Believability of Comics

I'm fairly new as an article writer in fandom, and already I've noticed that well-organized English themes are difficult to write without rambling all over the place and talking about everything but the subject itself. Yet, unified, single-subject themes are dull to write and worse to read. So I shall ask for this indulgence if in this installment I am to roam all the way from Asgard to the Bronze Age, and not merely from Creation to Ragnarok, in probing the comic book world and determining its relationship to our own.

Firstly, we need terms, and those need defining. One of the first things series fiction such as comics needs is an orderly environment where events take place that are faithful to the logic of the series itself. For example; Dr. Doom cannot use the same process to send himself to the Microverse that stillman says caused it to wind up thereplace different times. The same events must occur in the same order, and the world of comics must resemble the real world in that respect. Specific events may not be possible in our world, but they must be possible in that world. What shall we call such a parallel world, for a degree of semantic ease? My choice is the hybrid word used in CBS advertising for cartoon shows presented for the fall of 1967: CARTOON-
VERSE. It satisfies our needs for the present.

We are all familiar with the Marvel cartooniverse, which can be divided into three large sections: physical, spiritual, and dimensional. The physical level is the earth and surrounding space, and in which most adventures take place. Galactus, the Kree, the Skrull, and the Malekai are a few of its denizens. The spiritual plane includes Asgard and accompanying regions, such as Ragnarok and the Norns' forest, and Olympus, both homes of gods. The dimensional includes co-existing worlds, separated from our world by something more than time or space. The last is a hodge-podge, for it not only includes worlds that are perfectly physical on their own plane but the mystical worlds Dr. Strange roams which perhaps could be better classified as spiritual. The classifications are intended to deal with each region as it relates to the other, and not necessarily to itself. Further, during various episodes of Marvel-history, one gets glimpses of other universes and places. In short, this over the space of seven years created an entire cosmos, as vast as all time and space, for his imagination-children.

And he blew it.

Let's dive in and see how. Up until the Marvel Age, and yes, this is the Marvel Age for there are few comics which have not felt Stan Lee's influence, a super-hero tended to live in a world of his own, which was a world basically like ours with only a slight variation to accommodate the hero and his adventures. Another comic run by the same company would have the same character living in his own world, and there was little interplay between the two such as we have seen between Daredevil and Spider-Man, or Daredevil and the Fantastic Four. Events in one comic had no effect on events in another.

Secondly, there was little consistency within the comic itself from issue to issue. For example, take the city of Metropolis, which shifts its position from New York to the East Coast with no continuity in size or layout. The DC cosmos was also ridiculously disorganized, and just one of the ony two buildings in Metropolis that stayed the same a Daily Planet building and the Smithsonian's museum. The only planets that remained consistent were Krypton, which was destroyed, and Oor, the earth's supervillain where he was always a hero and whose girlfriend kept changing her name. Villains had the habit of fighting only one hero, ignoring all others, and not playing the smart guy by moving somewhere where there were no heroes. Why comics were in such a mess is due to several reasons.

Firstly, strips were often handled by different writers, changing from one story to the next, which is why comics resembled the series books of earlier and the TV shows of later; the hero and any continuing elements never changed. Their efforts during a strip centered on regaining a status quo, and at the end of a story, the hero was the same as the same as the same in the beginning. Unless the writers worked closely, establishing a story-line to gradually develop over a number of strips, this was not possible.

Secondly, strips were isolated from one another in the same way that different strips were isolated from each other, for the same reason, that of different writers.

Thirdly, there was no mass loyalty to comics as they are now. Readers were not expected to pick up every single issue of a comic, and so each story was written completely in itself to satisfy every single reader who picked it up. In many Marvel and new readers, picking up a random title for the first time would find themselves confused and unable to follow the story. Back in the 40's and 50's, this kind of thing would kill circulation. Editors generally had to take it or leave it attitude, and since many comics were quarterly, three months between episodes would wrinkle memory of what had gone on before.

Conditions from reasons one and two still persist over many comics at DC. At Marvel, the story was different. In 1961, Stan Lee was the only writer at the company. He also was the editor. Since one man could handle all the strips, he could also take the giant step of developing an entire world of characters. Villains. Details will remain consistent throughout the whole comics group. Thor will make mention of someone being as strong as the Hulk, or Captain America will be fighting a Daily Bugle. Odin is not as omnipotent as Mr. Lee was. It was because he was the only writer that he could co-ordinate the adventures of so many different heroes. Since other writers,
Thomas, Friedrich, and Goodwin have been added, there has yet been no regression back to the days of old, because less remains the editor and it is doubtful if any major change in a story-line is made without first consulting him.

