



SIGHTS *and* SOUNDS

March 2023

A Newsletter for the College of Fine Arts & Communication

FRONT COVER
Burned Out Studio

WRITER & EDITOR
Caden Moran

DESIGNER
Michelle Lancaster



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Upcoming Events

Art Garcia Lecture & Iron Pour

March 3 – 10:30 am - Dishman Art Auditorium

Dishman Art Museum Exhibitions

Until March 4 – M-F (9 to 4), Saturday (12 to 4)

Lopez & Mahamuti Recital

March 23 – 7:30pm - Rothwell Recital Hall

Le Grand Bal

March 25 – 6-12pm - Lamar University

Wind Ensemble Centennial Concert

March 26 – 4pm - Julie Rogers Theatre

Jimmy Simmons Jazz Festival

April 1 – 7:30pm - Jefferson Theatre

Symphonic Band Concert

April 13 – 7:30pm - Julie Rogers Theatre

The Revolutionists

April 13-15 – 7:30pm - Studio Theatre

The Revolutionists

April 16 – 7:30pm - Studio Theatre

Collage 2023

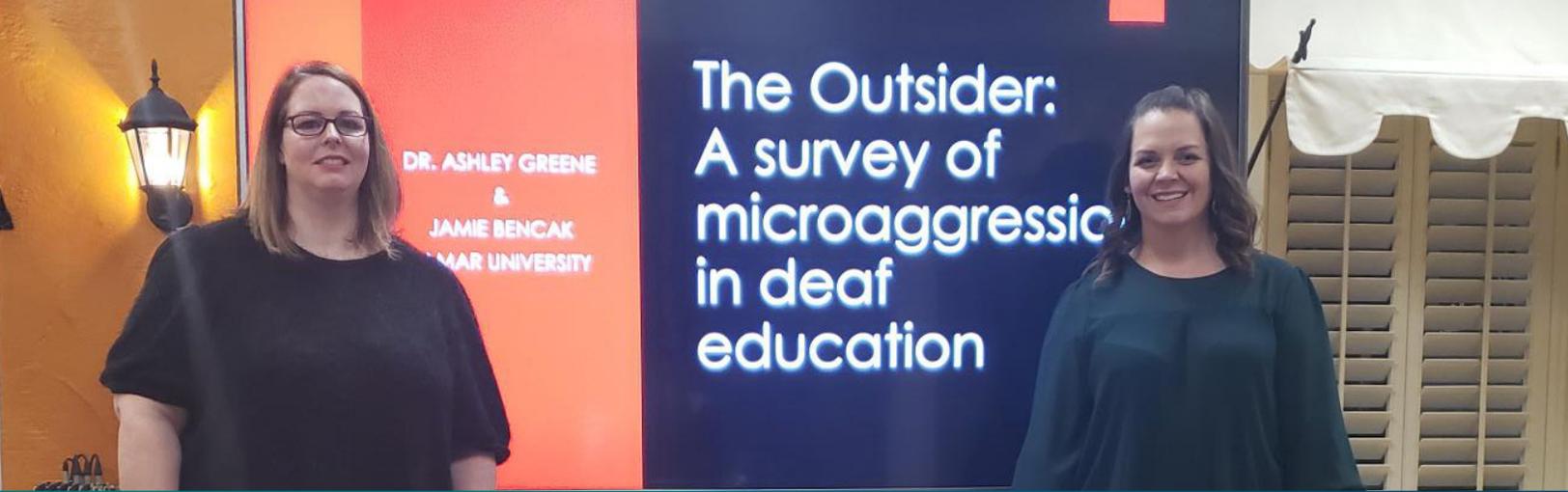
April 18 – 7:30pm - Jefferson Theatre



Golden Wright

Interim Dean, College of Fine Arts & Communication

Hello! My name is Golden Wright, and I am the Interim Dean of the College of Fine Arts and Communication at Lamar University. In my opinion, the College of Fine Arts and Communication is one of the best kept secrets. The students, staff and faculty in this college are brilliant and extraordinary. The creation of this monthly newsletter is to highlight and promote the amazing accomplishments of these individuals within each discipline of the fine art and communication fields. Within this newsletter, one can find out when and where to experience live performances, learn about current research topics and the accomplishments of our students, staff and faculty. This is just one of the ways we are trying to rewrite that narrative and tell our story.



