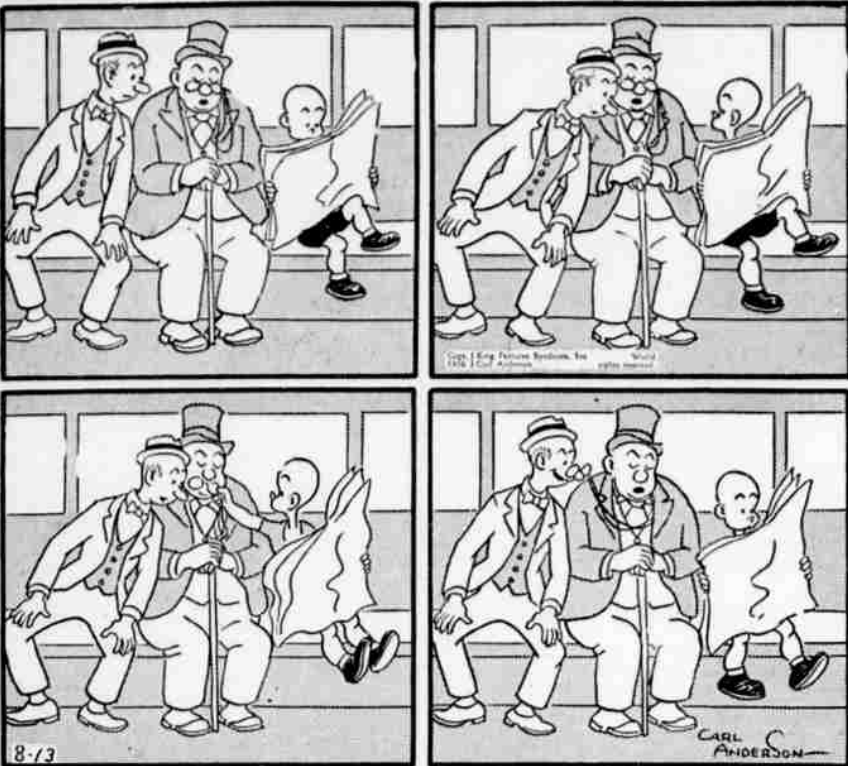


Henry By Carl Anderson

THE CLOUDED MOON
By MAX SALTMARSHChapter One
A Riviera Blonde

"Archie," said Hugo Stern suddenly, "a blonde over there has her eye on you."

"I sized," "Do you mind," I asked patiently, "being a trifle more explicit? This place is full of blondes. The one I mean is sitting thirty degrees right at the corner table. Don't look round. She may be some old flame you'd rather not rekindle, or she may merely have a weakness for the Tarzan type of male, but she's definitely got her eye on you, and if you catch it she'll take it as an invitation."

"Not when she gets a clear sight of my face," I retorted, and I turned, ignoring his protest, balancing my gin fizz precariously on the arm of my chair and surveying the landscape. It was even as I had said. Far as the eye could reach, the open air terrace of the Carlton was coated with nothing but blondes, ranging from the ashy fairness of Scandinavia through carrying synthetic shades of peroxide, to the ripe corn-color of the Germans.

Men were there too, awfully as nature or sun-tan had made them and dressed for the most part in the blue cotton shirt and trousers of the fishermen whose native coast they had invaded, but they were merely the necessary background to the ladies they escorted and those ladies were the very perfumed essence of the Côte d'Azur. Like a gaudy flowered bet at there, laughing, chattering, drinking-blondes in bathing-suits, in brightly-colored trousers, in gaily patterned beach-robies.

The blonde in question was sitting alone, at a small table in the shadow of a clipped bay tree, sipping a pinkish, frothy drink from a tall glass; a slender, longlimbed creature, dressed in white shorts and shirt, with a crimson sash folded about her slim waist, and a red chiffon handkerchief knotted on her crisp golden curls. The whole effect of her was youth and grace and ease—only her eyes, dark and brooding, gave the lie to the picture; and those eyes, as Hugo had said, were intently on me.

As I caught her gaze she smiled suddenly, with a flash of white teeth, and lifted a hand in greeting; but I looked away hurriedly. I was in Cannes for a bare couple of days, and that only to see Hugo, and I had no mind for any feminine entanglements that would cut short my time with him.

