



Caltech puts on fun, lively performance of RENT



The cast of Caltech's production of RENT delivers a spirited performance during the song La Vie Boheme.

-Professor Sergio Pellegrino

CASEY HANDMER Contributing Writer

Following the highly successful 2013 run of "Little Shop of Horrors", starring former Ruddock Hovse President Jeff Sherman as a

deluded homicidal florist, Caltech's theater groupies bring you "RENT", the acclaimed musical by Jonathan Larson. RENT features an array of Caltech undergrads including actors Daniel Gomez, Peter Lommen, Rebecca Tang, Lucy Chen, Daniel Ilyin, and Harrison Miller, musical director Jetson Leder-Luis, musicians Juliet Su, Evan Davis, Andy Zhou, and Angela Gui, and crew Nikhita Poole, Stella Wang, and Andre Ramos. First performed in 1994,

the rock opera won three Tony's for Best Musical, Best Score, and Best Book, not long after its writer Larson tragically died. Set in Manhattan's East Village during the year 1990, the story follows the lives of an ad hoc family of bohemian misfits as they come to terms with poverty, addiction, and terminal disease.

As emphasized by Phil Baty's article in the Times Higher Education on 2/6/2014, Caltech's unusual success often comes down to a small core of highly dedicated enthusiasts pursuing their passions

with generous institutional support, and RENT is no exception! It is difficult to believe that a show of this magnitude could ever be produced on a shoestring, let alone in only six weeks. A formidable team, comprised of undergrads, grad students, staff, alumni, JPL engineers, and members of the community have met the challenge with the same intensity they bring to bear on their day jobs. Catching a break back stage it's incredible to swap stories with engineers who worked on the Curiosity rover, Hollywood set builders who

describe what Sean Connery once said to Michael Bay, and freshman undergraduates starring as lead characters in their first show.

RENT played before great crowds last Friday, Saturday and Sunday, where the cast was joined by Professors Julia Greer and Melanie Hunt performing the coveted 'squeegeeman' cameo. There are two more performances this weekend at Ramo Auditorium on Friday, February 28, 2014 at 8:00 PM and Saturday, March 1, 2014 at 1:30 PM. Tickets are \$5 for students.

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Helping readers burst out of the Caltech bubble

Need to know

< **100** words about the world this week – topics sorted from good to bad

by *The Tech Eds*

Medals of Honor given

24 veterans previously subject to prejudice will finally be honored [\[TIME\]](#)

G20 members set goal

2% increase (\$2 trillion) in countries' GDP set as goal in next 5 years [\[BBC\]](#)

Major drug lord arrested

13 years after escaping prison, most-wanted drug lord caught by US [\[NYT\]](#)

Ukraine president flees

1 day after peace talks with opposition, "coup" leads pres. to flee Kiev [\[NYT\]](#)

CO leak found too late

27 hospitalized, 1 dead from carbon monoxide leak in NY restaurant [\[CNN\]](#)

Thai protestors killed

2 dead, 20+ wounded from attack on anti-govt. protestors in Thailand [\[BBC\]](#)

Bus station bombed

11 killed, 15 wounded in bombing at busy bus terminal in Pakistan [\[ABC\]](#)

Food with Mannion!

*Do you like eating food?
How about free food at nice restaurants?
Ever want to tell the world exactly what you think of said food?
The Tech will be beginning a new column to chronicle the foodie experiences of new writers every other week... The Catch: They'll be going head-to-head with Tom Mannion who will be reviewing the same restaurant. If you have ever thought you were more of a gourmand than our resident master chef, now's your chance to prove it!
Email us for a spot on the list at tech@caltech.edu*

The California Tech

Caltech 40-58, Pasadena, CA 91125
advertising e-mail: business@caltech.edu
editorial e-mail: tech@caltech.edu

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Jonathan Schor
Stanford Schor

News Editors
Neera Shah
Nehaly Shah

Photography Editor
Alex Hsu

Staff
Brad Chattergoon
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Letters and submissions are welcome; email submissions to tech@caltech.edu as plain-text attachments, including the author's name, by Friday of the week before publication. The Tech does accept anonymous contributions under special circumstances. The editors reserve the right to edit and abridge all submissions for any reason. All written work remains property of its author.

The advertising deadline is 5 PM Friday; all advertising should be submitted electronically or as camera-ready art, but The Tech can also do simple typesetting and arrangement. All advertising inquiries should be directed to the business manager at tech@caltech.edu. For subscription information, please send mail to "Subscriptions."

