

## In Pantagleize

# Dress Stereotypes Characters

Costumes for the Baylor Theater's Production of *Pantagleize* by Michel de Ghelderode are abstract and expressionistic.

Charles Batte, Waco junior who designed the costumes for the play that opens Friday, used a 1920 motif of exaggerated lines, colors and textures. "The play concerns *Pantagleize*, a sort of European clown figure, who is innocently caught up in a revolution," Batte said.

The players are color charted—red for the revolutionaries, green and black for the sinister counter-revolutionaries and a combination for the naive *pantagleize* who never guesses what is happening.

The play opens on *Pantagleize* waking in a wild print bathrobe—flowered as his personality. *Pantagleize* writes for a fashion

magazine, Batte said.

Stereotypes run strongly through the play and the costumes from the rotund bartender, the cake-walking Negro *Bamboola* (who received a permanent for the play), to the Creep who poses as Sherlock Holmes, an astronomer and a spying tree.

Batte incurred a few problems in his designing. One was created by Rachel, the female leader in the revolution.

"She fights in the revolution and at the same time is fighting for a cause of her own. She is feminine and alluring, but at the same time military," he said.

"So how do you make a woman feminine and military at the same time," Batte said.

By exaggerating the straight lines of the period, dropping a neckline and adding fur to a coat

he creates a militant woman who remains a woman. When she removes her coat there is even more of the feminine to be seen, but the impression of the military sense beneath still remains.

Costume designs for a play, though not usually managed by an undergraduate, were left to Batte who designed accessories for *Alice Sit By the Fire* produced earlier this year. He also made the masks for *J. B.*, the theater's last play.

—Carolyn Owen