

## The suit: powerful usurper of the hat's social tradition



It used to be when a woman had to make an impression, she made it with a hat. Usually with a half-veil or discreet pheasant feather, a hat was more than a final touch. It was a symbol of dignity and an accessory of self-respect. When a woman wore one, she telegraphed to the world that she was, in fact, a part of it. She was going "out."

When my grandmother left the house, she never went without a hat. My mother wore them too. One of her hats, a '50s-rendition cloche with a little net of a veil, flew out of the car window during a family vacation. All of our necks turned like cranes' as we watched the bird-like object whip and tumble over the highway. As it was, my father was driving at a phenomenal speed to catch a train that we were probably going to miss anyway. My mother insisted that we turn around to rescue the hat. She was frantic. That's

how important hats were in those times.

Now the suit has usurped the hat. If impressions must be made in the ruthless unknown, they are best made in a suit. A suit is easily compared to armor, a uniform and a straitjacket. But these days, few of enterprising right mind dare convince, cajole or conquer without one.

"You have to have one," a friend of mine comforted me when we turned up for the same interview. "You won't get past the first cut." She patted my knee and strode off to her next appointment.

As much as I resisted the idea of such loathsome conformity, I figured she knew more about this kind of thing than I. So I immediately went out and bought a suit. The saleswoman showed me how to carry the 100 percent gabardine wool jacket on my arm with some degree of insouciance to my next interview, which happened to be on July 27 — when the temperature was hovering around 84 degrees Fahrenheit.

Actually I was very pleased by the

navy blue suit with the '30s-style skirt, and instead of hiding the shopping bag from my husband in my usual manner, I said, "I bought a suit. I'll model it for you."

He looked at it, was duly impressed, saw the price tag, and yelled out the window. "My wife is sending us to the poor house." Of course he was just kidding because I have a reputation for spending a large share of the discretionary income on clothes. But the suit was no frivolous purchase, I argued calmly. It was an investment. It had the potential to secure the first fragile years out of graduate school.

As the summer turned into fall, I worried for awhile about the suit not paying off and going out of style at the same time. I assuaged myself somewhat by itemizing it in the tax deduction log. I kept it cleaned and pressed, and whenever an important appointment arose, I wore the suit. I always made the first cut, just as my now-employed friend had reassured me.

One day I became discouraged about

not getting *beyond* the first cut.

Another friend, an activist, pepped me up and told me I was still on the right track with the suit. "It's empowering," she said ardently. That made me feel better; I had less guilt when my suit was associated with new-politics jargon.

Then one day I wore the suit to an interview with the jacket on, not over my arm. At the end of five grueling hours, the jacket was off, making me look like a wearied politician with a loosened tie. At that moment, I was not convinced that I'd bagged the job, but if I had, I reasoned, it might have been the gaberdine suit that pushed me over the edge.

I was sure, however, that I had made an impression.

As a matter of fact, I did get the job.

**Angela Allen Morgan**

Next month Angela Allen Morgan, the 1983-84 Friday Edition editor, will head north for a copy-editing job in the Portland area. We're certain the new position will suit her well.

## Calendar Continued from Page 6B

Lama Sonam teaching from the "Bodhicharyavatara" by Santideva, the explanation of the Bodhisattva path within Mahayana Buddhism. Tibetan Library, 1159 Mill St. 7:30 p.m. \$5. Call 342-2474 or 842-7270 for further info.

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Aperture Gallery, EMU: Photographs by Robert Schofield. Through Nov. 17.

Gallery 141, Lawrence Hall: Drawings, photographs, paintings, publications, architectural renderings, and other expressions of faculty research. Nov. 19-30. Opening reception Monday at 7 p.m. Photography at Oregon Gallery,

University Art Museum: Self-portrait fantasies in photography by Judith Golden. Through Nov. 21.

University Art Museum: "Drawings on Paper" by Tom Blodgett and Michael Kelly. "Landscapes and Interiors" by James Lavadour. Through Dec. 9. Opening reception Sunday 2-4 p.m. New Zone Gallery, 411 High St.:

"Three Views" light installations by Frank Fox, printmaking and pastels by K.C. Joyce, and wood sculpture by Richard Pickering. Through Dec. 6.

University Museum of Natural History: "Raven's Cossins: Traditional Arts of the Native Northwest," "Village and Tribal Weavings of the Near East" and "Fossil History of

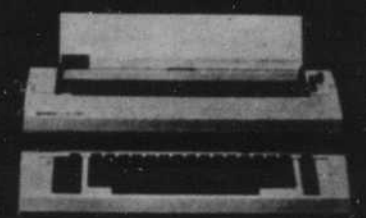
Oregon." Through December. Taylor Gallery, EMU: "A Century of the Lively Arts" Oct. 14-Jan. 4.

Compiled by Bob Webb  
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The Calendar deadline for The Friday Edition is Monday at noon.

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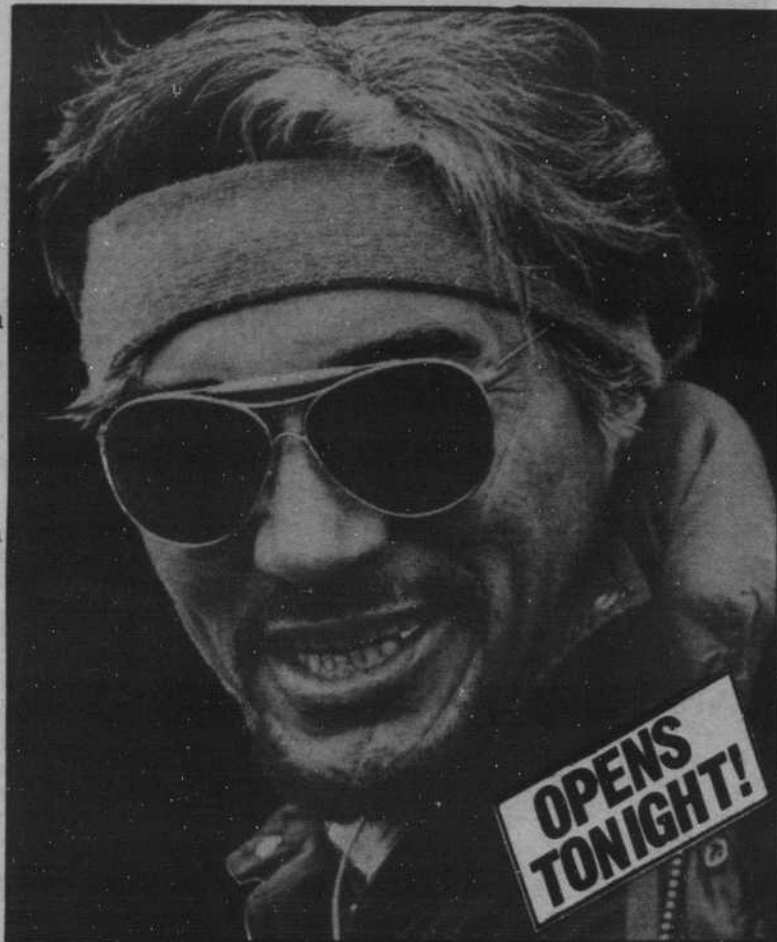
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— MONTREAL STAR



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Music by **WILLIAM ACKERMAN** **BUFFY ST. MARIE**  
Original Screenplay by **RALPH LIDDLE** **JOHN LOGUE** PG

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