

iPad: the giant iPhone

TECHNOLOGY

iPad

DEVELOPER: Apple Inc.

CAPACITY: 16, 32, 64 GB

PRICE: \$499 - \$829

RELEASED: April 3, 2010

OUR TAKE: ★★★★★☆

By Chris Ernst
Staff Writer

By now everyone has undoubtedly heard about Apple's latest mobile computing device, the iPad. Appearing on numerous talk shows and sit-coms before its release, every American has almost certainly been exposed to this much-hyped piece of technology. But what is it, and what does it do?

Originally birthed in the eighties, the iPad has been under development for a long time. The concept for a personal computer/assistant/device was first realized in the Newton.

While the Newton was not commercially successful (like many of the stylus-based tablets of the time), Apple has since developed a

new language and the tight hardware/software paradigm which it uses today.

The Newton is completely adequate as an assistant designed to help its user organize and remember. It is a practical device aimed at power breakfast attendees and CEOs. The iPad, on the other hand, brings that same level of utility to everyone, as well as fun. It can be used to stay organized, but it can also do much more.

The iPad does not have a camera, does not display Flash and does not support third party applications not approved by Apple. Despite these shortcomings, 500,000 iPads were still sold in its first week of availability. For many, the iPad sits perfectly between a cell phone and a desktop computer.

Many people who criticize the iPad claim that it is just a big iPod Touch, and they are basically right. It is the size of the device that drastically changes the interaction design for the paradigm used to view its functionality. The iPad screen has over eight times the real estate of an iPhone screen.

Isn't it just like a netbook? Sort of. A netbook really is just a smaller laptop. It runs an operating system

meant for a larger, more powerful computer, but has a smaller (usually cramped) keyboard and mouse. A netbook is not designed to bridge the gap between cell phones and desktops; it takes no design cues from mobile devices and just scales everything in a desktop down to a smaller size.

The (decidedly) mobile space niche the iPad claims is for those who like the utility of their smaller mobile devices as well as the power of their main computer, and are hindered by small memory space and large physical size.

There are many people who do not find themselves in this area. Some people are never far away from a desktop and some people do not need much power on-the-go. However, for the people who do find themselves needing a solution to their problem of having to pick either mobility or power, the iPad is a resoundingly solid solution.

All of the bundled apps (Notes, Maps, YouTube, iTunes, iPod, App Store, Photos, Mail, Safari, Videos, Contacts) have been completely re-tooled to fit into the new, large screen beautifully. While they are different, they are still familiar and