Newly elected

DSDE MEMBERS ELECTED TO ACE-DHH BOARD FOLLOWING CONFERENCE

From Feb. 2-5, the Lamar University Department of Deaf Studies and Deaf Education took part in a four-day annual conference in San Antonio held by the Association of College Educators – Deaf and Hard of Hearing. After multiple days of workshops and presentations, five members of the department were elected to serve on the organization’s board for 2023-2024.

The ACE-DHH is the professional organization for higher education faculty in the preparation of teachers in Deaf Education. The purpose of the organization is to provide professional development and opportunities for collaborative interaction among professionals in deaf education. The organization holds an annual conference in a different location each year.

The newly elected faculty members are Drs. Ashley Greene (president-elect); Heidi MacGlaughlin (assistant membership and registration); department alumni Drs. Frances Courson (assistant secretary) and David Meek (assistant treasurer); and student Pauline Ballentine (treasurer).

Greene, who will serve a three-year term, emphasized the importance of the organization.

“As the only organization and conference of its kind in the United States, ACE-DHH provides a space for education professionals to disseminate research, to engage in collaborative dialogues and networking opportunities, and to share resources and current

ideas related to the education of deaf and hard of hearing individuals.”

Members of the department faculty presented multiple lectures over the course of the conference. Conversations ranging from incorporating ASL literature into education to the types of microaggressions that deaf professionals experience in the workplace took place and opened the door for ideas to be shared and progress to be made.

“The best part of the conference was the networking and collaboration among like-minded peers,” said MacGlaughlin. “The ability to discuss research projects, topics in the field of deaf education and academia in general.”

Both Greene and MacGlaughlin applauded the conference and its evolution to becoming a place of spontaneous conversation with no barriers, with Greene saying it is something that many take for granted.

“I truly enjoyed the barrier-free intellectual conversations with other professors and researchers,” MacGlaughlin said.

Greene, MacGlaughlin and the new members of the board will soon start planning for next year’s conference in Las Vegas.



Shortest tuba player stands tall

ARTICLE CONTRIBUTED BY MADDIE SIMS, UP EDITOR

I'm a member of Lamar's Showcase of Southeast Texas marching band and when people ask me what instrument I play they tend to do a double-take or give me a confused look when I tell them I play the tuba. The inevitable question is, "But you're so short and the tuba is so big!"

When I started playing, I was only 4-feet, 11-inches tall (I've had a whopping one-inch growth spurt since then). Playing the tuba started with a series of doubts — could I actually carry it like the tall guys do? However, playing the tuba molded me into the person I am today.

When I was in fifth grade, everyone was required to audition for band or choir. I already had four years of piano lessons under my belt, so band was the easiest choice. We were given mouthpieces from different instruments, and according to how we did on each, we received a score from 1-5. Based on those scores, the band directors recommended an instrument we should play. My mom wanted me to play marimba due to its similarities with piano, so I set my sights on that.

However, the form recommended I play the tuba. I was shocked as the tuba was the last thing I thought I would be picked to play. I knew my mom wouldn't be happy with the results.

I got the form during class, so I played it off as a joke for my friends. After all, they must have picked the wrong instrument for me and I wouldn't last a day if I played it. But, a small part of me thought otherwise. "What if I decided to play the tuba? What would happen? Would I actually fall over and die or am I just exaggerating?" I figured these thoughts would be shut down quickly by people I knew, so I kept them hidden.

I showed my mom the letter and she was upset I hadn't been picked for percussion. The form had a series of checkboxes where parents could decide to stick with the instrument assigned or not place their child in band, meaning it was either the tuba or nothing. I wasn't allowed to switch to a different instrument. My mom acted like a lawyer looking for some kind of loophole in a contract, trying to see if there was any way around it.

