



SIR RAH ENTERTAINMENT

MR. WENDELL

MARKET AND AUDIENCE

Series Bible Addendum · Sections 14 and 15
Investor and Buyer Facing

CONTAINS DELIBERATE BLANKS

Every claim is marked SOLID, VERIFY or PULL.
Do not fill a PULL row with an estimate. Read page 1 first.

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Sir Rah Entertainment · 2026



READ FIRST

How This Document Handles Numbers

Nothing here is estimated and then presented as fact.

Mark	Means	What to do with it
SOLID	Public record, stable	Safe to state in an investor document as written.
VERIFY	Believed correct, not confirmed	Confirm against the named source before this leaves the building.
PULL	Deliberately blank	The source and the table are named. Fill it from the source. Do not estimate.

Read this before sending the document to anyone.

Every claim in these two sections is marked SOLID, VERIFY or PULL. SOLID items are public record and safe to state. VERIFY items are believed accurate and must be confirmed. PULL items are deliberately blank, with the exact source named.

The blanks are not an oversight and should not be filled with estimates. A number invented to make a page look complete is the fastest way to lose a sophisticated investor, and it is the one error that cannot be walked back once the document is in circulation. Every PULL row names a free, public, annually updated source. A researcher can close all of them in an afternoon.

Budget figures for the comparable titles are deliberately absent throughout. Those are not public for any of the streaming comps, as the existing Comparables document already states correctly.





14

The Market Case

Section 11 of the bible lists four comparables and says what the show takes from each of them creatively. That is the right section for a writer and the wrong one for an investor. **An investor reads comparables as evidence that a market exists**, not as a statement of influence.

This section splits them. **Category comparables** prove the subject sells. **Tone comparables**, which are the four already in the bible, prove the format and register sell. The gap between the two groups is the argument.

A NOTE ON WHAT IS NOT HERE

Per-episode budgets for the streaming comparables are not public and are not included. The existing Comparables and 5-Season Escalation document already says this and is correct to. Any deck that quotes a Ted Lasso episode budget is quoting a rumour.





14.1

Category Comparables: Does This Subject Sell

These three are not in the bible. They should be, because they answer the question a buyer actually asks, which is not *is this good* but *has anything like this worked*.

CBS · 2013 to 2021 · 8 seasons SOLID

MOM

WHAT IT IS

A mother and daughter, both in AA, rebuilding a relationship wrecked by drinking. Recovery is the premise, not a special episode.

MARKET EVIDENCE

Eight seasons on a broadcast network, which is the single most demanding renewal environment in television. Allison Janney won Emmys for it. It ran to a planned ending rather than a cancellation.

WHY IT IS THE COMP

The commercial proof point. It settles the only question that matters here: can a comedy whose engine is recovery sustain an audience for years? It did, on CBS, for eight of them.

Audience Network, later Netflix · 2017 to 2020 · 3 seasons VERIFY

LOUDERMILK

WHAT IT IS

An acerbic, difficult man runs a recovery support group and is worse at his own life than at helping others with theirs.

MARKET EVIDENCE

Three seasons on a small carrier, then a substantial second life when it reached a major streamer and found an audience far larger than its original one.

WHY IT IS THE COMP

The closest structural comparable in existence, and it is missing from the bible. A caustic man leading a room of people in recovery is MR. WENDELL's exact shape. Its afterlife is the more useful half of the story: the audience was there the whole time and the original platform could not reach it.

Freeform · 2022 to 2023 · 2 seasons VERIFY

SINGLE DRUNK FEMALE

WHAT IT IS

A woman in her twenties gets sober and moves home. Comedy played directly out of early recovery.

MARKET EVIDENCE





Two seasons, critically well received, on a network targeting a young audience.

WHY IT IS THE COMP

Proves the subject is not demographically old. The bible's ensemble spans twenties to seventies and this is the evidence the younger half of that has a proven audience.





14.2

Tone Comparables: Does This Format Sell

The four already in the bible, restated as market evidence rather than as creative influence. Same titles, different job.

