

# 'Colonnades' named Pacemaker finalist

Stephanie Butzer  
Senior Reporter

"Colonnades," Elon's literary magazine, is different from a typical drugstore rag. As a journalistic magazine, its pages are filled with Elon students' creative work, including poetry, prose and art. The calibre of submissions and editorial staff resulted in "Colonnades" being named, for the second time, a National Pacemaker Award finalist.

The Magazine Pacemaker Award is presented by the Associated Collegiate Press to college and high school publications for journalistic excellence.

"I've heard the Pacemaker is compared to the Pulitzer of student works," said Cody Greene, staff member and senior.

The 2009-10 edition, titled "Public Spaces," was the first one named a Pacemaker finalist and ultimately given a Pacemaker award.

"This is a beautiful magazine," Greene said. "The art is fantastic. The design is truly top-notch. We want this magazine. You want to pick this up. You want to read it. I think every year we are very conscious of that."

The upcoming year looks to be just as strong. With high hopes for "The Physics of Want," "Colonnades" staff will march forward with even more speed this year.

"This year I think we would like to continue being innovative and put together a very aesthetically appealing book," said Alexa Johnson, staff member and senior.

As the staff and advisers Drew Perry and Tita Ramirez prepare for another

year, they remain hopeful for "The Physics of Want" as it climbs toward the Pacemaker.

"We're really happy, two years in a row, we're right on top. Its really great," Greene said.

Before thoughts can drift to the Pacemaker, "Colonnades" must gather its art and literary pieces.

"The submission process is huge, it is kind of a monster," Greene said.

A major part of the submission process falls in the hands of the readers.

"Weeding it down is a task," Greene said. "That's where our readers come in, our kind of extended family at the 'Colonnades' office. We love our readers. They're the ones that really keep our heads on straight as editors."

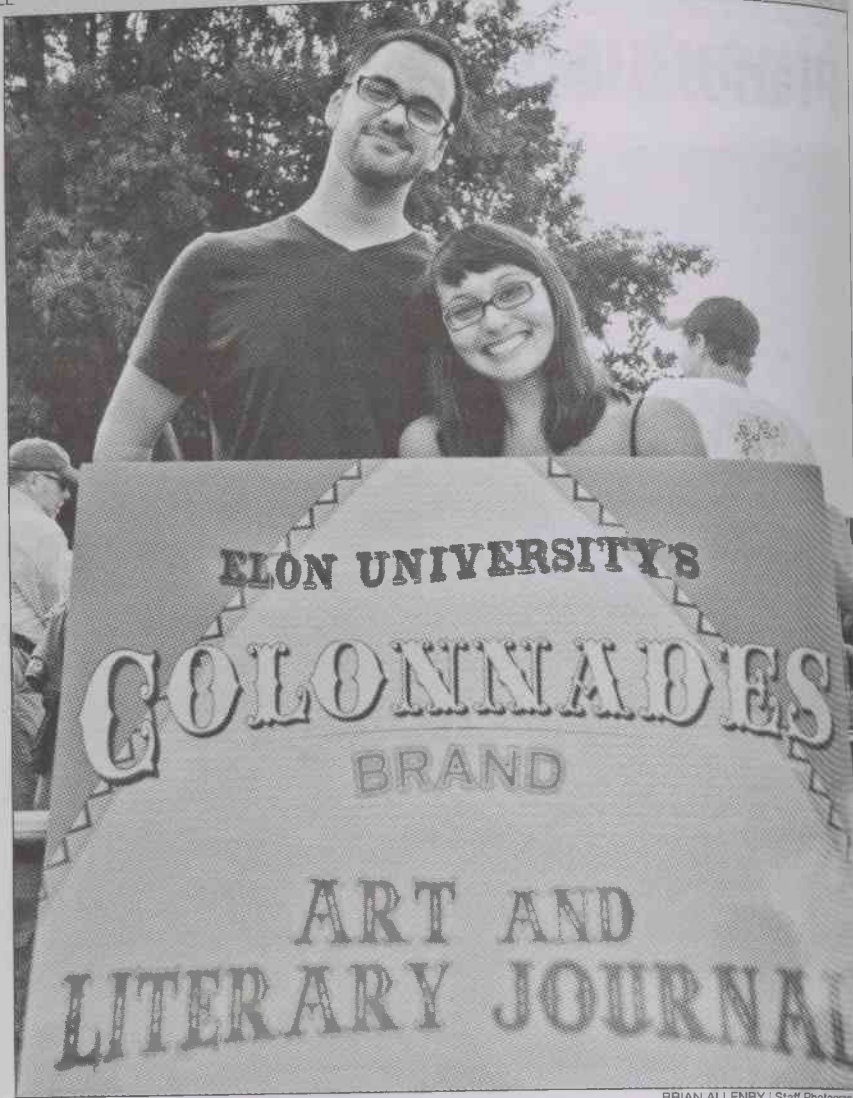
After all editors agree on the pieces, they must be organized.

"You have to put together a magazine with a theme and a layout that is aesthetically pleasing in a sense," Johnson said.

While the core of the magazine is the literary content, there are features outside the actual pieces.

"Last year (former editor) Jonathan Bolding started using little tags so that you could scan your iPhone and see video," Johnson said. "Some of our artists created wonderful videos, but obviously you can't put it in a book. I would like to make sure our Web presence picks up a lot more so that it's not just a book, it will be a website you can continue to go to."