We left it alone for about a week until my friend's dad changed Mom's mind. My friend and I were over at my house when her dad came by to pick her up. He was a band director for a different school. My mom discussed band, naturally. She told him how I got recommended for the tuba and how she wasn't going to let me, but he gave her a talking-to.

He said, "Size doesn't matter, determination does," and that she should give me a chance. He also said tubas are provided to the school so the parents don't have to pay for them, which was an added incentive. After he left, my mom said, "Do you want to be a tuba player?" I told her, "Sure, why not?" and the rest is history.

However, it wasn't smooth sailing. It was an intense process that almost led me to quit.

When I was a freshman, I had to adjust from the normal concert horns held with my arms to sousaphones which rested on my shoulders. Our section leader felt that the normal 20-pound sousaphones were too heavy for us, so we started out on plastic knockoff horns that were about half the weight. Even then, a 10-pound

instrument on my shoulders was painful.

After the first few days of our school's summer band program, I called my mom crying and told her I wanted to quit. She told me to calm down and when she got home from work, we would talk about it. After I took a minute to freshen up and have a snack, I decided to keep going.

There were multiple opportunities for me to quit, but 11-year-old me wanted to invalidate people who thought I wouldn't be capable, and quitting felt like it would prove them right.

Throughout my eight years of playing the tuba, I've surpassed my own expectations. I've faced many obstacles with confidence, and reassurance from my family and friends. It not only boosted my self-esteem, but also has impacted how people see me.

For example, one of my best friends offered to carry my tuba for me as I was carrying props after practice and didn't want to carry my horn at the same time. When I came to check back on her, she said my instrument got too heavy and a person in my section had to help her bring it back into the band hall. She told me she gained more respect for me in that moment.

In my senior year, my UIL coach for Literary Criticism's son auditioned for sixth grade band. He was also assigned the tuba. When she asked if her son was capable of carrying a heavy instrument, they said, "If Maddie Sims could do it, then so can he."

So, I cemented my legacy by being the "If she can do it so can you" girl. But that's fine. Playing the tuba is an experience that once seemed unimaginable, but eventually became unforgettable.



UP offering print edition during Cardinal View on March 4

Student engagement

STUDENT VOLUNTEER CREATES NEW ENGAGEMENT PROGRAM FOR DISHMAN ART MUSEUM



The Dishman Art Museum on the campus of Lamar University is home to incredible works of art from former LU students and members of the Southeast Texas art community. As it spends 2023 celebrating its 40-year anniversary, a current student has taken the initiative to create a new program to promote the museum and its showcase of artwork to increase engagement.

Kyra Hall, a Southeast Texas native, is a studio art major in the Department of Art & Design who spends one day a week volunteering her time at the Dishman Art Museum. What started as a desire to simply gain volunteer hours has turned into a number of new skills learned and opportunity given.

“I told Brandi that I am here to do whatever you need me to do,” said Hall. “Now, I come at least once a week and help to rearrange the artwork in storage, help with art installations and with taking it down.”

Hall also assists with social media postings, ideas and outreach

for the museum. Because of this, Hall found an interest in trying to find ways to attract more visitors.

“Since I’ve been doing social media and focusing on engagement, I think about ‘what can we do to get people through the door?’” she said. “It’s something that makes you think about the other side of the industry.”

In order to attract more people through the doors of the Dishman Art Museum, Hall has taken her interest in engagement and has designed a new engagement program that will run through the entire year. The program revolves around a small passport-like booklet and selfies.

“If you take a selfie with any of the public art located on campus or attend an art event, you can come in and get a stamp,” she said. “If you get 15 stamps by the end of the year, you will receive a 40-year anniversary poster from the Dishman Art Museum.”

The engagement program is currently running and will last until Dec. 1.

For the Dishman Art Museum, Hall’s commitment to volunteering and taking the steps to draw in visitors is exactly what they are looking for in a student.