"I don't know her," I assured him, but he shook his head mournfully. "You shouldn't have looked her way. There you are, she's coming over now and you'll find yourself stung for a cocktail and lunch before you know where you are. I know these Riviera blondes."

Not lunch, I retorted, "but she can have her cocktail. She may be a gold-digger," I added thoughtfully, "but she's extraordinarily easy to look at."

Hugo shook his head again. "Cut out the cocktail too," he said firmly. "She may be easy to look at, but I haven't seen you these two years and why should I lose my pleasure to give a girl a free drink? You leave me to handle her."

Hard-headed.

I felt that he was being unnecessarily hard-headed, but I knew well, at the same time, that he had plenty of excuse. The French Riviera, these days, is swarming with authors of all sort, shapes and sizes. Best sellers are there, and not-so-good sellers; but Hugo was that rare bird a thriller-writer with a world-wide circulation.

Apart from that, he was a handsome devil, a confirmed bachelor in his middle forties with a comfortable income apart from his prodigious sales, so that it was no wonder he was a trifle cynical where women were concerned. He knew all the types and had been pursued by most of them. He knew the birds of paradise of the Riviera, for he had a villa outside Cannes where he spent the half of the year that he wasn't ex-

ploring the queer corners of the world in search of adventure.

"I looked at him now, at his dark, hawk-nosed face that might have been for the astonishing blue of the eyes, at his square jaw and massive shoulders, and thought, with a little regret, that the cynicism that had been at first only a preventive cloak was now becoming a part of him. Under his sleepy, good-natured manner there lay, I well knew, a will as hard as granite, and I had a shrewd suspicion that there was now superimposed on it a grim determination to consider only the comfort and well-being of one person, and that person Hugo Stern.

"As you will," I said, and sighed. "But let her down lightly, old man. After all, she's only a kid."

We both struggled to our feet, for the girl stood beside us. Seen near she was even prettier than at a distance. A bare twenty, I thought. She stood now looking from one to the other of us with a touch of uncertainty; but as I smiled in response, she gave a little sigh of relief and dropped into a vacant chair.

"Well, now," she said, and her voice was a lovely thing, deep and husky and vibrant against the parrot chatter around us. "Isn't this nice? I thought it was you, and then I fancied I had made a mistake, and then I was sure I hadn't, so I came over."

It was to me she spoke, and I answered her, rather reluctantly. "It's undoubtedly me," I said guardedly, conscious of Hugo's eye upon me, "and I suppose it's you, if you say so, but the question is—who are you?"

But at that Hugo broke in. "My dear young lady," he said, "it is our misfortune, but neither of us know you; and I can assure you that it's not a case of defective memory, for you're much too pretty to forget."

The girl flushed under the pale gold of her sun-tan. "But it wasn't you I was talking to," she pointed out. "It was him—" She turned to me, almost apologetic in her voice. "Surely we've met some place before?"

I roused myself; I had been wondering what to make of her, of her almost childlike simplicity of manner, her youthful charm. The threadbare tactics she was using, didn't tally at all with her appearance, and I was pretty sure she was a novice at the game. Her accent, too, puzzled me. It was French, undoubtedly, but there was an overlay of American—an intonation, more than anything definite—and I had just about decided that she must be an artist's model who had learned her English from some American painter when I found that, for the second time, Hugo was answering for me.

"Childhood Friends"

"No," said he. He leaned his brawn, sun-tanned arms on the table, and now the good-natured smile was fading, hardening into something cold and implacable. "You'll have to forgive us, mademoiselle, but you're barking up the wrong tree."

She caught her breath sharply, fired indignantly, and then suddenly the shadowed look left her eyes and she became as laughing and mischievous as a little girl.

"Ladies don't bark up trees," she retorted. "They sit on a branch, waiting to be barked at."

Hugo shouted with laughter at that. "Young lady, you win. It's definitely established that we're childhood friends. Let's drink to our former meeting—and our next."

He hailed a passing waiter and invited her to order, and she laughed back at him, gay now and carefree. "Let's see, where was it we saw each other last?" said she. "Was it Paris? Or Deauville? Or Le Touquet?"

