



COLONEL T. E. LAWRENCE, THE MYSTERY-MAN OF ARABIA

\$250,000 Reward for His Capture—Dead or Alive

“WITH ALLENBY IN PALESTINE AND LAWRENCE IN ARABIA”

In 1919 the grand opera season in London was postponed for six weeks, for the first time in history, and for an unheard of reason. Percy Burton, an impressario who had acted as manager for Sir Henry Irving, Forbes-Robertson and other Shakespearian stars, was presenting a young American for a short run at Covent Garden Royal Opera House during the month of August, prior to the opening of the opera. He was telling the story and showing the film-record of Allenby's campaign in the Holy Land and of Colonel Lawrence's adventures in the Arabian Desert.

But that month proved all too short, for the young American was making history at Covent Garden. Day after day people were standing in lines two and three blocks long, in order to buy tickets. Special trains were bringing crowds from the suburbs of London, and parties from as far off as Scotland and Wales were ordering tickets en bloc. Passengers on “P. & O.” Liners returning to London from India and Ceylon, wirelessly for reservations. Every day celebrities like Kipling, Bernard Shaw, Barrie, Field Marshal Haig, Admiral Beatty, the Prince of Wales and hosts of others, attended. The Prime Minister, the members of his Cabinet, and both houses of Parliament came. Most of the crowned heads of Europe witnessed the performance and remained to congratulate Lowell Thomas. The King of Spain declared that he had found it more thrilling than a bull fight.

More than a million Londoners bought seats to hear Lowell Thomas and see his historic films. The success of his “With Allenby in Palestine and Lawrence in Arabia” was so phenomenal that the Grand Opera Company was kept in Edinburgh and Glasgow for six weeks beyond the regular opening date of the London season so that Lowell Thomas could remain at Covent Garden and the Opera Syndicate continue to share his profits.

Finally, in November, with his 60,000 camels, his squadrons of airplanes, his vast masses of cavalry and all the rest of his historic film-record, he moved to Royal Albert Hall, the largest concert auditorium in the world, where prior to that time no entertainment had ever dared risk appearing for more than a single performance. But Lowell Thomas packed it twice daily for nearly three months. So unprecedented was this that columns describing his triumph appeared in magazines and newspapers everywhere in the British Isles, as well as throughout Europe and the British Empire.

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