

("Why?")

France : 1976 : dir. Anouk Bernard

: 100 min

prod: : scr: : dir.ph.:

[Jaime Gomez](#)

Etienne Bierry; Simone Landry; Jacques Ary; Gérard Barret; Paul Demange;
Christine Fabréga

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Speelfilm Encyclopedie review:

"An overstated and technically distracting drama about a 13-year old boy who accidentally comes into contact with drugs, becomes addicted and will ultimately die of an overdose. The theme naturally deserves a certain respect, but all in all is not really served by this naive, transparent and dramatically unconvincing approach. Nil "

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Twenty five years on, and society has almost abandoned the question why. The rescheduling of cannabis as a "class C" drug in 2001 by British Home Secretary David Blunkett was a tacit admission of defeat, that endemic drug use has now permeated from the city ghettos to the entire under-30 population nationwide. Perhaps the question "Who?" would have been more productive. In Britain at least, it seems implicitly obvious that the drug culture arrived here with the growth of Caribbean immigration in the 1960s, and over a generation has spread throughout the whole youth population via the medium of club culture, facilitated by the adoption of rap – and its associated ethics – across racial boundaries. Social analysts and the media in general have been loathe to point the accusing finger, for fear of being tarred with the epithet "racist", but the evidence for reaching that conclusion is compelling (not least that the government piloted its new policy of looking the other way on cannabis in the traditional Jamaican community of Brixton, south London.) The drug culture, it would seem, is an unhappy side effect of multiculturalism, just as it was in the States. It is the syphilis of the late 20th century. Nothing else is known of Jaime Gomez.

See also "LA LUNA" (79) in which opera diva's son Matthew Barry dabbles to his cost in the powders and pills while trying to reforge a relationship with his estranged father, and see subject index under **DRUG ADDICTION / ALCOHOLISM**.