And then suddenly, even as I watched her, a dreadful change came over her face. Her glance had strayed over my shoulder, and now for an instant it remained trans-

fixed. The dark eyes widened, staring and haunted, the warm color drained from her cheeks. She gasped, and put her hand to her heart.

"I'm sorry," she said, very low, "I can't wait for the drink. I must go. Tell me—" she laid a hand swiftly on my arm—"you're staying here? What's your name?"

"Archibald Lumsden," I told her. "Yes, I'll be here for a day or two, but what's the trouble? Why can't you wait?"

"It's nothing," she answered, but even as she spoke, her eyes were roving this way and that, like a hunted animal's. She repeated my name softly, as if memorizing it, and stood up. "Thank you," she said. "You've been—kind. I won't forget it."

The golden curls and the raffish crimson turban vanished, and I turned to Hugo.

"And that's that," I commented rather ruefully. "What'd you make of her? I presume on closer inspection she wasn't so taken with our looks."

He shook his head, pulling thoughtfully at his aged brier. "It wasn't that," he said at last, "but it was the oddest thing I ever saw. She spotted something or somebody that she didn't like, and quit in a hurry, but what it was I've no idea, and what to make of her I can't tell. Did you notice the queer accent? Half of it put on, I'll swear."

Tomorrow: A great cartoonist

Radio Programs

Monday P. M.

2:00—Candid Lady, NBC.

2:30—Woman's Magazine of Air, NBC.

3:00—Gallant, NBC.

3:15—Dorothy MacKenzie, NBC.

3:30—Orestes, NBC.

4:00—Stars of Today, NBC.

4:30—The We Love, NBC.

4:50—The Century Play, NBC.

5:30—Pleasant Interlude, NBC.

6:00—Cocktail Hour, NBC.

6:30—The Radio Review, NBC.

7:00—Amos 'n' Andy, NBC.

7:30—NBC Program, NBC.

8:00—The 10 Review, NBC.

8:30—Vox Pop, NBC.

9:00—Hawthorne House, NBC.

9:30—Ambassador Orchestra, NBC.

10:00—Richfield News Flashes, NBC.

10:15—Tanya and Glenn, NBC.

10:30—The Francis Drake Hotel Orch. NBC.

11:00—Billboard Hotel Orchestra, NBC.

11:30—Armand Girard, NBC.

12:15—Comet Weather Reports, NBC.

KGW—6th Kilocycles

Tuesday A. M.

7:00—Orestes, NBC.

7:15—Trail Blazers, NBC.

7:30—Orestes, NBC.

8:00—Vaughn's News, NBC.

8:15—The O'Neill, NBC.

8:30—Stars of Today, NBC.

9:00—The Radio Review, NBC.

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13:00—Billboard Hotel Orchestra, NBC.

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14:15—Comet Weather Reports, NBC.

KGW—6th Kilocycles

Monday P. M.

2:00—El Chico Spanish Revue, NBC.

2:30—Press Radio News, NBC.

3:00—Hond's Radio Orchestra, NBC.

3:15—Lola Hutchinson, NBC.

3:30—Down History Lane, NBC.

4:00—Concert Orchestra, NBC.

4:30—Music to My Handicap, NBC.

5:00—Ruth Bryan Owen, NBC.

5:30—Home Bond, NBC.

6:00—Paul's Pipes and Pipers, NBC.

6:30—America's Rhythm Masters, NBC.

7:00—True or False, NBC.

7:30—George Hall's Dance Hall, NBC.

8:00—Robert Column of the Air, NBC.

8:30—Some of the Low Road, NBC.

9:00—Advertising Talk, NBC.

9:30—Prizeville Quiz, NBC.

10:00—Orestes, NBC.

10:15—Colonial Hotel Orchestra, NBC.

10:30—Colonial Hotel Orchestra, NBC.

10:45—Billboard Hotel Orchestra, NBC.

11:00—Stanford University Program, NBC.

11:30—Breathless Melodians, NBC.

12:00—Orestes, NBC.

12:15—Paul Carson, Orestes, NBC.

12:30—Comet Weather and Police Reports, NBC.

KEX—10th Kilocycles

Tuesday A. M.

