

DISCOVER THE CULT MOVIE VAULT VERSION OF FROZEN!



High Plains Library District

# CommUNITY

MARCH 2024

# Centennial Park Library Remodeled

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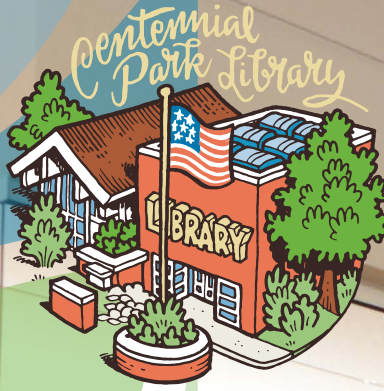
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# Centennial Park Library is **Back** in Business

It's been a long haul, but Centennial Park Library is finally back to its full strength!

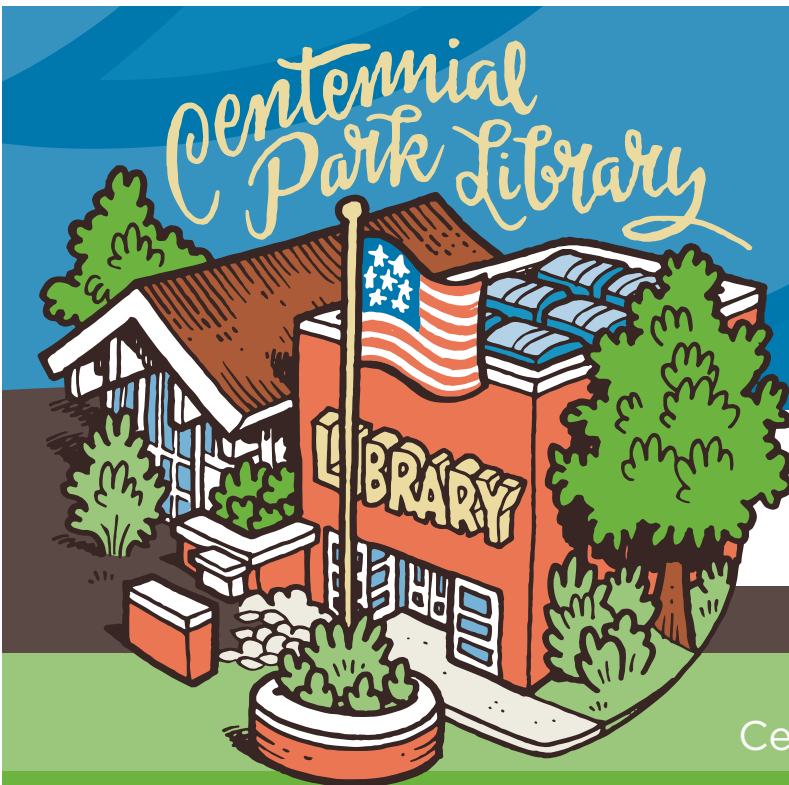
Construction is complete, furniture is in, paint has been painted on, and Centennial Park is ready for you with open arms.

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# The Metallica *Blacklist*

With this newsletter, we're all about missing column types.

WHERE IS THE METAL  
MAGAZINE COLUMN!?

Right here, friend. Right here  
We bring you: A review of [The  
Metallica Blacklist](#).

~

I have a distinct memory of sitting in a minivan with a buddy while his parents were driving, and I had a Discman with [The Black Album](#) in it. We listened to it together, each with one earbud, which is the 90's metalhead equivalent of sharing a milkshake with two straws. Not the ideal way to listen to stereo music, but it made lifelong Metallica fans of the both of us anyway.

I've mostly stuck with Metallica over the years. They faded from a constant rotation for me, but it was always good to check in and see how Papa Het and the Crew were doing.

I went back through their catalog, and I even enjoyed some of their more-maligned albums, like *Load* and *re:Load*. Even in these later years, I found things to love on *Death Magnetic*, [Hardwired... to Self-Destruct](#), and, yes, even *Lulu*.

Okay, not on *Lulu*. I wanted to find something about it I liked, or even didn't hate. I could not.

