

LU implements drug, alcohol act

Maria Rodriguez
UP contributor

Lamar University has implemented the federally mandated Drug-Free Schools and Communities Act. The act aims to keep illegal drugs and alcohol off campus by students and faculty.

Sgt. Bryon Popillion, LUPD

engagement & outreach officer, said the implementation of the act is required for all universities that receive federal funds.

“It’s a way for us to deter any drug or alcohol use here on university campus,” Popillion said.

If students feel the need to report an illegal activity on

campus, it can be done easily, Popillion said.

“They can reach out to us,” he said. “We’ll investigate every incident that occurs. If they’d like to remain anonymous, we’ll try to keep them anonymous if that’s what they prefer. So, we are here for the students.”

Popillion highlighted the

importance of students helping keep drugs and alcohol from campus grounds.

“If they see something, just say something,” he said. “Let us determine if it’s a violation of something or not.”

If a violation occurs, penalties will be given to the student or staff member found guilty.

“If it’s a violation of the law, we’re absolutely going to handle it,” Popillion said. “Obviously, all drugs are illegal, and we will charge up to the highest penalty possible. As far as alcohol, same thing.”

LUPD takes several factors

See **POLICY**, page 8

A smashing good time



Justin Sales breaks the front door glass during the Car Smash, at the Science and Technology Building, Feb 21. UP photos by Carlos Vilorio

E-week spotlights engineers



Parker Cao swings a sledgehammer during the Car Smash, Feb 21.

Jill Stokes
UP marketing representative

LU’s College of Engineering concluded Engineering Week with a block party, car smash and other events, Feb. 21.

The weeklong celebration, honoring the contributions of engineers to society, featured events such as a bowling party, a painting social and game night. However, the biggest highlights were the block party and the car smash, where students got a chance to relieve stress by taking a sledgehammer to an old Nissan.

The American Society of Mechanical Engineers and Engineers Without Borders hosted the car smash.

See **SMASH**, page 3



Mardi Gras set for weekend

Caraline Otte
UP contributor

Mardi Gras Southeast Texas will be held at Doggett Ford Park, Feb. 28-March 2. This is the annual event’s first time at the park after moving from downtown Beaumont.

“We’ve been in Beaumont for the last five years, but we’re moving out to Ford Park this year,” Laura Childress, Mardi Gras Southeast Texas president, said. “For the first time, we don’t have to really worry about weather. The concerts will be indoors and be climate controlled.”

“We’ll have free parking,” Childress said. “That seems to be a real plus for people that will be attending the event. We do have some big name concerts coming in as well.”

Southall, Kolby Cooper and Kody West will perform Feb. 28 at Ford Arena. FloRida, C&C Music Factory and DJ John L will perform March 1 and La Tropa Estrella, Lunada and Ignacio Legacy will perform March 2.

More than 50 vendors will

See **MARDI GRAS**, page 2

Prejudice, overcrowding sparked 1943 riot

Heather Harmon
UP contributor

As World War II raged, tensions between Beaumont’s Black and white community were high. On June 15, 1943, these tensions boiled over and Beaumont was the site of a race riot.

War had brought jobs to Beaumont, as the Pennsylvania shipyard helped the war effort, but the new jobs saw an influx of people from all demographics seeking work which meant housing and food were in short supply.

Beaumont historian Judy Linsley said one cause of the riot was overcrowding, and particularly as it was

in the days of extreme Jim Crow laws.

“There were many whites who had never been physically near any Black people,” she said. “They might have come from rural areas, where there was just a real segregation, and while workers were pretty much segregated in the Pennsylvania shipyards, as much as they could, they were still in proximity.”

Linsley said housing in Beaumont was totally inadequate for the sudden influx of people.

“A lot of people were in jammed in houses with families, and a lot of them had to come in from out of



Workers line up for a shift at Beaumont’s Pennsylvania Shipyard. The jobs created by WWII led to overcrowding and rationing which incited the June 15, 1943 race riot.

See **RIOT**, page 4

QUOTE OF THE WEEK

“It’s a great party, and anyone who doesn’t enjoy Mardi Gras is not of this world.”

— Franklin Alvarado

NOTICE

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be in attendance and the event includes live entertainment, multiple parades and a carnival.

“Mardi Gras is a family friendly affair,” Childress said. “So, there’s activities for all ages and different things that will be going on, such as concerts, parades, food vendors and arts and crafts.”

Childress said people can expect the same Mardi Gras experience as before.

“The location would be the only thing I would say is different about this year,” she said.

“We still have our same vendors and activities and things like that. The parades are the same. So really, it’s just a relocation. It’s not a huge change for us.”

This year will be Mardi Gras Southeast Texas’s 32nd anniversary. The event began in 1993 with a mission to benefit nonprofit groups, promote diversity and serve as an economic development project, according to the event’s website.

“Originally, the money for starting, back in 1993, came

from 18 nonprofit organizations,” Childress said. “They are the owners of ‘Mardi Gras,’ as far as Mardi Gras Southeast Texas.”

Numerous volunteers and sponsors help fund the event, Childress said.

“We do have sponsors that help contribute to it, but it is not fully funded by any one

source,” she said. “We do retain some of the revenue from the festival itself to put on the next one each year.”

Many of the same vendors come back to Mardi Gras SETX annually, Childress said.

“There’s some favorites that people look forward to going out and seeing,” she said. “One would be Rudy’s Kabobs, and

lots of gumbo, Cajun and Mexican food. Being a Mardi Gras event, you’re going to have your normal things — corn dogs, funnel cakes, that sort of thing.”

Tickets start at \$10 for general festival entrance. Concert passes range from \$20-40.

For a full schedule of events, visit mardigrastx.com.



