



High Plains Library District

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JUNE 2026

SRA Memories

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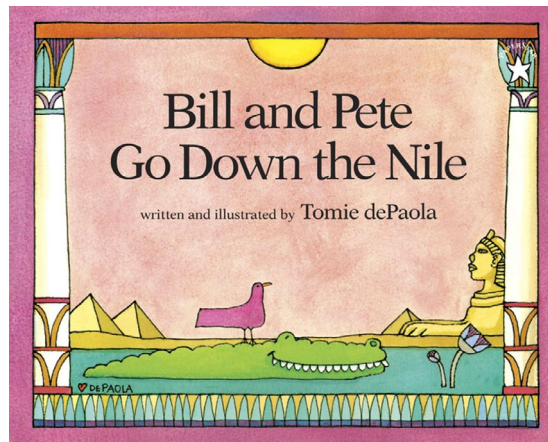
Making Summer Reading Memories

by HPLD staff

Writing about [the Summer Reading Adventure at the library](#) feels so perfect this year because our theme is “Unearth a Story,” and as I think back to the good old days of summer reading when I was a kid, I am definitely clearing away some rubble (and rust) to get there!

My very first summer reading memory? At the library, my mom let me pick out any picture book I wanted to add to the stack my brother and sister had started. I proudly chose *Bill and Pete Go Down the Nile* by Tomie DePaola, an adventure about a crocodile and his toothbrush named Pete who visit the pyramids and foil a bad guy’s plan to steal a cursed jewel. Pretty unforgettable!

When I was in elementary school, we moved to a small mountain town that had a tiny Carnegie library with huge windows. Each week during the summer my mom drove us to the library, and we all scattered to our favorite areas to get our books for the week. I spent hours every summer browsing among the sunbeam-warmed shelving, breathing the scents of wood polish, old carpet, and book paste, getting lost while unearthing all kinds of amazing stories. My favorites? Fairy tales, ghost stories, and mysteries (of course)! Also, fantastical stories about kids who lived near woods with trees that *actually lost* their leaves (very exotic to my fir-tree-surrounded self), having fantastic adventures, like [Danny the Champion of the World](#).



Eventually, I read [Tom Sawyer](#), reading the talking parts out loud so I could understand what the heck they were actually saying.

Compared to those years, some things now are unrecognizable (like the way my back feels when I straighten up after grabbing a book off the bottom shelf, or the fact that I can read a million

books from the tiny computer in my pocket). Browsing used to mean standing in the children’s section with my head tilted to one side scanning the [Nancy Drew titles](#) for one I might have missed; now it’s scrolling down an endless list of headlines and video clips.

Sometimes, too, the world feels much smaller and more full of serious matters than it did when I was 10.

But as I sift through the years, I see something familiar shining up from under the dust. It’s the excitement and confidence I felt picking out just the book I wanted and becoming connected to people and places all through space and time. That thrill is still there, when I slow down and allow myself to feel it.

And the most magical thing about all of this, in my opinion, is that every new generation of children gets to experience all of this, in a fresh way. Those little babies with dimply knees whose caregivers bring them to [Twinkle Babies story times](#) have a lot to look forward to! Even though the world keeps moving onward and the ways we

unearth and share stories have expanded, we are still lucky enough to have public libraries: community spaces full of marvelous books, music, movies, and much more for kids to explore and discover.

We're here to foster that experience for every person who comes into our libraries. To make it even more exciting, we host a grand Summer Reading Adventure every year for kids and families to get excited about reading and the library. Bring your family by to find all kinds of stories, [participate in excellent summer programs](#), complete challenges and activities, and win prizes! We'll be unearthing all kinds of things, from here to there and from

now all the way back to the dinosaurs!

Come into any of our branches OR [visit our Summer Reading webpage to register and get started](#). All throughout June and July, you are invited to attend any of our great programs to find new ways to "unearth a story," complete challenges, and fill up your reading log to win prizes! Add one more summer of stories to your collection. See you soon!

Did YOU have a great library experience? Like, ever?

If you're reading HPLD's newsletter, we're betting the answer is "Yes." Or possibly even "YES!"

