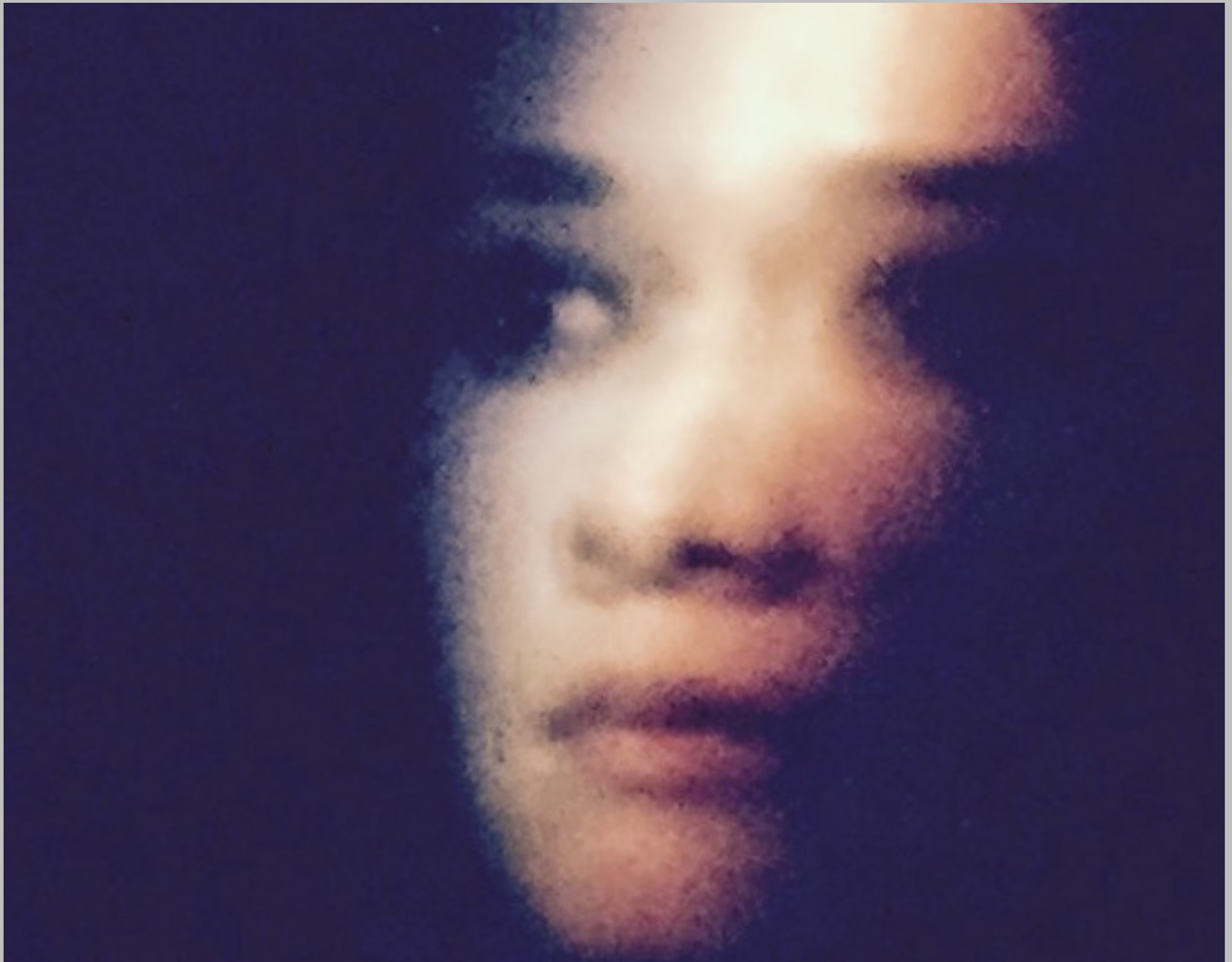


UNSPOKEN CODE

A SHORT FILM DIRECTED BY JEN SCHWERIN

WRITTEN BY JEN SCHWERIN AND PETER WALTERS

SEE PREVIOUS WORK HERE: [HTTPS://VIMEO.COM/JENSCHWERIN](https://vimeo.com/jenschwerin) SEE WEBSITE HERE: [HTTP://TADAA-MEDIA.COM/](http://tadaa-media.com/)



A female robot finds herself caught between developing her own AI to its full potential and her coding, which programs her to please, with devastating consequences.

A project by the writer/director Jen Schwerin, the film aims to explore the often unspoken coding in females that create catch-22 frustrations, while pondering the way creativity makes us human. I plan to hit the festival circuit and have a streaming life on online portals. Setting our sights high for story, talent and production value while working with limited resources, we came together with passion and expertise to make it all happen. Just finished up the post-production, we are now applying to festivals. Please support us! THANK YOU! Contact: jen@tadaa-media.com

ABOUT THE STORY & JEN SCHWERIN

SEE PREVIOUS WORK HERE: [HTTPS://VIMEO.COM/JENSCHWERIN](https://vimeo.com/jenschwerin)

Based in China for than 2 decades, and before that NYC, where I'm from, I've been making films and artistic digital entertainment, working in Mandarin and English. I spent a good many years living on the edge in wild and remote parts of the world pursuing an adventurous life and weaving it into my film work. Early in my career in the US, I made documentary films that aired on PBS and HBO. Later, in China, I created the first mainland Chinese short films for MTV Asia. In the past few years, I've focused exclusively on writing my own shorts, features and dramatic series and directing my own films.

Two of my feature film scripts have been picked up for development. DELICIOUS, a cross-culture food adventure, was a finalist in the First China-Canada Co-Production Script Competition in 2012, and DRIVING 66, a Mandarin language, China market film, is also in development. My short fiction film, A Part Apart (2012) won Best Director, Best Actor and Best Cinematographer awards in the National Film Challenge 2012. In 2011, my short, Elixir, was also a finalist.

I shot my short, UNSPOKEN CODE, a few months ago. An incredible team of talented people came together in large part because of their response to the script. I'm passionate and proud of the work we've done so far and hope to finish it soon.

The story explores that catch-22, that "no win" place for females, where often their impulse to please is in conflict with their need to grow and reach their potential. It is a simple allegory for that place we often find ourselves in, which results in our own destruction, our own implosion. It's about all those unwritten, unspoken codes, which we internalize and are, subtly and not so subtly, subjected to by ourselves, and by society, that are very difficult to break out of.

I loved the idea of using a female robot as a way to express this fundamental frustration that I imagine most women face. This internal conflict is very central to me, and my female robot protagonist is a powerful embodiment of this idea. I always want to tell stories with punch, and the film explore this dilemma with a punch at the end.

In the film, jazz is discussed as the ultimate measure of humanness due to its emotional and improvisational nature, and it runs as a thread throughout the story to track the ambition and desire in my heroine's journey to develop herself and to frame the conversation about what makes us human.

The story also tracks Louie, a broken man who is supposed to help Rhonda learn emotional IQ. Louie embodies some outdated perspectives and is a very human mess who elicits our empathy even while we may not like him. Underneath it all, Louie is threatened by Rhonda. Through these lenses I explore a question ever present in our minds these days about how we will navigate artificial and real humanness.

