Mother and Daughter
By W. E. Hill

October 24, 1926

THE INGENUE'S MOTHER—Mrs. Nellie McMastery in the fond mamma of Faustina McMastery, playing leads at present for Ni- trate Films, Inc. One of them is always go- ing to court to answer a summons demanding an accounting of funds withheld by the other. Oftentimes Faustina suspects her mother of dirty work with the McMastery thousands, and other times Mr. McMastery is suspicious that Faustina is holding out on her salary—a low trick if there ever was one, because didn't Mother McMastery spend and spend on Faustina's maintenance before Faustina arrived?

PERSONALITY PLUS—A mother with a magnetic and ultra engaging personality is a terrible handicap for a growing girl, especially for those daughters who just will take after a less colorful father.

THE VICTORIAN APRON STRINGS—Victoria was born the year the English queen died, and was named after her. Victoria's mother is very eighteen eighty in her feelings about how a daughter should grow up to gentile womanhood. Victoria is not a bit Victorian in spirit, but her mother is bigger and heavier, physically and other- wise, so Victoria hasn't much chance to be modern.

THE ROMANTIC MAMMA—Some mothers just can't help being romantic and rationalizing their own youth in the affairs of their dear, darling daughters. If a young man takes Mabel to the movies, mamma begins right away to plan a big church wedding, with a thousand bridesmaids and ice cream in the shape of little pink hearts! And right away the young man is transformed into a bright white knight covered with spangled armor, come to spirit dear Mabel away to a rose-covered bower in edenland. Then she shows him the old album of snapshots of Mabel at 4 years old, and tells him what a good, capable wife she will make the right man some day. If Mabel is a wise girl, she won't stay out of the room a moment longer!

JUST KEEPING UP FOR THE GIRLS—Mrs. Caraway Tweedle has three daughters, and she has really been going all these years just for them, so she could be young with them and know what was in their hearts, and all that. And now the last daughter is married and flown from the parent nest. Mrs. Tweedle is still keeping up, and rushing around, Hitler and you, with共和国 of boy friends, just from force of habit. She is a devoted mother, however, and she takes the greatest interest in whatever concerns her daughter. "Louise, dear," she is saying, "I saw your baby yesterday. Stupid little thing, isn't it? Doesn't it ever talk?"

THE MOTHER-IN-LAW—The mother-in-law is a very handy person to have within reach, whether it's meals, sewing in the house, or the cook leaving. Whereas the little wife's own mother usually phones back. "Now, Ruth, you know perfectly well you can do that much better than I can," the mother-in-law, not being so keen to Ruth, comes right over and does it.

THE MOTHER BY ADOPTION—"Does Margaret love her mamma? Does she? O isn't she sweet!! She, she wants to kiss her Uncle Billy! Yes, sir, she just wants to kiss her Uncle Billy! The darlin'!

THE MOTHER IN THE FILM—In the films they like the mothers mature. So prematurely young mammas for the screen public. About 65 or 70 is a good age. And if daughter is only 14 or 15, why that's all right with the scenario department.

THE ADVANCED MOTHER—Some mothers take up courses on what to do and what not to do with the well-like mind of the growing child. They read up on "Vacational Training," "Inderrmination of Sex Life in Modern En- vironments," and goodness knows what else. So if the child shows signs of being full of repressions, inhibitions, Odyssean complexes, something can be done about it. O, it's a terrible strain on a modern parent!

THE OLD-FASHIONED MOTHER—"I get so tired of having you harp on how you never thought of doing the things I do, when you were young, mother. Just as if it was my fault you didn't think of them!"