See iPad, page 24

Image courtesy of Apple

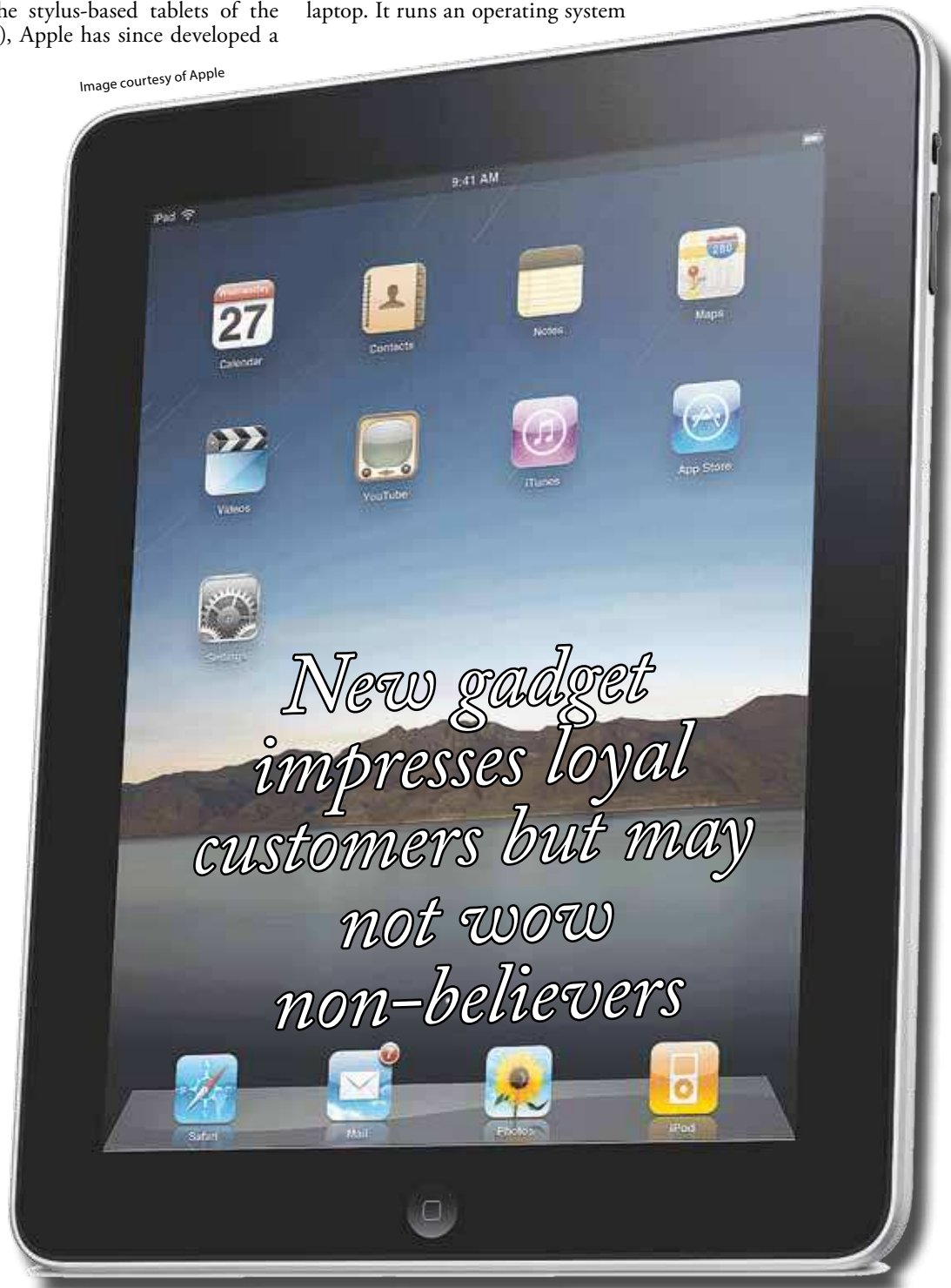


Photo by Chris Gooley/ Student Publications

By Zheng Zheng
Assistant Entertainment Editor

Art fuses with machinery

The High Museum is presenting *The Allure of the Automobile* from now to the end of June. Although the event will only exhibit 18 motorcars all together, they will be some of the world's most exclusive automobiles and will help showcase the rich history of a unique side of automobile productions between the '30s and '60s. These beautifully designed masterpieces are from a wide variety of renowned makers such as Bugatti, Ferrari, Duesenberg, Mercedes-Benz, etc. More of an art exhibit than an auto-show, the event should be attractive to a wider audience than those that are solely passionate about automobiles. With a \$15 entrance fee for students, visitors can also enjoy the High's plethora of other artistic expressions as well. For more information, please visit www.high.org.

Phoenix, Costello at Tabernacle

With recent hits "1901" and "Lisztomania" off their latest album *Wolfgang Amadeus Phoenix*, Phoenix is a French alternative rock band that is growing in popularity with the American audience. Their music, winning numerous awards including a Grammy, is becoming more and more mainstream. However, if you cannot handle the fast changing paste of modern day music or would prefer something of a different genre, Elvis Costello might be a great alternative choice. Meeting commercial success since the '70s, Costello is a world famous musician that has stood the test of time. Both artists will grace the stages of the Tabernacle around this weekend. With ticket prices ranging from \$30-40 for both shows, please visit www.tabernacleatl.com for more information.

