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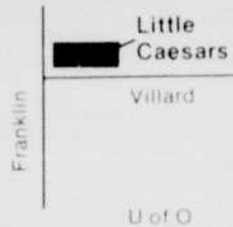
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QUAKE

Continued from Page 5

using a more simple scientific instrument — an outstretched Slinky. Hitting one end of the toy sends a fast wave rebounding back and forth along the spring, the equivalent of a p-wave. Shaking it slowly produces the equivalent of a slower-moving s-wave. Hitting and shaking the spring at the same time roughly represents the energy of an earthquake.

In real life, Humphreys said, the faint p-wave hit Oregon moving about eight kilometers a second, the s-wave significantly slower.

Information from the seismometer is recorded and displayed on a computer by its up-down, north-south, and east-west motion.

No important research will be done with the data from the June 28 quake, Humphreys said, adding that he will probably use it in the volcanoes and earthquakes class he will teach fall term.

But if the data from an Oregon seismometer

system, which Humphreys said he hopes is in place soon, is put together with information from other earthquake stations, scientists could do valuable research.

"This particular event, we're having fun with, mostly," he said. "We're trying to get this array going, so we're not doing a whole lot of science right now."

Once in place, a system of multiple seismometers could link up with others around the world. Humphreys said collecting data from earthquakes reveals such things as underground structures and the thickness of the earth's crust.

"You can do all these kinds of things," he said, "and by putting them all together — lots of earthquakes with lots of seismometers — you start mapping out the internal structure of the earth quite completely."

"You can only dig a hole so deep in the earth, and how do we know about what's down there?" he said. "We know about the interior of the earth by studying records like this."

GUN

Continued from Page 4

lost while one is laughing. So, more plot seems unnecessary. The finale does not measure up to the one in the first *Naked Gun*. It may seem unfair to keep comparing the two movies, but there are no other movies of this ilk being made.

I suppose there are some things to complain about, like jokes that get repeated, and some obscure references, but it hardly seems fair since there are few comedies that guarantee so many deep, long laughs.

By Lucas Gutman
Emerald Contributor



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ZUCKER

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do with film.

ODE: When there's more than one director on a movie, like *Airplane*, how are directorial duties divided?

Zucker: Most of the really hard work is done before filming. Directing is mostly a matter of problem solving. We have a video camera hooked to a movie camera and see how it will come out. Then we confer about it.

ODE: Do you want to do anything other than comedy?

Zucker: Sure. Anything else that's good.

ODE: Why do you think there isn't a glut of the kind of slapstick comedies you

do? After all, they've been fairly successful.

Zucker: I don't know. I'd like to see more. I'd really like to see one of our movies sight unseen.

ODE: Would you ever try to do television again?

Zucker: No. I could not be coerced. Like Woody Allen says, it's like trying to do masterpieces in the sand. I have great respect for shows like *Cheers* and *Cosby*. I don't know how they maintain quality week after week for so long.

ODE: What advice would you give to aspiring filmmakers?

Zucker: Quit now. If you can disregard that advice, then you're on the right track.

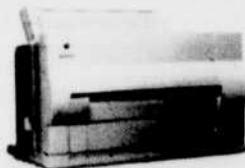
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