yet used in a script.

**LAURA** MR. WENDELL'S EX-WIFE

Appears by text message in 105 and functions as his conscience at a distance. She has been through worse with him and says so plainly: *your change has been apparent to everyone who really knows you*.

*Open:* Whether she ever appears on screen, or stays a voice.

**THE FOUR SONS** GROWN MEN, DIFFERENT CITIES

Arrive by video call, which keeps them physically outside the house while landing inside it emotionally. Son #4 is the comic one. Son #1 speaks for the group.

*Open:* Individual identities beyond birth order.







## CONSOLIDATED

# Every Open Question, One List

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Pulled from the OPEN field on each page so the creator can work through them in one pass.

- [ ] **Mr. Wendell.** Whether he performs the role himself is still an open casting decision, and it affects how the character is written forward.
- [ ] **Reggie. The most important open question in this bible.** Where was Reggie during 105? If it is a planted thread it is the most natural Episode 106 available. If it is a continuity artifact it needs resolving before the drafts go out.
- [ ] **Shane.** What his parents actually did, or failed to do, before he arrived at the house.
- [ ] **Shannon.** Family. He is the only resident whose parents are never mentioned.
- [ ] **Ray.** What happened the first time. It is referenced and never told.
- [ ] **Eli.** The adoption, and the identity confusion the treatment names. Entirely unexplored.
- [ ] **Arthur.** What is at home. The treatment says he is avoiding it. Nothing more.
- [ ] **William.** Why he is here. He is the only resident whose addiction is never specified.
- [ ] **Miguel.** His family. Referenced as central to him, never seen.
- [ ] **Gomer.** When the food addiction surfaces, and who notices first. Mei Lin is the obvious candidate.
- [ ] **Mei Lin. She has no storyline of her own.** The most under-used character in the ensemble and the clearest candidate for an episode from the staff's side of the desk.
- [ ] **Luis.** The grief. Named as the origin of his addiction, never specified.
- [ ] **Mr. & Mrs. Yoakum.** Their own grief, entirely unexplored from their side.
- [ ] **Mr. & Mrs. Gold.** Established in the treatment and not yet used in a script.
- [ ] **Laura.** Whether she ever appears on screen, or stays a voice.
- [ ] **The Four Sons.** Individual identities beyond birth order.

**If only one gets answered:** Reggie's absence in Episode 105. It is the only open question that changes the shape of the season rather than deepening a character.





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