

The Doom Trail

— By —
Arthur D. Howden Smith
 Author of PORTO BELLO GOLD, Etc.
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THE STORY

CHAPTER I—Harry Ormerod, proscribed traitor to King George as a Stuart partisan, returning from France to London, rescues Alderman Robert Juggins from a band of assassins. Juggins proves to be the grandson of a former steward of Ormerod's father, to whom Juggins feels himself indebted. Ormerod tells Juggins he has abandoned the Stuarts.

CHAPTER II—Disguised as Juggins' servant, Ormerod takes passage to America. He meets a Scottish girl, daughter of Murray, and ardent Jacobite. De Veulle recognizes him, and their enmity flares. The Frenchman denounces Ormerod to the girl as a traitor to the Stuart cause. Believing him, she repulses Ormerod's proffer of friendship. He is thrown into the sea by an unseen assassin.

CHAPTER III—Ormerod, regaining the deck, has recognized his assailant as Murray's servant, Tom, giant negro. He accuses Murray of employing the negro to assassinate him, but a trick is arranged. At New York Ormerod saves an Indian from insult. The Indian, who speaks English, is Ta-wan-ne-ars, Seneca chief.

CHAPTER IV—Governor Burnet welcomes Ormerod as a friend of Juggins and tells him Murray's aims. By what is known as the "Doom Trail" Murray smuggles furs, which should come to New York, to the French in Canada. With Ta-wan-ne-ars and a giant Dutchman, Peter Corlaer, Ormerod agrees to go to Niagara, French outpost, and spy out the secrets of the Doom Trail. He, of course, speaks French. De Veulle has won Ga-ha-no-Ta-wan-ne-ars' affianced wife, now the Frenchman's mistress, and the red man seeks revenge. Ta-wan-ne-ars saves Ormerod's life in an attack on him by Murray's henchman, Boling.

CHAPTER V—Accusing Murray, without avail, of inciting Boling, Ormerod learns the girl's name is Marjory. With his two companions he begins the journey.

CHAPTER VI—The three men wipe out a party of Cahnagas trailing them, evidently sent by Murray. At the Seneca village they are welcomed by Do-ne-ho-ga-wah, head chief. Ta-wan-ne-ars' uncle, Leavine Corlaer, Ta-wan-ne-ars and Ormerod take their way to Niagara.

CHAPTER VII—At Niagara Ormerod, in the guise of Jean Courbois, forest runner, learns the French plans from Joncaire, the commandant. De Veulle arrives, recognizes Ormerod and he and Ta-wan-ne-ars are seized.

CHAPTER VIII—Conveyed to La Verge du Bois, Murray's stronghold, Ormerod again meets the adventurer and Marjory. The girl unavailingly seeks to save the Englishman and his friend from death by torture at the hands of the Cahnagas, Murray's followers. Pere Hyacinthe, French missionary, refuses to help them. Prepared for the torture, Ta-wan-ne-ars and Ormerod, on orders from Ga-ha-no, are respited until the next day, the Moon feast.

CHAPTER IX—In the morning the torture is interrupted by Ga-ha-no dancing. She leaves, but apparently returns wearing a bear's mask. It is Marjory, who, acting on Ga-ha-no's suggestions, succeeds in freeing the prisoners, who escape at Fort Oswego they are welcomed by Corlaer.

They struck a circle, as they had done the day before, and halted, heads wabbling this way and that. There was a brief pause, and I noticed De Veulle, risen to his feet and staring intently behind me, where the wall of pines made a perfect background for the spectacle. A sigh burst from 'em half-scented throats of savages.

"Ga-go-sa Ho-nun-as-tase-ta!" I craned my neck, and as well as the things permitted me peered around the stake to which I was lashed. A white figure flitted from the protection of the trees and glided toward us. The False Faces started a queer, rhythmic air, accompanied by gently throbbing drums. The figure commenced to dance, arms wide, hair floating free. Beside me Ta-wan-ne-ars choked back a groan of hate and love and fought fruitlessly against the rawhide thongs.

"Twas Ga-ha-no. She wore again her ceremonial uniform, the kilt and moccasins; but this time they were white, fashioned of skins taken from the bellies of young does. Her limbs and body, too, were coated with some white substance that made her gleam like a delicate marble statue when she postured in the flickering radiance of the fires.