All right then, What are the advantages of a consistent cartooniverse? It increases believability in a strip, for if something is presented that clashes with something brought out earlier, it immediately kills the reader's willingness to accept a strip's plausibility. Secondly, it presents a cartooniverse not dissimilar to the universe: each character is playing in front of the same curtain, even if in a different place, and one senses a glimpse of a cosmos far bigger than the immediate area of a hero's adventures.

No other comics group has ever attempted anything like this, or could. The only immediate parallel that comes to mind is Edgar Rice Burroughs' science fiction and how in the introduction of A Fighting Man of Mars he managed to link in several different series, and by a master stroke in a novel of the Eternal Savage, several others. Only in Marvel comics has it been done since. However, there is a bit more than consistency and inter-strips crossbreeding, though consistency is darned important.

Something else is attitude. It seems that it's effective, a super-hero must be played seriously. He may wise-crack, but the wise-cracking can only be superfluous, for the writer and artist must believe in the character sincerely. Once the time starts to get flippant, as in some of the later Thunder Agent books, then it gets a bit out of the character's own characters, the end is not far from sight. Marvel is already showing serious signs of becoming detached from their heroes, with the strips suffering from moral decay of sincerity. The situation in comics is really bad when one's only choice is between useless swinger captions ("Hang on, true believer, the action just about to get going! --screaming Stan") and useless stupid captions ("What's this, reader's? Has Superman forsaken his mission to save the world from the evil fat lady? Turn the page and find out!). In fact, editorial comments add nothing to a story and must be kept at an absolute minimum, because with each one, the reader is jolted back to the reality that the strip is reading is not really happening. It is like a disc jockey interrupting records to inject some useless trivia or platte chatter. It's cute at first, but after the reader screams for the DJ to shut up and stop he can get on with the story. Also, the reader must not be frightened that he is reading fiction and the subject matter must be treated as the gospel truth. The minute that it is acknowledged that comics are only pleasant fantasies fit for escapism, something crucial is lost. That's because comics, or any entertainment media for that matter, must be accepted as reality for the duration of the strip or the subject will lose its meaning.

Which brings us to two other important items, which shall be treated in turn: characterization and general plausibility. While a cartooniverse must be true to its own logic, it must also follow to a certain degree parallel to our universe, which means believable, developed characters.
Mr. N. was, anyway! Do enough new readers come in within several months to warrant demolishing dialogue to supply information already familiar to most readers? Since N. showed up later, and further comments by characters again established N.'s comments and a perceptive new reader would have reasoned out what was going on. Perry White should have said, "Whoa, Clark."

It looks like the work of Mr. Neatnick! Let it go at that. A footnote might have served the story required that Mr. N.'s talents be previously known. Dialogue is not too didactic. It has to follow natural speech and sound like the speaker and the circumstances, which crimpls believability none at all. Marvel has often been excellent at supplying information, even if the language has been overly stiff, ill-fitting the setting. But the circumstances, which crimpls believability, it has been superior to others companies.

And we fade into general plausibility.

There have been no costume heroes in real life. There have also been no super-villains. Here we are forced to jump a credibility gap. We must be able to accept a world like our own, but different, a world where super-heroes are as fantastic and out-of-the-ordinary as the cop on the corner. This is where Stan Lee has tripped over his own two feet. In spite of his claims of being original and letting his heroes exist in the real world, they do not. No has overlooked the fact that the Marvel cartoonverse is an expanded stereotype, a stereotype created mainly by the writers other than Lee. 

Lee came into comics about two or three years after National had published Superman and the super-heroes race had begun. Already the Golden Age was passing. 1943 and after, it was downhill. By then Stan Lee had changed the basic format of a super-hero strip. He set up, which has not changed to this day. Hero vs. villain.

In every Marvel story, or most, rather, because they have been exceptions, we see a hero, then we see a villain who is out to do something illegal, and then the fight when the hero must stop him. This is the first fault of Marvel: stereotyping. Stereotypes plague plots. One finds himself wondering just why the hero is fighting; there is a sense of personal involvement and immediacy lost when the plot is so basic and predictable. The fight scenes are skipped over to get to the hero's personal life, where the reader finds his interest: the hero as a person, a friend.