Shakespeare Tavern tames *Shrew*

Stage fanatics rejoice as The New American Shakespeare Tavern presents one of Shakespeare's earlier comedy classics, *The Taming of the Shrew*, until mid May. One of the more popular Shakespearean work in modern media, *Shrew* has been reinterpreted in relatively recent works such as *10 Things I Hate About You*. This particular play should steal the hearts of any audience groups with its humor. The classic story presents a relevant and relatable case of "battle of the sexes" all the while entertaining its audience with farcical jokes. The entire show runs for the course of two hours with ticket pricing set around \$12-20 based on seating. For more information on this unmissable rendition, visit www.shakespearetavern.com.

Renaissance festival entertains

The Georgia Renaissance Festival is presenting eight weekends of fun and festivity in order to celebrate its 25 anniversary this year. With a variety of entertaining events all the way from medieval comedy to silk and acrobatic stunt shows to jousting tournaments and the coronation of the king, it won't be difficult for the attendees to occupy themselves throughout the entire event. That along with the games and rides presented at the festival makes it an interesting amalgamation between old-time medieval festivals and modern-day theme parks. So take a day out and immerse yourself in a simpler time with your friends or families. More information can be found at www.garenfest.com.

LaBute's *Funeral* remake improves upon original

FILM
Death at a Funeral
GENRE: Comedy

STARRING: Chris Rock, Martin Lawrence and Danny Glover

DIRECTOR: Neil LaBute

RATING: R

RELEASED: April 16, 2010

OUR TAKE: ★★★ ☆☆

By Kenneth Phillips
Senior Staff Writer

As seems to be the norm in Hollywood these days, *Death at a Funeral* is a remake of a movie released with the same title in 2007. This may be a point of contention for potential viewers as it even sticks to the same script by Dean Craig, but the change in cast and director keeps this remake unique. Frankly, *Death at a Funeral* has been much enhanced the second time around, and is definitely worth a night at the movies.

Exactly like the original but with a change of names, the story follows Aaron (Chris Rock) on the day of his father's funeral. His goal is to proceed with the ceremony and survive the company of his brother Ryan (Martin Lawrence), a famous writer. Surrounded by incompetent relations such as buffoon Norman (Tracy Morgan), the accidentally acid-tripping Oscar (James Marsden), a grieving mother and his brother's debt, Aaron is barely holding the reception together.

The universe has somehow cursed the attendee's lives to flirt with ruin, except for Uncle Russell (Danny Glover), whose crotchety attitude is perpetual. Even the deceased is not immune

from misfortune, as the "biggest" reveal may be Frank, his jilted lover, and Frank's blackmail of Aaron for hush money. The plot points of the story are exact to the original, but this film packs in much more comedy. Every memorable scene seems to have at least twice the dialog of its mirror in the predecessor. There may be familial gatherings like this, but I doubt any real situation could be so disastrous or star-studded.

I believe it is the change of cast that adds bold comedy the original lacked. Chris Rock is a great choice for the starring role in comparison to the previous holder Matthew Macfadyen. As a comedian, Rock has an extreme talent for taking Aaron's pressures and channeling them into witty retorts and pointed observations. Macfadyen instead takes a stance of fortitude—a stiff upper lip and all that—enduring each difficulty until things eventually calm. Frankly, there's nothing wrong with either performance, but the addition of more comedic dialog is profound improvement on the script.

The person I enjoyed on screen in the previous *Death at a Funeral* was Alan Tudyk, a more comedic American actor. Luke Wilson makes for a believable prick as Derek, and Tracy Morgan has played the fool so long he makes the role of Norman much more memorable than the original actor. I suppose the opposite could be argued by someone more affiliated with British cinema, but I feel the comedy allows the remake of *Death at a Funeral* to be more vibrant and memorable.

Strangely enough, there is one cast member, Peter Dinklage, who retains his role in both movies as the jilted lover of the deceased. This allowed me to focus on more

cultural differences in discussion about this relationship. Word choice is something that I had not believed to make such an impact to the boldness of the film. In a scene between Rock and Lawrence, the comedy hinges on the phrase "bromantically involved" and it just breeds laughter.

