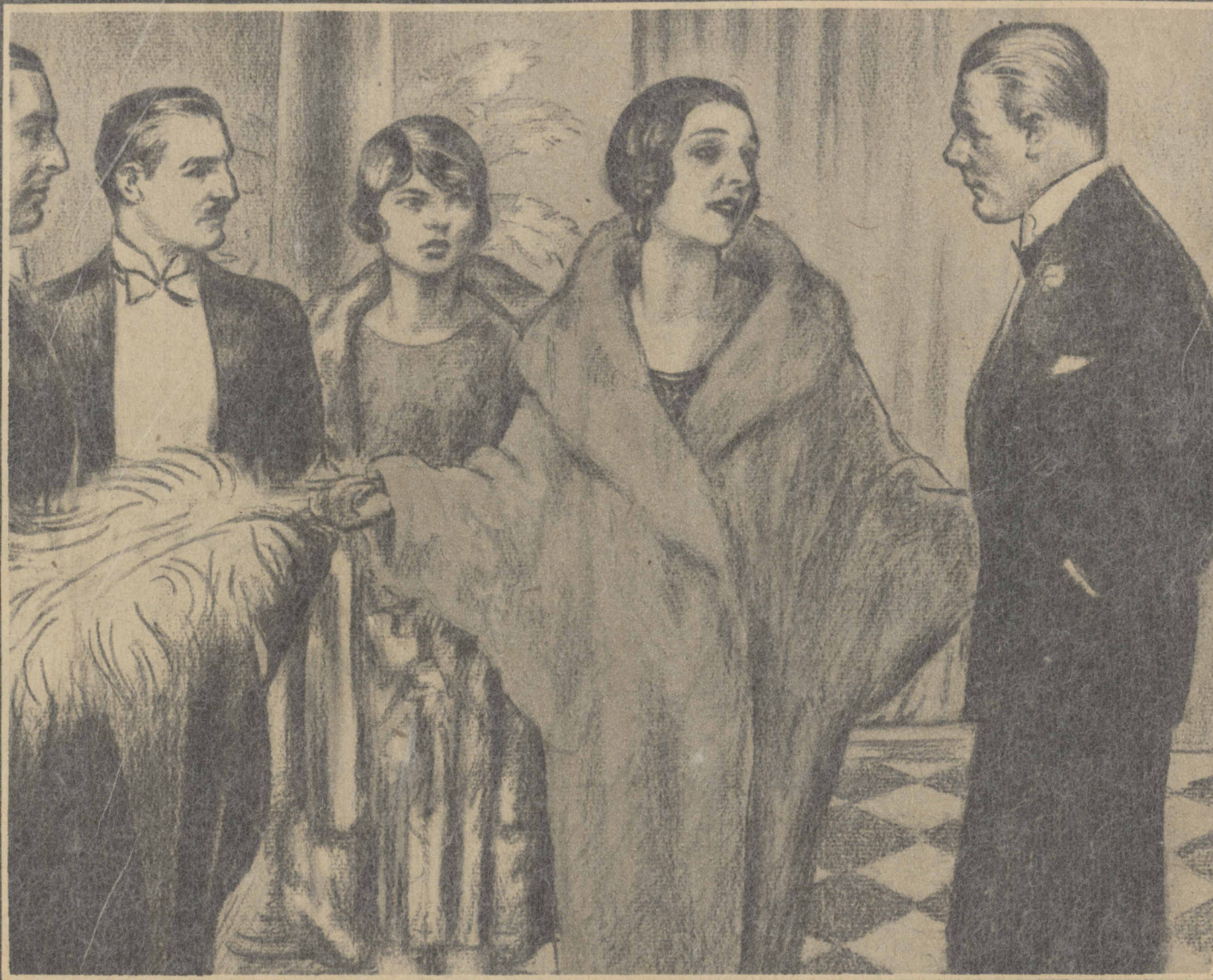


# Mother and Daughter

By W. E. Hill



**THE INGENUE'S MOTHER**—Mrs. Nellie McMeaty is the fond mamma of Faustine McMeaty, playing leads at present for Nitrato Films, Inc. One of them is always going to court to answer a summons demanding an accounting of funds withheld by the other. Sometimes Faustine suspects her mother of dirty work with the McMeaty thousands, and other times Ma McMeaty is suspicious that Faustine is holding out on her salary—a low trick if there ever was one, because didn't Mother McMeaty spend and spend on Faustine's maintenance before Faustine 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 genteel womanhood. Victoria is not a bit Victorian in spirit, but her mother is bigger and heavier, physically and otherwise, so Victoria hasn't much chance to be modern.



**THE ROMANTIC MAMMA**—Some mothers just can't help being romantic and reliving 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 elfland. 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!



**THE MOTHER-IN-LAW**—The mother-in-law is a very handy person to have within reach, whether it's measles, 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 hep to Ruth, comes right over and does it.



**THE DEAR OLD MOTHER IN THE FILM**—In the films they like the mothers mature. No prematurely young mammas for the screen public. About 85 or 90 is a good age. And if daughter is only 14 or 15, why that's all right with the scenario department.



**JUST KEEPING UP FOR THE GIRLS**—Mrs. Caraway Tweedie has three daughters, and she has really kept 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. Tweedie is still keeping up, and rushing around, hither and yon, with cohorts of boy friends, just from force of habit. She is a devoted mother, however, and takes the greatest interest in whatever concerns her daughters. "Louise, dear," she is saying to her eldest girl, "I saw your baby yesterday. Stupid little thing, isn't it? Doesn't it ever talk?"



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



**THE MOTHER BY ADOPTION**—"Does Margot love her mamma? Does she? O, isn't she cunnin'! See, she wants to kiss her Uncle Billy! Yes, sir, she jus' wants to kiss her Untle Billy! The darlin'!"



**THE OLD-FASHIONED MOTHER**—"I get so tired of hearing 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!"

(Copyright: 1926: By The Chicago Tribune.)