But even with *Lulu*, I can understand the thought process. When Metallica did *S&M: Symphony and Metallica*, it was a weird experiment that I DID NOT think would work, and I was wrong. And the result of "No Leaf Clover" alone was worth the trip.



All this to say: I was excited to hear *The Metallica Blacklist*, a 4-disc collection of covers of various songs on The Black Album. The original songs are great, and there is a boatload, a SUPERYACHT of talent listed on the back of the insert.

## Where My Biases Lie:

- I very much enjoy The Black Album. This isn't a situation where I think a bad cover wrecks the album, but you have to know that I'm coming at this from the POV that The Black Album is a great listen, so it's not easily improved-upon. It's not blasphemy to try, but it's no easy task.
- I know there are probably some folks out there who enjoy hip-hop versions and reimaginings of Metallica's songs, but those weren't my bag. I think hip-hop lyrics and rock/metal lyrics are just written so differently that rock lyrics don't work so well in hip-hop. I think the opposite direction works better, metal covering hip-hop. See: [Static-X's cover of Dead Prez's "Hip-Hop"](#) (RIP Wayne Static). Or, when hip-hop artists write songs with space for some metal sounds (See: Run DMC as well as The Coup). It's not about my feelings on hip-hop, I just think the metal-to-hip-hop conversion just doesn't click for me, doesn't bring to the forefront the best parts of either genre.
- I didn't care much for the softened versions of songs, either. I think, to me, that idea is just kind of played out: What if we took a metal song and sung it melodically? You could probably do this with a [Cannibal Corpse](#) album, or Slayer, and come out with something interesting, but I think Metallica is pretty melodic from the start, so slowing it down and singing it with a whisper doesn't put it through a new lens so much as it coats a song in molasses



and leaves you and me to slog through.

## The Big Successes

These are my favorites. Not necessarily the boldest or most different from the originals, but the songs that, if you told me to construct a greatest hits from this album (which would be SUPER weird, a greatest hits from an album of covers), these would be my immediate Yes picks:

“Holier Than Thou,” by Corey Taylor: I mean, what can I say, when the [Slipknot](#) vocalist takes on a Metallica song, is it going to suck? It’s not. It’s just not. If someone had to replace James Hetfield on tour at some point, Taylor wouldn’t sound the same, but I think it’d be the closest thing possible to a crowd-satisfying choice. People wouldn’t be pumped, but they’d probably still show up.

“Enter Sandman” by Ghost: Okay, I’m going to be 100% honest, I don’t care for the first 30 seconds so much, but then it kicks in and, well, [it’s Ghost](#). They’re the best. I think this one manages to be a song that is pretty close to the original while still offering something of interest, especially in the differences of vocal styles. Ghost has this big, clean sound that enhances the song quite a bit.

“Enter Sandman” by [Weezer](#): Of all the songs, this feels most like a mash-up of an existing band and a Metallica song. I think they even snuck in a “Buddy Holly” riff into “Enter Sandman.” If you’d ask me whether that was

a peanut butter/chocolate situation or more a whipped cream/steak situation, I’d have picked the latter. But against all odds, it works.

“Don’t Tread On Me” by Volbeat: [Volbeat](#) is a band I would put near the top of the list in terms of occupying a similar musical space to Metallica. Also, kudos for being one of only two bands to cover “Don’t Tread on Me,” which is a jam.

“Nothing Else Matters” by Miley Cyrus featuring Watt, Elton John, Yo-Yo Ma, Robert Trujillo, Chad Smith This is the best track on all 4 discs. Yes, Miley Cyrus, Hannah Montana herself, out Metallica-ed Jason Isbell, Volbeat, and as much as it kills me to admit it, my beloved Ghost.

At first it seems improbable, and maybe you think I’m being contrarian here, picking the oddest choice, the obvious underdog, for the sake of making an argument. Need I remind you that I didn’t bother pretending *LuLu* is a masterpiece?

It just works. Cyrus’ vocals, which have developed a tone that lots of people probably call “husky” and I would call “full of character,” turn out to be just perfect.