To let our staff know that they're having an impact in your community, we're proposing [a quick letter writing campaign](#). Write your favorite HPLD staff member a letter, and if they're up for it, we'll ask them to read it out loud for the first time on video. That way, they can see how much you appreciate them, and you can see how much your words mean to them!

Cult Movie Vault:

Grindhouse: Birth of a Hero

By now it's no secret that Danny Trejo is coming to HPLD ([tickets available starting 7 AM, June 29th!](#))

That's right, Machete himself, star of movies like [Desperado](#), the more family-friendly [Spy Kids](#), the FAR less kid-friendly [From Dusk Till Dawn](#), [Machete](#), of course, and many, many more.

Sometimes we say "and many more" when we really mean "like 5 more." Danny Trejo has 482 acting credits on IMDB. I wish someone had invented capitalized numbers so I could express how exciting and huge that number is.

[Both free tickets for the Q&A and \\$30 dollar Meet and Greet tickets will be available starting at 7 AM, June 29th](#), but we're thinking they'll go faster than Danny Trejo can plow through an apple and cheddar cheese snack ([I tried it, based on his recommendation, it rules](#)), so don't sleep on this one.

To honor our guest, this Cult Movie Vault is focused on my first encounter with Trejo's signature character, Machete.



Now, some of you may have first seen the name with "Uncle" in front of it, as in "Uncle Machete" from the Spy Kids movies, but I was just a tad too old to be a true spyhead, and it would take me a few extra years to get on the Machete bandwagon.

[right now, imagine the screen getting all wavy, indicating a move back to the past, the mid-2000s. We have a needle drop, like..."Welcome to the Black Parade" by My Chemical Romance. Wait, I'm being told that one's way too expensive

to license. Okay, how about "I Tried" by Bone Thugs N Harmony? Yeah, they had a top 100 single in 2007! You forgot your Uncle Charles, didn't you!]

The late 90s and early 2000s were my favorite movie times. Not because I think the quality of movies was better or that movies about different things were being made or that I had more zest for life which I've replaced with zest for being annoyed that my wife always opens the Valpak, takes out the coupons she thinks we might use, and then replaces the previous month's SAME COUPONS with these new, fresh ones, which will also go unused. This is the most significant complaint I have about my wife, which is

kinda awesome.

No, I liked going to movies in those days because seeing a movie was an event.

Back before streaming, you'd go to the theater and see a movie just to go to the theater and see a movie. That's it, that was the activity, and the movie you saw was a secondary concern. Thus the reason I saw [My Big Fat Greek Wedding](#) with a group of my fellow teenaged dudes, a movie none of us really liked because, well, we were like 18 and 100% immune to its charms. *Greek Wedding* was a pick by a friend, Chris, who ALSO selected Tom Green's *Freddy Got Fingered* earlier in the year, a movie that the mixed group of friends I was with walked out of, and even though I didn't really want to leave, it became my duty to retrieve our foreign exchange student friend from Germany, Johannes, who did NOT want to leave his seat and thought *Freddy Got Fingered* was the funniest thing he'd ever seen. If you're out there, Johannes, I'm not prepared to say you were totally right about *Freddy Got Fingered*, but I will say you were less wrong than the rest of us.

You'd go to the theater just because it was hot and the theater was, to put it in rhyming, early 2000s self-esteem-crushing website terms, not. This temperature difference was a key factor in my mom taking us to see [Independence Day](#) and [The Rock](#) on the same day in July of 1996, a day that lives on in my mind as one of the greatest in cinema history and really an A+, heroic effort on my mom's part, considering she tends to like Scandinavian crime shows where the action is more emotional, less Will Smith socking an alien in the... jaw?

There was something really fun about just going to the movies, having an experience in the theater, and having only limited information about what you were about to see. When you saw something awesome, it was like you'd discovered something. When you saw something that sucked, there was still an appeal, a wonderment that someone thought this series of choices was a good one.

Over the years, there have been movies that created more of an experience, something special in the air that threw viewers back to the days when the theater was the place to go, but probably none moreso than the Quention Tarantino/Robert Rodriguez collab: [Grindhouse](#).

The history of grindhouse theaters starts in the 1920s.



