

VOYAGE TO THE BOTTOM OF THE SEA™

THE COMPLETE SERIES: VOLUME ONE

HERMES
PRESS

neshannock, pennsylvania

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Published by Hermes Press
2100 Wilmington Road
Neshannock, Pennsylvania 16105
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Cover image: painting based on George Wilson artwork
Cover and book design by Daniel Herman
First printing, 2009

LCCN: 2009923053
ISBN 1-932563-30-X

Image scanning and digital corrections by H + G Media and Daniel Herman, Louise Geer, Sabrina Herman, and Glenn Hutchison, who all worked above and beyond the call

From Dan, Louise, Sabrina, and D'zur for Gort and Maya

Dates of original publication: *Voyage to the Bottom of the Sea* #1, 1964; #2, 1965; #3, 1965; #4, May, 1966; #5, August, 1966; and #6, November, 1966.

Acknowledgments

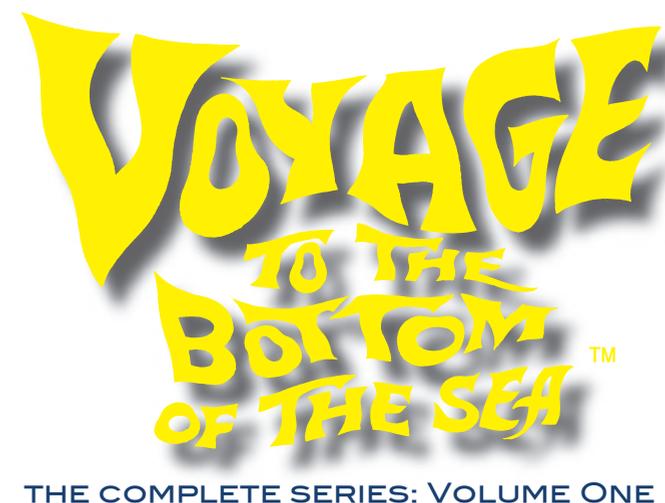
Hermes Press would like to thank Sheila Allen, Kevin Burns, John Jashni, and the folks at Synthesis Entertainment for their permission to reprint the comic book stories featured in this volume. Also of great assistance was Anthony Taylor, a dedicated *Voyage to the Bottom of the Sea* fan (incidentally, he'll be penning the intro for the final volume in this series) for getting the ball rolling, so-to-speak.

Publisher's Note

Forty-three years ago the Herman family took a trip to the great city of Denver. During a stop at one of the town's large department stores I bought a copy of the fourth issue of *Voyage to the Bottom of the Sea* which is one of the stories reprinted in this volume. I was hooked. All the kids in my neighborhood in Amarillo, Texas were already fans of the show, now we had the comic book incarnation of the series to read as well. I can remember that my dad read the book with me on that day almost half-a-century ago, and the funny thing is, he thought it was pretty neat too! We at Hermes Press hope that this reprint provides contemporary readers with some good ole fashion storytelling and maybe, for some of us, a trip down memory lane.

— Daniel Herman, Publisher

printed in China



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Introduction

Voyage Back to the 1960s

It all started in July, 1961 when the movie *Voyage to the Bottom of the Sea* was released in theaters and became a surprise hit of the summer. Despite a cast including Walter Pidgeon (as Admiral Harriman Nelson), Peter Lorre, and Joan Fontaine, all the kids watching the movie knew who (or what) the real star of the film was: the super-neat submarine, Seaview. The rights for the comic book adaptation of the movie were licensed to Dell Publishing and saw print in the company's anthology title *Four Color Comics* in issue #1230 (1961).

By 1964, Irwin Allen, the film's producer, had successfully pitched a small-screen incarnation of the concept that became the ABC television show *Voyage to the Bottom of the Sea*. The show premiered on the tube on September 14, 1964. Admiral Nelson was now portrayed by seasoned actor Richard Basehart and David Hedison was cast as the captain of the Seaview – he'd originally been picked to helm the super-sub for the film but turned the role down. The show ran for four seasons and was licensed to Western Publishing as the basis for a series of comic books, the first six issues of which are contained in this volume.