Write articles for the Tech

get paid up to \$30

ASCIT Minutes

ASCIT Board of Directors Meeting

Minutes for February 11, 2014. Taken by Catherine Jamshidi

Officers Present: Connor Coley, Catherine Jamshidi, Connie Hsueh, Michelle Tang, Zach Rivkin, Monica Enlow

Guests: Connor Rosen, Margaret Lee, Patrick Nikong, Sandia Akhtar, Ellora Sarkar, Nick Zolman, Elliot Simon, Amy Hu, Amarise Little, Laura Santoso, Not Kevin Young

Call to Order: 10:04 pm

President's Report (Zach):

- There will be afternoon tea on 3/2 to meet the current Board of Directors at Tom Mannion's house. Prospective ASCIT candidates should attend to learn more about the various positions.

Officer's Reports:

- **V.P. of Academic Affairs (ARC Chair: Malvika):**
 - Collaboration policy checklist and narrative document have been sent to all Division Chairs and Option Reps.
 - ARC and UASH met to discuss a proposal regarding policies about academic ineligibility.
 - Social Science Option Tea coming up on Feb 24. Sign up here: <http://goo.gl/Mjoedi>
- **V.P. of Non-Academic Affairs (IHC Chair: Connor):**
 - ASCIT and the IHC are having a Title IX summit to discuss how we improve education regarding gender equality, sexual assault, and sexual harassment.
 - The student reps for the undergraduate self-governance committee will be putting together a rough mission statement/set of objectives to express how best we can be supported by student affairs.
 - If you'd like to get involved with the RA selection process, talk to your house president and/or RLC! There are many student panels along the way, you don't have to wait until candidates come to dinner!

• Director of Operations (Connie):

- Take a professor or graduate TA to lunch! Reference email for details. Send questions to operations@donut.caltech.edu
- Share your Tech tips! The Little t, the unofficial guide to Caltech, is looking for a new editor and businessman. Sign up sheets are on the wall next to Fleming and are open until Friday, Feb. 21.

• Social Director (Michelle):

- If you want to join the Executive Social Committee, please contact Michelle Tang at mtang@caltech.edu
- The Olympics-themed Winter Carnival took place last Saturday near the Olive Walk/Winnett. There was curling, sledding, food, and drinks.
- Trivia Night is this Thursday (February 20th) from 10pm to 12am at the coffeehouse.
- Aery Interhouse is this Friday (February 21st) from 10pm to 2am. The theme is The Great Gatsby.
- Be a Kid again will either be this weekend or next.

• Secretary (Cat):

- The Student Experience town halls will be continuing through the rest of this term:
- Will be posting new photos for the IHC on the Olive Walk

Page	Feb. 22	2:00 pm	Page Dining Hall
Ricketts	Mar. 1	1:00 pm	Ricketts Dining Hall
Ruddock	Mar. 1	3:00 pm	Ruddock Dining Hall
Dabney	Mar. 8	2:00 pm	Dabney Dining Hall

Board this week after Ricketts elections.

- If you're interested in attending a BoD meeting, let me know! We meet every Tuesday at 10pm in SAC15. Guests are always welcome, and anyone interested in running for a BoD position is especially encouraged to attend!

If anyone has any questions or concerns about a section of the minutes please email the appropriate officer. We are happy to answer any questions.

Meeting Adjourned: 11:35 pm

Khatia Buniatishvili “wows” at Disney Hall

DANIEL DEFELIPPIS

Contributing Writer

To some people, “Casual Friday” means no suits, lowered expectations, and an overall less intense workday experience. To the members of the Los Angeles Philharmonic however, it only means the first part. They need to play the same lengthy pieces of music just as well as they would on a normal day. It is no easy task, but on Friday, January 24, 2013, at Walt Disney Concert Hall, the LA Phil once again surpassed expectations with performances of Chopin’s Piano Concerto No. 2 and Prokofiev’s Symphony No. 5.

First, let me “set the stage,” so to speak. Walking into Walt Disney Concert Hall, one sees the jarring shapes of steel outside, and then the similarly jarring shapes of wood inside. The hall itself is strangely shaped: seats completely surround the stage to the point where it feels like the stage is in the center of the hall, not at one end of it. Above and behind the stage is a gigantic pipe organ with pipes appearing to point every which way, keeping with the jagged wood and metal outside the hall. While not used in this performance, that organ encapsulates the fusion of the modern architectural taste of its designers with the classical and dignified musical taste of its patrons.

