



# MANDRAKE™

THE MAGICIAN ♣ LEE FALK  
FRED FREDERICKS SUNDAYS VOLUME 1  
THE MEETING OF MANDRAKE AND LOTHAR





# MANDRAKE

♣ THE MAGICIAN ♣

# **MANDRAKE THE MAGICIAN THE SUNDAYS VOLUME 1: THE MEETING OF MANDRAKE AND LOTHAR**

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# MANDRAKE

## THE MAGICIAN



LEE FALK  
FRED FREDERICKS

THE SUNDAYS VOLUME 1:  
THE MEETING OF MANDRAKE AND LOTHAR







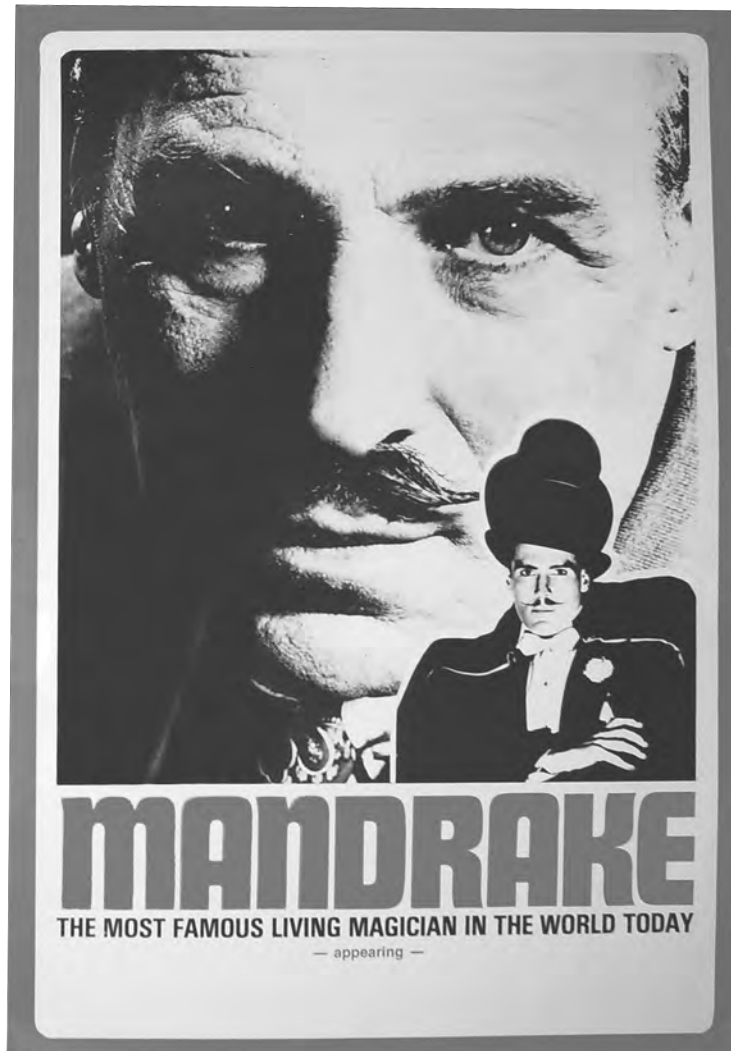


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# THE REAL MANDRAKE THE MAGICIAN

LEON MANDRAKE, A BIOGRAPHY – BY HIS SON, LON MANDRAKE



Leon Mandrake was born Leon Giglio on April 11, 1911 in Oak Bay, Washington and raised in New Westminster, British Columbia. From an early age Leon had a passion for stage magic that would remain with him for his whole life. His favorite shows in vaudeville were the large magic productions, and when great magicians came to town he would watch them as often as he could, visiting them before or after the shows and pleading with them to teach him magic. In return, he would look after their show animals, sweep the stage, run errands, put up posters around town and whenever possible take part in the shows themselves. Some of his mentors in those early years were such greats as Claude Alexander (*The Man Who Knows*), Howard Thurston (*World Famous Magician*), Chefalo, Ralph Richards (*The Wizard*), Doc Verge, and Bannister The Magician. Away from the stage, Leon learned what he could about magic from the library in New Westminster and from the advice of an amateur magician who ran the local candy store.

In 1922, at age 11, he took to the stage of the Edison Theater in New Westminster and performed for the first time as a regular vaudeville act. His act was well liked and he was subsequently brought in many times to do additional shows. At the age of 14, Leon was the magic performer at the carnival associated with the Pacific National Exhibition. Ma Counts, the woman who ran the tent shows, had lost her magician, and asked who was the best magician in New Westminster – of course it was young Leon. He not only won the gig, but he also acquired all of the travelling illusions that went with the tent show.

In 1927, a 16 year-old Leon left town with the *Ralph Richards Show* to tour across Canada and the United States as an assistant. Ralph Richards had one of the largest touring shows at the time and was comparable to Harry Blackstone's *Blackstone* show. When the tour disbanded six months later in Winnipeg, Leon put together a show of his own and continued to tour, travelling back to British Columbia. The excitement of travel, adventure, discovery and mystery was now part of his makeup. He was learning from the masters the art of stage magic, hypnosis, mental magic, fire eating, escapology, ventriloquism, sleight of hand, pick pocketing, illusions and presentation skills.

He travelled the northwestern United States frequently with his magic show, from Vancouver, British Columbia, to Los Angeles, California and in the many clubs of Reno, Nevada.

In his early twenties, Leon was involved in a serious car accident and wasn't expected to live. However, he surprised his doctors by making a miraculous recovery.



Although the accident would leave him with a permanent limp, Leon consciously made sure never to limp in front of an audience when on stage.

In 1939, he met and married his chief on-stage assistant, Narda (who went by the stage name of Princess Narda), in Winslow, Arizona, and together they developed a more elaborate show with large illusions, dancers in exotic costumes, singers and comedians. Narda developed an amazing act, dancing with the doves and fantail pigeons that Mandrake produced on stage. She would do Oriental dance numbers with the doves landing and staying on her costumes. It was during this time that Mandrake also did a ventriloquism act with three dummies. However, when the three dummies were lost in a theater fire in 1942 in Phoenix, Arizona, Leon was so traumatized that he retired the act and he didn't perform it again until he performed for his grandchildren in the 1980s, with smaller versions of the dolls he had in his collection.

Leon and Narda lived in the mansion of Lowell Thomas (host of *Wild Kingdom*) in Beverly Hills as it was less expensive for his show people than putting them up in hotels. Around this time, Leon transcribed the biography of Ruth St. Denis, a world famous dancer, in return for special dancing lessons for Narda. In fact, thanks in no small measure to his skill as a prestidigitator and his sleight of hand magic, Leon was a very speedy typist and had won the typing championship for the Northwest when he was in Business school at the age of 17.

In 1945, Leon and Narda broke box office records during their run at the Orpheum Theater in Hollywood.

While in Hollywood, Mandrake again met Alexander (The Man Who Knows), and later in 1951 bought his show and all his publicity and posters. Mandrake and Narda also met the great Dante the Magician, who was retired and had a ranch outside Los Angeles. Dante was so impressed with the Mandrake show that he offered Leon Mandrake and Narda his show to take out on tour, but only under the proviso that Leon change his name to Danteen. As a result, the arrangement never happened. Mandrake and Narda went on to perform a full 2-hour show in Los Angeles, San Francisco, Portland, Reno, Seattle, and at the new hotels

on the "strip" in Las Vegas, where they were rumored to be the first magicians ever to have performed in the Last Frontier Hotel and Casino in 1944.