In the 1950s and 1960s comic book publishers had periodically turned to the movies

U.S. one sheet, movie poster, 27 x 41 inches, from *Voyage to the Bottom of the Sea*.

and television for properties to supplement their own titles, but it was Dell that led the pack with such fare. Dell published comic book versions of such popular TV shows as *77 Sunset Strip*, *Sea Hunt*, and *Zorro*. Movies featured in Dell comic books ranged from John Ford and John Wayne's classic *The Searchers* to the Ray Harryhausen fantasy *The 7th Voyage of Sinbad*. While it may not be obvious with today's emphasis on comic book superheroes, there was a time when publishers of "four color books of comics" offered an extremely broad range of material. The drug store comic racks were filled with funny books offering adventure, war stories, comedy, romance, horror, sci-fi, good girls, and crime stories. After the infamous hearings of the Senate Subcommittee on Juvenile Delinquency in 1954, the Comics Code Authority was created which imposed tight censorship on the industry. Dell, however, did not participate in the Comics Code; it was too big and financially successful to be bothered. Dell might have been the name in the little rectangular logo on the comic books, but Western Publishing and Lithography were really the folks who actually packaged and prepared the company's wares.

By 1962 Dell's management decided to try to produce its own products, the result: the two companies split with Western taking all the

good licenses and creating its own company, Gold Key. The series of comic books reprinted here were published under the Gold Key logo and were in production longer than the show. The last issue, #16 – even if it was a reprint of issue #6 – has a publication date of April, 1970.

The stories presented in these comic books, attributed to comic book veteran writers Dick Wood and Marshall McClintock, mirror the tone of the show quite effectively. The plots have a very 1950s-1960s sensibility: science and technology, that is the Seaview and its leaders, can always solve a problem.

For years Western had developed a staff of dependable writers and free-lance artists to create its products. The artists frequently relied upon by the company for its adventure titles included (among others) Alex Toth, Russ Manning, Jesse Marsh, Dan Spiegle, Phil DeLara, Harvey Eisenberg, Mike Arens, Bob Fujitani, Tom Gill, Frank Bolle, Al McWilliams, Frank Thorne, Mike Sekowsky, George Tuska, Don Heck, and Alberto Giolitti. The last four of these artists pencilled the stories in this book.

It should also be apparent from the dustjacket of this collection, as well as from the artwork gracing the covers in this volume, that they are more reminiscent of pulp magazines than comic books. Gold Key was famous for its painted covers. The artist responsible for the six cover compositions prefacing each story is George Wilson. During his career he painted literally thousands of book and comic book covers including art for such titles as *Turok*, *Son of Stone*, *Magnus Robot Fighter*, *Dr. Solar*, *Star Trek*, *Space Family Robinson*, *Boris Karloff Tales of Mystery*, *The Twilight Zone*, and *The Phantom*.

The comic book storytelling presented in the six “episodes” featured in this volume is indicative of what the best professionals in the business were capable of turning out during the 1960s. The stories are well paced, use multiple “camera angles,” effective composition and

cutting, from one scene to the next, and create the scope and look of a theatrical movie. Not bad for comic books. The first issue of the series was pencilled by Mike Sekowsky. Sekowsky was born in 1926 and attended the School of Industrial Arts in New York. By the early 1940s he had found work on superhero strips the like of *Captain America* and the *Human Torch*. He also spent considerable time paying his dues, doing anything he could do to get work, which included churning out “funny animal” strips. In the 1950s he worked in a number of venues in virtually every genre. Sekowsky developed an intelligent and thoughtful style of storytelling, which helped him get in the door at DC Comics in 1954. His work was an interesting mix of action/adventure storytelling told in a more cartoony style, which clearly owes a debt to master comic book artist Alex Toth. The un-Tothlike aspect of his work was that many of his heroes appear to be in need of a diet. Today he is best remembered for his eight years of service pencilling DC Comics’ *Justice League of America* from 1960-1968.

