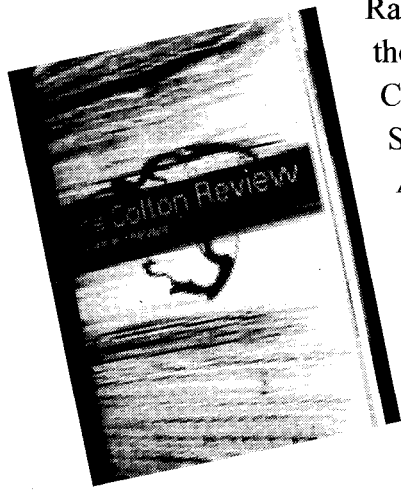


The Literary Lookout

ANNA MCFADYEN
Contributing Writer



Rain and shine,
the Day for
Celebrating
Student
Achievement
marched
forward with
all the colors
of academia
and creativ-
ity. One of
the most

colorful additions to this day was the early morning debut of *The Colton Review*, Meredith's journal of art and literature. This year's issue of the review contains prose, poetry, ceramics, print-making, painting, drawing, fibers, sculpture, photography, and graphic design, which were all printed in color for the first time.

As students, faculty, and parents came dropping busily by the tables in the Cate Center lobby, they noted the "heftier" edition of the review, including almost 80 pieces of literature and art under its eye-catching covers.

In addition to the color printing, the editors of the review are also excited to present the literature along with two very special poems—"A Spiral Notebook," by Ted Kooser, Poet Laureate of the United States, and "The Still Here and Now," by Kathryn Stripling Byer, NC Poet Laureate. Both of these writers spent a few days last month on our campus talking to Meredith classes, getting to know our students, giving writing tips, and speaking to both the Meredith community and the public at an open convocation in the Chapel. These two poems chosen for the magazine are subjects which students can all relate to—the sweet memories of our first days on a college campus and crisp new books.

If you missed picking up a copy at the Celebration, it's not too late to experience the vivid submissions of Meredith students, faculty, and staff. Copies of *The Colton Review* will be distributed in Joyner and Gaddy-Hamrick, and also in other buildings around campus through the end of the semester. Get one today and see how talented your peers and professors are!

Finding the Place that Makes Your Head Buzz

SARAH JACKSON
Contributing Writer

In 2003, a new song was added to the Meredith College Christmas Concert program, standing alongside "O Come All Ye Faithful" and "The First Nowell." It's called "Rock of My Salvation." Judging from the title alone, "Rock of My Salvation" sounds like just another Protestant addition to the Christmas canon. In actuality, it is a Jewish hymn, arranged by Dr. Nathan Zalman.

For Zalman, a flute professor at Meredith College, music has always played an important role in life. He experimented with a variety of instruments as a child, but once he discovered the flute, his fate was sealed. He was a self-taught musician, not taking flute lessons until his senior year in college. After college, Zalman lived the life of a musician: studying, performing, composing, and teaching.

However, Zalman made a drastic career shift in the early 1980s. He left his music to enter the world of computer programming. "My reasons at the time were mostly pragmatic. The work was interesting and intellectually absorbing, and a good opportunity came my way. Moreover, I had two children, and started out in computers with more than double the salary I was making teaching flute." Though it would seem that the programmer's life is the polar opposite to the musician's life, Zalman sees a connection. "There's a similarity in the work of a computer programmer (at least in the 80s) to that of the composer: both work hard at planning, creating (writing in arcane symbolic languages), and refining something abstract that has a concrete realization, whether a ringing telephone or a brass band. In other words, you make something out of nothing. If that isn't creativity in an ultimate sense, I don't know what is." Zalman's work came to fruition in many ways, even one which might be familiar to us: "Think about me

the next time you dial 411 and the recording says, 'What city?' Guess who worked on the team that produced the first version of that anywhere?"

Though his work with computers was absorbing, in 1997 Zalman quit his job to immerse himself in Judaism, actually moving to Israel. "I've had at least two lives, one 'before Israel,' the other 'after Israel.' My time there deepened my knowledge of Judaism and its laws, traditional texts, customs, factions, religious-economic hypocrisies, and multifarious failings—not that there wasn't also sweetness in abundance." Zalman also underwent radical changes during that time: "culturally, the way I dressed, the people I associated with, how I spent my time, even what I aspired to be." The journey led him to some personal discoveries. "In the end, I realized that all of that never touched the core of who I am as a human being. Somehow that wouldn't change no matter what I did. So I decided to drop the disguises and return to my first love, which is music. I had been on a stage of my own making for 20 years, and I decided to scrape off the greasepaint and go home and be myself."

Since then, Zalman has been actively composing, often premiering his pieces at Meredith College. He has managed to find creativity in everything he has done thus far, whether it be programming computers or composing flute pieces. "When I'm being and living creatively, I'm acting from what is most human and, at the same time, most divine, in me. Of course, there are many ways to be creative besides music. That's part of what makes life endlessly new. When I do what I was meant to do, when the act of creating and sharing music takes its proper place in my life, I am able to live with real passion. It's like hitting that resonant spot in your flute sound, that place that makes your head buzz... your passion is your life."