Neil LaBute, the director, also leaves great change on the canvas of *Death at a Funeral*. The cam-

era brings out the scenes as much more crisp and colorful. To be honest, the previous *Death at a Funeral* is strangely muted. I do not approve of taking this as a negative comparison on Frank Oz, the director of the first film and one half of the muppeteering duo with Jim Henson, but the remake is much more entertaining.

This remake makes an attempt to reach an apex of comedy from

the script of a recently released film, and it works.

I understand that this movie should not receive any slack on merit of its lack-of-originality, but this movie is truly funny. Sure, there are a few flaws and a bit of it hits slightly over the top, but it should be given a chance to be enjoyed without reservations. I am sure there is no such need for any decorum at this funeral.

Image courtesy of Screen Gems



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KICK-ASS: NEW FILM DELIVERS SUPER LAUGHS AND HEROIC ACTION

FILM

Kick-Ass

GENRE: Action, Comedy
STARRING: Aaron Johnson, Christopher Mintz-Plasse
DIRECTOR: Matthew Vaughn
RATING: R
RELEASED: April 16, 2010
OUR TAKE: ★★★★★☆

By Daniel Fuller
 Contributing Writer

"Like every serial killer already knows, eventually fantasizing just doesn't do it anymore." With these words, the titular character Kick-Ass (played by Aaron Johnson) captures both the tone and premise of the movie. In a parody of comic books and action films, *Kick-Ass*

casts "normal" people living out their fantasies of being superheroes. Needless to say, as we see in the film not everybody is cut out for the job.

Adapted from the same-name comic series by Mark Millar, *Kick-Ass* delights in being unconventional. Heroes strike dramatic poses before tripping and falling over. Villains argue for five minutes over whether or not a costume more closely resembles Batman or

Superman. A poorly managed torture scene in the film ends with a man exploding inside of a giant microwave. To list any more of these moments would simply spoil the movie because

they are its greatest strength.

For the most part, the plot is pretty irrelevant. Instead of being plot heavy, *Kick-Ass* relies on moment-to-moment jokes, gags and shocks to keep the energy levels high without giving the audience too much time to think. With the opening scene, *Kick-Ass* picks up momentum (literally) and never loses it thereafter.

While it would have been amusing enough to see the incompetent "superhero" Kick-Ass stumble through his attempts

at vigilantism, the introduction of the lethal, street-smart Hit Girl and her Big Daddy (played by Chloe Moretz and Nicholas Cage, respectively) adds a hilarious contrast. After all, anything with Nick Cage is bound to be excellent.

It's a testament to the absurdity of the movie that an 11-year-old girl repeatedly delivers the best violence. Although the casting of a young girl as a cursing, murdering superhero doesn't seem to be in the best of taste, *Kick-Ass* isn't the kind of movie that cares.

The film isn't for everybody, but anybody who already wants to see the movie based on the title alone won't be disappointed. The movie is exactly what it seems like it should be: violent and over-the-top.

Despite the overall lack of a complex plot, there is surprising depth in a scene halfway through the film that explores the backstory of Hit Girl and Big Daddy, attempting to explain why a father would raise a girl to be as trigger-happy and unaffected by violence as Hit Girl.

One character briefly condemns Big Daddy for his perverse upbringing of his daughter, claiming that "You owe that girl a childhood." However, nothing more is made of this point. The issues it raises are cast aside by the rest of the movie in favor of more bloody action. In doing so, the scene falls just short of having any real significance.

Lack of emotional depth is the biggest weakness of the film. The characters are amusing, but they aren't necessary complex. Even the main character is a fairly standard "clumsy dork" stereotype. His antics as he tries to get closer to the

girl he likes by pretending to be gay are silly, but not very endearing.

While the movie's approach to superheroes is fresh and unique, its characters are not. Instead, it relies on its wit and its action to entertain. This is not necessarily bad, though, as those two aspects are the movie's two greatest strengths.

The original comic version of *Kick-Ass* was actually darker than the movie. While still a parody, it adopted a pessimistic tone, sporting even more gore than the movie. The did well to diverge from these origins and embrace the comedy facet of its nature. Instead of trying to milk drama into melodrama, it spoils some of the twists early on.

