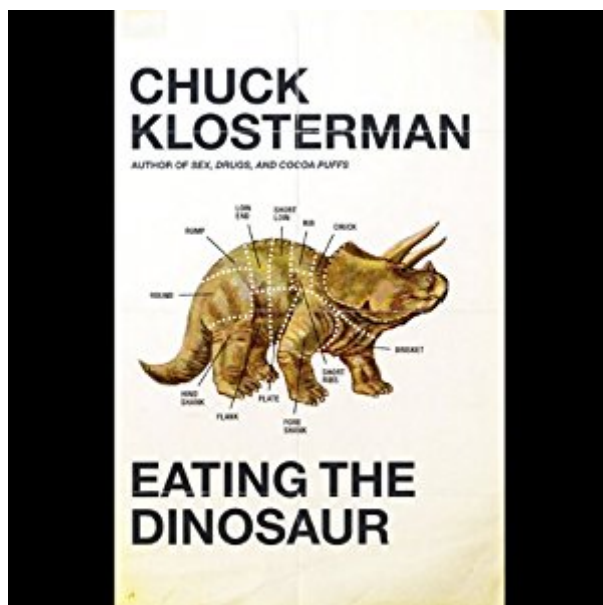


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# Eating The Dinosaur



## Synopsis

Chuck Klosterman has chronicled rock music, film, and sports for almost 15 years. He's covered extreme metal, extreme nostalgia, disposable art, disposable heroes, life on the road, life through the television, urban uncertainty, and small-town weirdness. Through a variety of mediums and with a multitude of motives, he's written about everything he can think of (and a lot that he's forgotten). The world keeps accelerating, but the pop ideas keep coming. In *Eating the Dinosaur*, Klosterman is more entertaining and incisive than ever. Whether he's dissecting the boredom of voyeurism, the reason why music fans inevitably hate their favorite band's latest album, or why we love watching can't-miss superstars fail spectacularly, Klosterman remains obsessed with the relationship between expectation, reality, and living history. It's amateur anthropology for the present tense, and sometimes it's incredibly funny.

## Book Information

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## Customer Reviews

I am a big fan of Chuck Klosterman and I always eagerly pick up his new books when they come out. My favorites are always his books of essays, so I was excited to read this one. I liked it, but I didn't love it. I felt a little bit like he's running low on commentary and he was really reaching with some of his essays. In some cases, his comparisons or pronouncements seem to be a bit of a stretch and not as easy to follow as in the past. Part of it may be me - I'm getting a little bit older and less hip and relevant:) It may be that I'm just not connecting to his work in the same way as I used to. However, I went back and reread a few essays from *Sex, Drugs, and Cocoa Puffs* and still felt like these were right on! I felt like these early essays were easier to grab on to and find a connection

with compared to this new collection. This current book is a bit more abstract and seems less connected than previous work. His pronouncements seemed like they weren't as on target and his comparisons seemed a bit odd. I didn't always follow what he was saying. (Again, part of this might be me!) Overall, it isn't a terrible book, but it moved a bit slower and was harder to grasp than his earlier work.

I am old school and still prefer the feel of an actual physical book in my hands. The book came in a timely manner and in great shape. This is very important to me because I love adding books to my library collection. This was a very interesting read and I enjoy having it in my collection.

This is a collection of about a dozen or so essays by Chuck Klosterman, music critic, essayist, writer. Like his previous collection *Sex, Drugs and Cocoa Puffs*, Chuck takes something in Pop Culture and uses it to go off on various tangents, pursuing ideas and observations that interest him at the moment. It's fun. It's witty. CK talks about Nirvana, the Branch Davidians, Abba, Time Travel, the Unabomber, laugh tracks (CK no like), advertising, Ralph Sampson and the nature of under/overestimation, Rivers Cuomo and Irony, etc. As a Klosterman fan I awaited this book eagerly. And I liked it. This is the sort of thing I liked - 1. "Abba was so mainstream, Barry Walters would eventually write in *The Village Voice*, 'you had to be slightly on the outside to actually take them to heart.'" 2. "In New York, you get used to people pretending to laugh. Go see a foreign movie with badly translated English subtitles and you will hear a handful of people howling at jokes that don't translate, solely because they want to show the rest of the audience that they're smart enough to understand a better joke was originally designed to be there." (I see this in Denver too, btw. This ain't just NY). 3. "Like the tone of Keith Richards's guitar, or Snidely Whiplash's moustache, Wells galvanized a universal cliché - and that is just about the rarest thing any artist can do." Couple of quibbles though - 1. Rivers Cuomo \*isn't\* ironic? The guy who wrote *Hash Pipe*? I need more explanation on that one. It's an interesting hypothesis, I'll happily go along for a discussion here, but CK just asserts it and that's that. 2. I'm interested in reading what CK has to say about Nirvana and Cobain, I'm not so crazy about reading about David Koresh, particularly in that Koresh doesn't have anything to do with Nirvana (though he tries to imply a connection - 'Nirvana began recording *In Utero* in February of 1993, the same month the Bureau of Alcohol, Tobacco and Firearms raided the Mount Carmel compound in Waco, Texas'. Ok, they happened at the same time. Big deal.) Chuck seems to be a bit of a conspiracy theorist, hinting-but-never-getting-into-it, that the govt. set the Branch Davidians on fire. If that's what you believe, fine, but that belongs in a different book. I

would've much preferred just a reflection on grunge bands.

The book starts with a fun premise I have never considered before, nor have I read others considering it: why do people answer interview questions? Then it meanders through readable topic after readable topic. Even if you can't relate to the subject matter (random 80's could have been superstar, Chris Gaines) the insight is immediate and recognizable. Every essay in this collection makes me want to find out more info on a specific subject. This is my first Klosterman book, only being familiar with his podcasts and writings on Grantland. The best thing that can be said is after finishing, I immediately ordered 5 more of his books (used, sorry Chuck).

Interesting and good book to read.

I love Chuck Klosterman, but he's getting a little too smart for his own good. His style here is very much in tune with "Sex, Drugs and Coco Puffs," but to an extreme. Part of his charm has always been the application of high intellectualism to low culture, and he's generally been successful... every essay is sort of like being back in the kind of happy arguments you had in a dorm room. In "Eating the Dinosaur," he's pushing it. There are times his goal of high-mindedness leaves the subject matter so far behind that it loses any meaning. Indeed, one of the last essays - a dissection of cultural irony - ends with him dabbling in the question of whether HE is even serious about this stuff. He concludes that he is, at least within a limited context, but the questions he asks himself about whether he's more interested in the construction of the writing, the dissection of the topic or the overall intellectual exercise seems particularly germane. Serious Klosterman fans will still enjoy it, I think, but it's not the amalgamation of fun/easy/smart that defined his earlier collections. Wish I could rate it 3.5, but can't bring myself to go down to 3. He's still the modern pop geek's leading intellectual force.

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