In the mid 1940s, Leon Mandrake and Narda were managed by MCA (Music Corporation of America), and MCA billed him as one of their top box office draws. By 1947, Mandrake and Narda were divorced, but they performed once more at the Civic Opera House in Chicago in 1947. Then Narda left for New York, before traveling on to Cuba, the Caribbean and South America to perform with her doves and with a magic show, taught to her by Mandrake. Her unique act became quite a sensation.

Mandrake now needed a new assistant. Louise Salerno (later known as Velvet) had previously been an assistant with the Blackstone Magic Show where she had done a complete cross country tour in 1945, and appeared in many productions in New York and the Carolinas. In 1947, both Louise and Mandrake were with the same agent, Paul Sanders, who told them to just do this last tour for MCA and later if they wanted different arrangements he would accommodate them. In 1947, they set off on their first tour together and after two weeks on the road they were married. Just two hours after the ceremony the newly married couple was back on stage performing their act.

They were to remain married for the rest of their lives and had four children together: Leon Jr (known as Lon), Ronald, Kimball, and Geelia.

Mandrake had scaled down his large theater shows for the more intimate nightclub settings where performers were often completely surrounded. He would do such mystical favorites as appearing in a black evening tuxedo and having his assistant tied in a large cloth bag and locked in a trunk. Within three seconds, the assistant was out of the trunk, with Mandrake having taken her place in the trunk wearing a white dinner suit. (He first performed this effect in 1941). He would also have an audience member choose a card, then put it in a clip on his assistant's costume. Then he would load a rifle with a steel bullet with a ribbon attached, and shoot the bullet and ribbon through the chosen card, through the

**Opposite:**  
A theater playbill promoting Mandrake, circa 1960s.

**Left Top:**  
Mandrake poses with the three ventriloquist dummies that formed part of his magic act until they were tragically lost in a theater fire in Phoenix, Arizona in 1942.

**Left Bottom:**  
The *Gremlin Gambols* of 1947, Theater playbill from October 1947 promoting Mandrake, Narda, her doves, and a company of 15.





**Top and Above Left:**  
These never before  
seen photographs show  
Mandrake and Narda  
performing two of their  
famous magic tricks.

**Above Right:**  
This publicity still shows  
Mandrake performing  
his famous card trick  
'Shooting Thru a Girl'  
with the help of Narda.

assistant's body and into a target. Mandrake would also tie a knot in a handkerchief, put it in a large corked bottle and it would come to life, dancing inside the bottle, push the cork out, escape and dance on the table. All this was done completely surrounded by the audience.

He also still did the large productions and illusions he had previously used in his theater show, producing silks out of a tube, and even six fish bowls filled with colored water and fish. (Later, in the 1970s, he would also pull a fire-breathing dragon from the same tube.) A couple of his favorite illusions were the Chinese Pagoda where his assistant would enter a small temple, which many swords

would be stabbed into. When the temple doors were opened, only the swords were visible and the girl had disappeared. When the swords were removed, the assistant appeared again in the Pagoda. Another favorite of Mandrake was to put two assistants in a crystal cage. The girls would disappear and reappear in another crystal cage hung over the stage. Mandrake also produced up to six doves, two fantailed pigeons, several rabbits, and occasionally a duck from his clothing.

To advertise the shows in the 1940s and 1950s he would do several publicity stunts. He drove a car blindfolded, usually in a parade and with news cameras filming. Some of the locations were Honolulu, Hawaii, Anchorage, Alaska in winter and with icy roads, Vancouver, British Columbia, and Portland, Oregon. He would also escape from steel trunks, wooden boxes, steel barrels and prisons (one in Miami, Florida, with electronic locks in 1949). Mandrake would also hypnotize girls in department stores to sleep in the store window displays or ride bicycles around the store in a trance.

The show in the 1950s consisted of Mandrake and Velvet, assistants, a female dance troupe, an acrobat, a comedian and a singer along with the band from the nightclub or theater. One comedian who travelled with his wife and two children with the Mandrake family for years was George Carl with his wife Arlene. They were circus acrobats who began doing comedy on the Mandrake show. George did a Charlie Chaplin-type acrobatic dance performance to the great delight of the audience. He went on to perform his act at the Crazy Horse in Paris for years and was later awarded the top comedy award at the Circus Festival of the year by Prince Rainier of Monte Carlo.

Leon Mandrake and Velvet did extensive touring between 1948 and 1955 across the United States and Canada. They played all types of venues including lavish nightclubs, movie theaters, fairs, club dates, military service clubs, and private parties. They worked seven days a week with many holdovers and return engagements, including several months spent performing in Alaska and Hawaii in the days before both countries were admitted into the Union.

Leon had been performing for well over 10 years as the titular magician before Lee Falk invented his famous character back in 1935. And although it would be another 20 years until the real life Mandrake would meet the artist behind the fictional *Mandrake The Magician*, when Leon finally met Phil Davis in St. Louis in 1955 they became fast friends and would go on to correspond for many years. The entire Mandrake family was invited to the studio to see where the comic strip came to

life and the three Mandrake boys were each given original drawings as a memento. Despite the incredible physical similarities, Lee Falk always stated that Leon was not the inspiration for his cartoon creation and although there was no written contract between Lee Falk and Leon, both parties verbally agreed to cross-promote each other, thus helping to spread the legend of both Mandrake the Magicians throughout North America.

The family moved to Portland, Oregon where Mandrake performed on television as "Alexander (*The Man Who Knows*)" for a total of 56 weeks, sponsored by Hollywood Ford in 1955 and 1956. (Mandrake purchased the name, props and publicity from the original Alexander in 1951.) At this time Leon performed both as Alexander (*Mentalist*), and as Mandrake the Magician between the years 1955 and 1957.

After performing in Honolulu at night clubs, military bases, the Kaiser Dome, and a touring carnival that travelled the islands, Mandrake and family moved to Surrey, British Columbia in late 1957, so they could be nearer to his mother and aunt who had both become seriously ill. Mandrake and Velvet continued to perform mainly on the Western Coast of the United States and Canada with only the occasional trips to the East coast.

In 1964, while performing at the Pacific National Exhibition for 16 days on the Stadium Grandstand stage, with a full magical illusion show, including music and supporting acts, The Beatles replaced them for one day. Luckily, Mandrake had removed the guillotine and buzz saw from the stage, as The Beatles had only just begun performing when the young crowds rushed the stage and

The Beatles were forced to make a hasty retreat.

In 1967, after a tour of shows in Eastern Canada and the United States, Mandrake and Velvet did a lengthy tour in Japan, Okinawa, Taiwan, Hong Kong, Thailand, and the Philippines. Soon after their return from Asia, they began performing at University and College campuses across Canada and into the United States. These shows consisted of a one-hour magic show followed by lectures and demonstrations by Mandrake with hypnosis, mental magic, stories of his life on the road, and philosophies of life. These became very popular

with students and were his main performance venue from 1970 until 1980. During that time he was also the official magician of Expo '74, held in Spokane, Washington, where he performed daily for the four-month duration of the Fair.

Leon and Velvet were always great parents. They made time for their four children while touring, taking them to museums, parks, and

attractions in the cities they were performing in. From early ages, the children would play games that Leon developed to enhance their puzzle solving, memories, and performance skills, including a game Mandrake titled Esper, which used enhanced mentalist skills. It went on to become a personal favorite of Lon Mandrake to such an extent that he now performs it as part of his own mentalist act, which he tours in Canada.