Although many submissions come from creative writing, English or art majors, "Colonnades" accepts pieces from all students.



BRIAN ALLENBY | Staff Photographer

Editors Cody Greene and Alexa Johnson led "Colonnades" literary magazine to be named a Pacemaker finalist.

"We are always pushing everyone outside to submit. It's definitely a community kind of thing," Greene said.

Submissions are due mid-January and the magazine is published in the spring.

Even as they work at this year's magazine, The "Colonnades" staff is eager for Oct. 29, when the results will be revealed for this year's Pacemaker award.

"We're interested in the best Elon has to offer," Greene said.

## Buffett uses passion for music to spread message of balance

Audrey Horwitz  
Reporter

The son of a billionaire may never need to work, but that hasn't stopped Peter Buffett, son of investor Warren Buffett, from dabbling in causes and missions across the board.

Buffett is a professional musician, author and philanthropist. His performance at Elon at 4:30 p.m. Sept. 23 in McCrary Theater, accompanied by musician Michael Kott, will include a musical component, as well as a discussion of his New York Times best-selling book, "Life is What You Make It: Find Your Own Path to Fulfillment."

Buffett said the most important lesson he learned from his father was to stay true to one's self.

"Authenticity. Having integrity. Not faking it to get ahead. That's what my dad taught me," Buffett said.

He said his upbringing instilled in him a drive to follow his passions.

"My mom and dad always told me to do what I love and that's what I saw my dad doing," he said. "I didn't see him making a lot of money. I saw him loving his work so that's what I tried to do."

Music has been a part of Buffett's life for as long as he can remember, or at least as long as his mom can.

"My mother claims that I sang before I talked. I'm not sure that's true, but it's a great story," said Buffett.

Music has always been something that came naturally to him, he said, but he never thought of it as something he could make a career out of.

"Sometimes the thing right in front of your nose is the thing you miss," Buffett said.

It took him some time to realize taking his father's advice meant

following his passion for music.

Another value Buffett attributes to his upbringing is a sense of social responsibility. Growing up in the '60s, he was exposed to a generation of cultural transition. He said his parents guided him through it.

"My parents were egalitarian," he said. "They were involved in the Civil Rights Movement and they instilled in me a sense that everyone was created equal. Those concepts were in my head and I felt them deeply."

After the first month of the school year, Elon students may already be wondering how to manage it all. Buffett seems to have figured out his own balancing act. He is juggling his music career, philanthropy, book tour and personal life.

"But don't be fooled," Buffett said. "Everybody has a harder time than they lead on."

He said that balancing it all means tuning out the distractions.

"In recording, there's something called signal to noise ratio," he said. "In the recording studio, you want to have the greatest amount of signal, and least amount of noise."

Buffett likened this to everyday living, defining noise as the media bombarding us with messages about how to look and feel.

"That's all noise as far as I'm concerned," Buffett said. "And the signal, of course, is what you feel in your gut."

Buffett concluded with some advice for Elon students.

"It takes time to get to know yourself. That's sort of why you're there," he said. "You have to go down wrong paths to figure out they're wrong and there's nothing wrong with that."

### WSOE CD REVIEW

## OKKERVIL RIVER RELEASES STANDOUT SUMMER ALBUM

Hunter Ertel  
Reviewer

In a summer exploding with new releases including new albums from the likes of Fleet Foxes, Fruit Bats, Beirut, Bon Iver and Vetiver, it's hard to pick one album from the lot. Yet what makes Okkervil River's "I Am Very Far" unique is its blending of styles the band has been toying with for the past 10 years, and with what amazing success it has had.

Okkervil River is not a band known for shying away from danger and catastrophe, but this album in particular seems to have an aura of immanent destruction about it. "I Am Very Far" feels like a venture into an unstable western land where danger can come from gun-toting riders and a saucy pirates not afraid to cut a throat, or simply from ever-looming disaster which will inevitably find us all.

The frantically paced opening song "The Valley" features a gunshot, a slit throat, a hanging and an exploding city in each verse. The album also includes quite a few debonair waltzes. Because of this the album feels steeped in history, much like the band's previous album "Black Sheep Boy." Yet unlike "Black Sheep Boy," "I Am Very Far" feels less like some uncovered fable — perhaps because it rarely features acoustic and orchestral instruments.

Stylistically, the songs are more like the rock ballads of its last two releases, "The Stage Names" and "The Stand Ins," yet are hardly as self-



Okkervil River performs in its hometown of Austin, TX. It visited Cat's Cradle on tour this past June.

aware as these albums which dealt more with personal themes like trying to make it big and human relationships. Even elements of some of the band's earliest albums like "Don't Fall in Love With Everyone You See" and "Down the River of Golden Dreams" are present, particularly in bringing back a pseudo-western theme, perhaps influenced by the band's Austin home. Okkervil River even keeps the nautical vein that runs deep throughout much of their music with songs like "Pirates and Mermaid," without breaking out Uncle Salty's vault of sea shanties.

Overall this album feels like a culmination of a successful artistic career by blending so many different styles and themes the band has been known for — and now, like whiskey aged in an oak barrel, Okkervil River has reached a sort of maturity. Drink it up, friends.