The first piece in the concert was a piano concerto by Frederic Chopin, a Polish pianist who spent most of his composing life in Paris. Chopin’s Piano Concerto No. 2 in F minor is one of his earlier compositions, but nevertheless manages to capture his technical brilliance, lyrical phrases, and rhythmic expertise. When it was performed in February, 1832 in Paris, Chopin was already known as a talented composer. In December of the previous year, Robert Schumann had published a review of one of Chopin’s other compositions for piano and orchestra, proclaiming “Hats off, Gentlemen! A genius!” The 1832 performance, a rare public one for the shy composer, who preferred smaller private concerts, helped further cement Chopin’s reputation as one of – if not the – piano virtuoso of the time, and not without good reason.

The first movement, marked Maestoso, or “majestic,” sets the tone for the entire piece by introducing a dotted regal-like rhythm in the orchestra, which includes both strings and horns,

followed by an embellished version in the piano. Beautifully realized by the twenty-six year old pianist Khatia Buniatishvili, the piano’s part in the first movement manages to be very technical but also sing. But it’s the second movement,

age. Comparing the personalities of Chopin and Prokofiev at age nineteen, the program notes state that a performance by Chopin would be a “kiss blown to his audience,” while a performance by Prokofiev would be taken as

detectable throughout the rich textures of the four movements.

Urbański upped the stakes in a sense by choosing to conduct this work without a score, indicating that had a deep familiarity with the structure of the piece, and the types

of phrasings and moods that the instruments should strive for – and there were many. The first movement, a moderate tempo one in a major key, has quiet moments of delicacy which then gradually crescendo into loud fanfares. They aren’t normal fanfares though: while the strings play in the original key, the lower brass instruments play dissonant notes, creating a very untraditional sound. Prokofiev’s ear for combining the modern and traditional techniques peaks through in other places, like the second movement, which is a much faster and lighter movement which sounds like a Russian dance. Melodies switch between minor and major very quickly, but still flow easily, and sigh motives, pairs of descending notes that sound like someone

sighing, are used with changing meters and tempos. At the very end of the piece, strings and trumpets play dissonant scale-like patterns that suddenly resolve to a single loud major chord in the original key. While not a “slap in the face,” the sudden resolution does give the listener some slight vertigo,

and you can imagine Prokofiev smirking to himself when he wrote it.

One last comment about the acoustics of the hall: Prokofiev’s Symphony sounded brilliant in the room, but Chopin’s Piano Concerto did not sound as great as it could have.

Through a combination of the piano lid directing the sound only one direction away from the stage, as well as a possible slight dynamics imbalance between the orchestra and piano, the piano sounded muffled from behind the stage, where this reviewer was sitting. So, while Walt Disney Concert Hall might be acoustically great for a large symphony, it is not the best possible venue for a piano concerto.

Still, those particular acoustic problems didn’t detract appreciably from the performances. In fact, it was hearing the music played live inside the hall which really gave it life and meaning. In both of these works, the composer infused his own personality and cultural background, making them highly personal pieces.

You might think that that prevents modern listeners from appreciating the music, but I think the opposite. It’s the unique personality these two pieces have which make them so memorable and different from other works in the same form, and even a modern listener, far removed from nineteenth century Paris or twentieth century Russia, can understand wanting to uniquely express yourself.

And, as the medium through which the listener tries to connect with composers like Chopin and Prokofiev, you really can’t go wrong with the LA Phil.



-gramophone.co.uk

marked Larghetto (slow) where the piece really shines. Beginning with a deliberate but delicate major arpeggio, the second movement is even more of a showpiece for the piano than the first, featuring plenty of rubato, or variation of tempo, to let the complex melodic lines breathe without being bound to a strict number of beats per minute. It was in this movement that Buniatishvili and the guest conductor Krzysztof Urbański, Director of the Indianapolis Symphony Orchestra, really demonstrated their understanding of the piece. They were both completely aware of each other’s tempo, and it almost seemed like they were one and the same person. Not only that, but the two showed incredible control of dynamics as well, allowing the second movement to decrescendo into an imperceptibly soft final chord that echoed the initial one. The final Allegro vivace (lively and fast) movement is a more upbeat one with tons of Polish mazurka rhythms that contrasts with the moodier first two movements, transforming the original stately minor theme from the very beginning into a triumphant ending in a major key.