You know what? I was all set to write a history, but I re-read that last sentence, and I was like, "Man, does this guy need to go back A HUNDRED years to talk about this movie?" And then I was like, "No, he doesn't. He's me, and therefore I know he doesn't." So let's skip that part, but [here's a Wikipedia link for the curious](#).

The story of *Grindhouse* (the movie) goes that Robert Rodriguez was attending a movie night at Quention Tarantino's house, as one does when one makes movies like *Desperado* and, of course, *From Dusk Til Dawn*. Tarantino would show movies back to back with actual trailers spliced in between, just like you'd see at the real movies, and the pair noticed that they had the same poster for a grindhouse double-feature of the 1957 films *Dragstrip Girl* and *Rock All Night*.

From there, it was a short jump to the duo saying, "Why don't WE make a grindhouse double-feature, complete with fake trailers and everything, and put it in theaters?"

So the two split off to make their respective movies.



The idea was to make a set of films that would play like something you'd see in a grindhouse theater in the 70s, which often screened slasher movies and martial arts films that didn't get wide releases.

Rodriguez had been kicking around a zombie movie idea since he made [The Faculty](#) in 1998, thinking that the zombie genre had kind of faded, so maybe it was time for a revival. Prescient considering [28 Days Later](#) was just a couple years out, so was the [Dawn of the Dead remake](#), [Resident Evil](#), and then [The Walking Dead](#) would make its TV debut about 10 years later and burn us all out on zombies

once more. However, zombies WILL return, as they always do, and I'll be on the crest of that wave with my new book: *Return of the Return of the Dawn After the Night of the Living Dead*.

The result of Rodriguez's efforts was *Planet Terror*, a fun, gory romp of a zombie movie where the final girl replaces her severed lower leg with a machine gun. There's even a little bit where the movie starts to slow down, action-wise, and then we get a bit of text onscreen that says "Reel missing," and then we cut back into the movie, and somehow a building has burned down and our main characters are under siege by monsters. Excellent.

Tarantino made *Death Proof*, a movie about a Hollywood stuntman who drives a "death proof" car, which he uses as a means of killing. Leatherface had a chainsaw, Freddy a pointy glove, and in *Death Proof*, Stuntman Mike has his death proof car.

Now, I will admit, I had less fun with *Death Proof*, but this could be for a couple reasons.

One is that both *Planet Terror* and *Death Proof* are full-length movies, and *Grindhouse* is over 3 hours long in total, which is a pretty long time by movie standards, an absolute eternity by 2007 me standards.

But the other big thing is that *Death Proof* definitely should've screened first, and *Planet Terror* should've been the second movie. It would've worked a lot better if *Grindhouse* opened as a mid-tempo, Tarantino hang movie, then burst into the colorful, weird, goofy *Planet Terror* afterward.

However, there is plenty to like about *Death Proof*. The main action sequence, which is mostly about a woman trying to survive a high-speed car chase while strapped to the hood of a car, is excellent. Kurt Russel is a gem as Stuntman Mike, and him hogfacing nachos is something I find personally heroic. I think this is the closest I'll ever feel to being "seen" by a movie.

Both movies featured little 4th wall touches, like effects that made the film look scratched or damaged in places, lighting that looked kind of vintage-y, and some of the dialog and action in the movie seems intentionally cheesy in a certain fun, very enjoyable way.

But what was REALLY fun, perhaps even the highlight of the *Grindhouse* experience, were the fake trailers put before and between the two movies.

These weren't just tossed-off, nonsense trailers. I mean, they were, but they were taken seriously by real filmmakers who definitely got a chance to goof around and do something silly, something a little out there.

The trailers and a little bit about them:



Werewolf Women of the SS:
Rob Zombie

Zombie put together a true pastiche of the sort that is visually fascinating and very much fits in with the sort of movies you'd see in a grindhouse theater. His movie about the final days of WWII and the nazis' desperate plan that somehow involves werewolves culminates

in a sequence where we cut suddenly to a very Chinese-looking set and have Nicolas Cage, in possibly the worst fake facial hair of all time. Zombie said he added this bit because it was common in the past to see weird mashups like this. You see, when making a cheap movie, filmmakers would use whatever was available at the studio. In the fictional genesis of the movie, someone was making this WWII movie, and on another set, there was a movie set in China, and they simply reused a lot of that stuff (this is the same reason you see some of those *Star Trek* episodes that seem to take place in Earth's past or in Sherwood Forest or whatever).



