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 inurred 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