She tossed up her arms in a curving gesture toward the moon, riding low above the treetops. The music of the attendant priests swung into a faster measure, the pulsing of the drums became subtly disturbing, commanding.

"O So-a-ka-ga-gwa," she cried, "I, your servant, the Mistress of the False Faces, begin now the Moon feast we make in your honor!"

She resumed her dance, but 'twas very different from the graceful, pleasing steps she had first used. I know not how to describe it, save perhaps that 'twas like the music, provocative, appealing to the basest instincts in man, indecent with a peculiarly attractive indecency. It was, I think, the dance of creation, of the impulse of life, one of the oldest and in its perverted way one of the truest dances which man ever devised. It could only be danced by a savage people, primitive and unashamed.

Faster went the measure of the dance. Faster whirled the glistening white figure. Now she danced before us, her eyes burning with mockery—I know not what—of Ta-wan-ne-ars. Now she spun around the open space in a series of intricate steps and posturings.

The music worked up to a crescendo the drums thudding with furious speed. Ga-ha-no leaped high in air and raised her arms toward the moon, whose sickle shape was no whiter or fairer than she.

The chant stopped in the middle of a note, and as her feet touched the ground again she ran lightly across the amphitheater and threw herself into De Veulle's arms. He tossed her upon his shoulder.

"The Moon feast is open, O my people," she called back as he disappeared with her into the shadows.

All those thousands of people went mad. The dancing-place became a

wild tumult of naked savages, men and women, leaping in groups and couples to the renewed music of the False Faces. Decency and restraint were cast aside.

Tom and Boling rolled in barrels of rum, which were opened and consumed as rapidly as the heads were knocked off; and the raw spirits combined with the hellish chant and the suggestive throbbing of the drums to stimulate afresh the passions which Ga-ha-no's dancing had aroused.

At first they paid no attention to us. They were preoccupied with the extraordinary hysteria which had gripped them. They apostrophized the moon. The women flung themselves



upon the False Faces, for it was deemed an honor to receive the attentions of these priests of evil. The men worked themselves into an excess of debauchery. Groups formed and dissolved with amazing rapidity. Individuals, wearying of each other, ran hither and thither, seeking partners who were more pleasing or attractive to them.

But at last a portion of the drunken mob turned upon us. An old woman with wispy gray hair and shrunken breasts beat Ta-wan-ne-ars on the flank with a smoldering brand. Boling, whatever of man there was in him smothered in the brutishness the rum had excited, carefully inserted a pine-splinter in the quick of my finger nail. I gritted my teeth to force back the scream of agony, and managed to laugh—how, I do not know—when he set it alight.

"The brother of Ta-wan-ne-ars is a great warrior," proclaimed my comrade, swift to come to my help. "Red Jack and his friends cannot hurt Ormerod. We laugh at you."

Boling ripped out his knife and staggered toward the Seneca's stake.

"I'll make you laugh," he spat wickedly. "I'll carve your mouth wider so you can laugh plenty when we begin on you in earnest. Think this has been anything? We—"

A yell of mingled fear and laughter interrupted him. False Faces and warriors, women as well as men, were pointing toward the background of the pines.

"Ne-e-ar-go-ye, the Bear, is come to play with us," they cried.

And others prostrated themselves and called—

"Qua, Ga-go-sa Ho-nun-as-tase-ta!"

For the second time that night I twisted my neck to peer behind my stake, and sure the sight which met my eyes was weirder even than the white figure of the Moon Maiden.

There within the circle of the firelight stood Ga-ha-no again. But 'twas a vastly different Ga-ha-no. On her head she wore a bear's mask, with the fur of the neck and shoulders falling around her body to the ga-ka-ah which draped her loins. In each hand she gripped a knife, and her white limbs staggered under her in pretense of the unsteady gait of a bear walking erect.

The False Faces began their chant, the drums rumbled crazily, and she wavered forward, arms flopping like paws, head poised absurdly upon one side. The savages, keen to appreciate what they knew, applauded uproariously such faithfulness to nature.

They were equally enthusiastic when she advanced her muzzle suspiciously and smelled of my face. But they could not hear the familiar voice which whispered in my ear—

"Mr. Ormerod, when I have cut your bonds be ready to leap after me as soon as the Iroquois is free."