Zombie's final product is one of only two *Grindhouse* trailers that hasn't been made into a full-length feature, but the word on the street is that his original cut of the trailer was over a half an hour in length, and it was a fairly painful artistic exercise to get it down to 5 minutes.

Don't directed by
Edgar Wright

Don't is a very funny parody of a slasher, and of a specific kind of slasher I wasn't even aware of when I saw *Grindhouse*. Long, long ago, a lot of UK-made movies would end up in American theaters, and when they cut the trailers together, they'd often try and "Americanize" them a bit by not letting the characters speak in the trailer so that we Americans wouldn't hear their accents, something Wright replicated in his trailer. Another big thing with grindhouse movies was that titles would change when they

crossed the pond. The UK-titled *Zombie* was changed to *Zombie Flesh Eaters* in the U.S. Seems a little redundant, but okay. The U.S. movie [Howard the Duck](#) was changed to *Howard...A New Breed of Hero* in the U.K. Which I find confusing. I mean, “The Duck” is pretty descriptive. Say what you will about that movie, I don’t think that it starred a duckman was meant to be an Act III surprise.

Thanksgiving directed by Eli Roth

A slasher parody, this one centered around Thanksgiving instead of the well-trod movie holidays of Halloween, Christmas, and of course, Easter, the setting for [Critters 2](#) which results in a Critter egg/Easter egg mixup.

[Thanksgiving was made into a full-length feature in 2023](#), and it had mayhem at a Thanksgiving parade, finally fulfilling the trailer’s promise just shy of 20 years later.

Hobo With a Shotgun directed by Jason Eisener

[This one ALSO became a full-length feature](#) starring Rutger Hauer in 2011. You might know Eisener if you’re a fan of [The Dark Side of the Ring](#).

This is kind of one of those classic, “The premise is in the title” movies.

And, finally [trumpet fanfare, hip-hop horn]

Machete directed by Robert Rodriguez.

Here’s Robert Rodriguez on his original concept for *Machete*, based on him Danny Trejo:

“[in 1993] I had cast him in *Desperado* and I remember thinking, ‘Wow, this guy should have his own series of Mexploitation movies like Charles Bronson or like Jean-Claude Van Damme.’ So I wrote him this idea of a fedale from Mexico who gets hired to do hatchet jobs in the U.S. I had heard sometimes FBI or DEA have a really tough job that they don’t want to get their own agents killed on, they’ll hire an agent from Mexico to come do the job for \$25,000. I thought, ‘That’s Machete. He would come and do a really dangerous job for a lot of money to him, but for everyone else over here it’s peanuts.’”

Rodriguez and Trejo nailed it. The trailer is just under 3 minutes of carnage, action, and gags, promising exactly

what a grindhouse feature should deliver: Danny Trejo atop a motorcycle with a mounted machine gun, ramping ridiculously high into the air as a huge explosion rocks the scenery behind him.

Rodriguez seems to have been so inspired by Trejo that he created a new genre, a new type of movie, and it shouldn’t come as a surprise. Trejo is an inspiring person.



With a rough start, drug addiction, and being incarcerated on and off most of his early life, Trejo dug his way to sobriety and his freedom. After working for a time as an addictions counselor, he talked to a guy who was making \$50 dollars a day as an extra for film and TV, basically earning cash for standing around. Who WOULDN’T take interest in a job like that?

At an early gig, someone who was incarcerated with Trejo recognized him, remembered that Trejo was an accomplished boxer, and got Trejo signed on to be Eric Roberts’ boxing trainer, for which he was paid \$350 dollars a day.

Trejo: “When I got my first paycheck, I thought they made a mistake!”

From there, Trejo got a steady stream of gigs, notably in the movie *Heat* where he acted alongside Robert DeNiro, John Voight, and Val Kilmer among others.



And if you were a moviegoer of the 90s and 2000s like me, you saw Trejo EVERYWHERE after that. *Spy Kids*, *From Dusk Til Dawn*, *Desperado*, *XxX*, *Once Upon a Time in Mexico*, *Anchorman*, *The Devil’s Rejects*. And now he’s even been in the Star Wars universe as a Rancor Keeper in *Book of Boba Fett*.