In its attempt to be lighthearted and funny, *Kick-Ass* still maintains a slight semblance of believability. After all, much of the humor of the movie comes from the fact that the main character is a normal guy who just might be able to pull off that superhero thing.

However, Hit Girl spoils the illusion, demonstrating strength, accuracy and acrobatics that should be impossible for a girl her age. The climax of the movie is also the climax of believability, introducing a plot device (another change from the source material) that tips the balance from "plausible" to "ridiculous."

In the end, there are only two responses to this film. Some people want emotional depth and maturity, and some people just want to see bad guys blasted out of a window with a bazooka. For those of the latter group, *Kick-Ass* is the perfect movie. The movie is called "Kick-Ass"—you already know what to expect.

Image courtesy of Lionsgate

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010010Two Bits

Hello again friends.

Unfortunately, most of you have no idea who I am. I am very important, so I decided to come back and inform you. I am Two Bits man. I am the coolest damn kid at this school, despite the fact that Wikipedia won't give me my own article. I haven't even had to say or do anything in two years to hold that post, so I have no worries about anyone contesting that I am here to offer a

warning to all of you graduating seniors. Stop, take a look around you, and fail now. You do not want to graduate.

Some of you old people on campus, like you fourth-years who are pathetic enough to have pined over my absence for the past two years, or you even older people who couldn't get out before now, might remember that I made a few threats about graduating myself

summer of 2008. I did. It was a bad idea.

Don't get me wrong, Tech is not an ideal place to spend years and years of your life. Coming back after a two-year hiatus, I no longer recognize half of campus. The old guy with the beard who used to run the place has been replaced with a different old guy, this one beardless. They are asking me for more money and there are more liberal arts majors and less first-year girls than when I left. Not a perfect scenario. The real world though, is worse.

I have entered the competitive economy, watched it burn, been left unscathed, and have come back to warn you, my fellow overworked and exhausted engineers and those other people that we let walk around our campus, that this place is not that bad.

They give you free food here.

In the next few weeks it will literally be like taking candy from a smiling, happy administrator trying to help you struggle through finals. There will be breakfast served at times when breakfast should not ever be served, residence halls will overflow with Krispy Kreme doughnuts and boxes of foods your PLs bought from Publix with leftover end-of-the year money. There will be banquets and end-of-year dinners for every club under the sun, and they will all be too uncomfortable to force you out if

you crash them. I myself attended the RHA banquet this week. Am I in RHA you ask? No, I am not, but the food was delicious and I always appreciate the opportunity to wear a tuxedo.

There are no traffic laws here. I kid you not, I saw a man riding a segway up the handicap ramp in the Flag building the other day. Inside. Clearly, if you can stand up and balance on a segway, you are capable of walking, of climbing the maybe eight stairs in this building.

But here at Tech, this man was not odd, was not lazy. He was an amazing example of someone with enough disposable income to buy one of the world's least useful techno gadgets and the stones to drive it inside. I bet he owns an iPad.

And ultimately, there are second chances here. You fail calc 1, you retake calc 1. You can't hack it as an engineer, you switch majors. You can't find your way down the straight sidewalk that is Skiles, you look at the huge color-coded map they put up for you. The shaft sucks, but at least when you fail here you don't lose your job, your apartment and your girlfriend. Not that that happened to me of course.

I am just saying, before you rush down that long stage to shake the hand of this new, beardless president, think twice. Tech really isn't worth leaving.

iPad

from page 21

intuitive. They may be new, but they are instantly recognizable and usable.

The hardware of the iPad is really quite unremarkable. Even the "custom silicon" is just a simplified version of well-known, existing designs, tailored exactly to the iPad's needs.

The software in the iPad is really what makes it stand out. The larger form factor brings elements of user interface design and human-computer interaction from both the desktop world and the mobile world.

With all the press and hype surrounding the iPad, there are still some details that were pleasantly surprising.

One of these is spell checking. If a word gets spelled incorrectly, it is underlined in red. When tapped, suggestions pop up to replace the word. Another unexpected feature is a lock screen slide show, which basically allows the iPad to become a digital picture frame that can be passed around or shared with friends.