The art for the second story presented in this reprint, “The Monsters of the Moho,” was pencilled by artist George Tuska. Tuska has had a varied career as an artist of comic strips and comic books. He was born in 1916 in Hartford, Connecticut. He studied at the National Academy of Design in New York and got his first work in the business at the Will Eisner/Jerry Iger studio. He went on to work for the Harry “A” Chesler (the “A” was his middle name and not an initial, hence it’s always in quotation marks) comic shop producing artwork for Fawcett publication’s *Captain Marvel* titles. As with most artists in the comic book business he made the rounds and found work in various venues. In 1954 he started a five-year run on the newspaper strip *Scorchy Smith*; from 1959 to 1965 he pencilled the daily installments of *Buck Rogers in the 25th Century*. He also did double duty turning out artwork for Marvel on the *Iron Man* and *Daredevil* titles and,

of course, for Gold Key. He ended his artistic career working on a *Superman* newspaper strip.

The third comic book adventure in this collection, “The Jonah Cruise of the Seaview,” was pencilled by one of the most underrated artists to work during the Silver Age of comic books, Don Heck. Heck was born in Jamaica, New York in 1929 and got his art education reading *Terry and the Pirates*, taking correspondence courses, and at vocational school. He was in the first class to graduate from what is now known as New York State Tech. By 1949, Heck got his first work in the business in the production department of comic book publisher Harvey. By 1954, he was working at Marvel Comic’s predecessor, Atlas. By the 1960s he had loads of work with Marvel collaborating with editor Stan Lee on such strips as *The Avengers* and *Iron Man*. Although remembered primarily as an artist of superhero fare, his best work was with adventure strips telling tales of mortals in unusual adventures as in *Voyage to the Bottom of the Sea*.

The final three stories in this volume were pencilled by artist Alberto Giolitti with assistance from Giovanni Ticci. Giolitti’s 54-year career as an artist of comic book stories spanned three continents and the production of thousands of pages of art. Fans of comic books probably know him best as the definitive artist for Western Publishing mainstay *Turok*, *Son of Stone*. Giolitti was born in Rome in 1923. When he was a mere 16-years-old he was already hard at work providing illustrations for a local magazine. He attended the Academy of Fine Arts in Rome and later the University of Rome. Even though he could have worked painting movie sets and designing film poster artwork the call of creating art for comic books lured him to New York City in 1946 to work in the business. Kind of. Because Giolitti only had a transit visa, he couldn’t stay; his next port of call was Venezuela, where he made a brief pit stop quickly moving on to Argentina where he spent the next several years honing

his skills as an artist. By 1949 he was back in NYC with plenty of samples which landed him work with Western. Giolitti provided artwork for a number of titles for Western including *Sergeant Preston of the Yukon* and *Tonto – The Lone Ranger’s Companion*. He also helmed television tie-in adaptations such as *Gun Smoke*, *Have Gun, Will Travel*, and *Tales From Wells Fargo*. In short order Giolitti became a US citizen, married an American wife, and had loads of assignments to boot. Fate intervened though and Giolitti and his family went back to Italy to take care of his ailing father. What had been anticipated as a brief stay turned into a permanent move.