Attendees catch beads during the 2024 Mardi Gras Southeast Texas in Beaumont. UP file photo by Brian Quijada

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Editor

Maddie Sims

Sports Editor

Brian Quijada

Photo Editor

Carlos Vioria

Contributors

Aaron Saenz
Kami Greene
Reagan Rigby
Caraline Otte
Becca Wallage
Sidra Ganni

Rayna Christy

Dalia Osman

Daniela Contreras

Maria Rodriguez

Waylon Brooks

Heather Harmon

Gehrig Thompson

Savanna

Peveto-Kreatschman

Marketing

Jill Stokes

Sydney Vo

Content Manager

Adam Nguyen

Advisors: Andy Coughlan and Stephan Malick

Member of Texas Intercollegiate Press Association
College Media Association

SCRABBLES by Dalia Osman

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Guns that won the West

MWH lecture explores rich history of American firearms



UP photo by Aaron Saenz

Gun historian Danny Michael checks out a weapon during a firearms identification clinic at the McFaddin-Ward House, Feb. 20, ahead of his lecture, “History with A Bang: Firearms of the American West,”

Aaron Saenz
UP staff writer

The American West was built on a foundation of cowboys, horses and guns. Of the three, guns are still prominent in society.

Danny Michael, curator of the Cody Firearms Museum in Wyoming, presented a lecture, “History with A Bang: Firearms of the American West,” at the McFaddin-Ward House, Feb. 20.

The lecture focused on the period from Lewis and Clark’s 1807 expedition to chart the western frontier journey through to the 1920s.

Michael said Hollywood scenes of stagecoaches, train robberies and high noon shootouts have shaped people ideas of Wild West weaponry.

“In every movie the cowboy’s wearing a six shooter,” he said. “Most of the movies he’s got a lever action rifle. If you look closely at the details in those movies, it’s usually one of these two.”

Michael said many Wild West stories come from people who lived them. They are then embellished by novelists. And once they get picked up by movies, they get more embellished.

“A movie like ‘Winchester 73,’ where the rifle is actually the star of the show, informs a lot of what we think,” he said. “Pop culture informs a lot of what we think about the past in any given topic. There’s some truth to it.”

Historians can learn about which weapons were used and why they were used through multiple factors, Michael said, Looking at the firearm itself, photos of people handling the firearm, military records and written accounts all tell the story of the firearm.

Lewis and Clark carried an unorthodox gun called the Girardoni air rifle, named after its inventor, that was rarely seen in the American West, Michael said. The weapon holds 20 to 22 projectiles, and to shoot it one pumps the butt stock with an air pump.

“People don’t think of air rifles as powerful this early, but it was originally made for the Austrian military,” he said. “They issued it to sharpshooters. Lewis and Clark saw one in Philadelphia and got their hands on it. It was an unusual gun to take with them. There are not many surviving ones.”

In the mid-1800s, the gun scene was dominated by the classic American western rifles. These included the plains rifle, the mountain man rifle and the Hawken rifle, Michael said. The Hawken rifle got the name from two brothers.

“They were gunsmiths,” he said. “They learned the gunsmithing trade from their father, Christian Hawken, in western Maryland. Their whole family made guns. Without a doubt, they are the most famous family to make guns.”

Michael said the Hawken rifle was the gun to have in the 1840s. If someone was headed west and they could afford it, they had it.

Jeremiah Johnson, who was played by Robert Redford in the movie of the

same name, was a mountain man and an interesting character in the West, Michael said.

“He served in the Mexican American War and married a woman,” he said. “She gets murdered, and he vows revenge. He goes after the tribe that murdered her, and allegedly, when he killed one of the warriors from that tribe, he would eat their liver.”

Michael said firearms came to the country from both coasts and were traded freely.

“There were a lot of active Russian traders in that area,” he said. “The guns would travel faster than the settlement sometimes. As European settlers arrive on the East Coast and Russian traders come down the Pacific Coast, guns become a trade good. The guns would be used as bargaining chips with (Native American) tribes.”

Michael showcased different types of guns that were traded such as muskets and flintlocks.

Western expansion was paused at the start of the Civil War. When the war ended, there was a surplus of guns, including Joslyn revolvers and muskets, and the government decided to sell them.

“If you were a Union soldier, you had a chance to buy your gun on the way out of the service,” Michael said. “They sold off a surplus to companies and a lot of these guns are available. In fact, they’re available extremely cheap. There are records of some of these guns selling for as little as \$2 at the time.”

Michael said it helped people get a cheap gun rather than spending \$35 on a brand-new Winchester.

“If you’re trying to save up your money and have enough money to survive out in the West and buy other goods, that is a really strong value proposition that you have to weigh in the balance,” he said.

Michael talked about William F. Cody, also known as Buffalo Bill. The town where Michael works is named for him.

“He became so famous because he lived the experience of the American West and then he told stories based on that experience,” he said. “He wasn’t just a dime novelist who was making up a story and he wasn’t one of those mountain men that couldn’t communicate. He had a personality and could communicate, and he lived the experience.”

Guns like the Winchester 1873 and the Colt 1873 were both weapons used in Hollywood and the West.

Probably the most recognizable name is the Colt revolver, often referred to as six shooters. There are safety risks that come with them, Michael said. When the Colt is fully loaded, it runs the risk of firing on its own. There were times that a person would be riding their horse, and all the bouncing around caused the gun to go off and shoot into the person’s leg. In fact, Michael said, this happens now with people on ATVs.

Michael’s lecture highlighted the importance of guns to western settlers. It wasn’t just a weapon — it was a way of life and a way to survive.



UP photo by Aaron Saenz

Gun historian Danny Michael checks out a weapon during a firearms identification clinic at the McFaddin-Ward House, Feb. 20.



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MAR 5

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And the Oscar goes to...

Haven’t seen any of the nominees? No worries, we got you covered

UP staffers make the case for each movie up for Best Picture.



