Owen—there are not many in that category. The Sooner Magazine will pay tribute to Bennie in February.

Here's to Sam Crawford, Patriarch of the Printshop and a true friend of many a Sooner. I knew Sam when he, a helper, a job press, an old cylinder press to print the catalog, and a few hundred dollars worth of type constituted the "print shop," out near the stuff house. The forerunner of present day University Press. A good craftsman, and an artist at heart, Sam—got quite a kick out of the splendid two color cover that he turned out on the old job press for Volume I of the University of Oklahoma Magazine that a gang of us, called the University Press club, inaugurated and struggled along with for a year or so.

In the K. U. Alumni Magazine, under the heading "At Bartlesville, Okla.," there recently appeared the following:

**Clinic of our times**

**The alumni university**

**DOODLEBUGOLOGY**

*By William Schriever*

DOODLEBUGOLOGY is the science of locating something of value, usually a mineral deposit, without being able to hear, see, smell, or touch it. A "Doodlebug" is any contraption which may or may not assist an observer in making such a discovery. Some doodlebugs doodle and some don't—most of them don't.

The actions of a small number of doodlebugs are explained by well known principles of physics. The most important of these bugs are: the seismograph, the Eötvös torsion balance, the magnetometer (field balance), the earth inductor and potentiometer, the low and high frequency alternating current generators and detectors, the electrometer with ionization chamber, and the thermometer. These instruments are usually called geophysical instruments and doodlebugology is commonly called geophysics. It is the purpose of this article to explain what is meant by geophysics.

In at least a general sort of way, each branch of science may be separated into two parts—pure and applied. In pure geophysics the following divisions may be made: oceanography, meterology, geodesy, seismology, gravitation and isostasy, terrestrial magnetism and electricity including atmospheric electricity, atmospheric optics, earth's heat including volcanology, and radioactivity of earth, sea and air. Or as the word itself indicates, geophysics is that part of physics which has to do with the planet on which we live. Since the different branches of natural science are interdependent, it is not surprising to find that geophysics makes use of geology, chemistry, astronomy, astrophysics, and cosmogony.

Applied geophysics, as commonly used, is the application of the principles of physics to the search for valuable mineral deposits. However, the weather reports, which are issued daily, are made possible by applied geophysics. The same is true of the forecasts of the tides at the leading ports of the world.

Every geophysical method of exploration for mineral deposits makes use of the well known fact that different substances possess a given physical property in different degrees. For example, the Eötvös torsion balance and the pendulum respond to the disturbances in the gravitational field of the earth, which are caused by the differences in densities of the deposit and the surrounding material. The pendulum in turn measures the total strength of gravity at various places in the neighborhood, whereas the torsion balance is used to tell how much the total strength changes per foot (measured horizontally) and the direction along which the strength varies most rapidly.

The earth-inductor and the magnetometer locate disturbances in the earth's magnetic field which may be caused by the difference in the magnetic properties of a deposit and the overburden.

The seismograph records the time of arrival of earth tremors which are caused by explosions. Since each kind of rock transmits the tremor with a characteristic speed, the effect of the explosion travels to the seismograph in different times along different routes. These time-differences betray the presence of changes in the formations.

The direct-current and alternating-current methods of exploration depend for their action on the differences in the electrical conductivities of different geologic media.

When an ore deposit is either decidedly more or less radioactive than the overburden, it is sometimes possible to detect the difference between the emanation-content of the air above the deposit and that of the air well out to one side.

Variations in the vertical temperature-gradients of the earth may be caused by the difference in the heat-conductivities of the deposit and the surrounding material, or by the generation of heat by a slow chemical action in the deposit.

Although applied geophysics furnishes us with eyes capable of subterranean vision, the interpretation of the "visual" impression must always be made in the light of the most complete geological information obtainable. The great difficulty of interpretation of geophysical observations is caused by the fact that, although a given set of formations always gives only one set of indications, many different sets of formations may give essentially the same set of indications. Thus it is always best to employ two or more geophysical methods of exploration which make use of different physical properties. Obviously both pure and applied geophysics are also of great importance to those who are interested only in pure geology.