In 1978, Leon Mandrake was awarded a Performing Fellowship from the Academy of Magical Arts in Hollywood, California, associated with the Magic Castle. The award acknowledged "the contribution to the dignity



**Insert:**

Another photo showing Mandrake performing a levitation trick for a nightclub audience.

**Above:**

A portrait of Mandrake and hand written note drawn by Phil Davis for Leon Mandrake.

**Left:**

Playbill for Mandrake & Company's show at the Old Vienna Gardens theater.



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and stature of magic made by Leon and Velvet Mandrake over their lifetime in magic."

Leon and Velvet did their last show in 1985 in Victoria, British Columbia, and were filmed for a special documentary by the Canadian Broadcasting Corporation's Fifth Estate. Leon Mandrake passed away at Surrey Memorial Hospital on January 27, 1993 and was buried in New Westminster. A memorial celebration of his life was held at the old Edison Theater (Paramount Theater) in February 1993, the very theater where Leon had done his first vaudeville shows 70-odd years earlier at the age of eleven.

Leon Mandrake was considered a great magician by all who witnessed his show and as one of the last great performing vaudeville magicians. He was very innovative in his magic and productions and had a profound influence on many future performers.

Lon Mandrake, December 2017

**Left:**  
 The flip side of  
 Leon Mandrake's  
 theatrical booking  
 sheet, showcasing  
 a selection of  
 his previous  
 engagements.

**Below:**  
 A lobby card  
 advertising  
 Mandrake's  
 show, 'Gremlin  
 Gambols of 1947'.

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# MY MANDRAKE ARTIST

BY ANDREAS ERIKSSON



**Left:**  
Fredericks would often send hand drawn pictures to fans who wrote to him. This one is from 2006, when Fred was 77.

I started reading comics when I was about five years old, or at least I was looking at the pictures and trying to make sense of them when my mom wasn't around to help me with the words. Among my favorites were the Swedish versions of *The Phantom* comic books, titled *Fantomen*. My older brother had a huge stash of *Fantomen* issues that I plundered, but it wasn't the masked main character that captured my attention or intrigued me at first, but one of the back-up features – a stylish magician named *Mandrake the Magician*! (Coincidentally, his name when pronounced in Swedish sounds more like “Man-Dragon”, which further fueled my youthful imagination, but all my hopes of seeing Mandrake transform into a dragon were in vain).

The issues I read were from the 1970s, when the *Fantomen* comic book featured a mix of Phil Davis and Fred Fredericks *Mandrake the Magician* stories. To many, Davis is considered to be the ultimate *Mandrake* artist and he is rightfully hailed as one of the best adventure strip artists ever, especially for his 1930s art.

Although I can agree to some extent, and have come to appreciate Davis' style more and more over the years, that pre-teen me was much more impressed by the artwork of Fred Fredericks. I dare say that if it hadn't been for Fredericks, I probably would never have become the *Mandrake* fan that I am today. And I think that I am not the only one in my appreciation.

Fredericks came along, although by necessity, at a perfect time for *Mandrake*. The “Davis style” was going out of fashion, and while still popular among the old fans it did little to attract new readers, especially when other newspaper strips offered far more exciting art, compared to the stylized form Davis had settled on during his last years.

Fred was a generation younger than Phil, but already an experienced artist by the time he took on the *Mandrake* assignment. He had a long list of credits for Gold Key comics, not only drawn in a realistic style like *Boris Karloff* and *The Twilight Zone*, but also based on cartoons like *Rocky and Bullwinkle* and *The Munsters*. He also had experience on a few short-lived daily newspaper strips that he created himself – *New Jersey Patriots*, *The Late, Late War* and *Under the Stars and Bars*, all rooted in his passion for history.

I was immediately attracted to the flow of Fredericks' art style and how effortlessly he captured motion and emotion, unlike Davis who I felt was



stiff and rigid by comparison. The way Fredericks varied the weight of the ink line was also not lost on me. Maybe his cartoon experiences shone through as well, bringing a sense of humor and playfulness.

When Davis drew *Mandrake*, facial expressions were limited, and the scenes felt motionless despite the crazy things going on around the characters. Fredericks on the other hand drew characters with rubber faces, and when crazy things happened, the art was equally wild and unpredictable.

As time went by, I finished all the *Mandrake* stories I could find, and over the years I learned more and more about the efforts behind the scenes to create a strip like *Mandrake*.

*Mandrake* had passed his peak by the time Fredericks took over. Adventure strips were no longer in vogue, and long gone were the glorious full-color, full-page comic strips of the past, replaced with smaller strips and mostly humor-based comic strips. Newspapers were also declining, thus reducing even further the market for an adventure strip like *Mandrake the Magician*. Fredericks modernized the strip, ultimately updating Lothar's appearance and making the stories more dramatic, along the way creating Inter-Intel, the international crime fighting agency, as well as bringing back *Mandrake's* oldest nemesis The Cobra.

In 2010, I helped to shepherd a tribute book to Lee Falk's *The Phantom*, which celebrated 70 years of publishing in Sweden. Fred was invited to participate due to his tenure as inker on *The Phantom* Sunday strip from 1995 to 2000. His contribution to our book was one of the highlights for me, where he reminisced about his friendship and collaboration with Lee Falk.

During his 65 years writing *Mandrake* and 63 years writing *The Phantom*, Falk rarely met the artists he

worked with. The exception to this rule was Fred Fredericks. From 1972 and for the next 27 years the two men would meet for lunch regularly, primarily for Lee to deliver new *Mandrake* scripts but also to talk about comics, movies, theatre, and show business in general. It's clear that of all the artists Lee Falk worked with, he got along best with Fred, and Fred truly admired Lee for his knowledge and showbiz experience. Besides comics, Fred's biggest interest was movies, and through Lee's theatre endeavors he had met many noteworthy actors and actresses. It helped that Fred's family home was in the town of Eastham, which was close to Lee Falk's

legendary summer house "Xanadu" (also the name of *Mandrake's* impressive house), which was located nearby in the town of Truro, so the two would meet midway in a small restaurant in Wellfleet.

It was even Fred who suggested that Lee could add a stylized top hat and magic wand to his signature, when fans asked for a sketch. Despite having drawn the very early strips of both *Mandrake* and *The Phantom*, Lee Falk wasn't a great artist and he wanted something quick and easy to mass produce at conventions. It's evident by the number of many autographs in fans' collections that Falk did follow Fred's suggestion.