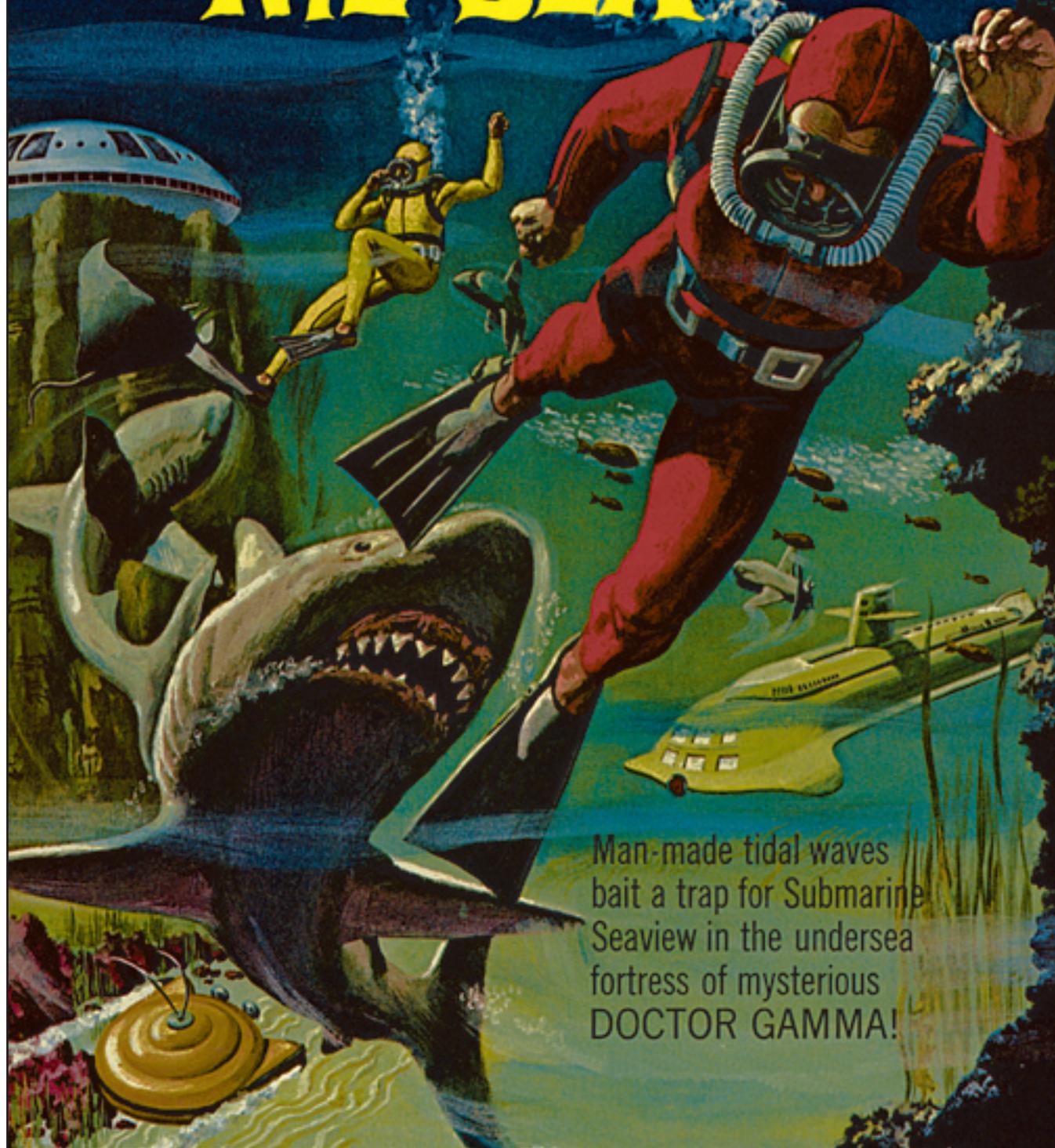
In order to help him with production on his various assignments Giolitti took on an assistant in 1960, Giovanni Ticci. Ticci assisted Giolitti for seven years, providing backgrounds, and later working on figures as well, for such titles as *Turok*, *Son of Stone*, *Boris Karloff Tales of Mystery*, *The Twilight Zone*, and *Voyage to the Bottom of the Sea*.

By 1962 Giolitti had set up a shop to deal with his assignments and to help out a number of his artist friends. The shop worked on dozens of projects including Gold Key’s *Star Trek*. Even after the demise of Gold Key and Western Publishing’s successor Whitman, he continued to draw tales of adventure, science-fiction, and the old West, until his untimely death in 1993.

Voyage to the Bottom of the Sea combined the creative talents of producer Irwin Allen and the actors, actresses, production designers, and special effects staff to produce a television show that is fondly remembered by legions of grown-up kids forty-five years after its premiere. The result of this symbiosis was a television show that has become a classic of sorts; its comic book incarnation, the product of several of the more talented comic book artists of the era was a worthy counterpart. So without further adieu, on to the stories.