And, the one that holds a personal place for me:

Grindhouse’s *Machete*.

I am excited to [see Mr. Trejo when he comes to visit on Saturday, August 15](#), and if he’s even a fraction of the inspiration for me that he was for Robert Rodriguez, get ready for a revolution in film. Or, at least, a significant improvement in these newsletter articles about films.

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PRIVATE MEET & GREET: \$30**

Tickets on sale June 29th at www.mylibrary.us/trejo



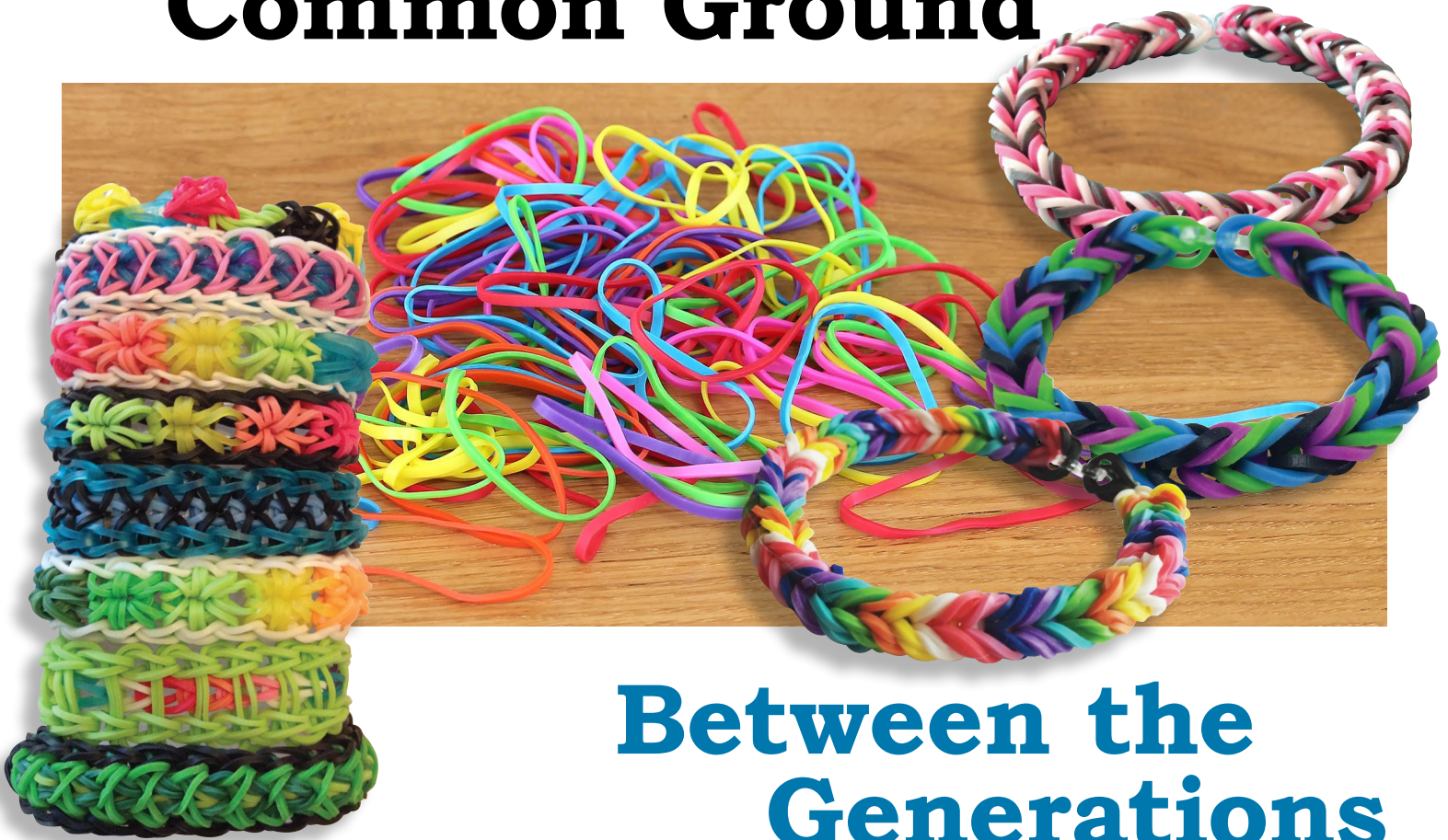
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**3PM DANNY TREJO
LIVE**