The orchestra moved right along in their performance and, with no intermission, proceeded to play Sergei Prokofiev’s Symphony No. 5 in B-flat major. Prokofiev, a Russian pianist, composed this symphony over 100 years after Chopin composed his Concerto No. 2, and at an older

Counseling Center Announces Emotional Intelligence Workshop Series

The Caltech counseling center is proud to announce our fifth annual Emotional Intelligence Workshop Series. We’ve designed an exciting series of workshops to help you understand your emotional life better, to improve your relationships, and to help you make smarter choices. Here’s what’s in store:

- Thursday, February 27th: Emotionally Intelligent Problem Solving, presented by Charisma Bartlett, Ph.D. This workshop focuses on practical skills for using your emotions to your advantage when you feel stuck or confused.*

- Tuesday, March 4th: Reading the Emotions of Others, presented by Maria Y. Oh, Ph.D., and Wendy Lopata, LCSW. This fun and exciting workshop will help you get even better at understanding how other people are probably feeling. We’ll use examples from real life and from videos to help you build some of these valuable skills. This workshop was originally scheduled for February 18th and has been rescheduled to March 4th.*

All workshops are in the Winnett Lounge and run from 12:00 - 1:00. Free lunch is provided!

Gentleman Bastards series tells tales of unique hero

SHANNON WANG

Staff Writer

This isn't a book recommendation—this is an order to drop everything and buy the three books in Scott Lynch's marvelous ongoing *Gentleman Bastards* sequence: *The Lies of Locke Lamora*, *Red Seas Under Red Skies*, and *The Republic of Thieves*. Few authors manage to write novels that are both plot-driven and character-driven, but Lynch pulls this off with such panache that readers will find themselves itching to run a con with the Gentleman Bastards, because no one else can flout authority with such style.

The plots seem relatively simple at first glance: there are cons, power struggles, and more cons as the heroes try desperately to extricate themselves from aforementioned power struggles. And then there's revenge—heroes are never exempt from tragedy and the Gentleman Bastards are no exception. These are all standard plots, old plots, but the way they are scattered throughout the novels, woven into the tapestry of the overarching story, is nothing short of masterful. Yes, there are



commen planning heists—but the heists aren't for the simple purpose of acquiring money. Yes, there are politics, assassinations, gang wars—but these wars are nothing like the epic battles fought in *Game of Thrones* or other fantasy novels. These are battles of the mind, won not with a sword but with a cleverly placed word or a good disguise. These are wars that burst onto the stage and are finished within days, because the true fighting started years ago, when both sides quietly plotted, invested, and rehearsed. And finally, yes, there's revenge—but there are many methods of vengeance, and the method Locke Lamora (the eponymous antihero of the series) employs is what makes the story unforgiveable, because

it's the perfect combination of cunning and desperation and grief. The fact that it's simple, animalistic grief that wins, and not a plan so cunning that it'd grow ears and sprout a tail and become a fox if left on its own, is what makes this series so heartbreakingly brilliant.

In addition to an emotionally-fraught plot, Lynch's world is also exquisitely detailed. He describes a breathtakingly realistic world:

the amount of attention he pays to religions, culture, fashion, food, currency, and language is truly staggering. The history is clouded in mystery, shrouded in legends and myths; just the past hints at countless possibilities of what is next to come. There's magic, almost invincible magic, but the few magic-users haven't taken over the world yet for some reason. There's an ancient race that built the indestructible glass structures of the city—but they disappeared thousands of years ago. And there's the question of Locke's past; only a glimmer of his past has surfaced in *The Republic of Thieves*, but even that snatch of the past is sufficient to pique readers' interests, because it hints at something far more epic.

But I haven't extolled the books' greatest virtues yet—for as magnificent as Lynch's world may be, it is merely another fantastical world from another fantasy book. It's his characters that bring his world to life. Perhaps his characters don't seem lovable at first sight: Locke has murdered, stolen, lied and tortured—he's a complete failure at physical combat, not much of a looker, a dubious-at-best Robin Hood, and an incorrigible drama queen. And yet he's one of the most sympathetic characters to have ever graced the literary world. Locke may be a lying, thieving bastard, but he's a graceful, snarky, and intelligent bastard—as he says, he's "richer and cleverer" than everyone else. He's also kinder. The torturing and murdering may disqualify him from being a hero, but they don't stop him from being a good man. He has never knowingly killed innocents; he has

never tortured for malicious glee. The ones he's killed and tortured usually deserve far worse than whatever he's given them—and the victims of his con are never innocent either. The Gentleman Bastards only target nobility, and not for the money; Locke and his gang are devoid of true avarice and live simply, even with the big pile of money their tricks have earned them. No, they are the Thorn of Emberlain, a Robin Hood of sorts, because Locke loves drama and chaos, and he loves defying authority even more.