So many strips have been written this way, it has come to the point where too many writers, like Lee too often guilty, have come to believe that this is the only way to write strips. This is emphatically not so. DC and Charlton have proven time and time again that there is more than just a villain and a hero. The only thing is, neither have done it consistently, and DC in particular went a little too far the other way. The result is Superman, with hoax after hoax, losing powers time and again, giving up his identity over and over, getting killed time after time, marrying Lois or pretending to marry Lois, again and again, not to mention the imaginary stories, and going back to Krypton so many blasted times... Jimmy Olsen has been there twice, both times meeting up with Jon-Eli and Lara, escaping Krypton's doom just in time, in other words; he has been there twice, the same time period. That would be hilarious, two Jimmy Oscen's coming up at the same time and greeting in unison "Hello, there, Jon-Eli". Superman relies, so do most other JLA-steps, to a great extent on a peculiar phenomenon known as "human interest", or in other words, the emphasis is not on the hero, but on other people and how the hero helps them. After a steady diet, one wonders if the hero does anything but help people in distress and if he has an ego, or even a personality beyond that. Clark Kent and Superman have no personalities outside of the broadest stereotypes, no definite interests, no opinions on much of anything that aren't approved by the Comic Code or Mass Media. The writers have to resort to very stringent measures to arouse the reader's interest because of that: by hinting they are destroying the character.

This results in the first cover of a new hero's first comic showing him in triumph, with a blurb reading: "A DARING NEW HERO TO COMBAT THE FORCES OF EVIL! However, on every other cover after that, the hero is pictured in obvious defeat, turning rotten, being exposed to the world, killed, or worse. DC fans are regularly subjected to "ELECTRIFYING SHOCKER!!" as another one of their heroes, Green Lantern, for example, or the recently Batman and Robin, is being threatened with imminent doom, in an almost sadistic fashion. At least Marvel hasn't quite gone for that... yet. Usually this type of story ends up in a hoax or an entirely different affair in contrast to a deliberately misleading cover.

To return to the subject at hand, when readers write in and complain that something was impossible which occurred in a story, the stock answer is something to the effect of, "This is fantasy, kids. When you read fantasy you have to accept things that are not true, but only semi." Devotees of the Baroque Arts can accept as gospel truth quite a bit that would have others gawking, but here comes the cardinal rule: "A universe or cartooniverse must be true to its own logic."

---

ILUSTRATION BY MIKE ALROY

1

7
The great catastrophes of the late twentieth century caused most records of the earlier years of that century to be destroyed, and for a long time, little was known of this era of our history. A breakthrough was made, however, when archaeologists (working amongst the ruins of North Canton, Ohio) unearthed a lead vault containing a large number of printed pamphlets. It is believed that these are chronicles of the history of the period cleverly told by a combination of illustration and dialogue summary of the historical deeds of the major figures of the time. This is a brief recounting of the historical facts we have learned from these chronicles.

The middle twentieth century has been named "THE SUPERHEROIC AGE," because the greatest figures in it were men, a few women, called "superheroes". These people generally had powers of body and mind unknown to man today, and used them to battle menaces of equal or greater power. Constantly a superhero saved the twentieth century world from dangers ranging from total world destruction to petty crimes that have been eliminated today. It is obvious that without the deeds of these people, we ourselves would not be alive today.

Most superheroes lived in a country called the UNITED STATES OF AMERICA, and in a city called NEW YORK. New York seems to have been the only city of importance in the period, since other cities are almost never mentioned in the chronicles. It is difficult, however, to see how ordinary people survived in the city for very long; it was constantly being disrupted by battles between superheroes and their enemies.

Some of the chronicles seemed to be religious, rather than historical in nature. Most twentieth century men, apparently, worshipped the Gods of ASGARD and Thor, the son of god Odin, was often to have walked on earth and fight enemies of the humans alongside the superheroes. A rival sect worshipped the "ULTRAMAN", whose chief gods were Zeus and Hercules. Also, vague mentions are seen of a religion called "CHRISTIANITY", but this does not seem to have been very important.