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MEET & GREET**

Revealing Common Ground



Between the Generations

by Debbie Quakenbush

I visit the local high school once a month to engage with students in the school library. I usually take some form of trivia, a take and make craft, a few lollipops (teens love food), and promotional materials for library services and programs relevant to the students. Sometimes I take a prize wheel with me and students can win library related swag after they answer a question. I get the chance to develop relationships with the students and learn about their daily lives.

During my most recent visit, I saw three kids that regularly go out of their way to come to my table and engage with me. Two of them chatted at my table while they created rubber band bracelets. I had declared a “Throwback Tuesday” and brought along a retro craft for the kids.

As these two students conversed with me, we started talking about technology and phones. They began telling me about different platforms and how there were alternative chat groups that have been created that weren’t necessarily sanctioned by different groups like schools,

etc., but there really was no way for the high school or parents to fully control access to those things. I talked about how as a teen I lived in a world with wall-mounted phones (yes, I am older!), and a limited amount of phone cordling attaching the receiver to the base. If I wanted privacy, the cord stretched just enough so I could walk myself and the receiver down the stairs, and just barely around the corner into the laundry room to get a bit of privacy. With cell phones, it was much easier to have a private conversation over the phone. I also said as a teenager, I also didn’t have to deal with all the social media platforms available in the world today.

The two of them immediately chimed in and said they were jealous of me! They both wished they didn’t have to deal with all the information floating out there in the world. One of them said they had to delete one of their social media accounts for a while, just so they could get a little bit of rest and sanity back into their life. We talked about the possibility of “unplugging” and giving ourselves a chance to just think without outside influence. As the buzzer sounded through the intercom signaling the change in lunch periods, they gathered up their bracelet supplies and a flyer for a needle felting program, thanked me and

said goodbye.

During the next lunch period a student I regularly see stopped by my table to talk with me. They said they hadn't seen me for a while, and they had been checking in to the library once in a while to see if I was in. I told them I usually visit once a month, and I asked them how they were doing. They said they were doing good, and they wanted to make a rubber band bracelet. They popped out of the library and brought back in one of their friends and convinced them to grab supplies to make the bracelets later. They gathered up supplies into bags and left.

About 5 minutes later, the student returned by themselves and asked if they could get more supplies for bracelets to make during class period. I said, "During class period? Don't you have work to do during class?" They said they usually had all their work done ahead of time, sharing their parents placed a lot of pressure on them to have good grades and school performance, with the dream of them becoming an engineer or doctor one day.

This led to the revelation the both of us come from Asian American backgrounds. We discussed the pressures of academics, and the perceived notions people have. When I was in high school, there was the prevalent assumption of all Asians being good at mathematics. I always struggled with math. I thought I needed to be like my siblings, but I didn't know how that would be possible because they all went to university to study electrical engineering. Since I didn't feel engineering was within my reach, I assumed I needed to be some sort of scientist, but one that wouldn't require as much math? I decided I needed to be an environmental biologist. I went to university — and hated my first semester. I finally decided I wanted to do

something I enjoyed, so I switched majors and eventually received a double major in History and Ethnic Studies. I suggested to this student to think about the things that bring them joy and see how that could bring them the success their family wanted to see them have later in life. They thanked me, asked me when I would next be working a weekend at my library branch so they could see me, and went to class.

We all know there is a tremendous amount of pressure placed on our kids due to the constant stream of information flowing through our lives with social media platforms. Our phones are always chiming, giving us alerts, we see the breaking news, and sometimes it feels like the entire world is falling apart.

But when we sit down to have a real conversation with someone, even from different generations, if we listen, really listen, we realize we all have such common ground to stand upon. The circumstances, place, and time may be different, but our personal pressures can feel very much the same. We can relate to one another's pains and joys, cry, hug, and laugh in solidarity if we just take a moment to really listen. The library provides an opportunity for people to relate to one another and really practice listening skills to find common ground.