Because what you want on an album like this is something different, something that feels right even though you didn’t know it would. You want something that has some of the



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original vibe of the song, but maybe sounds, I don't know, somehow MORE like the song than the original.

It's hard to describe, a little like editing someone else's book: You don't want to edit their voice so they sound like you, the editor, you want to edit the book so that it sounds as much like the author as possible. You want to focus on those places where the author's voice doesn't come through as bright and clear. That's what Cyrus does here.

I don't know what this says about me as a metalhead, nor do I know what it says about the bands I love. What I DO know is that it says Miley Cyrus is an impressive performer. I was NOT inclined to love a Miley Cyrus Metallica cover. Miley Cyrus had the greatest distance to cover in winning me over. And she nailed it.

### What Doesn't Work So Great

Most of the way through disc 3, I opened the Wikipedia page for *The Metallica Blacklist* because I thought, "Geez, these 'Nothing Else Matters' covers have been going on an awfully long time."

I don't know what I expected, but I know I was not prepared to listen to TWELVE versions of "Nothing Else Matters" IN A ROW. This is OVER AN HOUR of "Nothing Else Matters." It spans from the end-ish of disc 3 to most of the way through disc 4. It's got twice as many versions as the next-closest song. "Nothing Else Matters" is its own album, here.

The fact that this is covered 12 times and "Of Wolf and Man" is covered ONCE is a travesty.

I'm kind of baffled the album was assembled this way. I would've thought they'd mix it up. Maybe give you one version of the album straight through, then another. Or find a way to present it that feels like a progression through different musical styles, give me some ups and downs, faster songs and slower songs, move back and forth between light and heavy.

I guess I thought they would do SOMETHING other than the laziest possible option of just back-to-back-ing the same song 12 times.

I like "Nothing Else Matters," but it's not a high-energy tune. With an hour of time being devoted to this slow-tempo, softer side of Metallica, this collection sags BIG TIME, and it sags pretty near the end, which didn't leave me wanting more. I don't think this assembly did anyone any favors, listeners or featured artists.

Chris Stapleton, who I love as a vocalist from his [Steeldrivers](#) days, does an incredibly indulgent EIGHT MINUTE AND FIFTEEN SECOND version of "Nothing Else Matters." He didn't sing the bridge, he sang a full on, Pangea-esque land bridge that spans continents. The guitar solo, though welcome in a Metallica song, just didn't blow me away enough to warrant its runtime. What made it worse is that Stapleton's version FINALLY ends after a

super-indulgent solo, and there's still ANOTHER "Nothing Else Matters" after.

What happened to the ska/punk days where they'd count in, play a song as fast as possible, and get out? Where was that version of "Nothing Else Matters"? Nobody invited [Less Than Jake](#) to this party?

It's a real shame, too, because there are 3 versions of "My Friend Misery," and they all fall somewhere between pretty good and excellent. SO refreshing after the Matters-thon, but even with the awesome synth solo Izia brings to the table, it might be too little too late.

### The Verdict:

Being honest, this is really for Metallica-listening professionals only.

It's SO LONG, and even though each version of each song has some of its own flavor, it gets repetitive. It's like going to a pizza fest, and all the pizzas are kind of different, but when you're...40 slices in with another 13 to go, it's hard to appreciate one more bite.

Look, if I was tasked with reassembling The Black Album, and I could pick from all of these covers and the tracks from the original album to put it together, I'd take the very unoriginal tack of presenting you with The Black Album once again.

I might throw in the Ghost version of "Enter Sandman," mostly because I've heard the original SO MANY TIMES, and I'd give my new bestie Miles a slot, but those choices are just to spice things up a bit.

The Black Album is iconic, it's a classic for a reason. It embodies an entire era. It's the tipping point for Metallica, too. They were moving from their 80's metal era into a new kind of music.

So *The Metallica Blacklist* begs the question: Why?

I always think, if you're going to cover a song, you should cover a song that could use some tweaking.

Think about it like remaking a movie. People are always trying to do crap like remaking John Carpenter's perfect movies, when what they should REALLY be doing is remaking *Ghosts of Mars*. Nobody loves *Ghosts of Mars*. Just removing the dissolves would improve the movie 10%.