The twentieth century was not free of war. The chief war of the time was between the Nazi's, who seem to have been afflicted by mass mental retardation, and on the other side, Sgt. Fury and his howling Commandos. The Howling Commandos seem to have been akin to the superheroes; they survived long wars with only one death and a few wounds, and eventually defeated the Nazi's (except for one Nazi named the Red Skull). After that war the Howling Commandos were seldom seen, but they were very long-lived and appeared... seemingly unaged in wars called KOREA and VIETNAM for brief times. However, to replace them, the UNITED STATES formed an army and an air force, the chief function of which was to chase and attack a monster called THE HULK. More important was S.H.I.E.L.D., a secret army which was led by the same NICK FURY who led the HOWLING COMMANDO'S. This group fought off many threats to the twentieth century civilization.

THE SUPERHEROIC AGE was fortunate to be free of the racial prejudices between different colors that sometimes occurs in our era. Most of the historical figures were white but black persons sometimes appear and are treated fairly and justly by others. However, the twentieth century did have racial strife between normal humanity (home sapiens) and the mutants, who were less numerous than the normal men, but had great superpowers. The mutants were divided between peaceful ones such as the X-MEN (who sought to gain accept-
ance by aiding normal humans) and mutants, such as MAGNETO who considered themselves superior and sought to gain domination by force. Some scholars believe that the militant mutants eventually overpowered the X-MEN and their allies which resulted in an all-out war between the humans and mutants, which caused the disasters of the late twentieth century.

The science of the twentieth century was advanced far beyond our present level, and produced marvels which we have not come close to duplicating. Some of the greatest scientists of the era were Anthony Stark (in electronics), Henry Pym (in biochemistry), and Bruce Banner (in radiation physics)...although the latter's work backfired on him somewhat.

However, the greatest scientist of the era was a Reed Richards, apparently a physicist. He made numerous discoveries and invented many inventions of great use, as well as acting as a leader of superheroes. Unfortunately, the actual work has been lost to the present day. Nevertheless, our archaeologists have been working amongst the ruins of NEW YORK, hoping to excavate the site of his laboratory in the BAXTER BUILDING. When this historic building is found, the clues to the genius of Reed Richards that may be found could revolutionize our science.

It was originally believed that some of the greatest minds before the catastrophes were called GALILEO, NEWTON & EINSTEIN. However, the graphic chronicles make clear that Richards, Stark, Pym, and Banner were the greatest of the period.

The chronicles also show that something formerly believed highly improbable occurred in the twentieth century—earth was visited by alien beings, such as the SKRULLS, DRACULA, GALACTUS, and the NATHCHER. In fact, some humans, but mostly superheroes, actually developed space ships and left earth, travelling to other planets and stars. Of course, the secret of space travel on this scale is lost in our time; we have barely attained the level of reaching our own moon. But perhaps this is just as well, since we no longer have superheroes to defeat hostile aliens such as Galactus and the Skrulls.

A very few of the graphic chronicles tell of a super-being from another world called "SUPERMAN". This being was completely impervious to harm (except from a substance called KRYPTONITE, which seems to have been the most abundant mineral on earth at the time). He could accomplish almost anything, and if he existed must have been the greatest super being of them all. However, his exploits are so improbable and so much at disagreement with the other chronicles, that most authorities on the subject now believe that the SUPERMAN chronicles were the twentieth century equivalent of fairy tales for very young children, having little or no relation to the true history related in the other chronicles at all.

TO SUM UP

The graphic chronicles make it clear that the men of the twentieth century were much farther advanced in science and civilization than our era. Many things of great value were lost in the mysterious disasters. But we might not really wish to have the old days back again. The twentieth century was constantly beset by battles between the super-beings, human-mutant racial strife, alien invasions and war. We make progress slowly, but peacefully. The one desirable thing we of 4000 A.D. have that the twentieth century did not possess is peace and quiet.
"The Case of the Wasted Water"

POLLUTED WATERS
UNFIT FOR DRINKING OR COOKING
NO SWIMMING FISHING BOATING

YES, MY FRIENDS, THE CHOICE IS OURS, DIRTY, POLLUTED WATER OR PERHAPS ALMOST NO DRINKABLE WATER AT ALL.

DEPT. OF WATER RATIONING

AND THAT'S NO EXAGGERATION, NOW, MOST OF YOU KNOW ME AS A LOCAL PLUMBING CONTRACTOR -- BUT I HOPE YOU ALSO REGARD ME AS A FELLOW TOWNSMAN. THAT'S WHY I ARRANGED THIS MEETING.

THANK YOU, MR. MARTIN. MY SUBJECT: PLAIN AND SIMPLE: WATER.