“CONCLAVE”
The race to find a new pope causes friction and conflict within the Vatican’s inner circle. Having won the BAFTA, “Conclave” is sure to add the Oscar for Best Picture.
Cardinal Lawrence (Ralph Fiennes) must sort out the best candidate from a group of ambitious men. The action is gripping and the cast, including Fiennes, Stanley Tucci and John Lithgow are fantastic in their roles, and Felines should receive an Academy Award for his subtle and conflicted performance.
“Conclave” deals with topics of uncertainty and doubt within the Catholic church. The Cardinals charged with the authority and responsibility for electing a new Pope must deal with conflicts and agendas.
“Conclave” is a controversial film where the writers have inserted their own agendas into how they think the world should be, while ostracizing a po-

tentially large Catholic audience, many of whom will disagree with the message. The script leaves little room for anyone to disagree with the writers’ views.
The film deserves the Oscar for Best Picture for production quality, acting and filmmaking skill. The themes will leave audiences thinking about the Catholic church’s place in society and how its traditions fit into a modern world.
— Gehrig Thompson



“DUNE PART 2”
Based on the novel by Frank Herbert, “Dune Part 2” revolves around Paul Atreides (Timothée Chalamet) and his road to becoming the chosen prophet and savior for the Freman, the indigenous people of Arakis, a desert planet. His journey is the catalyst for a holy war and a revenge story of a broken child who loses his father to an oppressive government.
It is a compelling film from start to finish. Grieg Fraser’s cinematography is outstanding. Each shot is purposeful and immerses the audience into the world. The characters are also written well with compelling stories and moments, especially with Paul and Chani (Zendaya). Their love for each other stands out amongst the constant chaos of war.
The film’s themes of religion, faith and colonialism do not go unnoticed and make the film shine. The score, composed by Hans Zimmerman, is foreboding and pulls us into the action.
All of these elements work together to create a great film and a true contender for the Best Picture Oscar.
— Maddie Sims

her family as a woman and make up for her mistakes.
The film is a testament to wanting to become another person and the extreme measures Emilia takes to do so. It also includes a fine performance by Zoe Saldana who is tipped to win in the supporting actress category.
“Emilia Perez” is a film that advocates for change within society and being given a second chance to make up for mistakes, which makes it this year’s Best Picture.
— Maria Rodriguez



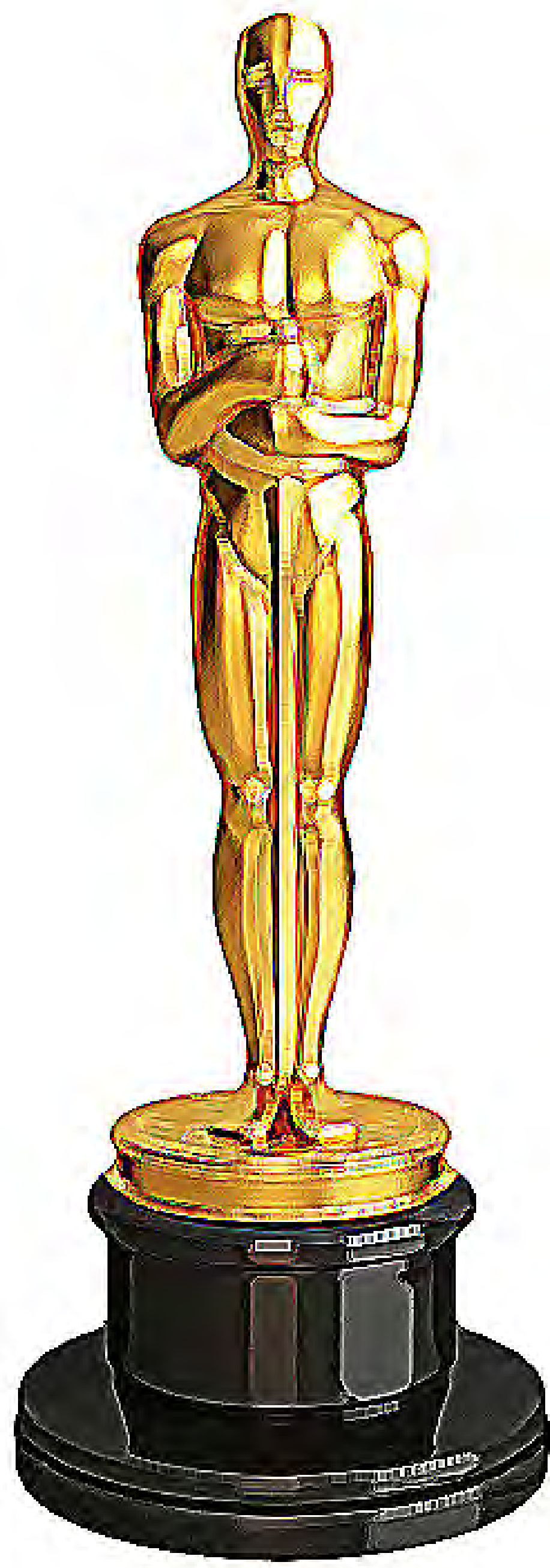
“NICKEL BOYS”
“Nickel Boys” should win Best Picture because it literally puts you in the shoes of two Black friends experiencing Jim Crow discrimination at an all-boys school in the South.
Director RaMell Moss has shot the film in first person which means we get to experience what Elwood (Ethan Herisse) experiences. When Elwood is about to get beaten with a belt, for example, we can hear the other students crying while he waits his turn.
Cinematographer Jomo Fray has delivered a visually stunning film. Every shot seemed to be color coordinated with the tone being set in the scene. In the same beating scene, the building is moldy and dark, making it seem drained of hope.
The acting is also a high point. The conversations and mannerisms make it seem so real, it feels like a documentary. In the cafeteria scenes at the boys’ school, the way everyone interacts with each other — denying seats or asking how they’re able to eat the nasty food — is realistic.
“Nickel Boys” portrays the grim reality of segregation. It is not a feel-good movie, but it is moving and worthy of being Best Picture.
— Aaron Saenz