Remaking The Black Album is like remaking John Carpenter's *They Live!* Sure, you can do it, and, yes, John Carpenter will happily put his hand out and let you put a check into it, but why? Why remake something that's already great?

I guess what I'm saying is: Call me when Metallica puts out *A Canon of Saints Anger*. THAT is a remake I'd welcome.

# Librarian + Advice = Libraradvicearian!



There's one feature this newsletter has been sorely lacking:  
An Advice Column.

But while an advice column always makes for an awesome addition to a newsletter, it's difficult to start one up. How do you get questions before everyone has seen what great (smart, witty, fun, stunningly handsome) advice you give? So, for this inaugural column, we took some questions from various subreddits, asking advice on book-related topics.

All of this to bring you: The Libraradvicearian!

Oof...that needs some work.

## **Would I Be Wrong to Take Away My Daughter's Percy Jackson Books?**

*My daughter (10 year-old female) has recently gotten into reading the Percy Jackson series, she heard her friends talk about it and how it's basically Harry Potter with Greek gods instead of wizards. She was excited and asked me if she could read them, I checked the age recommendations for them and it said she was old enough for them.*

*I told her she could read them but if it got to be too much for her then she had to stop for a little while, she said okay and that she would.*

*She started reading them and seemed okay, but then the other night she had a nightmare.*

*When we asked her about it, she didn't want to talk about it and said her nightmare wasn't that bad and wasn't because of the book, but I'm not sure I believe her.*

*I'm thinking about taking her books away and telling her she has to wait a while before she can read them.*

*Here's where I think I might be in the wrong, her older brother said I should let her keep reading them and she should be fine because he was reading Stephen King at her age and was fine, he read Pet Sematary, It, Carrie and many others and never had any issues, so I'm wondering if I'd be wrong to take her books away.*

*What do you think?*

I can totally see where you're coming from, and I applaud you for talking to your kids about what they're reading.



If I may, a brief tale:

When I was in 8th grade, we had to pledge to read a certain number of pages as part of, uh, school. I pledged, and then I started in on a book that I THOUGHT was the basis for the skydiving action thriller *Terminal Velocity* featuring Charlie Sheen doing a ton of skydiving.

As you can tell, I was a young man of exquisite taste in literature.

I was about halfway through when I realized that the book I was reading, also titled *Terminal Velocity*, was NOT the novel the movie was based on, and instead was something completely different. My first clue was being halfway through the book, and still no one had jumped out of a plane. In the movie, the first person to jump out of a plane does so less than a minute in (you gotta give it to the 90's, they did not make 3-hour movies, they got to the point).

The second clue that I was reading the wrong book: There was A TON of graphic sexual content that I was NOT prepared for.

I was a bit stuck because I was too embarrassed to admit that this book had gone down a road I didn't expect, but I also had a book report due, and I was so far into the book that I couldn't just start over with something new.

I was worried that if I just explained everything, I would be blamed for picking up a book and not realizing it was so far outside my comfort zone. I thought I'd be in trouble for reading something that I DEFINITELY was not supposed to be reading.

And I feared that if I said something, I'd have something taken away from me for the "crime" of getting into a book I shouldn't have.

Now, the smart thing to do would have been to tell my mom, and my teacher, "Hey, I got about halfway into this book, it's grossing me out for adult reasons, so can I start a new book and maybe get an extra week or two to finish it?" I'm sure they would've been cool with that.

What I'm saying is that I SHOULD HAVE done what your daughter did.

Your daughter was willing to come out and tell you that she had a nightmare, despite knowing that you might attribute it to the books and take them away. And I think that her honesty should earn her some trust and some

agency in the decision-making here.

If you take the books away, the next time your daughter is having an issue, she might hesitate to say anything, like I did.

If you take the books away, it kind of frames the situation so that the misstep on your daughter's part was not reading the books (she had no idea that they'd be too much for her), not having nightmares (that's not something she controls), but *telling* you about it.

