

A TELEVISION DRAMA SERIES

Hammer

A woman destroyed by a lifetime of unwitnessed truth picks up a hammer — and discovers that the tool she used to beat herself with can build something instead.

HOUR-LONG SINGLE-CAMERA • 10 EPISODES • WET NOSE FILMS

PREMISE

Keeping it together is the whole fight.

HAMMER follows Harlow “Sugar” Hardwood, a burnt-out worker on short-term disability that covers the mortgage, the utilities and nothing else.

In the aftermath of a very public Halloween breakdown — police at the door, a mental-health call, a social world gone overnight — she is rebuilding her relationship with Kid, navigating the wreckage with her community, managing a house that keeps breaking, and trying to build a future before the money runs out.

TONE

Fleabag meets Maid meets Mythic Quest.

RAW · VERY FUNNY · DEVASTATING · ODDLY HOPEFUL

Sugar talks directly to camera in confessional V.O. Direct-address title cards, intercutting, and fantasy-versus-real dual scenes make her artist brain visible. Fragmented POV, hands and faces, and a sonic heartbeat under the skin.

CHARACTERS

A family under pressure

Sugar

Series lead. A burnt-out addict and modern Cassandra: funny, sharp, volatile, physically capable, and learning to trust her own sight again.

Kid

Sugar's non-binary child. Deadpan, wise, fiercely loved, and quietly rebuilding a social world after Halloween.

Bob

Sugar's partner. A recovering addict and imperfectly steady presence who wants to be let in, not cast as a saviour.

Tony

Kid's father and Sugar's ex. Sober, reasonable-sounding, and emotionally abusive in the diffuse, deniable way that leaves damage without marks.

THE PILOT

The first week of the rest of her life.

The pilot is not an origin story. It ends in a parallel image: Sugar collapsed in the shower as Kid is tied to a tree in a playground game.

THURSDAY MORNING

Rat-tat-tat

Shower, self-hitting, school run, judgment.

THURSDAY EVENING

Cookie sale

A parking-spot lie. A good Thursday.

FRIDAY MORNING

Costco

Every card declined. The decision gets made in the parking lot.

FRIDAY EVENING

The handoff

Kid goes to Tony's. Sugar falls into Bob's arms.

SUNDAY

The house

Water damage, insurance, the walls closing in.

THEMES

What survival costs

The Cassandra condition

What does it cost to always see clearly? Healing is the reclamation of the gift.

Survival with a deadline

Short-term disability ends. Sugar has to work before the clock hits zero.

The body as archive

Every condition maps to something that happened. The body is always in the scene.

Building vs. destroying

The same hands that strike can restore, make, document, and give.

SOUND & MOTIFS

Rat-tat-tat.

The sound in Sugar's head when anxiety ramps — an auditory and visual heartbeat that accelerates, recedes, and returns.

SHOWER / SELF-HITTING

The first hammer: every hand raised against Sugar, internalized and turned inward.

DIRECT ADDRESS

The V.O. is Sugar's most honest voice. Title cards make the private visible.

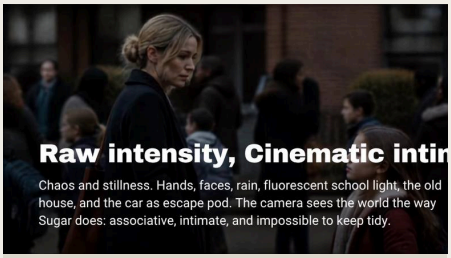
THE CAR / THE JOURNAL

Her car is a mobile confessional. Her journal holds what she cannot say out loud.

VISUAL WORLD

Raw intensity. Cinematic intimacy.

Chaos and stillness. Hands, faces, rain, fluorescent school light, the old house, and the car as escape pod. The camera sees the world the way Sugar does: associative, intimate, and impossible to keep tidy.



FLUORESCENT LIGHT, OTHER PEOPLE'S JUDGMENT



THE TWO-HANDER, HELD CLOSE



RAT-TAT-TAT, MADE VISIBLE

THE NEXT CHAPTER

The women in my family have always known how to survive. My great-grandmother buried two husbands before she was 22 and kept going. I melted in the rain on Halloween and kept going. These hands come from a long line of women who figured it out.

Written/Produced by Daniela Barbosa

Wet Nose Films

Scripts and outlines available upon request

info@wetnosefilms.ca