“EMILIA PEREZ”
“Emilia Perez” takes a different approach to the musical genre. It has the traditional elements of music but has simple dialogue that turns into songs.
It will win Best Picture because the audience connects with the cast as they sing about socio-political issues that affect Mexican society. A song about missing family members, for example, is sung by the ensemble rather than the leads, which makes the film relatable. Additionally, having a character sing while another is giving a speech contrasts the lives being lived.
Emilia Perez (Karla Sofia Gascon) retires as a cartel boss and transitions into a woman. She realizes that the ways of her past have caused damage to the lives of many and she tries to reconnect with



“ANORA”
“Anora,” an American comedy-drama, is the strongest contender for the Best Picture Oscar. Drew Daniel’s striking cinematography expertly captures the rough, yet vibrant spirit of Brooklyn and Las Vegas.
The story follows Anora, played by Mikey Madison, a sex worker who impulsively marries Ivan “Vanya” Zakharov (Mark Eydelshteyn), the immature and reckless son of a Russian oligarch. After getting caught by his family, Vanya lit-





erally runs away and Anora is forced to strike a deal with his family — find Vanya and get the marriage annulled or lose everything.

The film is enriched by the emotional depth brought by Matthew Heaton-Smith’s soundtrack, featuring well-known and trending songs from artists like Robin Schulz, Calum Scott, Slayer, t.A.T.u., Iggy Azalea, and more.

Sean Baker’s direction blends comedy and drama in an enjoyable and thought-provoking way. “Anora” is successful and relevant as it addresses significant topics, like the stigmatization of sex work and the difficulties faced by immigrants in America, while remaining entertaining and humorous. These are the reasons “Anora” is going to win the Oscar.

—Savanna Peveto-Kreatschman



“I’M STILL HERE”

With Fernanda Torres’ stellar performance as the lead, a thoughtful portrayal of Brazilian military dictatorship, and a compelling family dynamic, “I’m Still Here” will take home the Oscar for Best Picture.

After speaking out against Brazil’s newly instituted dictatorship, husband and father Rubens Paiva (Selton Mello) is seized from his home in Sol de Janeiro by government officials, never to be seen again. While desperately seeking the truth of her husband’s disappearance, Eunice Paiva (Torres) must also keep her children together through decades of hardship.

Torres has already won a Golden Globe and is nominated for the best actress award. Her ability to convey grief while not being melodramatic is to be commended, as many actors tend to overdramatize emotional scenes, losing the sense of genuineness.

The themes of grief and family being broken apart by those in government are not just relevant to the current day. “I’m Still Here” is a story of family trauma.

Director Walter Salles’s cinematography beautifully captures the emotional range of the characters, tugging on viewers’ heartstrings. Although they face hardships, the family bond together while clinging to the normality of life.

This powerful Portuguese-spoken story of love, loss, strength and resilience will surely be awarded a shiny gold Oscar.

— Kami Greene



“THE SUBSTANCE”

“The Substance” will be the first horror film to win Best Picture at the Oscars because of its powerful message about the cult of beauty. Directed by Coralie Fargeat, it is a fresh face in a sea of sequels and reboots. The film shines a light on the unrealistic and cruel beauty standards women in the fame industry face. Elisabeth Sparkle (Demi Moore) is a past-her-prime celebrity who discovers a drug, the titular Substance, which enables her to create a younger version of herself. Like a snake shedding its skin, Elisabeth takes on a new body and identity, referring to herself as “Sue.” However, Elisabeth’s actions have dire and horrifying side effects. She may be the “one” switching between bodies, but they form separate identities. Fargeat takes body horror to a new level and creates a story that simultaneously horrifies and captivates its audience, while sharing a profound message of beauty and corruption. If women in Hollywood get the message, “The Substance” is sure to take home the Oscar.

— Maddie Sims



“WICKED”

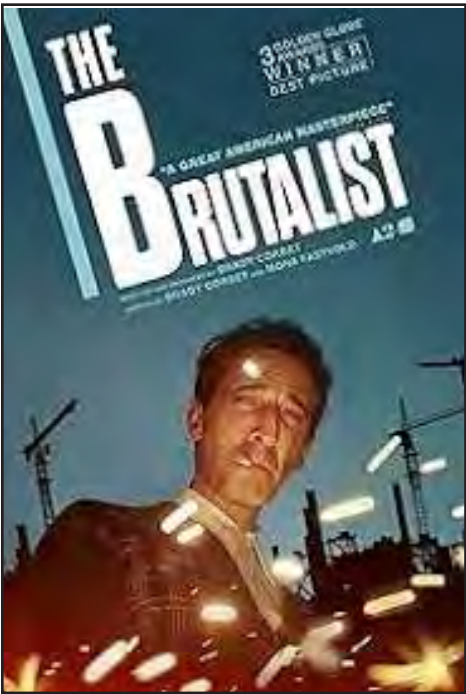
The film adaptation of the iconic Broadway musical “Wicked” is going to win the Oscar for Best Picture because it has taken the world by storm. Everyone is talking about the story of Elphaba (Cynthia Erivo) and Galinda (Ariana Grande), two girls who meet at university and spark an unlikely friendship.

The film is based on the first half of the musical, a prequel to “The Wizard of Oz” and tells how the women become the Good Witch and the Wicked Witch. “Wicked” tells a story through song and dance of the timeless themes of good versus evil, unexpected friendship and the journey of self-identity.

The seamless blend of fantasy and reality — the ‘Munchkinland’ set is constructed by hand rather than CGI — creates an experience like no other. The cinematic choices highlight the pink and green color scheme, focusing on green-hued Elphaba and how she learns to thrive in the identity of her skin color.

The musical score makes the epic moments even more extravagant, such when Elphaba sings the celebrated song “Defying Gravity” in her moment of triumph. Overall, its critical success and popularity with the public prove that ‘Wicked’ is on another level, making it the obvious option for Best Picture.