“Kyra is a great example of what we look for in a volunteer or intern,” said Brandi Hamilton, senior program coordinator for the Dishman Art Museum. “She brings her motivation, perspective and initiative to the Dishman Art Museum. Having a current student serve as a liaison between the museum and student body is really invaluable.”

Hall who is preparing to graduate in May, said she found gratitude in the opportunity that the Dishman Art Museum has provided her. Learning to organize artwork, installing artwork, handling outreach on social media, observing tours and designing engagement programs are the many things Hall has learned through volunteering, and she intends to use it in her career after graduating.

The rise of “Bayoulands”

KVLU PUBLIC RADIO RECOGNIZED BY TEXAS HISTORICAL COMMISSION

On Feb. 2, Shannon Harris, development director for KVLU Public Radio, made the four-hour trip to Austin, Texas, to accept the Excellence in Media Achievement Award presented by the Texas Historical Commission for KVLU's radio documentary series “Bayoulands,” a series which tells the stories of the people and places of Southeast Texas.

The Texas Historical Commission is the state agency for historic preservation and their mission is to save the real places that tell the real stories of Texas. Each year, the THC recognizes and awards areas of the state that contribute to the preservation of Texas' heritage. One of those recognitions is the Award of Excellence in Media Achievement. Only one winner is chosen each year and the winner for 2022 was KVLU Public Radio.

Harris, who is a co-host of “Bayoulands,” said she is very honored that they were presented with the award.

“That’s a huge accomplishment,” she said. “The award is for the ‘Bayoulands’ project as a whole and for our commitment to tell the stories of the people and places of Southeast Texas. To be recognized on the state level means a lot.”

Jason Miller, production direc-



tor of KVLU and co-host alongside Harris, added that he thinks that this award “just shows legitimacy to the program.”

The “Bayoulands” series debuted in 2016 following a grant received from the H.H. & Edna Houseman Charitable Trust and has since released an episode on every fourth Sunday of the month along with “Bayoulands TALKS,” a companion podcast. Currently, the series is about to finish its sixth season and season seven is set to premiere in April.

Receiving its name from all of the waterways and bayous that connect all of Southeast Texas, “Bayoulands” aims to tell the untold or incomplete stories of the places and individuals of the area.

“It’s really the stories that connect us all,” said Harris. “That’s what makes Southeast Texas

unique and it’s own special place. I think that this corner of Texas is a forgotten place, but there is so much more to Southeast Texas once you peel back the layers. ‘Bayoulands’ is all about learning about what makes Southeast Texas special and unique.”

Over the first six seasons, Harris and Miller have told many stories that previously were never fully told. From stories involving Cajun heritage and Japanese settlement to the Hispanic community, Southeast Texas is full of culture and stories to be told and “Bayoulands” is the show to learn all about it.

“Bayoulands” can be heard on every fourth Sunday of the month at 5 p.m. on 91.3FM, and “Bayoulands TALKS” can be streamed on the NPRone app, Spotify, Apple Podcasts and all other podcast platforms.

IMPACT

The goal for LU's resident cowboy filmmaker



It was a cold and foggy night on Jan. 14, 2023 when Jeremy Hawa, film instructor in the Lamar University Department of Communication & Media, stood on the stage of the Jefferson Theatre in Beaumont alongside his wife and daughter to show his gratitude. Hawa thanked his cast, crew and family before he reached a specific group of individuals. With tears starting to fill his eyes, Hawa began to speak to his other family.

That night, Hawa and his production company Light Strike Productions premiered “The Powder Horn,” a Western-horror short film project shot across North Texas. Surrounded by the cast, professionals in the industry and members of the community, there was a row of seats occupied by a certain group of young crew members that worked on the

project. Those crew members were the students of Hawa.

When it comes to many professionals in the film industry, it's often said their desired goals are fame, success and riches. For Hawa, there is only one goal. That goal isn't an award, money or even recognition in the industry. Instead, Hawa does what he does for one reason: impact. More specifically, Hawa does what he does to make an impact on the students that walk into his classroom and onto his set.