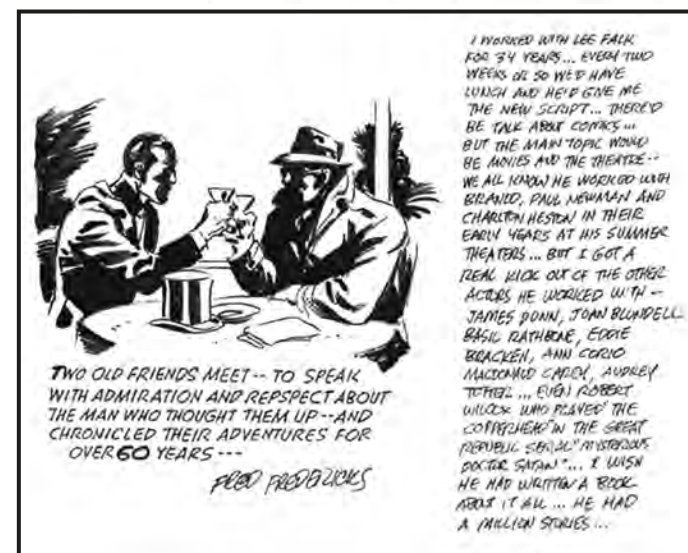
With the advent of the Internet I was able to do more in-depth research on Fred and discovered the breadth of his career and the sheer number of comic books he worked on. He had had a major career in comic books before he took over the *Mandrake* strip, and enjoyed a "second coming" in the 1980s where his artwork and inking flair led him to being hired by both DC Comics and Marvel. Several of these stories even found their way to my home country of Sweden – *Hulk*, *GI Joe*, *Remo: The Destroyer* and even *Toxic Crusader* – and I knew Fredericks was the inker even before I checked the credits page. His style was unmistakable. Throughout his



**Inset left:**  
Fred and Fran Fredericks, happy in retirement.

**Right:**  
A page of Fredericks *The Munsters* comic from issue #3 (July 1965), published by Gold Key comics.

**Below:**  
Drawn as a tribute for a Lee Falk tribute book, Fredericks reminisces about his bi-monthly lunch dates with *Mandrake* creator Lee Falk, where the two men would discuss *Mandrake's* next adventure and also both men's love and shared passion for the silver screen.





**Above Left:**  
Promotional flyer  
sent out by King  
Features Syndicate  
to newspapers  
promoting *Mandrake  
the Magician*.

**Above Right:**  
Artwork drawn by  
Fredericks for the  
1976 Newcon 2 comic  
convention.

**Left:**  
Script page for  
'Moxley University  
Robbers', written in  
1976 by Lee Falk.

career, he inked pretty much every major US comic hero: *Spider-Man*, *Punisher*, *Thor*, *Captain America*, *Daredevil*, *Ghost Rider*, *Spider-Woman*... and a whole bunch of minor heroes too, and of course *Defenders of the Earth*, where both *The Phantom* and *Mandrake* fought side-by-side with *Flash Gordon*. It's easy to imagine that Fred must have been the ideal freelance artist for the Marvel and DC Editors: reliable, consistent, and used to respecting deadlines. Fred probably saved the day on more than one occasion as a fill-in inker on short notice.

The Internet also enabled me to get in touch with Fred, which proved to be a very joyful experience for me. Even his email address showed what a fan he was, as his screen name was "Lothar rules". His enthusiasm was evident in the way he wrote and we corresponded for several years.

Lee Falk had a special relationship with *Mandrake*, as it was his "firstborn" character and, according to himself, based on his own looks. In a way, it was Lee Falk himself that travelled the world and even the universe. While *The Phantom* married Diana in 1978, within a year after Falk wed his third wife Elizabeth, it was not until 1998 that *Mandrake* and his longtime girlfriend Narda married. It was a milestone and a closure of sorts, as Falk passed away less than a year later. Fred remarked in his 2010 entry in our Lee Falk tribute book that Falk was pessimistic about *Mandrake's* future, and believed the Magician would be quickly forgotten once he passed away himself. It was with pride that Fred noted that *Mandrake* was still doing his magical gestures 10 years after Lee died. I think Fred accomplished this not only because he enjoyed what he was doing (and actually seemed boosted by the chance to write the storylines), but also because of his friendship with Lee. He knew that by creating new *Mandrake* stories, he was keeping Lee alive as well.

After Fred passed away, I came into contact with his daughter Connie and his close friend Frank Thorne. Both of them provided invaluable insights for a memorial article I wrote about Fred, which was published in Sweden in 2015. Among the things I learned was that Frank Thorne filled in on the *Mandrake* strip in a rare occasion when Fred was too ill to meet the deadlines. Thorne did one Sunday strip that can be seen in this volume – it's the March 27, 1966 Sunday strip from "The Cobra Returns" storyline. Then later, both he and Bob Fujitani both drew one week's worth of dailies each for "The Witches" storyline, published by Titan Comics in the Fred Fredericks Dailies Vol 1. For the rest of Fred's 48-year tenure on *Mandrake* he not only drew every episode, but also wrote the scripts for the last 14 years of the strip's life following the death of Lee Falk in 1999.

I've always admired artists with a workman's ethic, perhaps because I come from a working class family myself. Producing six dailies and a Sunday page each week – and freelance comic book work on top of that – is a tremendous workload and I deeply respect Fred for all his hard work. There must have been days when the inspiration just wasn't there or when the time spent at the drawing board wasn't justifiable in relation to the meager



economic compensation. But as a reader, I only saw the work of a great and unique artist.

During his years on the strip, Fred never asked for a payrise – out of fear he might lose the strip completely. This was not an unfounded fear. The *Flash Gordon* strip, for example, was outsourced to an art studio in Argentina in the 1990s. Fellow cartoonist Hy Eisman (*Popeye*, *Katzenjammer Kids*, and Fred's collaborator on Gold Key comics) pointed out in a tribute after Fred's passing, that Fred used to end phone conversations with an ironical quote from an old ad: "Make big money drawing cartoons!" Maybe Fred did make big money for a while, but he created a legacy because of his loyalty and actual affection for the characters he created, and not because it earned him any big bucks.

The downside to Fred's loyalty to *Mandrake* (and perhaps, to Lee Falk) was of course the restrictions that constant deadlines mean for an artist. No long travels or holidays, but instead long hours at the drawing board to make ends meet. Entertainment was primarily limited to movie nights where Fred would show his old favorites to the Fredericks and Thorne families, although the kids never did seem to appreciate his affection for old silent movies no matter how much effort he put into making the sound effects himself.

And of course, there never was much of a retirement for Fred. He must have known that *Mandrake* was not strong enough to sustain a new artist once he put down the ink brush. When he finally left the strip mid-story at over 80 years old, *Mandrake* was forced into retirement as well.

I'm thankful that Fred kept going for as long as he did, because although his age began to show in his work towards the end, it was far better to have *Mandrake* by Fred in his 80s than no *Mandrake* strips at all.

I don't think that *Mandrake the Magician* or Fred Fredericks ever got the recognition they deserved, and I can only hope that Fred sensed how appreciated he was by fans like me all over the world. I'm very glad that Titan Comics are presenting his work in these beautiful books, and I hope for many more.

Andreas Eriksson, Skellefteå, Sweden 2017

**Right:**

*Defenders of the Earth* #4 drawn by Alex Saviuk and inked by Fredericks. It featured all three of King Features' legendary heroes, Flash Gordon, Mandrake the Magician, and The Phantom.

**Below middle:**

Artwork drawn by Alex Saviuk and inked by Fredericks for the cover of the 1987 comic *Defenders of the Earth* #1.

**Below bottom:**

A page of *Secret Origins* #27 starring Zatanna drawn for DC Comics by Fredericks and featuring a cameo by Mandrake, and Lothar.







# MANDRAKE

THE MAGICIAN

THE SUNDAYS VOLUME 1:  
THE MEETING OF  
MANDRAKE AND LOTHAR



# MANDRAKE THE MAGICIAN



BY LEE FALK & PHIL DAVIS

HE WAS LUCKY FELLA. IN HIS TIME, WHOLE EARTH TO EXPLORE. NOW -- IT'S ALL KNOWN.

