

# Dinosaur book has action; short on reality, humans

**"Jurassic Park"**  
Michael Crichton  
Ballantine Books

By Mark Baldridge  
Staff Reporter

Michael Crichton's "Jurassic Park" is a book with everything you could ever want: sexy blondes, brilliant scientists, chaos theory and Tyrannosaurus Rex — the greatest meat eater of them all.



Not to mention apatosours (commonly called brontosours), a cute baby triceratops named Ralph and even some of those big kite-like pterodactyls.

Then there are other, nastier, things with mean reptilian brains and killer instincts.

All that it's missing is humans. Crichton couldn't paint a realistic character if his life depended on it. Any reader listening for an authentic human voice will only get the hollow echo, "No one here but us cardboard cut-outs."

This is made worse by Crichton's prying literary style; at one point or another we get to ride around in each character's two-dimensional head.

It's tiresome. Instead of getting to know one cardboard figure well, we get to know all of them poorly — and

some of them are easy to dislike.

The book runs rampant with oversimplifications of important ideas and confusing descriptions of mundane detail. Even the typos get out of hand.

But so have the dinosaurs, and that covers a multitude of sins.

Anyone who has ever stood in wonder at the foot of a tyrannosour skeleton, read the kid's books where they show how many greyhound buses are equal to one brotosaur or just played with red, green and blue plastic dinos, will relish seeing these beasts alive and well and duking it out in the park.

All your old friends are here and the only thing missing is the fight you always wanted to see, the greatest struggle of all time — the tyrannosour and the triceratops, head to head.

Too bad the originals never met. You can bet they were separated by millions of years.

But here in the park, built by a senile billionaire, you can see them all: together again for the first time anywhere.

So the book has its redeeming features after all. It's not terribly demanding, action packed and (kind of) informative, about dinosaurs anyway.

The method they use to get dinosaur DNA — all the dinosaurs in the book are clones — is absolutely brilliant. And some of the discussions of chaos theory are pretty interesting, if awfully simplistic.

In all, not a bad book to take to the beach, or — if you're stuck with the rest of us in Lincoln — to the, I don't know, park?

"It's important for the people in the public eye to take a stand for something and I'm glad and proud to be able to do it. And hopefully, we'll have a big enough record and sell enough records that us, making a stand for something like Farm Aid has an impact on a lot of people. "A broken heartland," he said, "still can be changed."

from its grisly fate of a dubious ending, along with being an all-around bad film.

"Guilty As Sin" should be skipped by DeMornay fans, but it's a must-see for Johnson fans, and fans of suave cinematic psychopaths in general.

cranes/Day by day my river's getting cleaner/Who'll take the blame?"

Reilly wrote the lyrics, not as a satire on pollution, but as a requiem to childhood memories about a street once full of life, refineries and employment — now defunct, except for the pubs and the emptiness.

When Reilly, Needham, Hiley and drummer Darren Ford explore new hooks and crannies, the result is nothing like you'd expect, but that's the beauty of Boy on a Dolphin, "Words Inside."

## Zaca

Continued from Page 10 down."

The bands' activities include tours, festivals and recently, Farm Aid VI. Because of their own experience losing 10 acres of family land to bankers, Zaca Creek supports Farm Aid.

## Sin

Continued from Page 10 for acting.

Unfortunately, Johnson's great work is not enough to save this movie

## Boy

Continued from Page 10

Under the influence of Senegalese musician Maurice Zou, Reilly co-wrote two compositions, "Nouwe O N'Mazei" and "Fire," a song rich in rhythm and blues and topped with a rocking refrain.

"Words Inside" reminisces lost loves and lost worlds, like the lost world of "Eldon Street."

"Gone are the tall towers and factories/Gone are the ships and the



David Badders/DN



"A friend dragged me to the Modern Art Museum. He tried to explain a toilet bowl mounted on the wall but was soon complaining that his ultra hip shoes hurt his feet.

*While contemplating a solid black canvas, I realized my Birkenstocks were beautiful.*

It must be the way they cradle my feet because the only thing aching was my head from trying to figure out what this stuff meant.

Next we saw an empty pedestal. My friend called it, 'a statement.' For a moment I considered putting my Birkenstocks on it. Now that would be a statement.

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