Locke would almost qualify as a trickster, because he is genuinely incapable of being circumspect; he is one step away from being the archetypical remorseless trickster

attracts me to Locke above all is how real he is.

He's no superhuman—while he may have a marvelous brain, he is entirely useless when it comes to brawling. He is far from a saint—he likes living comfortably and while he may not know true greed, he definitely prizes money if only because he likes having a safety net. He kisses butt without the slightest bit of hesitation, because he knows that pride and snobbishness come with prices that might be too high to pay. But at the same time, his brains trump any brawn others send his way. His money is spent on preserving his family and sometimes even makes its way to the poor.

Locke is quietly defiant—he has never bowed to authority without ensuring that there will be a big payoff. His method of “heroism” is one that I can understand, because it’s one that doesn’t advocate charging headlong into danger when it’s sure to end in tears. It’s ruthlessly practical, which comes as a relief, because it means that he’s immune to the mal du siècle that young adult protagonists collectively suffer from; it also means that he’s a protagonist who is capable of being a hero without losing enough IQ points to cripple his functionality.

Although he may not be the hero girls dream about, the kind who charges in upon a white steed, Locke is the kind we deserve and more than likely the only type we will get in this world. And this is why I am recommending these books to everyone—they outline a form of heroism that we actually have hope of emulating.

All of these qualities make for an interesting character, but what

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Totem

Caltech's Literary and Visual Arts Magazine

The Glitch Mob releases new album with familiar, fun sound

NAILEN MATSCHKE
Staff Writer

One of the fastest-rising names in modern electronic music, Los Angeles's own The Glitch Mob, is a trio whose thick, synth-laden sound has attracted an impressive following, especially considering that until this past week, the group had only produced a single album.

After forming in 2006 as a five-piece act and performing live for a few years, the trio which we know today released *Drink The Sea* in 2010, a well-received work that expanded its previously Californian fanbase across the United States and established that at their best, The Glitch Mob's layered and distorted beats could bridge the gap between dance music and music for casual listening. As a whole, however, the album suffered from a general inconsistency, alternating between slow and trance-like numbers such as "Between Two Points" and uptempo, aggressive tracks like "We Swarm." In the end, though, the group's mix of glitch hop and bass drops along with its top-notch production made for an album that was not only accessible but musically interesting.

With *Love Death Immortality* (released this month), it is immediately apparent that this is an album by the same group, yet at the same time it is a very different beast from *Drink The Sea*. The opening track, "Mind of a Beast," starts off with a dancing, distorted piano riff over some guitar and piano chords, and when the drums come in I can practically guarantee that they are faster than anything on *Drink The Sea*. The track is high-energy and high-gloss, and of course it has a massive bass drop. As it goes on, The Glitch Mob manages to constantly

add more sounds into the mix and have everything fit into place, even transitioning from a Skrillex-like groove to a section of samples that stay true to the "glitch" name, back into an ending that sounds like its earlier work.

The next song, "Our Demons," is a similar story, taking the somewhat reserved nature of *Drink The Sea* and turning it up to eleven, while still maintaining a detailed part for each instrument, which, as expected, there are a lot of. While it could be argued that the individual components of these songs have been done before, it would be near impossible to assert that The Glitch Mob is lazy or just another generic EDM act. The members know what they're doing, and it's apparent in the sheer amount of polish and cohesion that each track displays.

The third track, "Skullclub," follows the same formula as its predecessors, with a bombastic beat, awesome synth riffs, and a constant flow between pounding dance anthems and quiet breaks (clearly designed to make the next bass drop even better). In the latter half of the track, the fast beat and the memorable synth line remind me a bit of '90s techno, though that's not nearly as bad as it may sound, being more of a throwback than a reliance.

Still, track four is a relief as "Becoming Harmonious" delivers a much slower beat, drifting through ethereal horn-like synthesizers, muffled drums, and some trance-like singing. It's a refreshing break from the assault of the first three tracks, and still an enjoyable song in its own right.