The iPad is really a fantastic device for the people who are seeking that missing link. An iPad would be great for those who do not want to lug a laptop around, just to take some notes or check e-mail.

The iPad is a product for those who wish their phone could do more or their desktop was more portable. You know whether or not you will use and like an iPad, and if you use it, you will probably like it.



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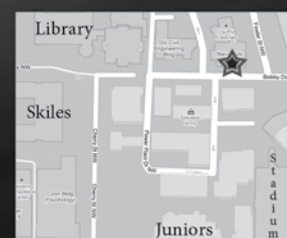
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By Robert Zimmerman
United Features Syndicate

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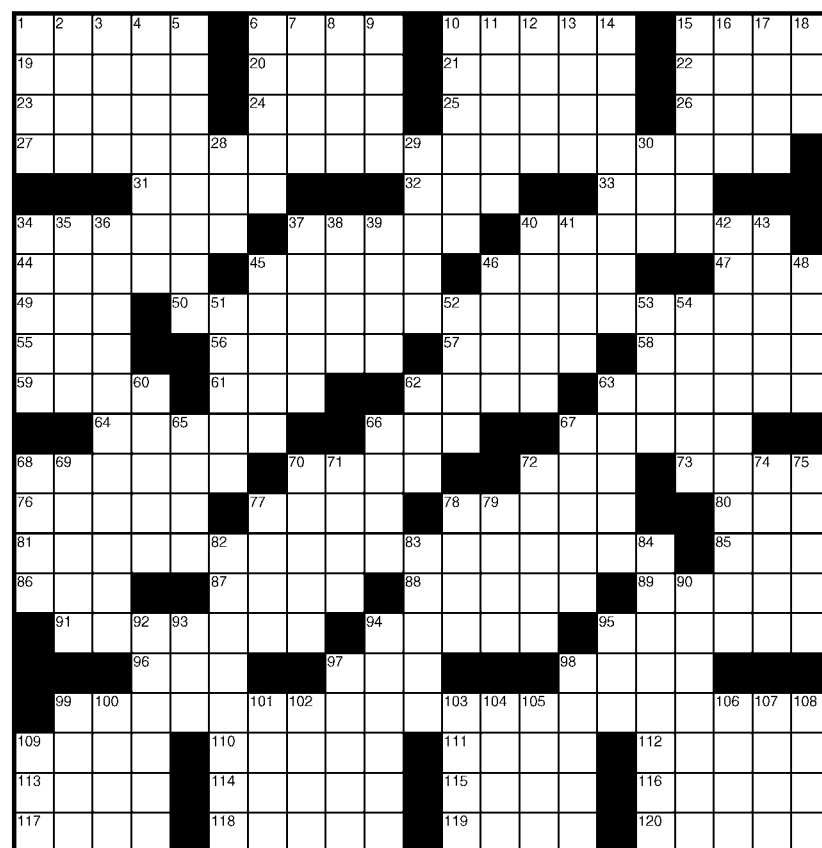
1. Fashions
6. Sit down quickly
10. Like a reptile
15. A cheese
19. Ryan or Papas
20. Dead
21. Mood disorder
22. Role in "Othello"
23. Lord's estate
24. Soloist's offering
25. John Jacob --
26. Mature
27. Start of a quip by comedian Demetri Martin: 6 wds.
31. Disney fish
32. Approves
33. Fixed
34. Altercation
37. Makes more sedate
40. Windpipe
44. Material for tablecloths
45. Dance of old
46. Begrimed

DOWN

1. Puccini heroine
2. Omani, for one
3. Casino game
4. Say clearly
5. Policeman
6. Founder of the Academy in Athens
7. -- Croft
8. Auricular
9. Ringing sound
10. Strikes
11. Tuns
12. Greek temple part
13. MGM mascot

47. IX + XXXII
49. Pindaric
50. Part 2 of quip: 5 wds.
55. In medias --
56. High society
57. Stay
58. Region colonized by the Greeks
59. Humanities
61. Gain
62. Tax of a kind
63. Place for a fair
64. Loathed
66. Part 3 of quip
67. A possessive
68. Worried
70. Music maker
72. Hit-show announcement
73. Settled
76. Metric measure
77. Diagnostic image
78. Ulan --
80. Chinese "way"
81. Part 4 of quip: 6 wds.