— Caraline Otte



“THE BRUTALIST”

“The Brutalist” is an epic drama with historical elements that showcases the harsh reality of the American Dream. Hungarian László Tóth (Adrien Brody) is a Holocaust survivor who is grappling with the struggles of being on his own in a different country who dreams of becoming an architect. He is quickly met with opposition from those jealous of his architectural talent.

Tóth is taken under the wing of wealthy patron Harrison Lee van Buren (Guy Pearce), allowing Tóth to pursue his dream. The film is filled with overcast shots of bare concrete showing the Brutalist architecture in full display.

The film, which is three-and-a-half hours long, is split into two parts with an intermission. As Act 2 begins, Tóth is re-

united with his wife who is now confined to a wheelchair suffering from osteoporosis. Tóth finds that accomplishing his dreams is not the fulfilling this he hoped. Writer-director Brady Corbet has set about to disprove the myth of the American Dream. Although it is harsh, it is the reality of many, and leave the audience feeling sympathy for Tóth while admiring his triumph. It is worthy of being Best Picture.

— Maria Rodriguez



“A COMPLETE UNKNOWN”

“A Complete Unknown,” an American biographical musical drama, provides a compelling account of Bob Dylan’s early career, emphasizing a momentous turning point in music history —his switch from folk to electric music. Dylan’s popularity just adds to its Best Picture credentials.

The talented cast captures the essence of the legendary musician and his story with their exceptional performances. Timothee Chalamet’s outstanding lead performance has led to him receiving many awards, including his second Best Actor nomination.

Phedon Papamichael’s cinematography masterfully depicts the time period and transports audiences to the music scene of the 1960s, while also capturing its striking difference from the culture of modern day.

Chalamet and the cast portray well-known personalities including Pete Seeger (Edward Norton), Johnny Cash (Boyd Holbrook) and Joan Baez (Monica Barbaro), who all play and sing their parts, adding a sense of authenticity.

James Mangold’s direction — he also co-wrote the script with Jay Cocks — offers a fresh and captivating interpretation of Dylan’s life through a mix of imaginative storytelling and historical authenticity. All these elements combine to make “A Complete Unknown” the most impressive Oscar candidate.

— Savanna Peveto-Kreatschman

The 97th Academy Awards will be held March 2 and will be broadcast on ABC and streamed live on Hulu and YouTube TV.

Fusing fantasy, reality

Lewis-Zazzaro presents ‘In a Land Called Ventura,’ March 1-22

Sidra Ganni
UP contributor

Emily Lewis-Zazzaro will present her first solo art exhibition, “In A Land Called Ventura,” March 1-22, at The Art Studio, Inc.

Lewis-Zazzaro is a Lamar University alumni and administrative co-ordinator for the department of art & design. The exhibition features artworks inspired by real-world locations yet set on the fictional planet of Ventura. The landscapes, ranging in size from 18x24 inches to 30x40 inches, were created between 2021 and 2025.

Lewis-Zazzaro’s work draws from conceptual art, German Expressionism and Romanticism, with influences from artists Julie Bell, Caspar David Friedrich and concept artist Jorge Jacinto.

Romanticism is a major inspiration, particularly the idea of one being a small part of a grand universe. This theme is explored in video games produced by the Japanese company FromSoftware, Inc., which includes titles such as “Elden Ring,” “Dark Souls” and “Bloodborne.”

“They take so many components from Romanticism and execute them in a different medium and way, which is what I wanted to do with my pieces,” Lewis-Zazzaro said.

The piece “Stillness of Life,” features a scorched, dead forest with a single figurative tree — an emotional work developed after the loss of Lewis-Zazzaro’s father.

“Scorching” is a mixed media work, incorporating charcoal, pastel and even wood chips to add rich texture and depth.

Lewis-Zazzaro also includes digital techniques in her work, including digital painting photobashing, a process of integrating photos, textures and objects before painting



“Stillness of Life” by Emily Lewis-Zazzaro

over them.

While each piece contains personal meaning, Lewis-Zazzaro said she encourages viewers to interpret them freely.

“I want people to have an open mind when they come to this exhibition and play with their imagination to explore their own emotions — to the point (of) putting them onto the meaning of my works,” she said. “I have played a lot of D&D and had always liked the aspect of creating your own world where you can immerse in it and let out any ideas.”

Lewis-Zazzaro’s exhibition audiences to step into a world of imagination, where landscapes transform into narratives waiting to be explored.

The exhibition will be on view at The Art Studio, Inc. March 1-22, in the Maudee Carron Gallery. A free reception will be held, 7-10 p.m., March 1.

The Art Studio is located at 720 Franklin St.in downtown Beaumont. Hours are Tuesday-Saturday, noon-5 p.m.

For more, visit artstudio.org.

POLICY from page 1

into consideration about penalties when an offense is committed, Popillion said. Different offenses can create different outcomes.

“From the law enforcement side, it’s going to just depend on what that is,” Popillion said. “As far as drinking and things like that, it is against the law to be intoxicated in public. A penalty, for example, if you’re drunk and let’s say you just walk the campus and you’re stopped by the police, that be a fine of \$500. Plus, a trip to jail as well.”

The penalties for drug offenses are ruled differently depending on the drug and the amount of substance found. The consequences can lead to extensive jail time, Popillion said.

“Some other things like marijuana, depending on the amount you have, it can be a minimum of 180 days in jail, up to a \$2,000 fine,” Popillion said. “If you have a lot of marijuana, it could be anywhere from five to 99 years with a \$50,000 fine.”

Legal consequences are not the only thing that can be applied, but university penalties are also possible.

“It is possible for you to get something from the law enforcement side and also get a sanction from the university,” Popillion said. “That will be handled through Student Conduct, and they do their own investigation.”

Popillion said LUPD has strong partnerships with all the neighboring police departments, Beaumont PD, Jefferson County, and DPS.

An important part of keeping drugs and alcohol off campus is through the residence halls, Popillion said. LUPD is taking different measures to keep them out of the dorms.