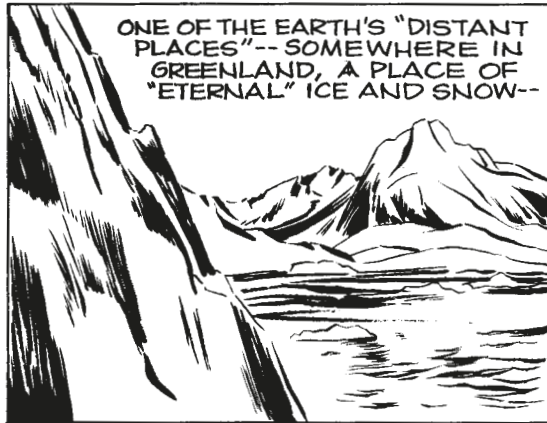
ALMOST TRUE, LOTHAR. SPACE IS NOW THE GREAT UNKNOWN--BUT WE HAVEN'T RUN OUT OF DISTANT PLACES HERE --



THERE ARE STILL MYSTERIES AND UNDISCOVERED CRANNIES ON THIS PLANET -- AND WILL BE -- FOR YEARS TO COME --



ONE OF THE EARTH'S "DISTANT PLACES"-- SOMEWHERE IN GREENLAND, A PLACE OF "ETERNAL" ICE AND SNOW--



--A MINOR EARTHQUAKE--DISTURBING ONLY A FEW RABBITS AND WOLVES-- AND TUMBLING ANCIENT ICE INTO THE COLD SEA --



--LATER, A POLAR BEAR CLIMBS UPON A NEWLY-MADE ICEBERG OF THE ANCIENT ICE --AND FINDS SOMETHING OF INTEREST --



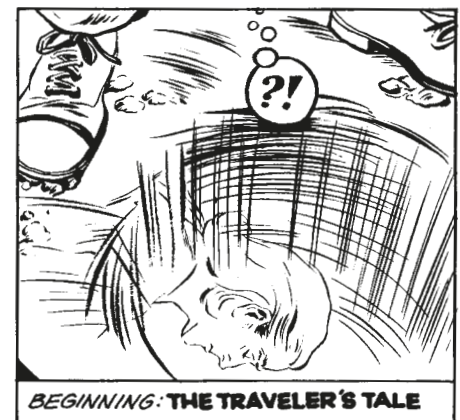
TWO HUNTERS -- IN ANCIENT CRAFT BUT WITH MODERN WEAPONS -- ON THE TRAIL OF THE BEAR --



ONLY WOUNDED HIM -- BLAST --!



BEAR FOUND SOMETHING HERE --MAYBE FISH CAUGHT IN ICE?

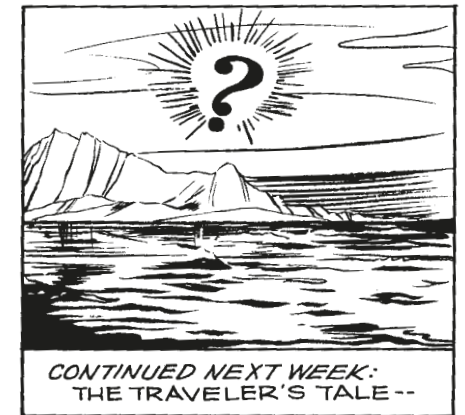
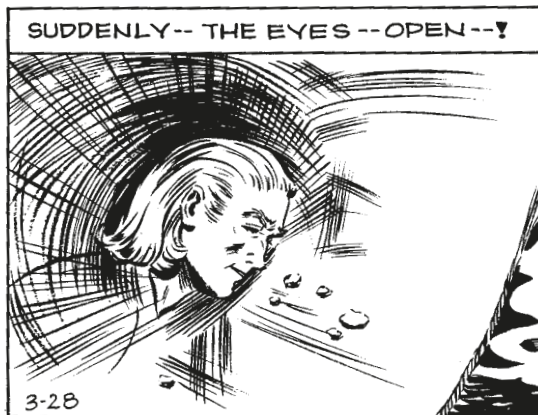
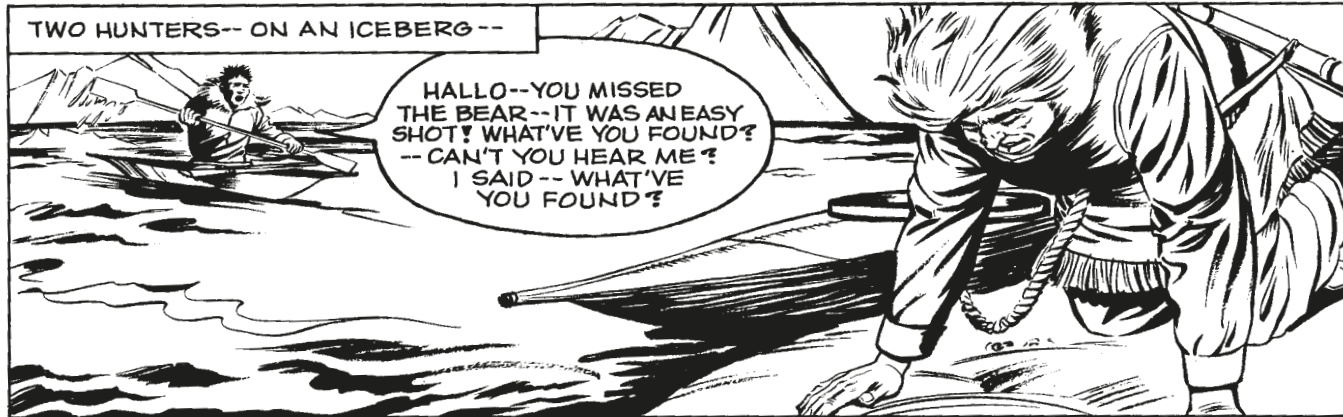