The library is a safe zone for all people to gather information, entertainment, and a space to learn and study. The library also provides a chance to release yourself from those pressures and just sit in a chair and watch the world go by. It is a third space for people to congregate and gain a sense of community. I am proud to work in my library because it provides a welcoming space to lift and celebrate everyone.

READ All Year Long

Challenge yourself to read 20 books in 12 months with the Adults Read On program and earn prizes along the way! Adults (16+) can participate by picking up a paper log at any branch, by downloading the Beanstack Tracker App and following the instructions, or by visiting highplains.beanstack.org/reader365.

Redeem prizes at your local HPLD location, after you've read 5, 10, and 20 books! For more details, check out www.MyLibrary.us/aro.

Adults Read On

HPLD Friends & Foundation

highplains Library District

Batman

and the

Rise of Memory

When I was a kid, I made movies. Not Films, not even Movies, but little, terrible movies with my brothers and friends.

This isn't the story of how I started off in a lifelong love affair with filmmaking, perhaps creating an indie darling of a movie before being snapped up and put to work in the Marvel/Disney mines, hard labor for which I made an absolute ton of money.

No, for me, it was never really about filmmaking, which is probably why I never really fell in love with it. For me, it was about hanging out with my friends.

The first big feature I ever worked on was *Peter's Tim Burton's Batman*.

We chose Batman for a couple reasons.

One was that this would have been somewhere around 1989 or 1990, and of course Tim Burton's *Batman* was (and IS) possibly the best Batman ever to be on screen.

Reason number two was that my best friend, Derek, had a pretty awesome Batman costume. He also had a complete Ghostbusters jumpsuit, which was pretty amazing back in those days when the only way to get one was to have a mom who was handy with a sewing machine.

For The Joker, a role I played with Nicholsonian verve, I'm sure, I found a suit jacket and a fedora in my dad's closet, both of which I completely ruined with white face paint.

Now, I can't tell you exactly what happened in the movie, but I can give you some memorable highlights.

Scene: Batman attempts to enter the "Batcave" (shed), struggles with the latch, turns to camera, laughs and says,

"I can't get it open." Not the most World's Greatest Detective moment.

Scene: The Joker beats Batman in a gripping martial arts battle in broad daylight in what appears to be a suburban backyard.

Scene: In a rematch, Batman successfully defeats Joker, stabbing him in the chest with a metal artificial hip (why this was the most reasonable and available prop weapon is such a long story that it'd fill years, YEARS of newsletters). Joker falls facefirst to the ground in defeat, and as Batman delivers a soliloquy to camera, Joker's hat comically tips forward and falls off his head, causing Batman's heroic speech to pause, restart, and then finish in a perfect denouement.

Credits: delivered orally, ending with Derek/Batman leaning into camera and screaming "Party hearty!"

Bonus Scene: We were ahead of the superhero movie curve on this one, having beaten Marvel to this idea by DECADES. The picture fades in, and you see my younger brother, who had obviously been crying. This is because he was left out of the project (me and Derek were the on-camera talent, my older brother worked the camera, and...that was all there was!). In a bid to end my younger brother's misery, my dad insisted that we fade in for one last credit, where my younger brother says, "And I was the Key Grip." We had no idea what that meant, and we STILL don't know.

This became a legendary tape in our household. It was so incredibly inept that even as a child auteur, I found it hilarious. Never has Batman been so bumbling. Never has The Joker's performance been met with the realization from an audience member, "So THAT'S what happened to my suit coat!"

We must've watched it dozens of times, so you can imagine my shock and excitement when, a couple years ago, I came upon a little video camera tape labeled "Batman movie."

Now, because this was taped on some goofy format, I think Hi8, I had no way of screening this tape or even seeing what might be on it.

Not like you will have very, very soon, dear reader.

The HPLD Library & Archive is opening on Saturday, June 27, and part of what it offers that's brand new to HPLD users is a service we're tentatively calling The Digitization Lab. This is a space and set of equipment designed to help you convert your old photos, albums, photo negatives, audio recordings, and, of course, VIDEO TAPES into digital formats quickly and easily. You can read more about all of that [here](#).

But because I didn't have what you are about to get, you lucky duckies, I had to send the Batman tape away to have it digitized.