Whether or not she tells you about it is the only thing she controls. If she finds herself in this situation again, and if her previous decision resulted in losing her books, she might not make the same decision next time. And that would be a shame because talking to your parents about that stuff is absolutely a great call!

There's also some psychological basis in the idea that removing the books would validate the nightmares. What I mean is: If you remove the books, it may be subtly telling your child that the books, and the nightmare imagery, are in fact something to be afraid of, that they could harm her.

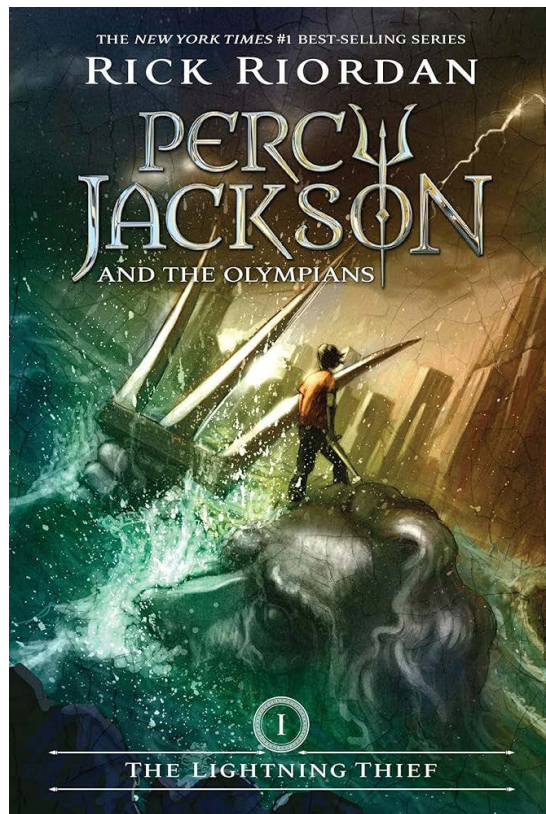
Let's talk about options other than taking the books away or just leaving your daughter to suffer nightmares, because I think there are many stops between those two ends of the line.

One possibility is that your daughter may be telling you about her nightmares because the books ARE too much for her. If that's the case, you can help out with this is by giving your daughter a choice with an easy out.

Tell your daughter that you aren't going to take the books away, but you're completely fine if she wants to put them in a drawer and wait awhile to start them again, if ever. Offer her a special spot for the books that's not in her bedroom. Make it a place she doesn't see all the time so she's not thinking about it a lot.

Tell her that you don't have to talk about it, she doesn't have to give you reasons. At home, when you're reading for fun, you never have to explain yourself or worry about being judged. If you feel like you don't want to continue a book, you don't have to.

If she wants to continue, be okay with that. Maybe she'll have some more nightmares. I know none of us like to see kids suffering that way, but there are times when you



find your boundaries by pushing a little beyond them, you know? Maybe the way your daughter learns to recognize the signs that certain books are too much for her is by having some nightmares and not wanting to repeat that experience.

If your daughter wants to continue, you can also help by making some adjustments: Maybe Percy Jackson books should be put down before dinner and she can read something else right before bed. Maybe Percy Jackson books are for weekend mornings only. Maybe Percy Jackson books are for family reading time, when everyone is in the same room, also reading, and maybe that helps them seem less scary.

See if changing up the reading situation changes the frequency or intensity of the nightmares.

The overall idea is that instead of focusing on the individual book, you can teach your daughter to recognize what she's feeling. You can teach her how to quit a book she doesn't like or that's making her unhappy.

If you help your daughter develop the skills that make for great independent readers, those skills will apply to every book she reads, transferring from book to book as she grows.

If you have questions for real librarians, send them to us at <https://www.mylibrary.us/letters>

**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:

# F R O Z E N

## (Not That One!)

This edition of HPLD's Cult Movie Vault is partially about the movie *Frozen*, and partially about changing its name, officially, to the full title: *Frozen: Not That One*.

For those who don't know, *Frozen: Not That One* is a horror movie about 3 youths who are trapped on a ski lift in a blizzard. With no help coming and the ski resort closed for the week, they have to make some desperate decisions in order to not be...Frozen (Not That One).