Apple TV+ · 2020 to 2023 · 3 seasons SOLID

TED LASSO

WHAT THE SHOW TAKES FROM IT

Heart and community accountability. Warmth that is not softness.

MARKET EVIDENCE

Won the Emmy for Outstanding Comedy Series in 2021 and 2022. Became the defining title of Apple's early scripted slate.

WHAT IT PROVES

Proves a half-hour built on decency and ensemble warmth can be a flagship, not a filler acquisition.

FX on Hulu · 2022 to present · Multiple, ongoing SOLID

THE BEAR

WHAT THE SHOW TAKES FROM IT

Pressure and care inside a tight ecosystem where everyone is trapped together.

MARKET EVIDENCE

Won the Emmy for Outstanding Comedy Series in 2023 and 2024.

WHAT IT PROVES

The most recent proof that a half-hour can be tense, serious and still classified and celebrated as comedy. That is precisely the register MR. WENDELL operates in.

FX · 2016 to 2022 · 4 seasons SOLID

ATLANTA

WHAT THE SHOW TAKES FROM IT

Observational culture and a sharp, specific character point of view.

MARKET EVIDENCE

Four seasons. Donald Glover won Emmys for acting and directing in 2017.

WHAT IT PROVES

Proves a specific, unapologetically local point of view travels. MR. WENDELL is a Los Angeles show in the same way Atlanta was an Atlanta show.





Showtime · 2011 to 2021 · 11 seasons SOLID

SHAMELESS

WHAT THE SHOW TAKES FROM IT

Messy family energy, relocated into a recovery framework.

MARKET EVIDENCE

Eleven seasons. Showtime's longest-running scripted series.

WHAT IT PROVES

The longevity argument. **Format caveat, stated plainly:** Shameless ran at roughly an hour, so it is a subject and durability comp rather than a format comp. Better to name that than to let a buyer notice it first.





14.3

What the Pattern Shows

	Evidence
The subject sustains	Mom ran 8 seasons and Shameless ran 11. Addiction and recovery are not a one-season premise; they are among the most durable engines in the category.
The format is proven at prestige level	Ted Lasso and The Bear have taken the last several Outstanding Comedy Emmys between them. The half-hour with real emotional stakes is not a risk position any more. It is the centre of the category.
The specific shape is under-served	Loudermilk is the only real precedent for a recovery-house ensemble led by a difficult mentor, and it ran on a carrier most viewers could not get.
The audience outlives the platform	Loudermilk's second life on a major streamer is the most commercially interesting fact in this section: demand existed years before distribution reached it.

THE POSITION

Put the four tone comps and the three category comps on the same grid and the gap is obvious. The prestige half-hours (Ted Lasso, The Bear, Atlanta) have the format, the tone and the awards but not the subject. The recovery shows (Mom, Single Drunk Female, Loudermilk) have the subject but were made at network scale, at half-hour sitcom register, or on platforms that could not reach their audience.

Nothing occupies both positions. There is no prestige-register, streaming-scale, ensemble half-hour whose engine is recovery. That is the position MR. WENDELL is built for, and it is defensible with public record rather than assertion.





15

The Audience

The bible currently describes the position as *an underserved intersection*. That is a creative claim with no evidence attached. This section names who the audience is, how to size it, and where the numbers come from.

The sizes are deliberately blank. Every one of them is available free from a public, annually updated source that is named in the row. Filling them with plausible estimates would take ten minutes and would be the single most dangerous thing in the package.

CORE PULL

People in recovery, and people currently trying to be

The audience who will recognize the chore chart, the testing schedule, the group room and the particular exhaustion of being the person who has to be fine today. They do not currently have a show that treats their daily life as ordinary.

WHERE THE NUMBER COMES FROM

SAMHSA, National Survey on Drug Use and Health (NSDUH), annual. Use the current-year figure for adults who consider themselves to be in recovery from a substance use problem.

NOTE

This number is large, published annually, and free. It has never been cited anywhere in the package, which is the actual gap.

CORE PULL

Families and households around them

Parents, partners, adult children and siblings. In the show they are the Golds, the Yoakums, Laura and the four sons. This audience is reliably larger than the first and is the one that made Mom work on broadcast.