And you can imagine my disappointment when it was returned, and the digital file was not *Peter's Tim Burton's Batman*, but instead another movie we'd taped over the Batman movie.

Young people, if you're reading this, it probably makes no sense, but back in the day, tapes were expensive, and even if you made a blockbuster, soon enough you'd feel the itch to hit the living room film festival circuit again, you'd want to make a NEW action film, and in order to do that, you'd have to make the tough decision to tape over the old one.

The movie I watched, digitally restored, was terrible, even for me. There didn't seem to be much of a plot, mostly it was a group of 4 or 5 boys walking around and then engaging in our best approximation of kung-fu melees. To my older brother's credit, there is a point where he delivers a face-height high kick. Pretty impressive, honestly.

But even without Batman, even though the movie probably can't really be called a "movie," there was a joy in watching it. Because I was seeing something I hadn't seen in 30 years: I saw me and my brother as kids. I saw how we moved. I saw the clothes we wore. I heard our voices. I heard our dad's voice, which I also haven't heard in decades.

I saw the house we lived in, the front yard, the basement, and some of the stuff laying around we used as props, stuff that I must've picked up and held hundreds of times and completely forgot about. It was a little like I got to touch those long gone things one more time.

Yes, it's a tragedy that *Pete's Tim Burton's Batman* is lost to time, much like other great films we may never get to see, like Orson Welles' cut of *The Magnificent Ambersons*, or that version of *Event Horizon* with all the squishy bits left in.

But I'm grateful that I managed to dig up some old memories anyway, and I can't wait to see how many memories the community can recover at the new HPLD Library & Archive.

HPLD
Library & Archive

GRAND OPENING

June 27, 2026
2-5pm

Light snacks and refreshments

high plains
Library District

2650 W 29th Street, Greeley, CO 80631



LIBRARIES

Visit www.MyLibrary.us/locations-and-hours for library hours

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Greeley, CO 80631
1-888-861-READ(7323)

Carbon Valley Regional Library

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Firestone, CO 80504
1-888-861-READ(7323)

Centennial Park Library

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Greeley, CO 80634
1-888-861-READ(7323)

Eaton Public Library

132 Maple Avenue
Eaton, CO 80615
(970) 454-2189

Erie Community Library

400 Powers Street
Erie, CO 80516
1-888-861-READ(7323)

Farr Regional Library

1939 61st Avenue
Greeley, CO 80634
1-888-861-READ(7323)

Fort Lupton Public & School Library

370 S. Rollie Avenue
Fort Lupton, CO 80621
(303) 339-4089

Glenn A. Jones, M.D. Memorial Library

400 S. Parish Avenue
Johnstown, CO 80534
(970) 587-2459

Grover Library

402 Chatoga Avenue
Grover, CO 80729
1-888-861-READ(7323)

HPLD Library & Archive

2650 West 29th Street
Greeley, CO 80631
1-888-861-READ(7323)

Milliken Public Library

266B S. Irene Avenue
Milliken, CO 80543
(970) 857-1950

Hudson Public Library

100 S. Beech Street
Hudson, CO 80642
(303) 536-4550

Kersey Library

332 3rd Street
Kersey, CO 80644
1-888-861-READ(7323)

LINC Library Innovation Center

501 8th Avenue
Greeley, CO 80631
1-888-861-READ(7323)

Nantes Library

703 Birch Street
Gilcrest, CO 80623
(970) 737-1035

Northern Plains Public Library

216 2nd Street
Ault, CO 80610
(970) 834-1259

Outreach

2650 W. 29th Street
Greeley, CO 80631
1-888-861-READ(7323)

Platteville Public Library

504 Marion Avenue
Platteville, CO 80651
(970) 785-2231

Riverside Library & Cultural Center

3700 Golden Street
Evans, CO 80620
1-888-861-READ(7323)

AFFILIATED LOCATIONS

Hazel E. Johnson Research Center at the City of Greeley Museum

714 8th Street, Greeley, CO 80631
(970) 350-9220

Poudre Learning Center

8313 West F Street, Greeley, CO 80631
(970) 352-1267

PUBLIC COMPUTER CENTERS

Briggsdale Community Library

210 Main Street, Briggsdale, CO 80611

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