~

Let's get this out of the way: *Frozen: Not That One*, came out three years BEFORE [\*Frozen \(working subtitle: Yes, That One\)\*](#), and the two have nothing to do with each other than creating a confusing situation, especially if one were to look up *Frozen: Not That One* by mistake, and see Kane Hodder, the man who played Jason Voorhees, in the credits. Which role could he possibly play in a magical Disney animated film? A terrifying, ice-axe-wielding snow monster of some kind?

You might be wondering how it's possible for two movies to have the same title. Well, it turns out that this is not only legal, but pretty common.



There are obvious cases. When you call a movie "Possession," you can kind of expect that'll be reused.

There are also incidents that are probably no accident, like when a low-budget movie titled "Wanted" comes out a year after the big budget Angelina Jolie movie of the same name.

There are two *Broken Arrows*, [one being about a conflict](#) between cowboys and Native Americans, the other being about [John Travolta stealing a nuclear weapon](#) or a stealth bomber or a

train or...something? Definitely not a case where someone is trying to create confusion for profit.

Apparently, the deal is that you can use the same name for two different movies provided the name isn't super, incredibly unique. "The Girl Next Door" is such a common phrase that you can't trademark it as a movie title.

So here's a hot tip: If you want to trademark your movie's title, call it something like, "The Maddening Fraptabjulosity of Dr. Goober McToober." However, if your movie is shaping up to be a pile of junk, it might be to your advantage to use an already-used, sneaky title in order to potentially trick people into watching your movie. They probably won't be pleased with your "Exorcist," but I guess

you have to take what you can get.

While we're this far off on a tangent, explain this to me, Hollywood: You won't let two actors be credited with the same name, yet two movies can have the same title. As if a production is going to accidentally hire the wrong "Patrick Stewart," only realizing their error when a 12 year-old kid with a syrupy Mississippi accent shows up on set to play King Lear.

Anyhow, back to *Frozen: Not That One*.

*Frozen: Not That One* kicks off with three very 2010 protagonists at a ski resort, and they're trying to get on a ski lift without buying a lift ticket.

We have:

A guy we'll call Zac Efron because he DOES look quite a bit like 2010's Zac Efron, before Zac got super ripped and broke a cardinal rule: you can be super handsome, but if you're super handsome, you have to leave being shredded to the rest of us. It's the only way we can walk the same streets, man!

We have: ICEMAN FROM X-MEN!? Ho, how ironic that what was once his lifeblood in an older movie is now his undoing!

We have: Girl, portrayed by Emma Bell, who you will probably mistake for another actor from another thing, but you'll be wrong UNLESS the thing you were thinking of is the music video for ["New Romance" by Miles Fisher](#), in which Bell, well, I'll let the wiki describe it:

*Falls to her death through the window, after falling facefirst into her desk and getting stabbed in the face by pencils. (Played for comic effect.)*

(I took a moment to watch this video. It's a *Saved by the Bell* parody, but with horrific deaths. Imagine *Final Destination* happening at Bayside High. 10 out of 10) The plan here is that Zac has sweet talked a woman working the ski lift into letting our three heroes on the lift without a ticket. This tracks, again, he's Zac Efron's double. Even if I knew he wasn't actually Zac Efron, I would risk my job to let his doppelganger get away with stuff. In my case, I guess that would be renewing his books over and over.

However, dun dun duNNN! This plan is thwarted when a gentleman takes up the post at the lift, the woman Zac is wooing being nowhere in sight.

The trio decide that Girl should try and sweettalk this

gentleman into letting them go up the mountain for free... or, at least, for a reduced price.

What might seem shocking is that Zac has \$200 of bribe money to get on the lift. How is slipping someone \$200 a savings? But you've got to remember, this is for 3 people, and legitimate pass purchase would cost...

...OH MY LAND, \$219 dollars *per person*! That's TWICE what it costs to get into Disney! [Even looking back at prices from about 2010](#), a \$200 dollar bribe would STILL be a major cost savings.

How does anyone afford skiing? How much do you all get paid to write library newsletter articles about silly movies?