85. Princess in comic opera
86. -- Plaines
87. Fabled racer
88. Indigenous Alaskan
89. Omphalos
91. Standing
94. Airline's airliners
95. Eye part
96. Billions of years
97. Bounder
98. Popular beverage
99. End of the quip: 5 wds.
109. Jai --
110. Brilliance
111. Slipper with no back
112. "La -- Vita"
113. Lunch container
114. Stir up
115. Blue or yellow flag
116. Bring forth
117. Being; Latin
118. Snide look
119. Wholly absorbed
120. Jeter of baseball



65. Bird also called noddy
66. Cui --
67. Freshwater fish
68. Skid
69. Gravitational phenomena
70. Earthy pigment
71. Reveal
72. Dark ale
74. Noted activist
75. Down Under marsupial
77. Headliner
78. Hepatic secretion
79. To -- -- (precisely)
82. Bellows
83. Ralph -- Emerson
84. Contained
90. Like some desserts: 3 wds.
92. Roman magistrate
93. Hallux
94. Thicker
95. Certain heir
97. Action-movie sequence

98. Thorax
99. Sad cry
100. Platform in a hall
101. Desktop picture
102. A great many: var.
103. Arab ruler
104. Atmosphere
105. Clasp
106. Make indistinct
107. -- homo!
108. Smell
109. Siamang

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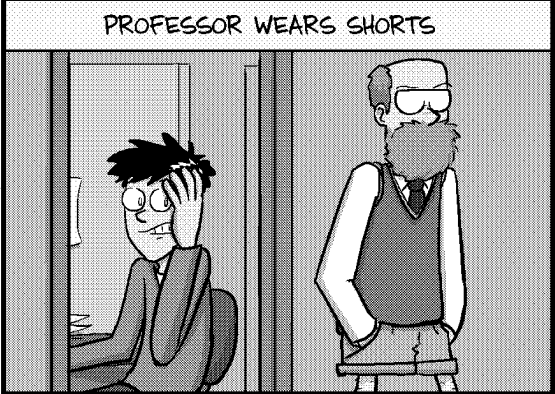
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CROSSWORD SOLUTION FROM PAGE 21

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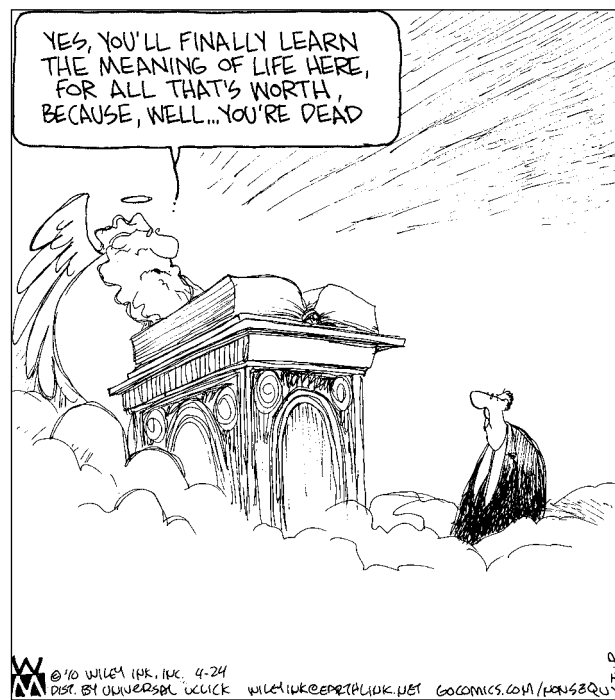
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I'M NOT SURE IF IT'S AN ARGUMENT FOR OR AGAINST PATIENCE BEING A VIRTUE...

IT ALL WORKS OUT IN THE END

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