

Connection Lost (the Tinder Opera) – A short film. FACT SHEET

Run time: 11:06. **Synopsis:** In the exposition, the protagonist, Graham, tries to gain the attention of women who are transfixed by their smartphones. One of them mentions Tinder, and Graham is thrust into the operatic world of the dating app. Interactions falter or are complicated by personality differences, misrepresentation, language barriers, sexual solicitation, awkward sex, etc. Finally Graham begins an online conversation with a girl who seems like a perfect match in every way. Just at the moment when they finalize their plans to meet, Graham's phone battery dies. In the final scene he approaches the girl from the opening scene, whose phone battery has also died. The characters are unsure how to interact in a post-Tinder world.

Creative: Written and directed by Adam Taylor. Musical composition by Scott Joiner. Executive producer: Obadiah Baker. Cinematography: Adam Volerich. Ac/gaffer: Hanan Miller. Location sound: Nik Long. Editing/effects: Adam Taylor, recording/mastering: Johannes Felscher, recording quality: John Bucchino

The Cast includes 12 singing actors (plus Adam, the director, appearing as the waiter and singing the word, "drinks?") and 6 non-singing actors. Starring (in order of appearance) - **Singing actors:** Scott Joiner, Viktoria Falcone, Syrena Nikole Hanna, (Adam Taylor), Mikki Sodergren, Cherisse Williams, Cherissia Williams, Nina Riley, Addie Hamilton, Hannah Dishman, Sarah Daniels, Matthew Anchel, Raquel Nobile. **Non-singing actors:** Stefanie Nava, Alinca Hamilton, Kareena Bakhsh, Marquis Wood, Wendy Szczerbiak, Ann Flanigan.

Chamber Ensemble: Piano/musical direction: Eric Sedgwick. Conductor: Brian Morales. Violin: Ronald Long, Michael Brennan, Viola: Thomas Howerton. Cello: Sujari Britt. Piano: Monica Frank. Additional piano (credits): Scott Joiner

A Timeline:

-July 19, 2015: Adam Taylor and Scott Joiner had the idea for Connection Lost. The first version of the screenplay/libretto came out 8 days later, with updated versions coming out every few days, while Scott auditioned singers and began to outline musical themes.

-August 8: Short individual rehearsals with singers to fit music to voices.

-August 30: We had our first company meeting of singers to outline the recording/shooting process.

September 1: We began to assemble the chamber ensemble. It was difficult to find pianists who could play both classical and jazz, but eventually the chamber group was established led by music director Eric Sedgwick. Scott conducted the first few rehearsals (he studied orchestral conducting at Interlochen once upon a time), but it was too difficult to sing, conduct and make changes in the score.

September 14: Brian Morales was brought on board to conduct

September 20: Recording Session at Manhattan School of Music. The recording engineer was remote (2 floors up!) and composer John Bucchino also sat in the engineering booth to be Joiner's "ears."

September 23: Singers received an unmastered track of their scene to practice lip-synching

September 26-27: The marathon film shoot began at 7am Saturday and the first day ended around midnight. Sunday morning we started again, and by Sunday night all of the shooting was complete. Singers played the musical tracks on the phones they were holding in their hands while lip-synching during the shoot.

From this point Scott worked with audio engineer Johannes Felscher to master the recordings and Adam began post production work, turning the material into a film - editing footage, creating special effects, editing sound and all the other tasks that go into making a film.

Several rough versions of the film evolved prior to the official release of the on **April 18th, 2016**.