

CADINOT

QX Magazine: Chris Barber

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**HARD-COR SPUNK OPERA****FILMS of JEAN-DANIEL CADINOT**by **Chris Barber**

Borstal gang rape... Raw army cadets initiation rites... Hard-cor sex... Boy scouts orgy... Moroccan harem for white slave boys... Behind-the-scenes of porno movie set... Cops fuck handcuffed youth... Forced to suck massive cocks... Boys changing-room in ski-school... Gang-bang in military academy... Arses offered to rough trade... Behind priests back in Catholic dormitory... Confessions of a dildo courier... Naked on fantasy sex machine... Submission to juvenile delinquents... Shameless filth... **TOTALLY BANNED** by the British Board of Film Censors !

You must have guessed by now... Ten years ago, you could have been forgiven for not having a clue (Britain's Draconian censorship being what it is). But after a decade of prolific underground video distribution, the Maestro of Gay Pornography has become a Queer institution... **JEAN-DANIEL CADINOT**.

This French Auteur directs the raunchiest sex scenes... With the sexiest guys... In the most erotic plots... From the horniest camera angles. His pornographic sensibility is equalled only by his cinematic mastery. Since **CADINOT**, Jef Stryker could only hang his cock in shame !

How many years is it since you were first wanked yourself into oblivion, watching the reform school gang rape, in that grotty, twenty-sixth generation video copy of *LES MINUETS SAUVAGES*? Remember how it creaked through your VCR, flickering between colour and black & white, sullyng the tape heads with cum stains. Since that moment, video porn has never been the same. Now **JEAN-DANIEL CADINOT**, himself, answers your long awaited questions...

He began as a photographer during the 1970's. Having established a reputation for his erotic photos, he turned his attention to making movies.

**Cadinot:** *I made seventeen albums as a photographer. They were about lighting and atmosphere, and I felt limited. I wanted something else: people moving. I wanted to change mediums.*

Although he is has always been a cinema fanatic, he chose the small home screen – video, to present his films.

**Cadinot:** *Years ago, when video technology was still in its infancy, I somehow had the feeling that this medium would have a future. For more than twenty years homosexuality has been the field I have been working in, my profession. I admire the male body in its beauty and variety. I want to portray it: Artistically and erotically.*

*Films for the movie theatre are commonly shot with dozens of actors and even more technical personnel and today they cost many millions. Each film is consequently always a compromise between the ideas of all those people who work on it or have a share in it.*

*At the end, the financial backers – particularly when we are dealing with a homosexual theme – always have to be afraid that the film will be a flop that does not pay its costs.*

*But I just prefer to work by myself, to realise my very personal ideas and that at costs I can control at a glance.*

In twenty years, Cadinot has made almost forty films. This is not as prolific as other porn directors, who churn them out like a factory production line. Cadinot does not use technical assistants, preferring to maintain control

over production and realise his singular vision.

**Cadinot:** *All my films are pure 'one-man shows'. I write the scripts myself, select the models, travel to the locations, stand behind the camera, organise the props, design the lighting, edit the raw material down to the finished film and finally take care of the sound... I work everything.*

*Now perhaps fans of my movies understand why I can only complete two new productions each year - not dozens, as for example Higgins or Matt Sterling, in Los Angeles.*

*I want to create individual works, not mass production. Also, no industry merchandise where every film is similar. All my films have a personal touch and a script that has matured, individually adapted to the particular actors and situations.*

Before recent films like LE MACHINE INDICET, Cadinot shot all his films on celluloid, breaking with established tradition of shooting porn on video. Celluloid produces a finer surface texture than video (even after transfer onto video). The depth of field and contrast is far greater – ensuring those erections really do stand out!

Some movies - like CHALEURS, are filmed on 16mm. But most are shot on Super 8 (for similar reasons to Derek Jarman). Super 8 cameras are small and light, offering the greatest manoeuvrability. Freed from being anchored to a tripod, Cadinot's hand-held camera joins in the action. Moving shots, close-ups, under-arse, over-prick, thrusting back'n'forth, forcing its subject(s) into submission... This phallic camera captures every angle, with the fluidity of spunk.

**Cadinot:** *I like the texture of film. I prefer the lightness of film, the colour and density of film. The video camera is connected with a cable. This cable is a problem for me. It's like a baby with an umbilical cord. I run my own camera... move very fast. I am like a butterfly when I shoot a scene.*

Although Cadinot carefully scripts his films in advance, he doesn't rigidly stick to them. They are continuously changed and adapted, with events on the production set.