“Part of it is going to be us being vigilant, being out there, being seen, talking to students and educating them on the effects of drugs and alcohol,” Popillion said. “At the end of the day, everybody’s here ultimately to get a degree. When you incorporate those things into your journey in college, that could hinder that ultimate goal that we’re all here for.”

For more information, visit lamar.edu/students/student-affairs/student-health-center/health-education/.

To file a report, visit cm.maxient.com/reportingform.php?LamarUniv&layout_id=911.

THE DISHMAN ART MUSEUM PRESENTS EVITA TEZENO

© Evita Tezeno, “Under the Lavender Sky,” 2022
Collection of the Artist



© Evita Tezeno, “True Sistahs,” 2024
Courtesy of the artist and Luis De Jesus Los Angeles



PIECE OF MY HEART

Evita Tezeno is a native of Port Arthur who graduated from Lamar University in 1984 with a BS degree in Graphic Design. She uses hand-painted papers and found objects to create folk art style collages inspired by her South Texas roots, family, and personal experiences.

JANUARY 18 - MARCH 8, 2025

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Men's Basketball

Senior Ja'Sean Jackson scored a team-high 17 points, and Lamar University shot nearly 70 percent in the second half, as the Cardinals defeated Houston Christian, 66-58, Feb. 22, at Sharp Gym.

The win, just Lamar's third all-time at HCU, keeps Lamar alone in second place of the Southland standings with three games remaining. The victory also gave the Cardinals their first 13-win conference season since 2007-08. LU center Adam Hamilton joined Jackson in double-digit scoring with 11 points.

Lamar shot 26-of-53 from the field including a 50-percent effort from three-point range. The Cardinals outrebounded their hosts 37-28, which included a 15-8 advantage in the final 20 minutes.

Women's Basketball

LU guard Sabria Dean climbed up to number two on LU's all-time scoring list as Lamar University used defense to knock off Houston Christian, 62-30, Feb 22, at Sharp Gym.

Entering Saturday with 1,723 points, Dean needed eight to eclipse Cardinals Hall of Honor member Uirannah Jackson for second all-time in program history. She would get those eight points by hitting 3-of-4 from the free throw line and a pair of field goals to end the day with 1,731 points.

Lamar forward Akasha Davis recorded her 10th double-double of the season with 18 points and 16 rebounds.

The Lady Cardinals are now 19-7 overall and 14-3 in SLC play where they sit in second place.

Men's Tennis

Sophomore Leon Nickel picked up a hard fought 6-1, 1-6, 6-4 victory over Abilene Christian's Daniel Linkuns-Morozovs, Feb. 22, but Lamar University was unable to follow up with any more wins as the Wildcats held on for a 6-1 victory.

The loss snaps a two-match win streak that saw the Cardinals outscore its previous two opponents by an 11-3 tally and drops LU to 7-5. The Cardinals found themselves down 3-0 when Nickel picked up his singles victory to put an end to an early ACU run.

Women's Golf

The Lamar University women's golf team ended up finishing third overall in the Islander Classic, Feb. 18, in Corpus Christi.

The Cardinals were one-shot behind second place UTRGV after two rounds. LU finished with a total score of 914 (301-306-307).

Brooke Frerichs and Juliette Daviau ended up in a two-way tie for fifth place, the duos first top-10 finish of the season. Karolina Krasova recorded her third top 10 finish after ending in a six-way tie for 10th.

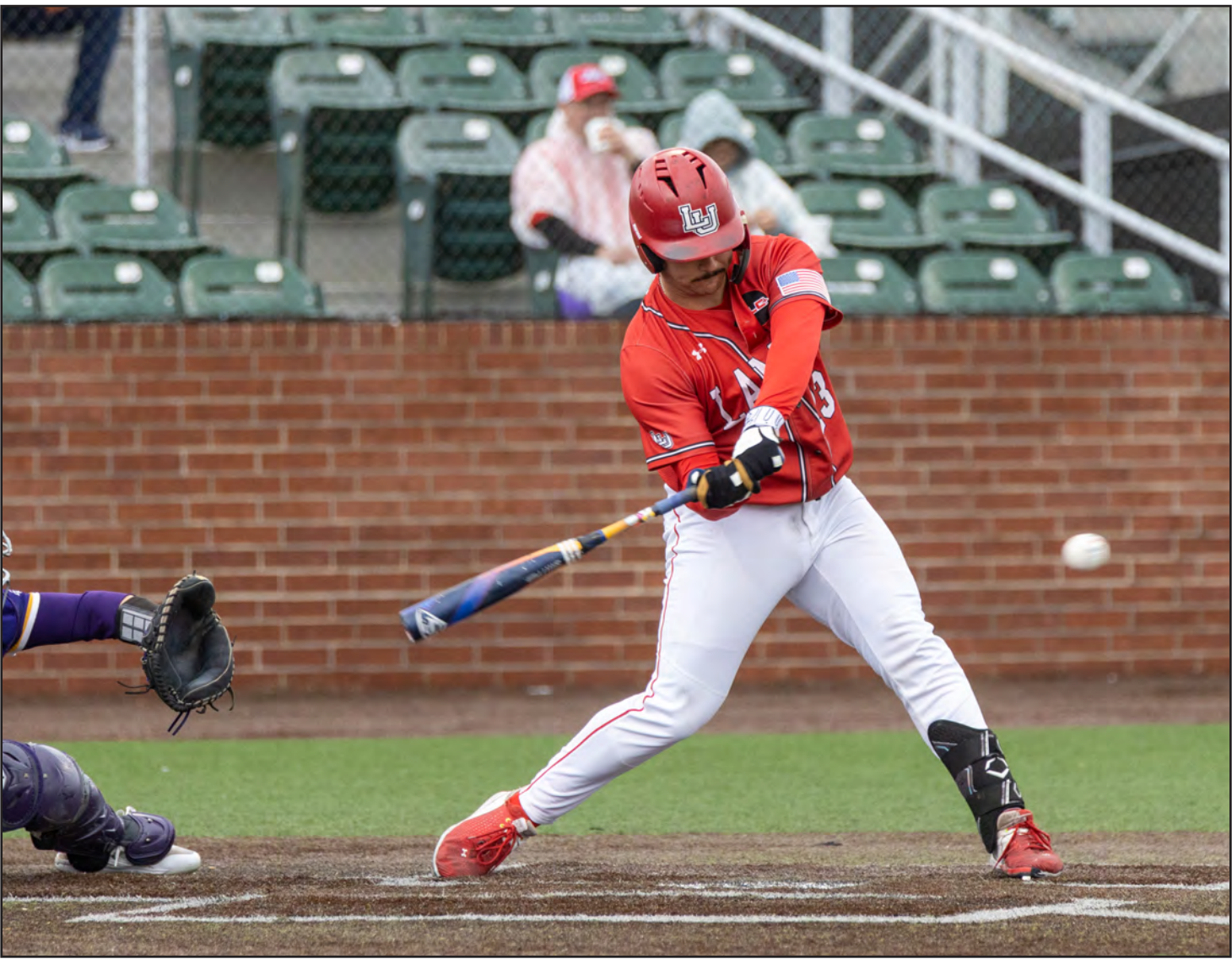
A&M-Corpus Christi ended up winning the tourney by 13 shots with a total score of 900 (304-292-304).

