No time like nap time
An inside look at our... (snore)

By Claire Nicolay
Crusader Features Staff

As we all go through our daily routine here at Holy Cross, one particular section of the day usually shines out as an hour or two to be looked forward to. It's the part of the day that keeps you going through the rest of the day, knowing that when you're in the bathroom, or the library, or on the elliptical machine (or rather, standing in line getting minutes off). Any particular weekday day can be delineated into the following sections: class time, eating time, reading time, TV time, Sega time, work time, and nap time.

Personally, I think learning's great. I guess that's why technically we're here all week. So class time is important to me, but has somewhat lost its luster amongst the gray matter I find in Kimball. But we all have to eat, so eating time is sort of a must. The time spent reading is a necessity and time-consuming monster of an activity, and I've never, ever, done it for the fun of it. The time spent in the gym is not an hour and a half, but only when "The Simpsons" or the infinitely entertaining "Tempest of a Sand" is on. And then there's Sega, but even such an intriguing and vitalizing game such as "Ms. Pac-Man" can become tedious. Work time kind of sucks, but I get free coffee (just kidding, Joe and Lorraine...ahaha...I only drink the coffee that people pour into that grate under the milk machine when their cups are too full).

Which brings me to that nugget of everlasting joy that lies at the core of every college student's heart, and the soul of this somewhat tangential article: the nap. Oh, nap. Is there anything that loves you like a tender napping hour nestled into the afternoons, those those moments when you find me such a thing. I love to nap on my roommate's futon, where I roll towards the crease like a log in a current. I love to nap in the library, when I worry if I amorning or making other inappropriate noises. I love to paint while napping, which makes me think that napping is not only not doing, but the mysteries of a nap are many, and I am always excited to have them as well. As Kevin Burke '92 says, "One time I was taking a nap, and my roommate told me I was talking in some sort of Arabic language. And I don't know Arabic, so that was really weird." Napping is crazy like that.

I was recently brought to my attention that not all Holy Cross students capitalize on potential naps; friends I speak to that claim they do not are far as far to so imply that much of the HIC student body is too nervous, or overly stressed, or just don't fiercely compete with their fellow students for every financial consulting, investment firm, or other high-pressure job on the market. But for the sake of those poor souls who are uninitiated to the nirvana of napping time, I issue a call to kick back and relax. Visit that professor another day. Check your mail later. Put aside that internship/job application you've been stressing over it's not so important. The summer is a long way off! You have the rest of the semester to do what you want to do in Big City, America. Get comfortable, and let naptime take charge for once.

History museum takes it back to the pre-concrete streets

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derground Railroad. The event is free to the public and refreshments will be served.

On Sunday, Feb. 24 at 2 p.m., Marilyn Richardson of African-American Consultants will host a slide presentation concerning the history of the underground Railroad. New Englanders from the colonial era to the late 19th Century. This event, entitled "Recovering the Lives of Our Ancestors on the Underground Railroad," is also entitled "Gut the Van". Among the highlights are many of the key elements that comprise Dispatch's signature sound: a reggae beat set down by crisp drums, rhythmic guitar chords, and laid-back melodies.

Complimenting the songs and instrumental grooves themselves is the presence of dialogue in between several of the songs. Too often Dispatch has cut from several different concerts simply edit out much of the interaction of band and audience, perhaps allowing for easier tran- sitions but ultimately resulting in the loss of some of the raw energy of their live show. I found this shortcoming, as the band members' spoken comments and occasional stories captured the very essence of that extra element that adds to the experience of a live show.

The set is not without flaw, however. Some of the tracks differ in tempo from their original versions, and, while in some of cases this change compliments the live orchestrations, the band delivers, this attempt to give the live cut a different feel often leads to a failure to create the same overall feel that the studio version exudes. The opening guitar riff of "Bang Bang" is delivered in a much slower, more laid-back manner that leads nicely into the song, but ultimately the lazier tempo detracts from the subtle energy that lies in the quick delivery of the hip-hop-esque lyrics on the studio version. As a result, "GTV's" rendition lacks excitement and cannot build the excitement that mounts in a tighter, faster ver- sion.

One of the more disappointing cuts on the album is "Bang Bang's" track "Out Loud." An upbeat version is found on "GTV's" first disc, and their rendition does nothing but prove that the song works much better as a slow ballad. "Out Loud" is calm and simple on the studio album, featuring a soft and unassuming acoustic guitar. This live rendi- tion, set to a bouncey electric gui- tar and drumbeat, sounds cheesy and overdone, fails to capture the meaning and beauty of the origi- nal, and is ultimately unsuccessful in leaving any lasting impact on the listener.

Overall, the band reaches several high points in the live recordings featured on the album, and though some of the tracks fall short of reproducing the energy that their crisp guitar and hip-hop vocal sound creates throughout their studio work, the album is a trip of moments that shine well enough to carry the set through some of its weaker points. In gen- eral, "Gut the Van" is a musical trip worth taking.

Dispatch's live album "Gut the Van" proves a brilliant showcase of their reworked live performances.

Dispatch, an alternative band with an ever-increasing following, recently released "Gut The Van" (GTV), a two-disc live set. Each disc, "*G*" and "Wimpy," is named for one of the band's two tours, and the set features some of the best cuts from their 2001 travels. Though "GTV" is not a completely smooth ride, good editing and a smart mix of songs succeeds in calming the bumps in the album's road. The tracks on the album range from the more widely known ones to fan favorites that best showcase the band's talent.

"GTV"'s first disc opens with a charged version of "Open Up," the perfect cut to begin the set. It immediately displays many of the traits that make the band such a unique live act. The band's signature sound: a reggae beat set down by crisp drums, rhythmic guitar chords, and laid-back vocals, delivered in a much slower, much more edgy, or high-strung to consider "wasting" an hour on a nap. I don't agree vehemently, believing that we underhedges on Mt. St. James are a group of real laid-back, easygoing sort of people, who don't fiercely compete with their fellow students for every financial consulting, investment firm, or other high-pressure job on the market. But for the sake of those poor souls who are uninitiated to the nirvana of nap-time, I issue a call to kick back and relax. Visit that professor another day. Check your mail later. Put aside that internship/job application you've been stressing over it's not so important. The summer is a long way off! You have the rest of the semester to do what you want to do in Big City, America. Get comfortable, and let naptime take charge for once.

"Flying Horses" is followed by one of the album's nicest surprises - a soft, unassuming bass solo fingers for more than a minute before it is joined by electric guitar chords, intensifying before finally breaking into a powerful version of the popular album "Bang Bang"'s opener "Here We Go." The hip-hop influenced lyrics are delivered crisply, and the addition of keyboards to the extended interlude separating the final chorus adds excitement to the track.

Highlights of "GTV's" second disc include a memorable version of album "Silent Steeples" "Steeples." The group is at their best on this track, the lyrics are delivered passionately, the guitar rhythm snaps powerfully during the intro and verses, the riff during the interlude floats neatly over the live orchestrations the band members' spoken com- meniments and occasional stories captured the very essence of that extra element that adds to the experience of a live show.

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Dispach's "Gut the Van" on the Crusader Opinion page.