WHERE THE NUMBER COMES FROM

SAMHSA NSDUH for household prevalence, or Pew or Gallup polling on the share of US adults reporting a family member with a substance use problem.

NOTE

Multiplier logic is legitimate here and must be shown rather than asserted. Every person in recovery sits inside a household, and the household is the viewing unit.

ADJACENT VERIFY

The prestige half-hour audience

Viewers who followed Ted Lasso, The Bear, Atlanta and Somebody Somewhere. They are not here for the subject; they are here for the format and the ensemble. The subject is what makes it feel new to them.

WHERE THE NUMBER COMES FROM



Available via Nielsen streaming rankings and the streamers' own published top-ten data for the comp titles.

NOTE

This is the audience that makes it a hit rather than a service title. It is reachable because the comps are recent and well documented.

ADJACENT PULL

The recovery-community institutional audience

Treatment centres, sober-living operators, counsellors, court-referred programs and the wider professional world. Small as a viewing bloc and disproportionately loud as an advocacy one.

WHERE THE NUMBER COMES FROM

SAMHSA National Directory of Drug and Alcohol Abuse Treatment Facilities publishes facility counts by state.

NOTE

Strategically this group matters more than its size. If they endorse the show it is authentic; if they reject it the show has a problem no marketing budget fixes.



15.1

Why Now

	Why it matters
The subject has moved from shame to conversation	Recovery is discussed publicly by public figures in a way it was not a decade ago. The audience no longer needs the premise explained.
The category has been validated twice over	Ted Lasso and The Bear removed any argument that a half-hour cannot carry serious emotional weight.
Sober-living itself is now a recognizable institution	The high-end sober-living house is a specific and widely known Los Angeles phenomenon. The setting requires no exposition.
Nobody has taken the position	Loudermilk came closest and never had the distribution. The seat is empty and it is not obvious why.

15.2

How the Audience Gets Reached

Route	What it is
Recovery media	Podcasts, publications and organisations with established, engaged audiences. Cheap, credible, and reaches the core directly.
The comps' own audience	Streaming recommendation engines will place this beside the tone comps if it is positioned as a prestige half-hour rather than as an issue show. That positioning is a marketing decision made at the deck stage, not later.
Institutional and treatment networks	Screenings and partnerships with operators. Converts the authenticity risk into a distribution asset.
Los Angeles specificity	The show is about a real, identifiable Los Angeles. That is a local press and festival route that costs very little.

Read alongside the existing Marketing Plan, which covers execution. This section covers who is being reached and why they are reachable.



15.3

Honest Risks

A bible that presents only upside reads as naive to anyone who has financed television before. These are the four real risks and what reduces each one.

Risk	Detail and mitigation
Getting recovery wrong	The core audience will not forgive an inauthentic portrayal, and they are the audience the show most needs. Mitigation: a named advisor from the recovery community, engaged at outline stage rather than as a late review. Already flagged as necessary for EP108.
Being read as an issue show	If it is positioned as being about addiction rather than about a house full of people, it loses the adjacent audience entirely and halves its ceiling. Mitigation: lead every piece of marketing with the ensemble and the comedy.
No attachment yet	The package has no named talent, and the bible says so. Mitigation: this is the single highest-leverage open item in the entire project.
Comp inflation	Ted Lasso and The Bear are the top of the category, not the average outcome. Mitigation: cite them as format proof, never as a projection. A sophisticated investor will discount any deck that implies otherwise, and correctly.

WHAT IS STILL OPEN AFTER THIS DOCUMENT

- [] **Fill every PULL row** from the sources named. An afternoon of work, and the sources are free.
- [] **Confirm every VERIFY row**, particularly the Loudermilk run and its streaming afterlife, which is the most useful claim in section 14.1 and the one most worth getting exactly right.
- [] **Chain of title.** Not covered by this document or any other in the package, and it is the first thing an investor's lawyer will ask for. Needs the attorney and needs Wendell to confirm what registration already exists.
- [] **Name the recovery advisor.** Referenced as a mitigation twice in this document and in the EP108 outline. Until there is a name, it is an intention rather than an asset.





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