Men's Golf

On the final day of competition at the Border Olympics, Feb 18, in Laredo. The Lamar University men's golf team made 12 birdies in the round.

LU ended up finishing tied for 14th place with a total score of 898 (290-305-303). The Cardinals finished deadlocked with Illinois State. The University of Louisiana at Lafayette finished first overall on the team leaderboard with a total score of 855, six shots ahead of New Mexico State and Houston in second place.

The Cardinals travel to the Desert Mountain Intercollegiate in Scottsdale, Ariz. from March 8-9.



Lamar catcher Zak Skinner hits the ball against the University at Albany, Feb. 23, at Vincent-Beck Stadium. UP photos by Brian Quijada

Swept Away

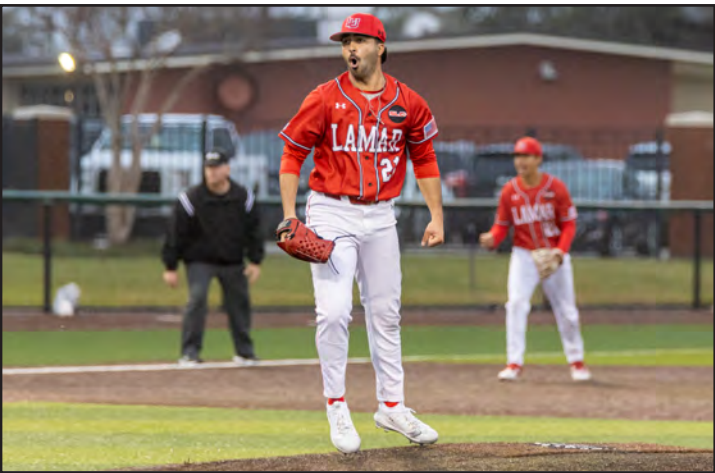
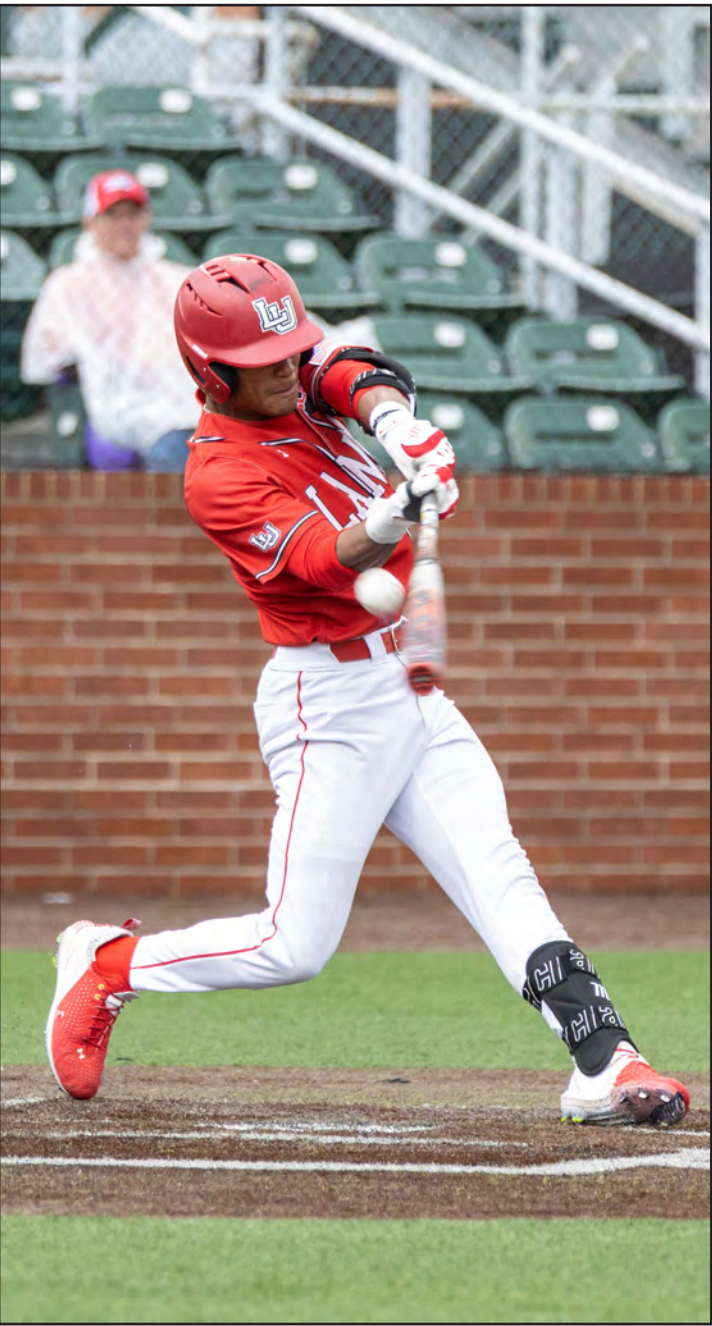
Baseball runs record to 7-1 with defeat of Albany

Brian Quijada
UP sports editor

On the back of a 21-0 win, the Lamar baseball team defeated the University at Albany, 5-3, Feb. 23, at Vincent-Beck Stadium. The Cardinals successfully swept the Great Danes in a three-game series.

