



I'm not robot



**Continue**

## Best movies with the rock in it

For many students, the lives of the Little Rock Nine (nine students that integrated Central High in 1957) are the only facts on the page. Our distance from events regulates them to history, and it's easy to put aside the fact that they were real people, just children who faced terrible events from our past. Events changed America forever, but they also changed these kids who just wanted to go to school. The best way to understand the central high crisis is through the words and images of the people who lived it: the nine students themselves and the people around the school. While it gives us a painful insight into the daunting side of humanity, these thoughts and memories capture the turbulence of a time when nine students became unconscious heroes. Melba Patillo Beals's memoir, *Warriors Don't Cry*, is an emotional look at her decision to attend central and the suffering she went through while in attendance. The book is very well written and the suffering and violence of a young girl has been subjected to a jump off the page. It's very hard to read because you realize it's not some fictional novel and she goes into detail about some of her harsher treatment. This really happened. The book was written from Ms. Beals's diary, which she kept as a child, and from her mother's notes in times of crisis, so it's an accurate insight into the young girl's mind. She even adds a few quotes from her diaries, so you know exactly what she was thinking when all this was happening to her. To see what other students think of the crisis, check out two copies of the school newspaper from September 1957. The paper shows what people inside the school think about nine and desegregation and what else was important enough to make news in their school newspaper. Some of the other headlines: Tigers Wallop Indians, 15-6, Wins Now 24 in a row, Hall High School Added to LR system, Southerners Hold tea for mothers, Plus or Minus stamps to be omitted says sorting and promotion committee, Inter Club Board elects Finch Prexy. Elizabeth Huckabee, the school's principal in times of crisis, also wrote a very good book (which was turned into a movie), *Crisis in High School*. This book was also written using notes during the crisis. It's an interesting sight through the eyes of a director who wasn't against desegregation. Finally, a very good historian's book is *Cracking the Wall: The Struggle of the Little Rock Nine*. This book focuses on children and takes you from day to day through the lives of nine students before, during and after the crisis. While it is loaded with historical facts and information, it also allows you to get to know each student on a personal level and is easy to follow. This book is especially useful if you want your children to understand the crisis and those involved. Ernest Green had his story told, *Ernest Green Story*, film, recounts the events that surrounded the first black graduate High school. Parts of this film are reportedly taken from interviews with Ernest Green in person. It's a very good movie (mostly shot in Little Rock at real High School), but it seems to have been dramatized a bit. CNN sat Elizabeth Eckford, Ernest Green, and Melba Patillo in the same room with Hazel Bryan Massery, who was one of the teenagers who was vocally opposed to central desegregation in 1957. Massery recounts how she regrets what she did and others offer forgiveness. Even today, the people involved still live with harsh memories of what happened in 1957. Thank you for tell us! But there are a lot of funny people in the world. Hell, there's a lot of funny people in the Top Five, the new rock movie he wrote, directed and starred in. People like Kevin Hart, Sherri Shepherd, J.B. Smoove, Leslie Jones, Jay Pharoah, and Tracy Morgan, who appear in various roles, while others turn like them in cameo performances I won't spoil. Rock's ability to create laughter has never been questioned. But his particular gifts are felt in the penetrating intelligence with which he does so as he creates hard truths into razor-edged, refreshingly intelligent jokes like no other. In the past two weeks they have found Rock dropping brilliantly honed observations as perfectly tossed grenades through the press he made for the film. He explained to New York that comedy is the only thing that smacks of Hollywood from its own racism, sexism, anti-Semitism, forcing the industry to hire Roseanne Barrs based on talent rather than the thin blonde girls to which she defaults. He told Rolling Stone that he would like to work with Alexander Payne and Richard Linklater. But they're not going to do much about the black movies. He wrote an amazing essay on race and the film industry at The Hollywood Reporter. He can't stop giving reminders of how good he can be in his undiluted form, on stage or in print. Photo from Amazon In its early days, TV and filmmakers often had a hard time representing punk rock, portraying it as a violent caricature in itself (just look at quincy's classic punk rock episodes if you don't know what I'm talking about). But the truth is, some of the filmmakers did it right. Whether it's because they came from punk rock themselves or wanted to paint a real picture of the scene, some amazing punk movies have been made over the years. Based on a 1977 sci-fi story of the same name, *Brothers of the Head* is a 2005 mockumentary about conjoined twins who, after being picked up by a promoter, start a punk band called Bang Bang. Real-life twins Harry and Luke Treadway play twins Tom and Barry Howe in the story, which is filmed in bold style. Everything turns dark after Tom develops a romantic interest with a music journalist covering the band. Troma Studios, the same people who delivered the wonders of toxic activist and NYPD Sergeant Kabukiman offer a modern day Shakespeare's classic *Romeo and Juliet*. *Tromeo and Juliet* include an amazing soundtrack and performance from Lemmy from Motorhead, who plays the role of narrator. A film