BEGINNING: THE TRAVELER'S TALE

# MANDRAKE THE MAGICIAN



BY LEE FALK & PHIL DAVIS

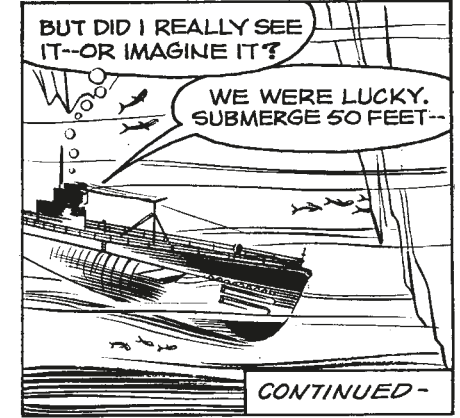
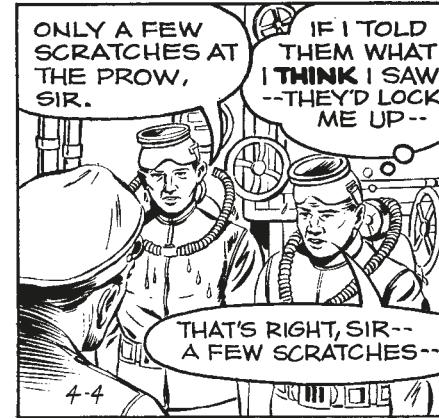
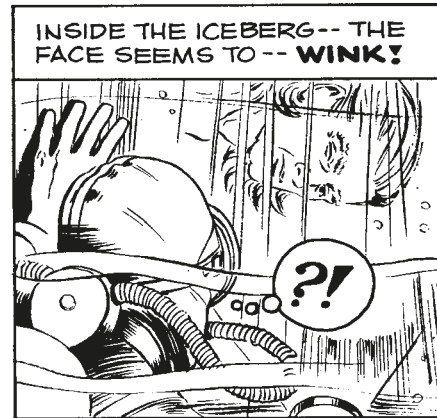
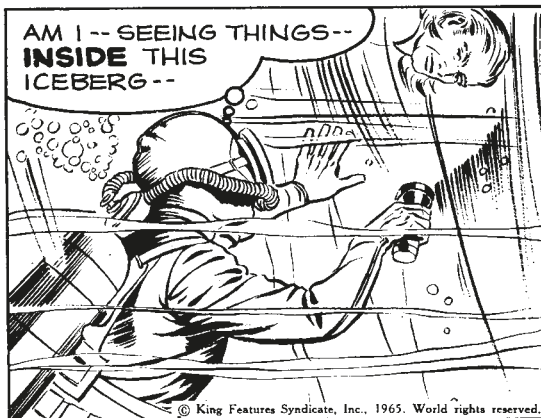
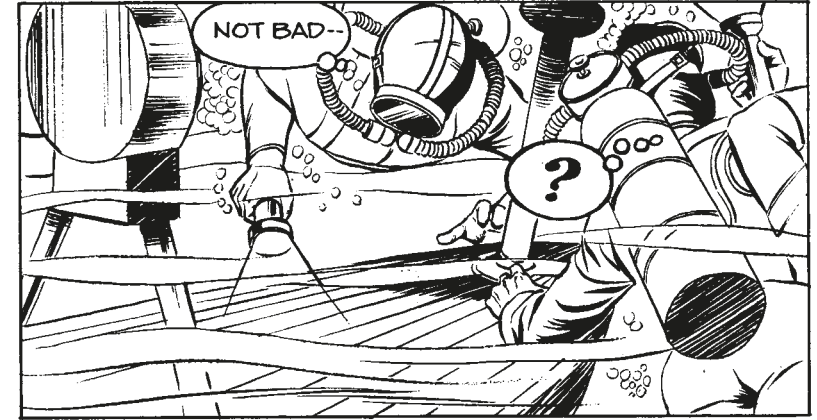
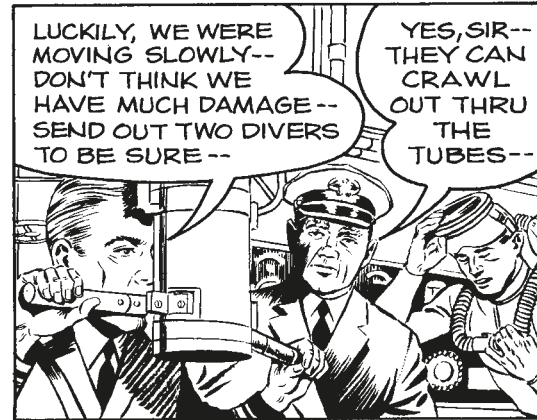
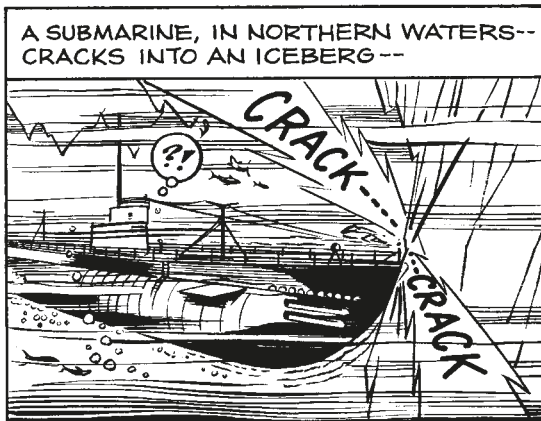
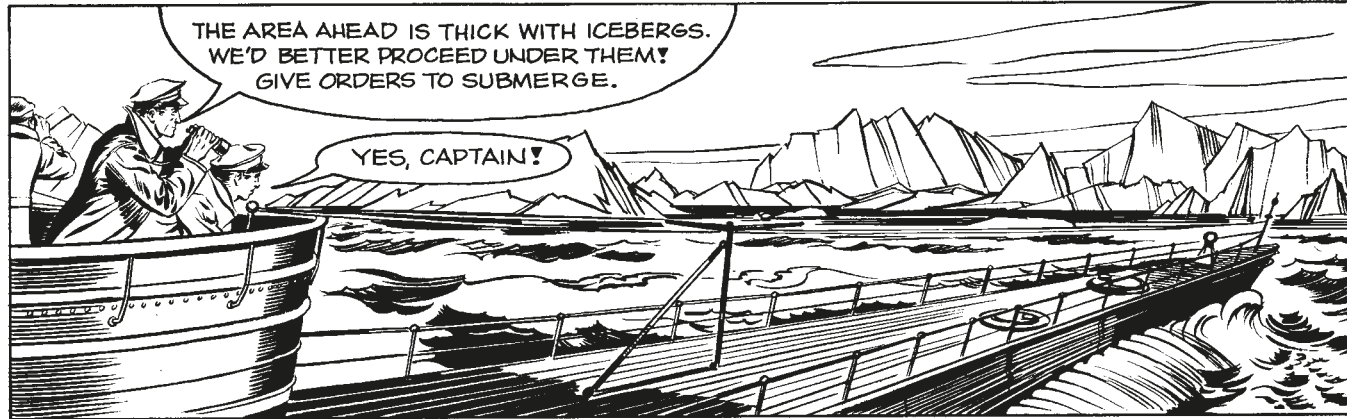




# MANDRAKE THE MAGICIAN



BY LEE FALK & PHIL DAVIS



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# MANDRAKE

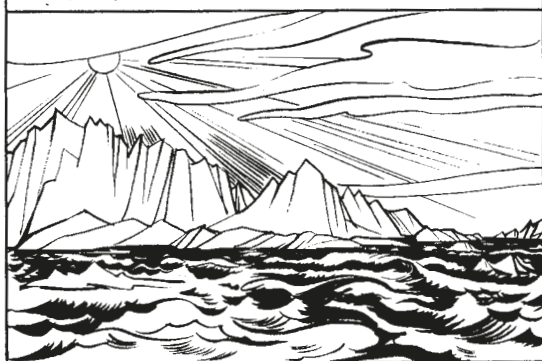
## THE MAGICIAN



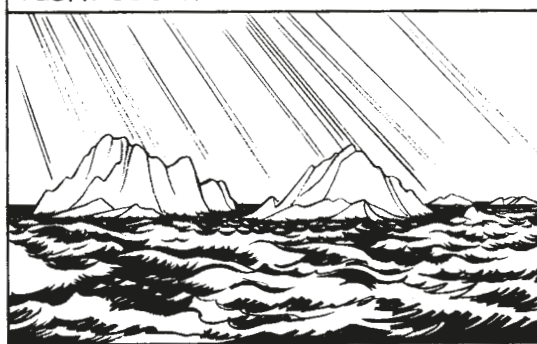
BY LEE FALK &amp; PHIL DAVIS



AS THE LARGE ICEBERG DRIFTS SOUTH INTO WARMER WATERS--IT BEGINS TO MELT--



--AND MELT-- SMALLER AND SMALLER--  
--THEN BREAKS INTO PIECES -- THAT  
--FLOAT SOUTHWARD IN THE CURRENT--



A BEAUTIFUL BOAT,  
COL. BARTON. ALL  
NEW AND SHINY!

GREAT WEATHER  
FOR A CRUISE!

AND FOR FISHING!

CAPTAIN--UP WITH THE  
SAILS! CUT OFF THE  
MOTORS!

AYE,  
SIR!

GOOD FISHING  
IN THESE WATERS,  
COL. BARTON?