I started so that my surprise must have been apparent had it not been for the restraining rawhide thongs.

"What?" I gasped. "You!"

"Say nothing. Time is short. And I will—"

She danced, with her ridiculous gait, over to Ta-wan-ne-ars, and I watched curiously his look of affection and detestation change to one of quickly suppressed amazement. With his ready wit he shook his head at her and tried to bite one of the furry ears of her mask.

She backed away from us slowly, and her head balanced from side to side in contemplation. Then she charged upon me, knives flashing before my eyes. She slashed at me here and there, and each time she slashed she severed a thong. I pretended abject fear, and the befuddled savages shouted with glee.

She pranced to Ta-wan-ne-ars and performed the same operation upon him. He too gave evidence of fear. He cowered against the stake and lowered his head. But when she advanced her mask and nuzzled his shoulder, I saw his powerful muscles knitting themselves in preparation for the dash for freedom.

(Continued Next Week.)

FINDING OF LOST CITY BACKS BIBLE

Conquest of Promised Land by Joshua's Hosts Held to Be Confirmed.

Philadelphia.—Bible students and archeologists here are greatly interested in the reports from Jerusalem that discoveries made in southern Palestine confirm the Book of Joshua in recording the conquest of Kirjath-Sepher.

It was recently reported that excavations on the site of the buried city of Kirjath-Sepher had revealed one of the most complete and well preserved of Canaanite and Israelite-walled cities.

The Sunday School Times of Philadelphia has just made public a cablegram from the Holy Land in which it was stated the Joshua version of the taking of the ancient city was confirmed and the city "fully identified." The cablegram came from the archeologist editor of the Sunday School Times, Dr. Melvin Grove Kyle, who also is president of Xenia Theological Seminary of St. Louis.

Excavation Started in 1924. The expedition which made the discoveries, in co-operation with the American School of Archeological Research at Jerusalem, set out to excavate Tell Mersin, near Hebron, identified in 1924 as the site of Kirjath-Sepher by Director Albright of the American School at Jerusalem. Doctor Albright is director of field operations in the expedition.

Kirjath-Sepher has been undisturbed since Nebuchadnezzar destroyed it 2,500 years ago. But 800 years earlier than that, about 1400 B. C., it was a flourishing city as Joshua led the children of Israel into Canaan and began the conquest of that land. May Find Ancient Tablets.

The apparent corroboration of early Old Testament history is regarded as one of the greatest archeological discoveries in recent times, and it remains to be seen whether actual tablets of the Pentateuch, brought to Kirjath-Sepher ("Book Town") by the Israelites, may yet be found.

The cablegram received by the Sunday School Times is as follows: "Joshua 15:13-19 confirmed. Field and springs found. Kirjath-Sepher fully identified. Remarkable finds far exceeding expectations. Walls originally 35 to 40 feet high. Great complicated gateway showing five periods of building, three Canaanite, two Israelite. Gruesome layers of ashes show city burned three times by unknown, about 1700 B. C.; by Othniel at Conquest of Canaan by Joshua; and by Nebuchadnezzar. Evidences of terrific fighting. Mysterious and unique system of shrines in rooms, probably a Canaanite temple. Remarkable plumbing system."

Time and money beat the aeroplane flying. The end of European trouble is in sight—the front end. Most purity in politics needs disinfecting. Congress is talking about high cost of living. Laff here!

Most any task looks impossible to a lazy man.

It is better to sleep over what you are going to do than to be kept awake afterward by what you have done.

Churches should get the pretty women to pass the plate.

Nature sets us the example of optimism.

SUBSTANTIAL PRIZES FOR NEGRO COMPOSERS

Rodman Wanamaker Offers \$1,000 for Musicians of the Colored Race

Philadelphia, Pa.—(Special Correspondence)—Mr. Rodman Wanamaker has made public an offer of one thousand dollars in cash prizes to composers of the colored race, this offer being made through the Robert Curtis Ogden association, composed of the colored employees of the John Wanamaker store, Philadelphia. This is an organization

formed for the educational, social and musical development of its members, as well as for the colored race within its sphere of influence. The National Association of Negro Musicians is co-operating.