“I had always had it in my mind that I wanted to have my students involved in it,” said Hawa. “There are things we try to do beyond the classroom learning where we get them hands on experience. I knew that opportunities like this were not going to come along very often.”

The teaching style of Hawa has always been to provide hands-on

opportunities and experience that brings the students away from the walls of a classroom. For “The Powder Horn,” Hawa provided those opportunities to 15 students and a few LU alumni.

One of those students in the audience the night of the premiere who watched his name appear in the credits was James Cottingham, a recent communication graduate who studied under and worked with Hawa.

“It was definitely a culture shock to work on a set that big,” said Cottingham. “Jeremy took a

“What I want to ingrain in my students is that it's always been the relationships that are built that have been the most joyous thing, and that's the impact I hope I have on them.”

chance on me and because of that I had multiple jobs open up and began the networking process.”

Cottingham added that, despite the most intense cold he’s ever felt, he will never forget the experience of working on “The Powder Horn” due to what came out of it.

“I met three of my business partners and we started a company from that night bunking together in a hotel room,” he said. Cottingham, along with three former students of Hawa’s, launched Run Picture Run Productions because of the opportunity provided.

As Hawa has opened up doors for his students and provided them opportunities to be paid for their work, the same has been done for him by those same students.



Dallas Rector, a former corporate communications major at LU, served as script supervisor and executive producer on the project. An executive producer is someone who helps finance a film. Rector, having been impacted by Hawa’s teaching and passion, decided to return to favor.

“He was one of the first people to contribute to our Indiegogo campaign just because he wanted to see it go,” said Hawa. “It blew me away because I know that sacrifice, but Dallas wanted to do it and it was something that was so humbling. It meant more than words can describe.”

Rector explained that he decided to finance a part of the film because of Hawa’s impact on him as a student and even today.

“Jeremy made a huge impact with how I perceived the world of filmmaking,” he said. “He shattered the idea of it being this far off, and dream-like fairy-tale, and made it feel like a tangible goal that I could work toward. It was a great feeling to be able to finance just a small part of the project.”

Rector added that his learning under Hawa has never stopped despite no longer being in his classroom.

“Jeremy is such a joy to work with,” he said. Every day was just

him in his element doing what he loved to do. He wouldn’t hesitate to pull me to the monitor and continue to teach me. He’s a lifetime mentor that I know I’ll always be able to count on.

The stories of Cottingham and Rector are examples of what Hawa lives for. He has a passion for the art of filmmaking, but his true desire and goal is to form everlasting relationships with those that he teaches.

“It’s those relationships that I like to build,” said Hawa. “What I want to ingrain in my students is that it’s always been the relationships that are built that have been the most joyous thing, and that’s the impact I hope I have on them. Love the creative, but don’t miss the big picture.”

As he aims to have an impact on the lives of the students, Hawa recognizes the impact that his students have on him.

“You can be in a business for so long, and sometimes you kind of start losing perspective on things,” he said. “Seeing how excited the students are and seeing their optimism and hard work, it reminds me of why I’m doing this. It really inspires me, and by teaching them they’ve afforded me the opportunity to continue to learn as a filmmaker myself.”

As Hawa neared the end, he spoke to place a reminder inside the hearts and minds of his students, past, present and future, and also himself.

“Films can be forgotten. Relationships are forever,” Hawa concluded.

Art & iron

ART & DESIGN TO HOST GUEST LECTURE & IRON POUR

The Lamar University Department of Art & Design will be presenting a guest lecture from visiting artist Art Garcia followed by an iron pour presentation on March 3 from 10:30 a.m. to 2 p.m.



in the Dishman Art Museum Lecture Hall. Both events are free and open to the public.

Garcia, a Texas-born artist who specializes in sculpture, has over 30 years of experience in the art world and has been honored in journals across the United States and Europe. A graduate of the Art Institute of Dallas, Garcia went on to earn his M.F.A. and M.A. from the University of Dallas and founded Graphic Content in 1998 to support private, public and commercial endeavors.

