



Foot-tired attendants, Dorothy Molyneux and Mrs. Kenny MacRae
Claude MacKay Photo

Best man's duties cover wide field

In the musical "My Fair Lady," Mr. Doolittle asks his friends to "Get me to the church on time." In real life, it is the best man who has the job of getting the groom to the church on time.

The best man's duties actually start the day of the wedding rehearsal when he is responsible for taking charge of the ushers and briefing them on any special seating arrangements.

On the day of the ceremony itself, the best man gets the ring from the groom. If there is a ring bearer, the best man sees that he carries out his instructions. Some best men carry a spare ring from the dime store—just in case something happens to the real band.

The best man should obtain the marriage license and the minister's fee from the groom. He helps the groom get ready for the wedding, making sure his bags are packed and usually taking care of the luggage. He calls for the groom and accompanies him to the church, waiting with him in the vestry—just for moral support. He should have the groom at the church at least 15 minutes before the ceremony. This is no time for a Johnny-come-lately.

After the ceremony the best man makes sure the members of the wedding party leave in the proper cars. He checks tickets and reservations for the honeymoon. And he makes sure the groom has the necessary tickets in his pocket after he has changed to street clothes.

At the reception, the best man should be prepared to act as toastmaster and timekeeper at the bride's table. He proposes

the first toast, sees that the guest book is signed, has the car sent around at the proper time and assists the couple in getting away.

The ushers also have a number of duties at the wedding. They should arrive at the church one hour before the ceremony and get their boutonnières. The ushers have a typed list of guests occupying reserved pews. As the guests arrive, the ushers ask them whether they are friends of the bride or groom. Friends of the bride are seated at the left. Friends of the groom

on the right. The head usher escorts the groom's mother to the front, right-hand pew. He escorts the mother of the bride to the front left-hand pew. The bride's mother is the last person to arrive at the church before the bridal party.

After the recessional the ushers escort all the ladies in the front pews to the doors until all members of the immediate family have left the church. At the reception, the ushers assist by taking elderly guests to the receiving line, introducing those who are alone and dancing with members of the wedding party. The head usher helps assemble the wedding party and guests when the cake is cut.

After the bride and groom have left, the best man and ushers can relax—until the next wedding which may be their own.

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lines should have a long and slender neck—a la Audrey Hepburn, for they are reminiscent of the type of clothes she often chooses.

However, the sabrina is also dressed up in other variations. One gown has a sabrina neckline in scalloped lace and the lace extends down to cover the bodice of the dress.

Wedding fashions slim, easy for 1965

By MARIE PRICE
Slim and easy—that sums up the trend in bridal fashions for our 1965 bride. She'll probably be wearing a sheath silhouette as she takes that all-important walk down the aisle. Department store buyers across the country say that classic lines and simplicity are the key words to describe the designs now popular.

Designers indicate that the controlled bell skirt and the A-line skirt have taken the place of those billowy clouds that once required the bride to struggle with hoopskirts or multitudes of stiff petticoats. And, while it's still possible to find them, the long cathedral train is giving way to the gentle, sweeping chapel length train.

There are more floor length, formal bridal gowns than ever before. In fact, it is quite hard to find the shorter bridal gowns that were very popular just a few years ago.

But these changes do not mean that the new styles are plain. Trimming abounds—in laces, reembroidered appliques, beads and seed pearls, among others.

With the high styles emphasizing the shape and cut of the new gowns, fabrics have never been more important.

You can find your dream of a gown among the beautiful silks—perhaps with the ribbed grain effect of peau de soie or the dull, waxy finish of peau d'orange. And silk organzas, rayons and taffetas also dominate the new styles.

The new understated, easy styles show changes from the necklines down to the skirts, but all the changes are intended to show you—the bride—at your up-to-date best.

An upcoming trend is the use of linen and linen-blend fabrics for both the bride's gown and those of her attendants.

The sleeve that extends about

half-way between regular short sleeves and the elbow—named after the designer Dior—is very prevalent. Another accent frequently found is a narrow bow that extends almost across the back of the waist, fastened down with a snap. It conceals the seam joining skirt to its top. At the front of the gowns, the waist line most commonly rises to give the modified empire effect.

One expensive gown being shown is a white organza sheath over taffeta with a sweeping soft skirt. And it's highlighted by a full length organza cape—called a casque—that falls from the shoulders and ends as the gown's train. This so-called casque can be detached at the shoulders. (And a budget-conscious bride can wear this gown later as a party dress.)

The one word that pops up often in describing the necklines of bridal gowns is—sabrina. Scoop necklines seem to be most often in describing to neck-dresses.

The so-called sabrina neckline has no collar—it is simply a slit that opens the top of the dress. And it charms lies in its simplicity. The bride who chooses the severest of these neck-

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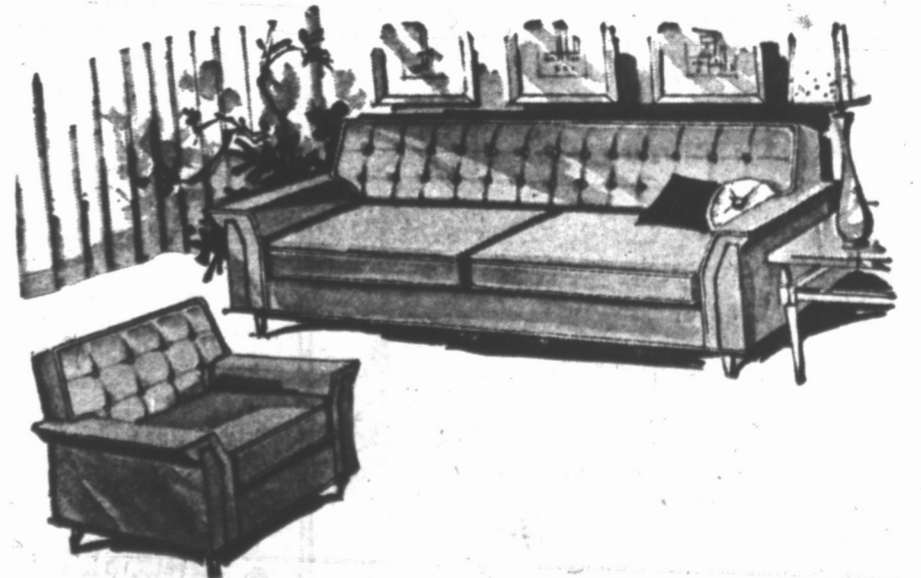
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