



## MOVIES THIS MONTH

Compiled by  
Miranda Hanzal  
LOGOS STAFF WRITER

## PLAYING NOW

**Thor: Ragnarok**  
Rated: PG-13  
Genre: Action  
Cast: Chris Hemsworth, Tom Hiddleston, Mark Ruffalo

**Last Flag Fying**  
Rated: R  
Genre: Comedy  
Starring: Bryan Cranston, Steve Carell, Laurence Fishburne

**Bad Moms Christmas**  
Rated: R  
Genre: Comedy  
Starring: Mila Kunis, Kristen Bell, Kathryn Hahn

**NOV. 10  
Murder on the Orient Express**  
Rated: PG  
Genre: Drama  
Starring: Kenneth Branagh, Penelope Cruz, Johnny Depp

**Daddy's Home 2**  
Rated: PG-13  
Genre: Comedy  
Starring: Will Ferrell, Mark Wahlberg, Mel Gibson

**NOV. 17  
Justice League**  
Rated: PG-13  
Genre: Action  
Starring: Gal Godot, Ben Afflack, Ezra Miller

**Wonder**  
Rated: PG  
Genre: Drama/Comedy  
Starring: Jacob Tremblay, Juilia Roberts, Owen Wilson,

# Curtains open on ‘Misalliance’ Friday

By Jackie Velez  
LOGOS STAFF WRITER

“Misalliance,” George Bernard Shaw’s play about a young woman from provincial England who seeks adventure away from her monotonous life, opens Friday at the University of the Incarnate Word. Mark Stringham, an associate professor of theatre arts, directs the play revolving around Hypatia, played by Megan McHugh, a junior theatre arts major who most recently played a key role in “Arcadia.” Hypatia is described as a young woman whose obligation to marriage forces her to get engaged to an intellectual yet unattractive man whom she feels no chemistry towards. Her world is shaken when a plane crashes onto her and her fiancée’s property. “Designed to be a debate in one sitting, this play delves into the conflicts that arise from generational gaps and untraditional relationships,” Stringham said. Theatre arts major Michael McCaslin, a junior, plays Bentley. “(Bentley) is this sort of up-uppity snob, from Oxford, who doesn’t really

care about the way that people feel,” McCaslin said. “He’s more interested in people hearing his ideas and being the smartest one in the room at the time, if possible. The woman that he is with to be engaged doesn’t see him as an ideal version of a man.” With McHugh and McCaslin taking center stage, theatre arts senior Matt Shaver enters as Gunner for comedic relief to provide balance to the plot. “(Gunner) is sort of the comic relief,” said Shavers. “He is a troubled young adult looking to seek revenge on the death of his mother. He thinks he knows what happened and that’s kind of what brings him into the play, but the reasons why she is dead I can’t tell you. You have to watch the play.” Stringham said much work has been put into the play, crediting the cast and backstage crew with working tirelessly to bring the concept to life. “Hours of discussions about style and design, hours of rehearsal each night for six weeks, and countless hours spent building the scenery and costumes from scratch,” Stringham



Brandon Bullis, Devin Donovan, Rachel Rosolowski, Nicholas Guerreo and Ricardo Guzman. Stringham said. “This play is intended for both the young adult and the more mature adult. College students sitting next to their parents or teachers would have a great deal to talk about after seeing this show together.”

“I hope audiences find characters in the play that sound a lot like they do -- that they can laugh at the ridiculous expressions and actions these characters make and then realize they may be laughing at themselves,”

## FYI

“Misalliance” will run 8 p.m. Nov. 10-11, 2 p.m. Nov. 12, 7 p.m. Nov. 16, and 8 p.m. Nov. 17-18 at Evelyn Huth Coates Theatre. Scene design by Christopher McCollum, costume design by Margaret Mitchell, lighting design by Justin Bennett, and sound design by Mark Stringham. UIW students, faculty and staff get a free ticket by presenting

their I.D. Otherwise, adult tickets are \$12, seniors are \$9, non-UIW students will be \$8 and if you plan on bringing a group of 10 or more the cost is \$7. Seating is limited so reserve your seats now. For more information, visit the Theater Department website or contact Chrissie Young at (210) 8293810 or e-mail her at theatre@uiwtx.edu