— Daniel Herman

IRWIN ALLEN'S
**VOYAGE TO THE
BOTTOM OF
THE SEA**



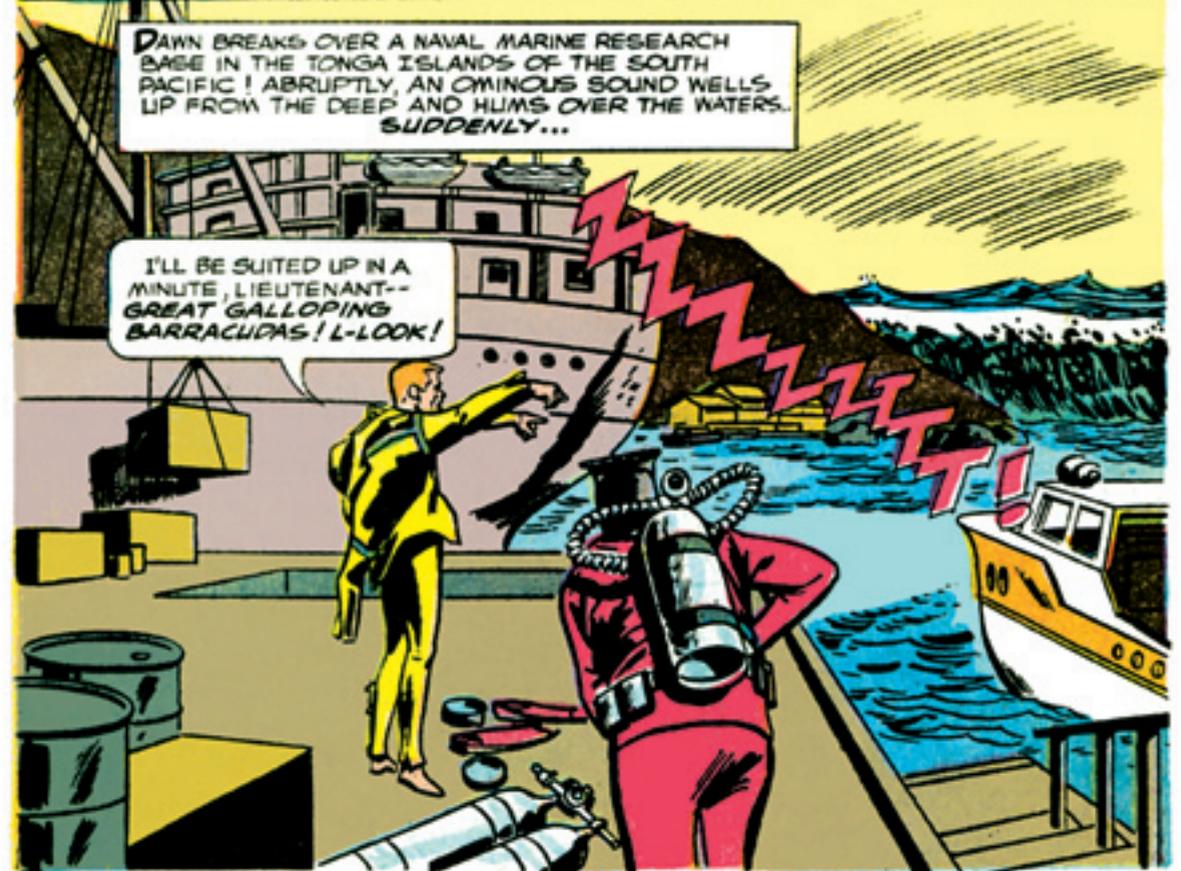
Man-made tidal waves
bait a trap for Submarine
Seaview in the undersea
fortress of mysterious
DOCTOR GAMMA!

VOYAGE TO THE
BOTTOM OF
THE SEA

The LAST SURVIVOR

DAWN BREAKS OVER A NAVAL MARINE RESEARCH
BASE IN THE TONGA ISLANDS OF THE SOUTH
PACIFIC! ABRUPTLY, AN OMINOUS SOUND WELLS
UP FROM THE DEEP AND HUMS OVER THE WATERS.
SUDDENLY...

I'LL BE SUITED UP IN A
MINUTE, LIEUTENANT--
GREAT GALLOPING
BARRACUDAS! L-LOOK!



TSUNAMI--A TIDAL WAVE! BUT THAT
DOESN'T MAKE SENSE--OUR
SEISMOGRAPH HASN'T RECORDED
ANY UNDERWATER DISTURBANCES..!
IT'S TURNING!