Garcia's forms focus on surface, materiality and multiplicity to compliment the sensibility of the physical object. He will present an hour-long lecture to students, faculty and the interested community of Southeast Texas.

An iron pour presentation will take place immediately after Garcia's lecture, led by Kurt Dyrhaug, professor sculpture. An iron pour embraces the centuries-old art of casting molten iron into molds as part of an interactive art display.

The last time an iron pour took place at Lamar University was during the Spring 2021 academic semester. Now, two years later, a new wave of students and community members will have the opportunity to witness a centuries-old tradition.



TALK ABOUT US

THE CHARLTON-POLLARD STORY



They are talking

REFLECTING ON ONE YEAR OF CHARLTON-POLLARD

On Feb. 18, 2022, in the historic Jefferson Theatre in downtown Beaumont, a conversation began.

The Jefferson Theatre is home to a variety of film premieres from a large number of filmmakers in the area. However, on that night, it was no ordinary film premiere. Instead, it was the premiere of “They Will Talk About Us: The Charlton-Pollard Story,” a documentary created by Lamar University Television Productions showcasing Beaumont’s first Black neighborhood, its people, its history and its legacy.

Flocked by members of the community, members of Lamar University and the cast and crew, the premiere of the documentary set in motion what would be a year of success, awards, conversation and teaching.

“I didn’t fully grasp how big

the story of the Charlton-Pollard neighborhood was until I was at the premiere,” said James Cottingham, former communication student and crew member on the project. “There were hundreds of people from the neighborhood yelling and in pure joy. They were happy that the representation of their neighborhood was brought out on screen.”

Since the premiere of the project, it has garnered state, national and international acclaim. It was accepted into a number of film festivals including the Prison City Film Festival, the San Antonio International Black Film Festival, the Orlando International Film Festival, the EdiPlay International Film Festival in Paris, France and was the winner of “Best Documentary Short” at the Urban Media Film Festival in Atlanta, Georgia.

Recently, a number of universities have been showcasing the project along with “The Example,” as part of “Beaumont’s Black History - In Moving Pictures” presentation. Stephen F. Austin State University, Prairie View A&M University and Sam Houston State University all opened their doors for the history of Beaumont’s Black history to be screened and talked about.

Gordon Williams, LUTV Station Operations Manager, writer and director of the documentary, has had a busy year since the premiere. A year later, he took time to think back on that night and the way things have been since.

“A year after the premiere of ‘They Will Talk About Us: The Charlton-Pollard Story,’ I look back on this time and feel it has been a roller coaster ride of emotions,”



From left to right: Tiana Johnson, James Cottingham, Valarie Flores, Gordon Williams, Delicia Rocha, Jonathan Tippett, Ivan Rivero

said Williams. “The cast and crew, the majority being from the Department of Communication and Media, have created content that has brought joy to descendants of the Charlton-Pollard neighborhood and has garnered recognition internationally.”

Williams’ comment speaks to his character and his mindset over the course of the year. His motivation is twofold as he seeks to tell the untold stories of Beaumont’s Black history while providing an opportunity to students to learn, work and grow.

Tiana Johnson, a former corporate communications major and current Digital Content Editor at 12NewsNow, worked with Williams on the project and interviewed historians and members of the Charlton-Pollard community.

“At the time and still today, working on the set felt like a great honor and opportunity,” said Johnson. “I cannot explain how excited I was when Gordon brought it up. I feel as if I gained a lot of experience and was able to watch Gordon’s producing and storytelling mind at work. I learned a lot from him and from everyone else. I realized what all goes into making any type of film.”

When asked about the success of the project, Johnson said that it means a lot to her while being optimistic about the the impact of it on the community.

“I believe it is bringing pride back to Beaumont,” she said. “Too often I hear people say they are ready to leave Beaumont, and I truly do believe it is because they aren’t proud of where they come

from, but there is so much to be proud of. Hopefully, this will change that mindset.”

Then, Johnson asked a significant question: “How can you expect others to be proud of a history they didn’t even know existed?”