Next up is "Can't Kill Us," which builds up from a determined riff played on bass guitar into a meaty, powerful groove that gets

the listener pumped up. The interaction between the drums and synths on this track is excellent, as the former serve to accent the latter in just the right moments, making things that would already sound pretty cool that much better.

Track six, "I Need My Memory Back," takes us back to faster tempos and high energy, but while it has its moment I feel that it actually reaches the point of annoyance with its chirpy, extremely high-pitched synth screams. It does a good job of keeping what's coming next a guessing game, but it's still not one of my favorite tracks.

Afterwards, we get "Skytoucher," which starts off sounding like a sped-up version of Macklemore's "Can't Hold Us" but swiftly transitions into a somewhat minimalistic stutter step that remains the foundation of the piece for its duration. It's different and enjoyable; perhaps the only real complaint I have is its six-plus-minute length, making it the longest song on the album, which is a little unnecessary.

The next two songs, "Fly By Night Only" and "Carry the Sun," are a little underwhelming, mostly because they already sound familiar by the time we come to them, with "Fly By Night Only" bearing quite a bit of resemblance



-http://top40.about.com/

to "I Need My Memory Back" and "Carry the Sun" again following the pattern of the album's first few tracks and giving us music that's loud and fast, but at this point it's just not quite as interesting.

The album then finishes on a somewhat confusing but not unpleasant note, with "Beauty of the Unhidden Heart," easily the album's most mellow song. Between a cool loop of a harp, some well-done female vocals, and relaxed drums, it's not a bad song, but it's strange to go from dance track after dance track into it with no warning.

Love Death Immortality is not by any means a particularly experimental or innovative album,

and it doesn't try to be. The Glitch Mob instead focuses on expanding on their sonic repertoire, shamelessly drawing ideas from several sub-genres of EDM, but putting them all together to an incredible degree of precision and perfection; every minute of this album has had a lot of work put into it, and it shows. The Glitch Mob is good at what they do, and there's no doubt that this album is fun to listen to, and is probably fun to dance to as well. If you're looking for something unique and thought-provoking, this probably isn't the right choice for you. If you want an extremely well-produced and fun EDM record, though, I recommend this highly.

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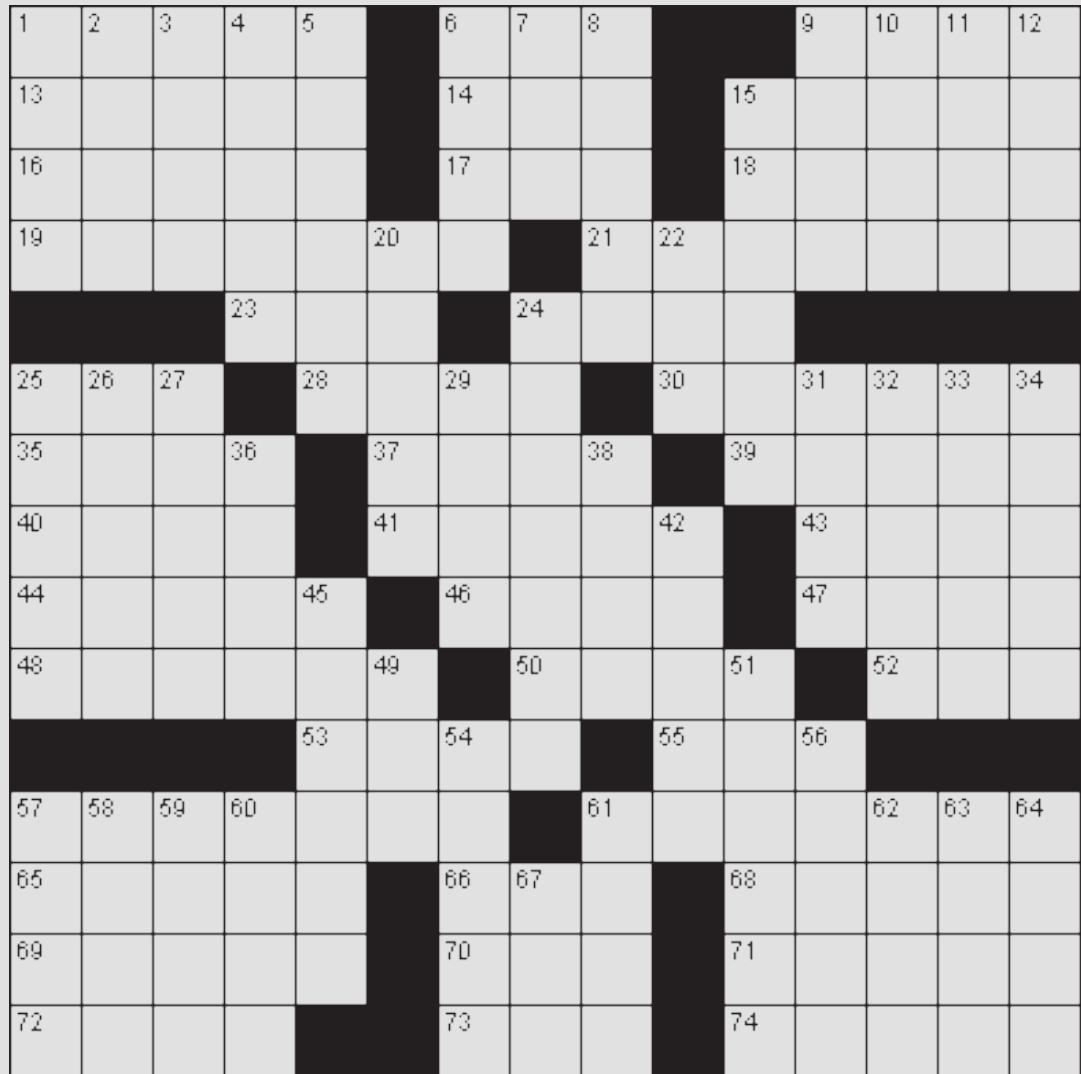
FEATURE