**Cadinot:** *Everything except the sex action is charted. I use two techniques. The comic scenes are guided, very tightly directed. Sex action is free and spontaneous, like photographic reportage. You must be ready to shoot everything, like a sporting event.*

*I try to give all my films a logical course of action. Instead of just rounding up a couple of actors according to the same pattern and then letting them go at each other. I try to develop a course of action just like daily life.*

*Often this only happens during shooting and is dictated by the responses of the actors at my disposal, on each production. I don't work with professionals, but amateur actors who are all more or less talented. Consequently I change the story from time to time during shooting.*

Roland Barthes, once argued that hard core pornography is unique in realist cinema, because a hard-on cannot be acted. (You either have one or you don't!) However, under Cadinot's direction, actors achieve far more. By avoiding professional actors, Cadinot escapes the arrogant, bored performances associated with American porn. His process of selecting and directing his stars is unusual, but produces extraordinary results...

**Cadinot:** *It is not me who picks the actors, rather they look for me! They write to me, sending photos. Often more than a dozen every month. Not only from France, but from all European countries. Germans are particularly well represented. When an applicant introduces himself and doesn't look like Frankenstein, I do a screen test with him and think how and when I can find a suitable role for his type, or fit him into a current project. Sometimes I write a special script for a particular actor.*

*Generally, I make good choices. The actors want to see it through till the end, and are concerned with what they're doing. My actors have been chosen because they want to make a film and not because they want to earn a lot of money. They don't come for the money – that's what motivates them in the U.S.*

*I choose the location first. Everything is prepared, everything is seen by me already – so the actors appear to be put into that location. I imagine all the possibilities for it in my mind. All the actors have been conditioned to a special situation, and then I let them liberate themselves. I choose an actor for his mental, physical and sexual qualities. And they choose their partners. It's like a cocktail. I put in one, two, three ingredients, and shake – and then it happens.*

*I spend hours with a boy, talking with him, having dinner with him, practically live with him – to make him talk about his own fantasies, his tastes, and what he would like to do.*

*When I know the actors very well, I can create a story and introduce my own fantasy with them.*

The benefits of working like this can be seen in the resulting films. Getting down to the nitty-gritty, **QX** wants to know what happens when someone can't keep an erection, at the vital moment?

**Cadinot:** *We stop. We go to dinner. We start again, and if it's still no good, I do not force it. This is why my shootings are three weeks long. I wait for the right moment –because we are not robots.*

How do you create a sexually charged atmosphere, on set?

**Cadinot:** *Because I have no technicians. It is a sex party with only three or four people.*

*I've never said to an actor, "You will suck this one."*

*I don't decide anything. It's completely spontaneous. When I talk to them, I learn their tastes, what they like to do or not do. I let them do what they like the most. Each boy does what he wants to do with his own fantasies. It is impossible to simulate an erection. It is impossible to maintain desire for three hours if there is no feeling between the actors.*

Cadinot claims he's always surprised himself by what happens on set. What's important is that is that he captures those moments. Finally, it's time for a cum shot, *"When I see the desire is waning, and the boys are really tired and want to come"*.

Some of the lads in Cadinot's flicks look dangerously young. He assures us...

**Cadinot:** *All of my actors are over eighteen years old. France has the same law. In SACRED COLLEGE, I had an actor who was twenty-four. He is the one who appears the youngest. Maybe I shouldn't say that, or the dream will disappear.*

LES MINETS SAUVAGES [1984] remains an unsurpassed pornographic fantasy. It takes place in a boy's reform school. A new lad is sent there to serve his sentence. He's escorted to the dormitory. Discipline is strict and there is a hierarchy among inmates. No sooner are lights out, on his first night, when his fellow inmates set about raping him... The only fault is that this climactic scene, like the spectator, comes too early!

**Cadinot:** *Always in my films there is an association between a special location and the actors. When I first saw the castle we later used, it seemed to be English. I thought about English education – strong and tough. That was three months before, because it was on my mind for a future story. During the next three months, I met a boy who had been in jail, and together we wrote the screenplay. I also met – by coincidence – boys who were exactly the characters to play the rough delinquents.*

When filming power role-play sequences, Cadinot places special emphasis on point-of-view shots. This is one of the standard conceptual techniques of cinema – pornography in particular. Your gaze identifies with the point-of-view of the camera. When you look at an available arse or mouth, you are assuming an active viewpoint. When you're looking up at an erect cock and being ordered to chow down on it, you assume a submissive viewpoint. The latter of these pre-dominates Cadinot's role-playing sequences – by popular demand! This emphasis is what makes SERVICE ACTIF, parts I & II, work so well.