**MACDOWELL ARTIST COLONY**

*By Anne McClure*

The MacDowell Artist Colony is the realization of the dearest dream of America's most famous composer of music. Here he had found for himself a place where he could do his creative work uninterrupted, and conceived the beautiful idea of sharing with other artists the joy in opportunity which he has experienced. Today, through the devoted labors of his widow, beloved and venerated by all who have the privilege of knowing him, there are twenty-four studio buildings scattered over about six hundred acres all deep hidden in the forest of evergreen and birch which almost covers the estate. In each of these quiet studios there is always, during the four months of summer, some ardent laborer in the realm of the
imagination, bringing forth beauty in one form or another.

Edwin Arlington Robinson has worked here every summer for eighteen years: Thornton Wilder was born here—or should I say re-born?—and Lancelot, and Cavender's House, and many a lovely lyric.

The Bridge of San Luis Rey was written here. Lenora Speyer here perfected her volume of verse which won the Pulitzer prize in 1926. Josephine Preston Peabody, Elinor Wylie, William Rose Benet, Stephen Vincent Benet, Sara Teasdale, Patricio Colum, Louis and Jean Untermeyer, Luis and Muna Lee Muñoz Marín, Margaret Wilderme, Julia Peterkin, Du Bose and Dorothy Heyward, Willa Cather, Thornton Wilder—the list of famous names would require the space allowed me—all have used the gift of Edward and Marion MacDowell in bringing us the Art of America.

I arrived at the colony on the second day of July just past: and I was seized with an “inferiority complex” so virulent as to paralyze temporarily both tongue and pen, on finding myself in such company! My first meeting with the colonists was at the regular Sunday night supper at Hillcrest, Mrs MacDowell's home. Esther Willard Bates, the successful dramatist who has several comedies produced at Hillcrest, Mrs MacDowell’s home, was there. She is a lovelyyoung woman, and she, with Thornton Wilder, did most to thaw me out during the days following, while the complex was doing its worst. I felt better about this state of mind when Lenora Speyer came. She has been at the colony several seasons, and she told me, dramatically, that she never came without exactly the same symptoms that had paralyzed me. And she had given the colony ten thousand dollars!

I heard Thornton Wilder read from his new book written at the colony last summer (at least partly). It is called A Woman of Argos, and I thought it quite wonderful, though of course could not compare it with The Bridge and The Cabala just from excerpts.

Nobody ever knows what Robinson is doing, or what he is going to say. And the resultshave been most gratifying. A man is not interested in how many stitches are used in a suit of clothes—he wants to know if that suit will help him keep up with the Joneses. It does not matter to a girl that a dress is manufactured in a factory that covers one square block, or even two or three. She wants to know if that dress will help her get a bid to the Junior-Senior Prom.

JANUARY, 1930

MODERN ADVERTISING TENDENCIES

By M. E. TOBIAS

ADVERTISING is making rapid strides forward. True, it has passed through a devious and difficult route, and its Utopia is still far away, but it is gaining. Mechanically, the changes are noteworthy. A better understanding of the factors which go into advertising is making advertising more effective. Illustrations, layouts, copy, display—all the purely physical features are becoming more and more attractive.

But the real advertising accomplishment of the modern era is found in something far more subtle—the advertiser's point of view. Comparisons with the past are odious. We can all remember when advertising meant a vast army of superlatives assembled to sweep the reader off his feet by sheer force. The advertiser saw only his own limited field and played to that. He had certain goods or services to sell and the story he told was a selfish one. He talked a language that the reader could not, or would not, understand. He talked at his public—not to them.

Lincoln once said, "When I am preparing an argument with a man, I spend one-third of my time thinking about myself and what I am going to say and two-thirds thinking about him and what he is going to say."

Kenneth M. Goode, in his new book, How to Turn People Into Gold, says "Shakespeare lives today because he wrote with his feet in the footlights and both eyes on the box office."

Advertisers are getting that point of view. They are interesting themselves in the things in which their customers are interested. They no longer talk to them across a void of misunderstanding—they are talking across the breakfast table.

And the results have been most gratifying. A man is not interested in how many stitches are used in a suit of clothes—he wants to know if that suit will help him keep up with the Joneses. It does not matter to a girl that a dress is manufactured in a factory that covers one square block, or even two or three. She wants to know if that dress will help her get a bid to the Junior-Senior Prom.

Let us see how advertisers are putting their point across from the customer's point of view. Best's of New York City runs an advertisement headlined "What youma'll call ems." There is movement and life and imagination in a head like that. Scripps-Howard is running a series of advertisements as interesting as any short story. Parke-Davis company has stories so human that many readers turn to their advertising before they look at the editorial content of periodicals.