TO INTRODUCE YOU TO MR. WASTE, OF THE STATE CONSERVATION COMMISSION, WHO'S GOING TO TELL US ABOUT A PROBLEM EACH AND EVERY ONE OF US IS FACING TODAY.
The history of water is also the history of life. For it was in water that the earliest life-forms on earth - plants and animals - first appeared.

Millions of years later, the first land-dwelling creatures evolved, dependent on vegetation and - water.

The same held true for man's earliest ancestors. Who couldn't possibly have survived away from a river or lake.

Nor could he have traveled even short distances, until he invented the first water container.

And yet, this very water, which man needs for survival, can also become his greatest problem.

As civilization progressed, man developed aqueducts, then pipes and pumping devices, to bring the water to him.

That's plain crazy! We get plenty of rain here - some times too much.

My teacher says that three-fourths of the world is water.

Yes... and there are even ways now of converting salt water into fresh water.

You are all correct... and there is nothing to worry about, so long as we face up to a few hard facts...
YOU SEE, WHILE WATER FULL FILLS OUR BASIN NEEDS AND BRINGS US MANY USES, THANKS TO THE MIRACLE OF MODERN PLUMBING...

"IT IS ALSO THE BASIS OF OUR GREAT INDUSTRIAL ACHIEVEMENTS—SUCH AS STEEL MILLS..."

"...OIL REFINERIES..."

"...CHEMICAL PLANTS..."

"...AND IN FACT, VIRTUALLY ANY FACTORY, LARGE OR SMALL, THAT YOU CAN NAME."

"YES, MY FRIENDS, WATER IS OUR MOST PRECIOUS NATURAL RESOURCE. YET WE DON'T TREAT IT IN THAT WAY. WE ABUSE IT, POLLUTE IT AND WASTE IT."

"IN SPITE OF ALL THE POLLUTION CONTROL PROGRAMS UNDERTAKEN BY GOVERNMENT, INDUSTRY AND CIVIC ORGANIZATIONS, TONS OF UNINTENDED WASTES POUR INTO OUR WATERWAYS EVERY DAY."

"KEEP AMERICA BEAUTIFUL"

"OUR GROWING POPULATION HAS BROUGHT MORE HOMES, A GREATER USE OF WATER AND MORE WASTE. MANY OF OUR SEWAGE TREATMENT PLANTS HAVE BECOME OVERLOADED..."

"WITH THE LACK OF ADEQUATE SEWAGE TREATMENT FACILITIES, THERE'S ONLY ONE POSSIBLE RESULT..."

"...TOO MUCH OF THE WASTE-LADEN WATER IS SIMPLY DIVERTED INTO OUR WATERWAYS UNTREATED..."

"...AND IN FACT, VIRTUALLY ANY FACTORY, LARGE OR SMALL, THAT YOU CAN NAME."

"WHAT SHOULD THAT HAPPEN? ISN'T THERE ENOUGH OCEAN FOR THE SEWAGE AND CHEMICALS TO DISPERSE HARMLESSLY?"

"PERHAPS..."
...but on their way out to sea, they've been taking a deadly toll of the fish and wildlife in their path.

WATER HAS A NATURAL ABILITY TO CLEANSE ITSELF — BUT NOT SNIFT ENOUGH. MODERN MAN IS USING IT AT TOO FAST A RATE — WHICH MAKES THIS PROBLEM EVERYONE'S CONCERN.

You can do everything possible to support water pollution control legislation. Be vocal about it.

But what can we -- ordinary citizens -- do about it?

Aside from that, is there anything more we can do?

There is, but I think our host, Mr. Martin, the gentleman who arranged this meeting, is better qualified to answer that question.

Thank you for a very informative lecture, Mr. Hart...
SHURE, SURE... WE KNOW ALL ABOUT IT-- LEAKY FAUCETS.

MAYBE WE ARE A LITTLE CARELESS ABOUT IT, BUT HOW MUCH CAN THAT ADD UP TO?

PLENTY. A TINY LEAK JUST 1/8 IN DIAMETER CAN WASTE 25 GALLONS OF WATER A DAY OR 9,200 GALLONS A YEAR.

BESIDES THAT, THERE'S ANOTHER KIND OF WASTE-- THE WASTE IN WAITING FOR HOT WATER.