“I just told the guys, when we start the game, to secure the victory, and we accomplished that,” LU head coach Will Davis said. “There’s certain things we could have done a little bit better and there were some luck things that didn’t go our way, but we overcame all of that and we were able to get the win.”

The Cardinals scored the first run in the bottom of the first inning when outfielder Tab Tracy drove in designated hitter Damian Ruiz on a ground out to first base. LU infielder Hector Rodriquez brought in outfielder Heladio Moreno in the bottom of the second inning with a ground out to second base, to take the 2-0 lead.



LU pitcher Kyle Moseley, above, celebrates the save. Outfielder Damian Ruiz, below, swings against the University at Albany, Feb. 23, at Vincent-Beck Stadium.

After infielder Zane Spinn scored off of an Albany pitching error in the fourth inning to make the game 3-0, Ruiz hit a sixth-inning two-RBI double down the left field line, bringing in Rodriguez and infielder Caleb Castle to increase the lead to 5-0.

Albany responded with three runs in the seventh inning after a Cardinal error to cut the lead to 5-3, but the Cardinals did not allow them to get any closer.

Davis said that as a coach, he cannot dwell too much on the error.

“If you make a big deal out of it, it could bring the vibe down and it can lead to things that can snowball on you,” he said. “So, hey, look, it’s a one-off error and there’s no point in even mentioning it. You just got to pick your head up and go back out there and keep playing. And we were able to do that, and it didn’t affect us in the outcome of the game.”

Pitcher Kyle Moseley was able to shut out Albany to save the game for Chris Olivier (1-0).

“We played good de-

fense except for one little hiccup there in the seventh inning,” Davis said. “And then we had some really quality overall at bats. (Our) pitching was solid today, we were able to have some timely hitting and get enough, and score enough runs to win.

The Cardinals are now 7-1 overall.

Coach Davis said despite the good start to the season, the team still has room for improvement.

“We can work on everything,” he said. “If you look at our stats, we’re excelling at almost everything, but there’s bigger challenges ahead. So, we can’t be too cocky about where we’re at right now. We just gotta keep going out there and trying to improve and keep playing our game the way we’re playing it right now and we’ll be fine.”

The Cardinals will start Southland Conference play in a three-game series against the University of Texas-Rio Grande Valley, Feb. 28, in Edinburg. The first game will start at 6:30 p.m. and will be streamed on ESPN+.

Softball off to best start in 9 years

Brian Quijada
UP sports editor

The Lamar softball team is off to its best start since the 2016 season, winning five of its first six games.

For the first time in program history, the Lady Cards earned national recognition as they were ranked 23rd in the D1Softball.com Mid-Major Top 25 poll in the beginning of the season.

LU head coach Amy Hooks said the team’s strengths are the experience of the returning players.

“They got some postseason experience going into the tournament together,” Hooks said. “I think just the camaraderie they have and the trust that they’ve built over a year of playing together, is definitely one of our biggest strengths of coming back in — being really familiar with the league, because they have that year under their belt, but just playing together.”

Two of the Lady Cards’ losses have been to top-10 teams, No. 1 University of Texas at Austin and No. 6 University of Tennessee. Despite the tough schedule, LU are doing better than last season when they only played one nationally-ranked team.

The Lady Cardinals were picked to finish fifth in the 2025 Southland Conference Softball Preseason Poll. Last year, LU finished 26-25 overall and 12-12 in SLC play, where they placed fifth.

Lamar recruited nine new players — three transfers and six true freshmen. Coach Hooks said the new additions



UP photo by Brian Quijada

LU left-handed pitcher Madison Guidry throws a pitch against Missouri State, Feb. 14, at the Lamar Softball Complex.

help the team’s chemistry.

We pride ourselves on being family oriented and being really open arms to whoever the newcomers are,” Hooks said. “I think the transfers have really helped. When you come from different backgrounds, regardless of your story, you can bring some of the good and the bad with you, and that really helped the locker room.”

Hooks said leaving runners on base was the

team’s weakness last season and the team has practiced being more efficient at the plate.

“It’s a hard pill to swallow,” Hooks said. “We saw (that) as an approach we took this year when working on the swings. I think we have a pitching staff that can keep us in a lot of ball games. So, making sure that, with a good pitching staff, we have really good defense and then hitters that can go score runs for us.”

Last season the Lady Cardinals made it to the SLC tournament but were eliminated in the first round after losing two games. This season the team has its eyes set on not only winning the SLC tournament, but also making an appearance in the NCAA tournament for the first time since the program was instituted 13 years ago.

“I think the Southland is up for grabs this year,” Hooks said. “So, the ultimate goal is

to go and win a conference championship. But I want these kids, I want ‘Team 13’ to experience NCAA postseason, and the only way we get that done, typically history has shown, is we have to win the conference tournament.”

The Lady Cardinals are currently 6-5 overall and are set to play Jacksonville State, Feb. 28, in Hattiesburg, Mississippi in the Black and Gold challenge tournament. The first pitch will be at 9 a.m.

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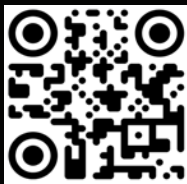
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