The answer to that question is what makes “They Will Talk About Us: The Charlton-Pollard Story” so significant. It is the untold story of Beaumont’s Black history and heritage.

Now, one year later, the story is being told all across the world, and there is pride that comes with it.

One year later, they are talking about them.

A wonderful opportunity

LU flute ensemble performs at world's largest music educators convention



Faculty and students from the Lamar University Mary Morgan Moore Department of Music traveled to San Antonio for the annual Texas Music Educators Association convention from Feb. 8-11. Over the course of the weekend, faculty members took part in recruitment activities, clinics, presentations and performances. Among those performances included the LU flute ensemble led by Dr. Brielle Frost.

TMEA is the world's largest music educators convention with more than 26,000 attendees including 11,000 active music educators. Over the course of the convention, more than 280 clinics were taught, more than 100 performances took place, more than 1,300 exhibit

booths from all aspects of the music industry were set up and All-State ensembles from all over performed.

Frost, assistant professor of flute in the department of music, said that it was a "huge honor" to have been accepted and to be invited to direct the LU flute ensemble at TMEA.

"It's fantastic," she said. "It's a wonderful opportunity to have."

Frost had a busy, yet exciting, time during the convention. Aside from preparing and directing her students, she presented a clinic over flute fundamentals and coached the TMEA 6A symphonic band flutists. Not only was she active at the TMEA convention, but she was the selector of the

2022-2023 All-State flute and piccolo etudes which led to an invitation to present a clinic at the Texas Bandmasters Association convention in San Antonio this past summer.

For Frost, it was being able to share the experience of TMEA alongside her students that was her favorite part of the entire weekend.

"For many of (my students), it was their first time ever at TMEA," she said. "So, for them to just experience it is wonderful and amazing. For them to have the honor to perform and to share the hard work that they've done from last semester into this semester was really great. (It is) a really rewarding experience as a teacher

to see your students really flourish, thrive and to be able to offer them opportunities and experiences like that.”

Over the course of Frost’s time at LU, the flute studio has nearly doubled in its size. During her first semester, there were five students in the studio. Today, the studio is made up of nine students consisting of music majors, minors and even one non-music major.

When asked why she believes the studio has grown exponentially, Frost talked about the hard work the department does to recruit students, but she emphasized the importance of the culture she is aiming to create.

“One of the best vehicles within the flute studio is the camaraderie,” she said. “They love playing together, they love rehearsing and their leadership aspects come out of it through their performance and direction of the ensemble.”

As the studio continues to grow, Frost’s number one goal is to keep building the culture of the studio and the trust of those within.

“Building trust and loyalty is extremely important,” she said. “I try really hard to build a positive, supportive, respectful and encouraging culture within the flute studio. That is one of the things I am really proud about. I want to make the process fun and enjoyable while challenging them. I want to make sure that they’re all reaching their potential and pushing them beyond that as well.”



Community service

SPEECH AND HEARING SCIENCE CLINICS AIM TO HELP SETX

The Lamar University Department of Speech and Hearing Sciences is home to two areas of study: speech-language pathology and audiology. The areas of study are not simply a lecture-based programs. Rather, there is a component that allows for hands-on learning, experience and opportunity to provide services to the community of Southeast Texas. That component is the two state-of-the-art clinics housed in the Speech and Hearing building on the campus of Lamar University.

Alyssa Scales, director of speech-language pathology clinical services, has been with the Department of Speech and Hearing Sciences for six years and she oversees the clinical operations for the SLP community resource clinic. Scales detailed the wide range of services that they have to offer.

“In our speech clinic we see a wide range of children and adults,” said Scales. “We have speciality clinics where we specialize in certain areas. So, professors and supervisors have their main areas of focus.”

Some of the speciality clinic groups include the areas of aphasia, voice and accent modification, social cognition and early childhood language.

Outside of campus, the department is involved with the Beaumont Independent School District where they work with Pre-K groups and offer screenings and evaluations.