that had never seen a mass release and seemed doomed to oblivion, *Ladies and Gentlemen, Fabulous Spots* was often cited as a major influence on the Scene of Riot Grrrl. The film captures the story of fictional all-girl garage punk band The Stains, which launches a recording career, starting with a tour with the metal band The Metal Corpses and the upcoming punk band The Looters. Starring, in part, Paul Cook and Steve Jones of the Sex Pistols, along with Paul Simonon of The Clash, the Raiders add credibility to an excellent film that explores what it means for a punk band to try and do it without being classified as sellouts – an idea still prominent in the music scene today. The film, which captures skinhead scenes in the early 1980s and early 1990s, is a film about a man who has been in a state of crisis. With a soundtrack that focuses heavily on old school ska (music of choice for a scene that had a heavy Jamaican influence), shaun tells the story. He is a young schoolboy who is bullied, invited to a group of skinheads and later drawn into the nationalist scene. The depiction of rough working-class skins is parallel to their bond with each other in a very confusing era of history that has far-reaching effects. Perhaps the most famous film to make our list, Alex Cox's 1986 biobial film *Sid & Nancy* tells the story of punk rock's most infamous couple. Covering the years they've been together, *Sid & Nancy* explores the couple's descent into drug addiction along with Sid Vicious' attempt to launch his solo career after disbanding the Sex Pistols. John Lydon said that Cox never spoke to him as a reference and that the film was little right. Gary Oldman's rendition of Sid Vicious was his stage persona and not a real persona. In fact, neither the Sex Pistols nor Sid's solo work appeared on the soundtrack. Most of the scores for the film were composed by Joe Strummer of The Clash, and the actual soundtrack featured only Sid Vicious songs as performed by Oldman. While it lacks accuracy, the film is good, with one of its best aspects being the fact that it is not willing to glamorize a couple's drug addiction, or their lives or deaths. Like *This Is Spinal Tap*, the *Hard Core Logo* is a mockumentary that follows a fictional band. Unlike *This Is Spinal Tap*, the film is not a comedy. Instead, Canadian punk band *Hard Core Logo* is treated with such reverence and depth that many had a hard time believing the band wasn't real. The documentary team is watching the band meet on tour after hearing that influential punk Bucky Height has been killed. Along the way, many secrets about *Come Out*. The filmmakers supported the idea that this fictional band is real by releasing an unconventional soundtrack. Rather than simply using music from the film, many Canadian punk bands were enlisted to record songs for the soundtrack, as well as contribute to liner notes on how the *Hard Core Logo* was affecting their music. The resulting album *A Tribute to Hard Core Logo* will engulf the myths of this fictional punk band with a story richer than many real ones. Alex Cox's next film, *Straight To Hell*, is punk rock spaghetti Western. It tells the story of a group of killers on the run who are stuck in a city in the middle of the desert, popular with a gang of coffee-addicted outlaws. As bizarre as it sounds, few resemble other films known as punk rock movies. The surrealist film gets its punk rock cred thanks to a cast that includes Joe Strummer, Courtney Love, Zander Schloss of Elvis Costello, Shane MacGowan, Spider Stacy, and Terry Woods of the Pogues. Suburbia is from Penelope Spheeris, the woman behind the 1981 classic punk documentary *The Decline of Western Civilization* and Wayne's World movie much later. *Suburbia* is a bleached film about the lives of a group of punk rock refugees living in an abandoned house. As refugees pile up in the house, go to exhibitions and try to survive squatting, they have clashes with a group of local citizens who are turning increasingly violent. The ending is as bleached as the rest of the movie. While there is little inspiration in the film as a whole, it does a solid job of portraying the unity of gutter punk kids from broken homes who were trying to recreate the idea of family when I was abandoned by their own. A biographical film that can paint the beginnings of california's punk scene with harsh precision, *What We Do Is Secret* tells the story of Darby Crash of The Germs. Shane West was cast as Crash, a role he portrayed convincingly enough that he was asked to take on the role of Germs frontman when the band reunited. He was also helped by West's experience with his own punk band Jonny. Original Germs guitarist Pat Smear (later Nirvana and foo fighters) produced music for the film, while Chris Pontius of Jackass and Wildboyz makes cameos as Black Randy, frontman for LA punk bands Black Randy and *Metrosquad*. Alex Cox may be the king of punk rock filmmakers, as evidenced by his numerous entries on this list (as well as a few not on it), but he would still keep this title he had 1984's *Repo Man* was the only film of his career. In one of his first film roles, Emilio Estevez gets himself canned from his grocery store job only to fall off with repo man Bud (played by Harry Dean Stanton) who offers him a new job. In a surreal turn of events, repo men find themselves competing with rival repo men and undercover agents to regain a 1964 Chevy Malibu with a \$20,000 bounty – both like the bodies of radioactive aliens in his trunk. The soundtrack to *Repo Man* is probably the best soundtrack ever produced, so much so that it's even spawned its own tribute album. The cast includes Zander Schloss of Circle Jerks, as well as performances by Circle Jerks as a nightclub band. For all his goofy humor, *Repo Man* also recounts the basic paranoia, a dumber representation pervading the restlessness in America in the 1980s. They never talk about it, but it's ubiquitous, so this film is a much bigger statement about America in the 1980s. Beginning.

