

PHONE WHORE

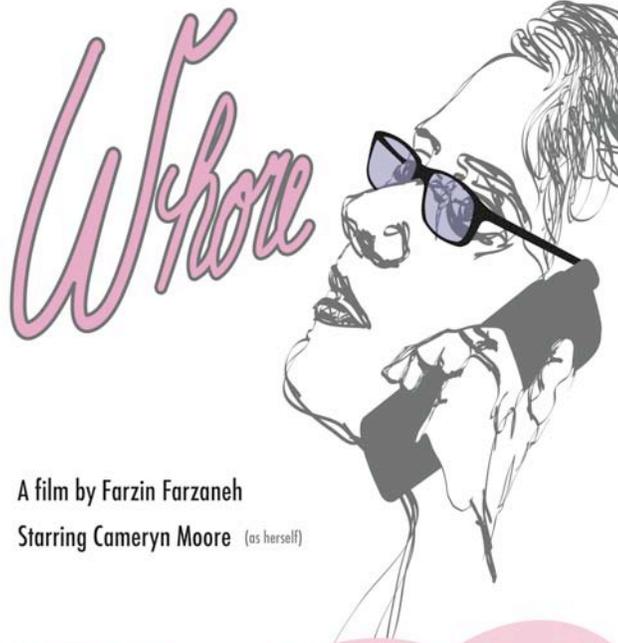
a feature docudrama by

Farzin Farzaneh

Starring

Cameryn Moore

PHONE



A film by Farzin Farzaneh

Starring Cameryn Moore (as herself)

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F3M
LES FILMS DU MOULIN

Desire and taboo collide in this intimate visit with a phone sex operator. Listen closely: she may change your views on sex forever.



Synopsis

Phone Whore is a feature-length docu-drama based on Cameryn Moore's award-winning stage play of the same name. It is an honest and entirely authentic glimpse into the daily life and work of a phone sex operator. Cameryn Moore delivers a thoroughly convincing performance of her own experience as a phone sex operator and explains the way in which it has shaped her thoughts and opinions on sexuality.

About the Director



Throughout his career, **Farzin Farzaneh** has explored many different genres of filmmaking, including animation, narrative fiction, documentary, music videos and experimental film. His films and artwork have been shown worldwide and garnered several prestigious awards. His approach is both intuitive and philosophical, preferring subject matters that challenge social attitudes and established ideas. He lives in Quebec where he founded **Lackadaisy Films**, an independent production company devoted to auteur cinema.



Director's Filmography

Phone Whore, docudrama, 2016, 73 min.

What Happened to Canada? animation, 2015, 1:30 min.

La forêt brûle, music video - Johan Gass, 2015, 4:50 min.

Ellie & Clara, fiction, 2014, 17 min.

Best Short Film, Festival Cinéma du Monde de Sherbrooke (Canada), 2014

Remember, music video – Kate Morrison, 2013, 5:24 min.

Ormstown, music video - Anne Loree, 2011, 3:14 min.

Drat, animation, 2010, 11 min.

Best Short Film, IFQ Film & New Media Festival, New York, 2011

Best Animated Short, Queens World Film Festival, New York, 2011

Fictional Affection, music video - The Damn Truth, 2010, 3:45 min.

Ropes, animation, 2009, 3:37 min.

I Wanna Be Your Alpha Male, animation, 2007, 4 min.

Virage, experimental, 2005, 6 min.

Le chien errant, animation, 1997, 19 min.

First sorrow, animation, 1995, 4:30 min.

In and Out, animation, 1994, 2 min.

Waiting for the Hanger, animated documentary, 1992, 9 min.

About the Actor / Playwright

Cameryn Moore is an award-winning playwright / performer, sex activist and educator, sidewalk pornographer, and a long-time phone sex operator. Her work in theatre, literature, and activism/advocacy is both a challenge and invitation to adventurous audiences everywhere. She is the writer and performer of five solo shows to date. She has toured these to over fifty cities around the world.

Cameryn Moore is also the founder and organiser of **Smut Slam** and **Porn Café**, public events that encourage discussions pertaining to issues concerning sexuality. She is the co-founder of **Sexploreum**, a Montreal based educational organisation.



Plays & Awards

Phone Whore (2010)

slut (r)evolution (no one gets there overnight) 2011

for I play (2012)

The pretty one (2012/2015)

NERDFUCKER (smart \neq nice) 2016

Best Female Solo, San Francisco Fringe Festival

Pick of the Fringe, Victoria Fringe Festival

Best of Fest, Winnipeg Fringe Festival

Judges' Honourable Mention, Ottawa Fringe Festival

Critics' Pick, Houston Fringe Festival

Film Credits

Producer / Director: Farzin Farzaneh

Cast: Cameryn Moore

Screenplay / Cinematography / Editing: Farzin Farzaneh

Sound Mix: Kyle Stanfield

Music: Erich Kory

Location Sound: Vincent Fayol

Script supervisor: Stéphanie Lamontagne

Director's assistant: Sherri Levesque

Web distribution: Les Films du 3 Mars

Online Links

Phone Whore Trailer: <https://vimeo.com/70656008>

Facebook Page: <https://www.facebook.com/Phone-Whore-The-Movie-406556336104789/?pnref=story>

Lackadaisy Films Website: <http://www.lackadaisyfilms.com/>

Cameryn Moore's Website: <http://www.camerynmoore.com/>

For the link to the **full version** of the film and for
all other queries, please contact:

Farzin Farzaneh

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FAQ

Questions for Cameryn Moore

Q: Are the conversations in the film based on real calls?

A: Yes. Every call in Phone Whore is based on requests and calls that I have taken with real callers. The first call is more of a composite, because no particular caller in that genre really stood out in my mind when writing the stage play.

Q: Do you ever get women callers?

A: No. That card file in the movie is my actual card file, and in that box there are currently 978 names. None of them are female. I have taken three calls that have had women involved in them, but none of them were initiated by the women.

Q: Are you not worried about your callers going out and doing illegal things?

A: No. I think we are all socialised well enough to know the difference between things that we can do in the real world and things that should stay firmly in one's imagination. We can compartmentalise. The ones who are not socialised in this way have serious problems and do not generally call phone sex companies.

Q: How do you take care of yourself after a really tough call?

A: Coffee break. Sometimes I'll check in with my lover if I really need to vent.

Q: Is there any call that you wouldn't take?

A: No. There are callers whom I resent and would rather not talk to; but that is because I consider them jerks and bad customers. In terms of content, I will talk about anything.

Questions for the director

Q: What inspired you to make this film?

A: When I saw the stage play, I immediately realised that this was a very different take on the idea of telephone sex than what we are used to seeing in the mainstream media. So, it was not difficult for Ms Moore to persuade me to make a movie of her play.

Q: What were the challenges in adapting the play to the screen?

A: I wanted the film to feel as natural as possible. Given that Ms Moore spends most of the duration of the film speaking to the audience, I had to shoot the film in such a way as to make this interaction feel natural. At the same time, it was important to provide an accurate depiction of a typical day in her daily routine.

Q: Did you find it difficult to make the leap from animation to live action filmmaking?

A: I do not think of it as a leap of any kind. Even though I may be better known for my animated films than live action ones, I have spent most of my career exploring filmmaking of all genres and techniques.

Q: How did you decide on what music to use in the film?

A: I happened to meet Erich Kory around the time that I was editing the film. I liked its minimalist and somewhat melancholic quality.

Q: How was the film funded?

A: This was a very low budget production with a mostly volunteer crew, and funded entirely by small, private contributions.