6:30—Musical Clock, NBC.

6:45—Family Afloat Hour, NBC.

7:15—Professor Dayton's Experiences, NBC.

7:30—Financial Review, NBC.

7:45—Vivienne Ensemble, NBC.

8:00—Market Quotations, NBC.

8:15—Voice of Progress, NBC.

8:30—National Farm and Home, NBC.

9:00—Mary Bullock, Pianist, NBC.

9:15—Armchair Quartet, NBC.

9:30—Lost and Found Items, NBC.

10:00—Nanny Martin, NBC.

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11:00—Adventures in Charm, NBC.

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11:30—Your Radio Review, NBC.

11:45—Bullock and Sholes, NBC.

12:00—U. S. Dept. of Agriculture, NBC.

12:15—Sandra Kellie, NBC.

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1:00—The Quiet Hour, NBC.

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1:45—Edward Davis, Singer, NBC.

2:00—Indiana Jones, NBC.

2:15—Hotel Syracuse Orchestra, NBC.

2:30—Sonata of Yesterday, NBC.

2:45—Press Radio News, NBC.

3:00—Marlowe and Lyon, NBC.

3:15—Dinner Concert, NBC.

3:30—Ambassador Lido Orchestra, NBC.

3:45—Ink Spots, NBC.

4:00—Vivian Della Chiesa, NBC.

KOIN—5th Kilocycles

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2:00—Studio, NBC.

2:15—Orestes, NBC.

2:30—Summer for You, NBC.

2:45—Ray Heatter, NBC.

3:00—Bill Bros. Cartoon Tapes, NBC.

3:15—Journal Newspaper of the Air, NBC.

3:30—Backgrounds the News, the Journal, NBC.

4:15—Let's Waltz, NBC.

4:30—Mary Lou Cook, Singer, NBC.

4:45—House Call, NBC.

5:00—Mercury Theatre, NBC.

5:15—Wayne King's Orchestra, NBC.

5:30—President Roosevelt, NBC.

5:45—Del Casino Orchestra, NBC.

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6:15—Hastings Melodians, NBC.

6:30—Pick and Pat, NBC.

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7:45—Camera Club, NBC.

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2:00—Studio, NBC.

2:15—Orestes, NBC.

2:30—Summer for You, NBC.

2:45—Ray Heatter, NBC.

3:00—Bill Bros. Cartoon Tapes, NBC.

3:15—Journal Newspaper of the Air, NBC.

3:30—Backgrounds the News, the Journal, NBC.

4:15—Let's Waltz, NBC.

4:30—Mary Lou Cook, Singer, NBC.

4:45—House Call, NBC.

5:00—Mercury Theatre, NBC.

5:15—Wayne King's Orchestra, NBC.

5:30—President Roosevelt, NBC.

5:45—Del Casino Orchestra, NBC.

6:00—Henry House Orchestra, NBC.

6:15—Hastings Melodians, NBC.

6:30—Pick and Pat, NBC.

6:45—Monday Night Show, NBC.

7:00—Dinner Concert, NBC.

7:15—Bob Grant Orchestra, NBC.

7:30—Studio, NBC.

7:45—Camera Club, NBC.

8:00—Five Star Final, NBC.

KOIN—5th Kilocycles

Tuesday A. M.

6:30—Musical Clock, NBC.

6:45—Family Afloat Hour, NBC.

7:15—Professor Dayton's Experiences, NBC.

7:30—Financial Review, NBC.

7:45—Vivienne Ensemble, NBC.

8:00—Market Quotations, NBC.

8:15—Voice of Progress, NBC.

8:30—National Farm and Home, NBC.

9:00—Mary Bullock, Pianist, NBC.

9:15—Armchair Quartet, NBC.

9:30—Lost and Found Items, NBC.

10:00—Nanny Martin, NBC.

10:15—Let's Talk It Over, NBC.

10:30—Orestes, NBC.

10:45—Orestes, NBC.

11:00—Adventures in Charm, NBC.

11:15—NBC Program, NBC.

11:30—Your Radio Review, NBC.

11:45—Bullock and Sholes, NBC.

12:00—U. S. Dept. of Agriculture, NBC.

12:15—Sandra K