OH, YES -- SOUTH  
OF THE BANKS --  
THE LARGE TUNA  
ARE RUNNING NOW.



WE'RE ALSO SOUTH OF THE ICEBERG FIELDS -- HAVE TO BE CAREFUL -- SMALLER PIECES SOMETIMES FLOAT THIS FAR BEFORE MELTING -- AND CAN BE A HAZARD --



OH--A STRIKE!  
I'VE GOT ONE!

HANG ON,  
NARDA! --  
CAN'T SEE IT  
YET-- WATER'S  
TOO CHOPPY--

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WHAT HAS NARDA CAUGHT?



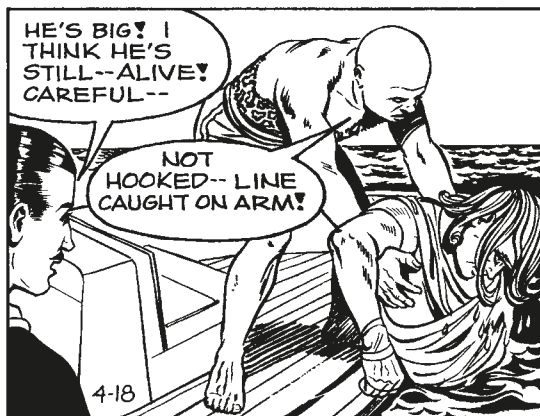
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# MANDRAKE THE MAGICIAN



BY LEE FALK & PHIL DAVIS



# MANDRAKE THE MAGICIAN



BY LEE FALK & PHIL DAVIS



HOW COULD HE HAVE COME SO FAR, HUNDREDS OF MILES FROM LAND? -- WE SAW NO BOAT -- NO RAFT -- MAY HAVE SUNK, OF COURSE --

AWFUL TO THINK MY FISH HOOK -- CAUGHT HIM --

THE HOOK DIDN'T CATCH HIM -- HE WAS HOLDING ONTO THE LINE! IS HE WAKING UP?



ABOARD THE ARGOS 11, A STRANGER FROM THE SEA --

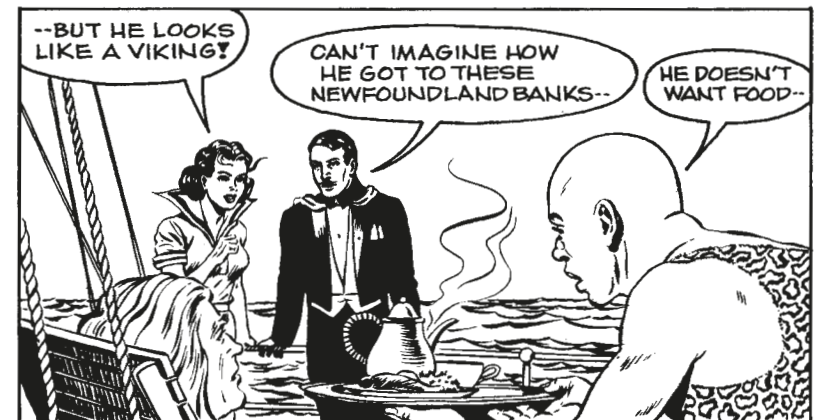
HE'S COLD AS OCEAN WATER! HERE -- EASY -- PUT HIM INTO THIS CHAIR --

EVEN COLDER --



HE'S CONSCIOUS -- BUT BARELY -- I BELIEVE HE'S LISTENING TO US --

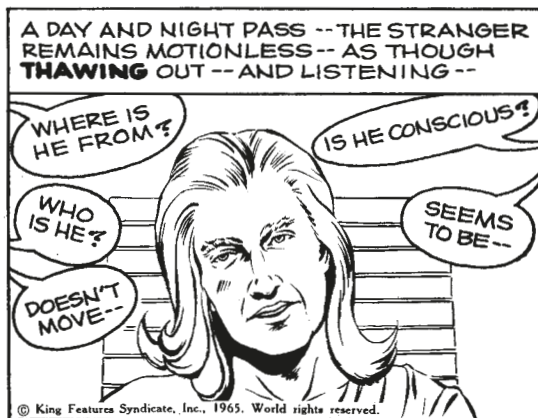
SOMETHING SO -- ODD ABOUT HIM! -- THAT COSTUME -- IT LOOKS LIKE THE SOUTH PACIFIC --



-- BUT HE LOOKS LIKE A VIKING! --

CAN'T IMAGINE HOW HE GOT TO THESE NEWFOUNDLAND BANKS --

HE DOESN'T WANT FOOD --



A DAY AND NIGHT PASS -- THE STRANGER REMAINS MOTIONLESS -- AS THOUGH THAWING OUT -- AND LISTENING --

WHERE IS HE FROM?

IS HE CONSCIOUS?

WHO IS HE?

DOESN'T MOVE --

SEEMS TO BE --



THEN SUDDENLY --

EXCUSE -- I HAVE MASTERED YOUR TONGUE NOW -- MAY I HAVE CUP WATER?

OH!



PLEASE -- WHAT TIME IS THIS -- I MEAN -- HOW DO YOU SAY -- YEAR?

1965.



WHO IS THIS STRANGER?

1965? HMM -- DO NOT UNDERSTAND. TELL TO ME -- HOW DO YOU CALL THIS -- THIS PLANET?

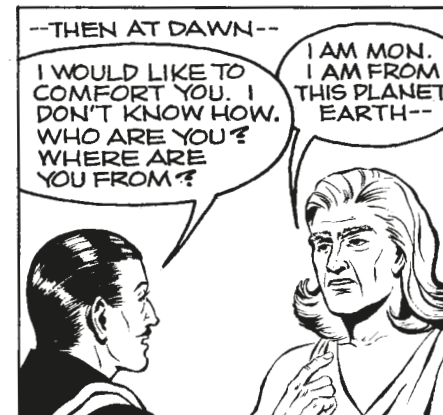
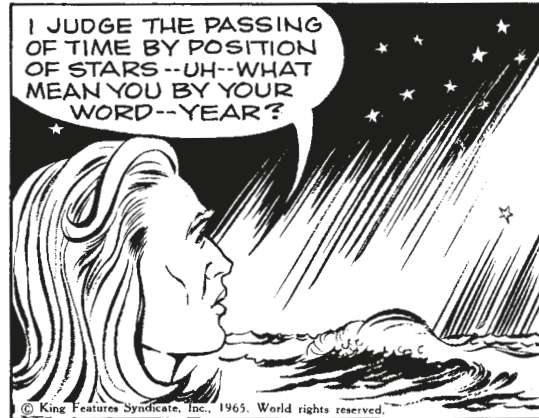
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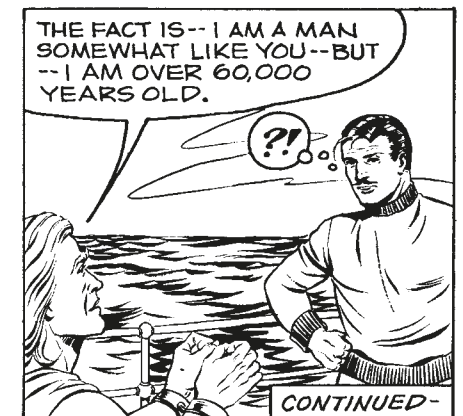
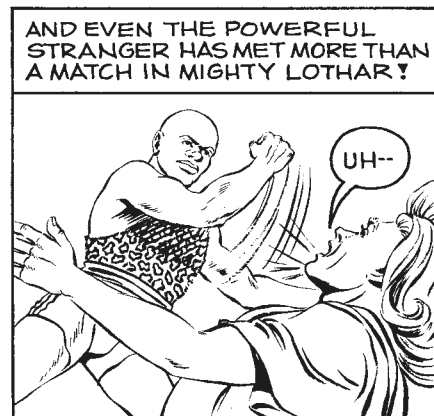
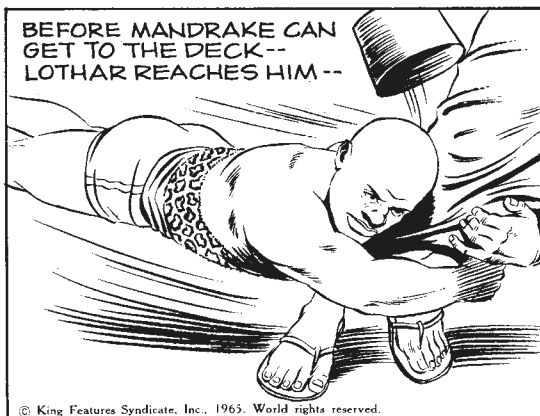
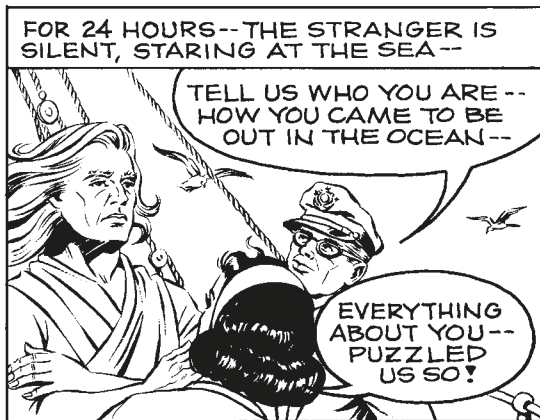
BY LEE FALK & PHIL DAVIS