6

FEBRUARY 24, 2014

THE CALIFORNIA TECH

Today's Puzzle: Crossword



[www.puzzlechoice.com]

Across

1. Desert haven
6. Batch
9. Solemn promise
13. Monetary aid
14. Self
15. Oddity
16. Measuring stick
17. Section of a journey
18. Projecting bay window
19. Transparent gem
21. Type of roof
23. Draw
24. Podium
25. A light touch
28. Story
30. Compulsory threat or force
35. Turns litmus paper red
37. Couch
39. Electromagnetic radiation
40. Single
41. Divide by two
43. Wear away by rubbing
44. Group of soldiers
46. Intuitive awareness
47. Narrate
48. Main course
50. Cot
52. Golf peg
53. Ecstatic
55. Restaurant bill
57. Obtain
61. Well-founded
65. Overhang
66. Type of tree
68. Pointer
69. Vista
70. Actor's prompt
71. Dissonance
72. Portable shelter
73. Female chicken
74. Ire

Down

1. Fiend
2. Starch resembling sago
3. Occasion for buying at reduced prices
4. Torpid
5. Narrow sea channel
6. Join together by heating
7. Mature
8. Tenet
9. Belonging to us
10. Song for solo voice
11. Grade or level
12. Ship's cargo space
15. Diplomat
20. Tether
22. Assist
24. Turn aside
25. One of the senses
26. Fruit of the oak
27. Fly a plane
29. Be lazy or idle
31. Narrow fissure in rock
32. Bird
33. Sedimentary rock
34. Fashion
36. Room access
38. Allege
42. Selected as the best
45. Examine
49. Sensory receptor
51. Type of fruit
54. Shade of pink tinged with yellow
56. Mogul
57. Persistently annoying person
58. Speed competition
59. Kitchen appliance
60. Fractional monetary unit
61. At that time
62. Jail on board a ship
63. Misplace
64. Pitcher
67. Litigate

Answers to Feb. 3's crossword puzzle from puzzlechoice.com

Answers to last week's crossword puzzle from puzzlechoice.com



Women's tennis team pulls off close victory against Vanguard

GoCaltech

The Beavers posted a down-to-the-wire win over Vanguard, 5-4, on Friday afternoon.

The clinching point for the Beavers came down to the No. 2 singles match as Monica Li won in three-sets. The sophomore posted a 5-7, 6-0, 6-1 win to seal the fifth team point for Caltech.

In the top singles match Rebekah Kitto rallied late in recording a 2-6, 6-2, 6-4 win. Down 4-1 in the final set, Kitto reeled off five straight games to win the match.

Jenny Sheng made the top three spots a clean sweep for Caltech with a straight sets (6-2, 6-2) win at the No. 3 position.

The Beavers also won the top two doubles matches. Kitto and Li tallied an 8-2 win in the first position while Sheng and Michelle Lee won 8-3 at the No. 3 slot.