# Reviewer: ‘Jigsaw’ a cut below the rest



By True McManis  
LOGOS STAFF WRITER

“Jigsaw” fails to return the gory “Saw” series to its humble and horrifying roots. The first entry in the series was more of a thriller than a straight horror film. The premise was not a masterpiece, but was effective and simple; two men chained up in a room with hacksaws must discover how far they will go to stay alive. Viewers can’t help but think of what they would do in such a situation, and this use of imagination makes the film’s horror more effective than traditional blood and gore. By showing a character hack his leg off almost entirely off screen, the pain feels more relatable and the audience is forced to envision this rather than be shown something grotesque. “Jigsaw” stands in stark contrast

against this type of horror, though it doesn’t go as far as some of the other films in the series. After the initial entry in the franchise, the films became more about the elaborate -- and often pretty violent -- traps the characters found themselves in. As the franchise continued, the story got worse and the plot got more elaborate. The result is a series of plots that not even the most die-hard fans can explain, with increasingly violent torture scenes. Thankfully, “Jigsaw” doesn’t require the viewer to know anything about the previous movies. It was hilarious. The signature “twist at the end” that all of the films in the series are known for is present, and it raised more questions than answers. The film even garnered laughs from the audience. There are two kinds of effective plot twists: the obvious and

obscure. These twists make the film more watchable for a second time, and details are uncovered that hint to things to come. The obscure twist relies purely on shock value, and is often at the expense of story. While it might momentarily make the audience gasp, any thought back on it generally elicits more frustration or confusion than rational answers. “Jigsaw” uses the latter twist without giving the audience any information they need to be able to see what’s coming. Even worse, the twist is something anyone familiar with the “Saw” franchise has seen before in a slightly different way. While the story left a lot to be desired, the acting and editing weren’t outright offensive. There were a couple of scenes where the acting certainly felt unbelievable for the situations, and for the most part didn’t detract from the overall experience of watching the movie. Something “Jigsaw” did that

deserves some praise was the exclusion of rapid camera shots randomly cut together that many of the other films in the series are so known for. It feels like some awkward mix of shaky cam and low-budget editing that is generally supposed to show a lot of information or the passage of time in a quick and effective way. But this often leaves the audience feeling motion sickness or confused. I waited for this nausea-inducing nightmare to start up but, thankfully, it never did. Fans of the series will appreciate the traps, but will not be blown away. At the end of the day, it is probably one of the better “Saw” movies, whether for serious watching or for a “so-bad-it’s-good” film. The movie fills a niche that audiences want.

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# UIW theatre put on zesty performance



By Jake Fortune  
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What would you say with only 140 words a day? That was the unique and thought-provoking premise of “Lemons, Lemons, Lemons, Lemons,” the fall opening production for the Department of Theatre Arts. The play centered on a couple, Oliver and Bernadette, as they try to navigate a budding relationship in difficult political times. Nicholas Bright and Lia Treviño played the only two characters with witty and honest performances that graced the confined stage of the Cheever black box. The cast and crew also held a question-and-answer session after each showing, which did well to explain just how the performance and staging of the play was made possible. The main hook of “Lemons(x5)” is the unique world it inhabits. The setting is a dystopian society where a bill is being passed that prohibits the use of more than 140 words day. Oliver and Bernadette happen to meet each other during the consideration of this law. The reality of this play makes the story intriguing. Oliver and Bernadette are normal

people in an abnormal situation. Audience members watch this normal couple in this abnormal world navigate their relationship with the strange speech restrictions. The actors’ performances in “Lemons(x5)” shine, not through bombastic acting, but careful timing and realistic portrayal. Oliver, a political rebel with a checkered past and several insecurities, is hell-bent on stopping the limited speech bill from passing. Bernadette is a family lawyer who is more focused on progressing her life, and is perhaps indifferent to the law at the start of the play. The struggle of playing these characters is obvious and the entire 70-minute runtime belongs to two people alone. This challenge to the actor and actress is played off extremely well through their performances as they truly feel immersed in their character, which allows the audience to be immersed in the play. It’s one thing to judge a play based on the acting or story, but what about the stage? The surroundings? Taking place in the Cheever downstage, the play gives a unique perspective to the audience. The black box, as it is called, is not a massive auditorium or grand stage; instead, it is a

simple, small, square, black room with chairs on all sides. This location was an excellent choice for “Lemons(x5)” in particular because it allowed the audience to feel each scene, as well as the actors to portray truly intimate and real performances. Another small quirk of the space is with chairs on all four sides of the stage, each viewing gave a new perspective on the entire play. “Lemons(x5)” is the perfect production to show in a blackbox because of the simple and effective way the play’s story is told. If you are looking for raw emotion and compelling storytelling, you would have found it with this play. If you looking for anything more, what do you expect? My only minor gripe with the play is some viewers may be left confused with the play’s constant back and forth between scenes, and some easy-to-miss jumps in the timeline of the story. All things considered, “Lemons(x5)” was a blast, a challenging, emotional ride that entirely deserved its place in the Cheever Theatre.

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