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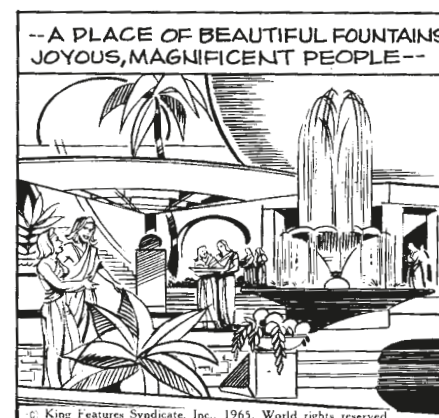
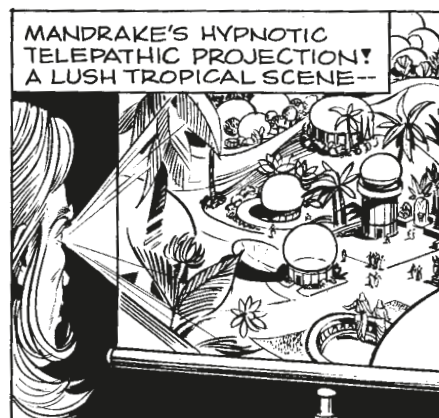
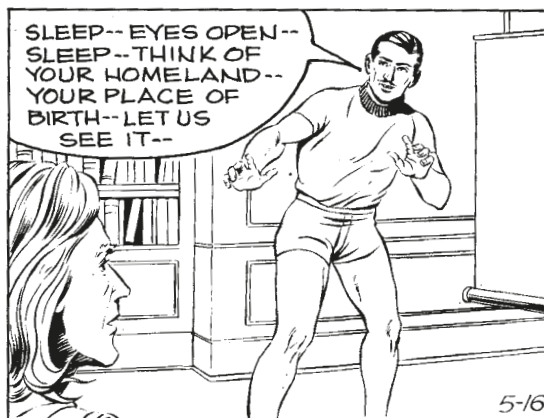




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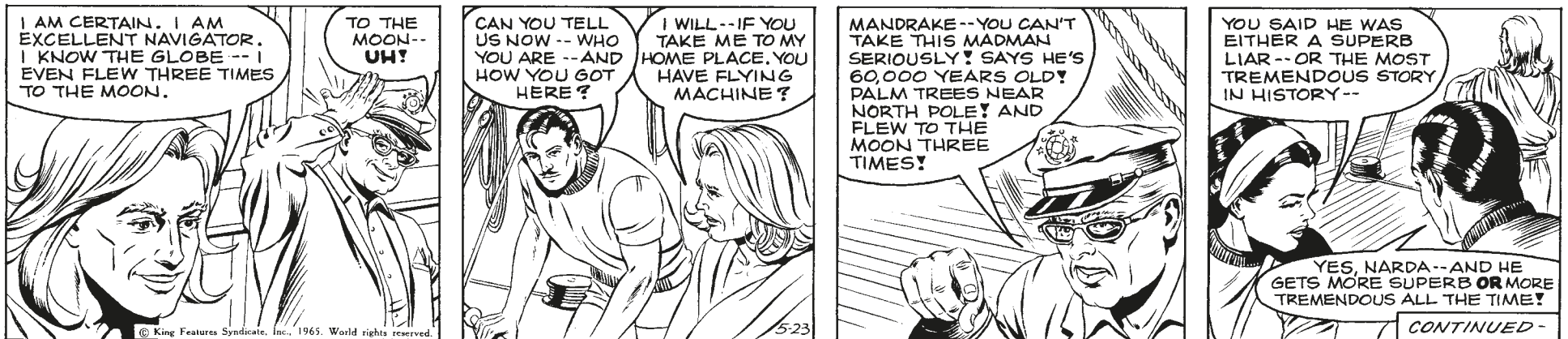
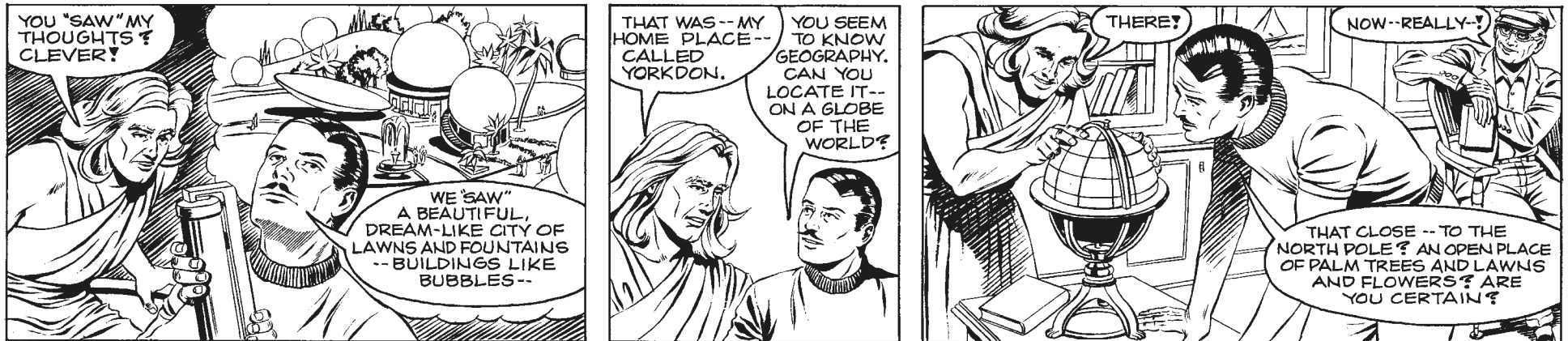
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