Tennis Match Results:
Caltech 5, Vanguard 4

SINGLES

1. Rebekah Kitto (CALTECHW) def. Juliet Labarthe (VANGUARD) 2-6, 6-2, 6-4
2. Monica Li (CALTECHW) def. Sophie Angner (VANGUARD) 5-7, 6-0, 6-1
3. Jenny Sheng (CALTECHW) def. Gabriele Alford (VANGUARD) 6-2, 6-2

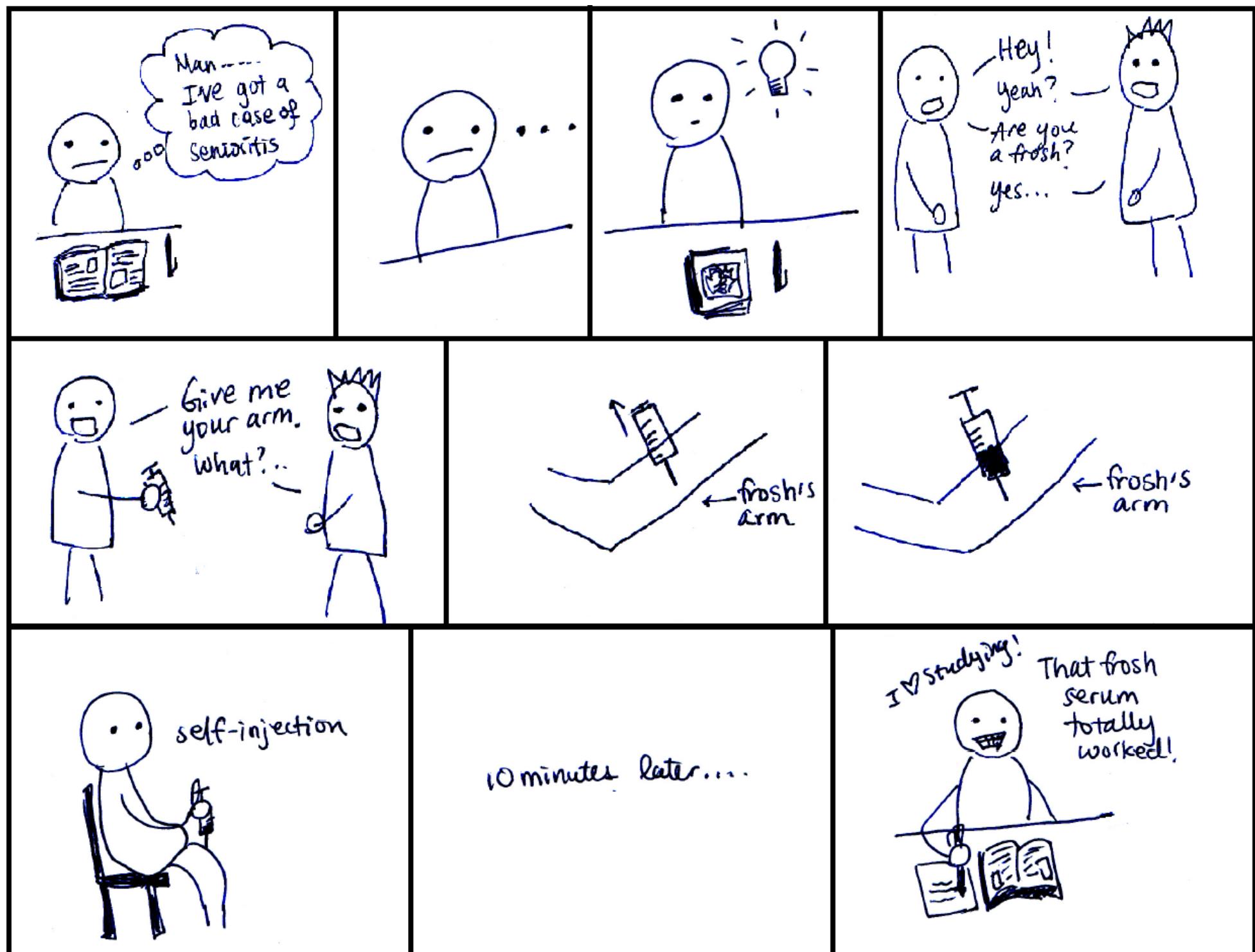
HUMOR

THE CALIFORNIA TECH

FEBRUARY 24, 2014 8

A Sense of Humor

Audrey Liu



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website!*

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The California
Tech
Caltech 40-58
Pasadena, CA 91125