On the audiology side, their clinic is open to the public, and they offer a wide number of services to assist individuals with hearing aid selection and use, assistive listening devices and learning how to use technology to their advantage.

Erin Burns, director of the audiology clinic, emphasized the significance of their services and that they exist to simply help people.

“We help people advocate for themselves and about what they need,” said Burns. “We have a partnership with Texas Workforce who help meet the needs of people with disabilities and can help provide with audiology devices. We also work with a program called Starkey Cares which is an income-based hearing aid resource.”

As both clinics offer a wide range of services to the community, they also aim to include their students and to provide them with hands-on experience through the clinics.

Through the SLP program, students are trained during the first half of the semester and then treat clients for the second half. Due to the number of speciality clinics, students are able to gain experience in a number of areas supervised by licensed professionals.

Through the audiology program, first-year students are provided with a two-week orientation. Once they complete that and become certified in hearing and vision screening, they are taught skills such as otoscopy and tympanometry. Once they have demonstrated the skill, they can then treat clients while being supervised.

Both clinics continue to grow and add more to each in order to increase the learning opportunities and to be able to provide more to the community.



‘What it’s all for’

Department of Theatre & Dance presents “The Heidi Chronicles”

ARTICLE CONTRIBUTED BY MADDIE SIMS, UP EDITOR
PHOTOGRAPHY BY LYNN LANE

Art is Dr. Heidi Holland’s profession and women in art is her specialty. As we catch glimpses of her experiences through the decades, from the 1960s to the end of the ’80s, we learn there is much more to her than just simply her academic studies.

LU’s department of theatre and dance presents “The Heidi Chronicles” through Feb. 26 in the University Theater.

The play follows Heidi (Juliana McManus) and her friends over the thirty years and how they impact her life. Along the way, everyone follows their own path of self-discovery as the world moves around them.

Through the events of the past, the scenes flow like moving pictures as we follow Heidi’s memories. As we move through the years, it feels like we are jumping from one painting to the next.

With an art historian as a main character, the play naturally makes references to art and the influential women who were a part of it. Those in the audience who know a thing or two about art can also enjoy the inside jokes playwright Wendy Wasserstein throws in every now and then.

The women actively stand for equal rights in the workplace and



her friends seek careers and are incredibly hardworking individuals. It feels like we have stepped into a time machine and are seeing real women fight for the right to make their own choices.

Heidi’s rocky relationship with journalist Scoop Rosenbaum (Kalan Bonnette) is a constant back-and-forth which goes nowhere. He competes with Heidi due to his ego and his desire to be the breadwinner of the household. Scoop is a representation of men who wanted to keep the traditional gender roles alive.

Throughout the play, it is clear Heidi feels different compared to her peers. She keeps more to herself and is more of a follower,

rather than a leader. Her ideals and desires are different from those around her. It seems as though she is watching her friends from a slight distance, willingly stepping away. It is obvious she isn’t happy.

Scoop asks the question, “What’s it all for?” For Heidi, is the “it” to live for herself or for others? For Scoop, is it mass success in his career or is it for the sake of being the “man of the household?” It is a question both characters work on finding the answers to.

Having some of the cast members playing multiple characters is a nice touch, as each actor has an important moment.

Set designer Lee Barker sets up the transitions from decade to

to decade incredibly well. The minimal set and the change of music quickly establishes where we are in the story. It also brings forth a lot of nostalgia for people who grew up in those specific decades.

This is also enhanced with Tanner McAlpin's costume design. Each of the costumes fit the time period nicely. At some points, they even follow a theme where all of the characters wear matching color schemes in a scene.

All of the cast members are super talented and the ensemble nature of the show enhances the sense of community. It feels like we are listening to the older generation talking about the "glory days" of their youth and what it was like to live in the decades past.

Despite the play's setting, the issues brought up are still relevant today as they pertain to women's rights, sexuality, and to finding out what it truly means to be happy.

As a Gen Z, "The Heidi Chronicles" is a fun and moving way to see a time when women fought for the rights I take for granted.