Girl pays the lift guy, the trio hits the slopes, and as we get towards the end of the day, the lift is being shut down because bad weather is coming in. Which seems a little odd, what's usually "bad weather" for us in town is kind of ideal weather for a ski resort, right? But, whatever, what do I know? I'm still reeling from the price tag on a lift ticket.



The trio talks the lift guy into letting them take one last run, they get on the chair, and head up.

Now, through a series of characters replacing the ski lift operators at the top and bottom, each replacement seemingly more stoned and irresponsible than the last, the ski lift shuts down, our heroes are stuck on the ski lift about halfway up the mountain, and they realize they ain't going nowhere.

They're stuck, and not just for a few hours. They're trapped over the entire week, this being a ski resort that's only open on weekends.

Brief Pause: First we have the bribery, then the skiing at a weekend-only resort. Keep these two factors in mind, we'll come back to them.

Unpause.

Of course, the answer most of us would consider to this problem is: Well, I guess we'll have to jump.

Unfortunately, this lift is SUPER high up, and the fall from that distance is definitely going to cause some damage. The snow underneath is hardpack, more like hitting a very slick cement floor than falling into a fluffy pile of powder.

I was always curious why ski lifts had to be so high. It seems a bit excessive, to me. Couldn't we achieve the same thing, I don't know, 10 feet off the ground? A very survivable fall?



Some responses online said that the problem with a lower ski lift is that people would just jump off whenever if it was safe to do so, to which I have to ask: So what? For \$219 dollars, I feel that maybe I should have some customization options, know what I mean? At a \$219 dollar dinner, I would think I could order a steak to whatever level of doneness I prefer. If I want to get off a ski lift halfway, doesn't \$219 dollars buy me some leeway?

Anyway, we're now into the core of *Frozen: Not That One*: "We're all stuck on this ski lift, now what?"

It's kind of brilliant in terms of making a low budget movie. You only need one location, really, and very little in terms of other sets and actors and things. But it's tough in terms of screenwriting because once they're trapped...then what?

*Frozen: Not That One*'s answer is that it kind of turns into a Kevin Smith movie where the bulk of the movie is the three characters talking about stuff, the difference being that instead of punctuating the talk with a convenience store customer or a hockey game on the roof, the chatter is interrupted by some horror, gore, and eventually, yes, wolves.

It's a genre I call Chatter/Splatter, a movie type where the horror setup is more a scaffolding for dialogue.

I'm not sure it works quite as well on a ski slope as it does in a convenience store, though.

On a ski lift, in the freezing night, you're kind of on a ticking clock. It's not a jovial atmosphere, so talking about Star Wars doesn't quite hit the same.

And it doesn't really work on a horror level, either.

Watching Jason or Freddy stalk a young adult is filled with tension, but watching that same young adult be very cold is just kinda...well, unpleasant. It doesn't feel harrowing, know what I mean? I was cold yesterday. This isn't a new dimension of terror, like Pinhead in space or Leprechaun in space or Jason in space or Michael Myers in Haddonfield.

When are we going to get Mikey in space?

~

*Frozen: Not That One* is an entry into the canon of movies where people find themselves trapped within a leisure activity. See also: [Open Water](#), the movie where scuba divers on an excursion are left in Open Water by the boat that was supposed to pick them up. See Also: one of

those movies where they're exploring a house or a cave underwater and get stuck or find a ghost or something. See also: [The one where the two ladies climb a very tall tower in the desert](#) and then get stuck. See also: [The Descent](#), where a spelunking party turns into a situation with...demons? Gremlins? Descentemons?

These are all cautionary tales to a greater or lesser degree. I don't think you have to tell most people that climbing a wind farm tower is a terrible idea, but I assume most of us think these other activities are relatively safe. Most people survive scuba diving (999,999 out of every million), most of us can handle some light cave exploration, and skiing is fairly safe, at least the chairlift part, despite what *Frozen: Not That One*, would lead us to believe.

According to [a whole bunch of science stuff](#), there were only 3 chairlift fatalities between 2004 and 2016, and 86% of non-fatal chairlift accidents are attributable to "rider error."