Mr. Wanamaker has divided his offer into five groups of five prizes each. In each group the first prize is \$100; the second, \$50; the third, \$25; the fourth, \$15, and the fifth, \$10, thus making twenty-five prizes.

The types of composition specified by Mr. Wanamaker are as follows:

1—A Hymn of Freedom. This number to be a four or more part without accompaniment, or with chorus, either a capella, that is, accompaniment for orchestra or piano.

2—A Love Song. This may be a song for any voice, soprano, tenor, contralto, baritone or bass (but only for one solo voice). The accompaniment may be for piano or orchestra. Or the composition may be a purely instrumental one for orchestra or for solo instrument.

3—A Lullabye. This number may be in the form of a spiritual, either an old tune with a new harmonization or an original composition. But the form and character of a lullabye must be maintained. It may be, as in No. 2, vocal or instrumental.

4—A rhythmic step, to be entitled "Prestidigitation." A jig, dance or scherzo in any form for piano, band or orchestra.

5—Melodies and Motifs of Synchronous Effects, that is, two or more melodies, either old ones or original, or both, worked together at the same time in the composition: a theme or melody with variations or elaboration in free form.

Rules of the Contest. The conditions under which manuscripts may be entered in the contest are as follows:

1—Manuscripts must be plainly marked on the outside of the envelope as well as on the manuscript itself, with the classification for which they are intended.

2—Manuscripts must be legibly written in ink and preferably printed music paper should be used.

3—An assumed name must be written clearly upon the manuscript but the real name or address of the composer must NOT appear on the manuscript.

4—The real name and the address of the composer must be plainly written on a card enclosed in a sealed envelope. The outside of this envelope must contain the assumed name which appears on the manuscript, and no other writing whatever. This sealed envelope must accompany the manuscript and not be sent separately.

5—The employment of the Negro musical idiom melodically, rhythmically and harmonically will largely influence the judges in determining the winning compositions, although quality of musical thought and workmanship will be the first consideration. The Negro idiom is preferable but not necessary.

6—The contest is limited to Negro composers of American citizenship. A composer may enter as many compositions as he wishes in each class.

7—Contestants are urged to keep an extra copy of the submitted compositions. Manuscripts will be returned only upon request and when the necessary amount of postage is enclosed in the sealed envelope with the real name and address of the contestant. Every possible means will be used to safeguard the manuscripts but the Robert Curtis Ogden association assumes no responsibility for lost manuscripts.

8—The copyright of the successful manuscripts in each class shall remain the property of the Robert Curtis Ogden association for six months after the award shall have been made, at the close of which time the copyright and all other rights in these compositions shall revert to the composers. The original manuscripts of the winning compositions shall, at the option of the Robert Curtis Ogden association, remain the permanent property of said association for filing in its archives, this however, not interfering in any manner with the rights of the compositions reverting to the composers at the expiration of six months, or sooner, at the option of the association.

9—The rights of public performance of the winning numbers shall be vested in the Robert Curtis Ogden association for the period of three months.

10—All compositions submitted in the contest must be in the hands of the Robert Curtis Ogden association not later than June 1, 1927. Address: Robert Curtis Ogden Association, the John Wanamaker Store, Philadelphia, Penna.



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Ed. F. Morearty, Attorney
 NOTICE TO NON-RESIDENT DEFENDANT

To Marian Ward, non-resident defendant:

You are hereby notified that James A. Ward, your husband, the plaintiff, filed his petition in the District Court of Douglas County, Nebraska, on the 16th day of October, 1926, to obtain an absolute divorce from you on the grounds of cruelty and desertion. You are required to answer said petition on or before the 21st day of February, 1927.
 JAMES A. WARD.
 4t-1-21-27.

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H. J. Pinkett, Attorney PROBATE NOTICE

In the matter of the estate of Frances E. Mortimer, deceased.

Notice is hereby given: That the creditors of said deceased will meet the administrator of said estate, before me, County Judge of Douglas County, Nebraska, at the County Court Room, in said County, on the 23rd day of March, 1927, and on the 23rd day of May, 1927, at 9 o'clock A. M., each day, for the purpose of presenting their claims for examination, adjustment and allowance. Three months are allowed for the creditors to present their claims, from the 19th day of February, 1927.
 BRYCE CRAWFORD
 County Judge.
 4t-1-21-27.

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