Now, let's be real, a good chunk of that 86% is probably better categorized as "sucks at skiing," as opposed to "rider error." I mean, when the intended function of the chairlift is to dump you off onto a slippery slope that you'll slide down on two metal tracks, while standing upright...is it fair to say that someone who falls over while attempting this "made an error?"

But, whatever, there were 57 skiing deaths during the 2021-2022 ski season, so it seems like the real danger is on the slopes, and maybe being high above them, mostly immobilized, is a lot safer than being on the ground. You're probably better off on the lift than you are on your own two skis.

If there's not much danger to riding a ski lift, what are we being cautioned against, here?

Remember how I told you to note the ski lift scam and the going to a resort that is only open on weekends?

My theory about *Frozen: Not That One* is that this is a ski industry propaganda film.

Think about it: This film underlines and bolds the point that not buying a lift ticket is a bad idea that may, MAY result in a slow and really unpleasant death.

This film subtly suggests that skiing at a lesser resort, one that is only open on weekends, could result in a suboptimal experience, such as eating lousy pizza (this also happens in the movie) or being torn apart by packs

of wolves.

In fact, after writing it out, I'm at the point where I view *Frozen: Not That One* as a direct threat from the ski industry, a shot across the bow to anyone who would dare to try and cheat the system or, gasp, ski at a "lesser" resort.

We're right at the edge of exposing the sinister underbelly of this corrupt industry. What could be scarier than that?

~

This is usually the part where I promote library services, say something like, "If you want to be able to afford a day of skiing, use your library!" But, oof, with a price tag like \$219, I don't know if the library is going to be enough.

So instead, I'm going to tell you how to get the most out of *Frozen: Not That One*.

1. Get the movie for free from your library.
2. Dress up in ski clothes. If you don't have ski clothes, just dress in warm clothes, and then 3D print a pair of

plastic boots that are mega uncomfortable. That'll get you there.

3. Turn your TV so it faces out a window.

4. Go outside and watch the movie, using either subtitles or, if you're fancy, Bluetooth headphones.



See, cold is a hard thing to express in movies. It's like having a movie where there's a really unpleasant smell: things that aren't visual or auditory just don't carry as much weight in movies.

You could make this an annual event and invite friends. I once watched *Jaws* on an inflatable tube in a giant lake, and it was WAY better than usual. Which is saying something with *Jaws*.

Maybe you can convince a ski resort to let you screen this on the slopes at night. Ha, I bet they'd LOVE it. An event that brings people to the mountain AND drives home the point that one should NEVER, EVER neglect to pay for lift tickets? What more could they want!?

An advertisement for the HPLD2Go app. The background is a bright blue gradient. On the left, the text "Oh, Appy Day!" is written in large, bold, yellow and white letters. Below this, it says "HPLD2Go, your one stop shop for all things Library." in white. To the right, a hand is shown interacting with a smartphone. The phone screen displays the HPLD2Go app interface, which includes a "Welcome!" message and several icons for "My Account", "Search the Catalog", "Stream & Download", "Events", "All Services", and "Contact Us". Above the phone, there is a 3D logo for HPLD2Go, which consists of a blue and green leaf-like shape with the text "HPLD2GO" below it. At the bottom, there is a black button that says "DOWNLOAD TODAY" in white, and below that, the text "To learn more, visit: [www.mylibrary.us/app](http://www.mylibrary.us/app)".





## LIBRARIES

Visit [www.MyLibrary.us/locations-and-hours](http://www.MyLibrary.us/locations-and-hours) for library hours

### Administration & Support Services

2650 West 29th Street  
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1-888-861-READ(7323)

### Carbon Valley Regional Library

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

### Centennial Park Library

2227 23rd Avenue  
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

### Milliken Location of the Glenn A. Jones, M.D. Memorial Library

1109 Broad Street  
Milliken, CO 80543  
(970) 660-5039

### 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  
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## PUBLIC COMPUTER CENTERS

### Briggsdale Community Library

210 Main Street, Briggsdale, CO 80611

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