"HOW MUCH WATER DOES YOUR FAMILY WASTE IN WAITING FOR HOT WATER TO REACH THE TAP AT "JUST THE RIGHT" TEMPERATURE?

BRRR... TOO COLD.

NOT HOT ENOUGH.

I NEED IT LOTS HOTTER.

IN MOST HOMES, THAT'S BECAUSE WATER MUST PASS THROUGH LONG PIPE RUNS TO REACH THE FAUCET. IN THE PIPES, THE WATER CAN GET COOL--PARTICULARLY WHEN IT STANDS THERE OVERNIGHT OR IN THE WINTER.

"AN AVERAGE FAMILY OF FIVE CAN WASTE 20 GALLONS OF WATER A DAY WASTING THIS WAY. IN A YEAR, THAT'S 7,200 GALLONS OF ENOUGH WATER TO TAKE 140 BATHS OR RUN A DISHWASHER 1,177 TIMES."

THAT'S NOT ONLY WATER DOWN THE DRAIN BUT MONEY AS WELL. FOR WATER COSTS MONEY.

GOOD GRIEF! I NEVER REALIZED IT WAS THAT MUCH!

NO WONDER MY WATER BILLS HAVE BEEN SO HIGH.

THAT'S WHY THE PLUMBING CONTRACTOR MADE A LOT OF SENSE. IM NOT YET YOU'RE STILL WASTING MONEY THROUGH WASTEFUL PRACTICES. I ADVICE YOU TO GO HOME AND THINK ABOUT WAS A WAY TO ELIMINATE WASTE AND REDUCE YOUR WATER BILL.

SECOND THE MOTION!

THAT'S WHAT I INTEND TO FIND OUT FIRST THING IN THE MORNING.

NEXT DAY...

YOUR PIPES ARE IN TIP-TOP SHAPE... NO SLOW-OWENING ANYWHERE.

”I WAS WONDERING, MR. MARTIN... IF YOU COULD COME OVER TODAY AND CHECK OUT MY PLUMBING SYSTEM... WHAT'S YOUR ADDRESS?

GLAD TO, MR. PARKS... WHAT'S YOUR ADDRESS?

NOTHING SERIOUSLY WRONG WITH YOUR FAUCETS. A FEW NEW WASHERS AND A NEW VALVE SHOULD DO THE TRICK."
I'LL HAVE A MAN OVER TOMORROW TO MAKE ALL THE NECESSARY REPAIRS.

FINE... BUT WHAT ABOUT WASTAGE AND ILLEGIBILITY? IS THERE ANYTHING I CAN DO ABOUT THAT PROBLEM?

YOU SURE CAN. DROP OVER TO MY PLACE—ANY TIME—and I'll give you the whole picture.

IT'S A DEAL.

SOME DAYS LATER...

MR. AND MRS. PARKS... GOOD TO SEE YOU. COME RIGHT IN.

OKAY, I'M TOSING THE BELL BACK TO YOU, MR. MARTIN. HOW CAN WE GET ALL THE HOT WATER WE NEED WITHOUT WASTING IT?

WELL, THERE ARE TWO WAYS. ONE IS TO INSTALL WHAT WE CALL A "RE-CIRCULATING" SYSTEM...

...IN WHICH HOT WATER CONSTANTLY MOVES THROUGH THE PIPES. THE OTHER IS TO INSTALL A WATER HEATER OF SUFFICIENT SIZE AT THE "POINT-OF-USE."

RHEEM CARES MORE NEW RHEEMATIQUE AT RHEEM.

BOTH SYSTEMS WILL DO THE JOB. THE IMPORTANT THING IS TO MAKE SURE THE WATER HEATER IN YOUR SYSTEM IS DURABLE. AND THAT'S WHY I'M A RHEEM WATER HEATER DEALER. RHEEM MAKES A DURABLE WATER HEATER...

THE GLASS LINING IS BONDED TO THE STEEL AT 1500 F. TO GIVE 17 YEARS OF PROTECTION AGAINST WEAR.

RHEEM CONSTANTLY TESTS ITS WATER HEATERS IN THE LABORATORY. TEN YEARS OF TORTURE AND WEAR ARE CONDENSED INTO SIX MONTHS.

""BECAUSE OF THE THOUSAND-AND-ONE PRECISION OPERATIONS THAT GO INTO THE CONSTRUCTION OF ALL RHEEM WATER HEATERS..."

""THE TANK IS BUILT OUT OF TOP-GRADE STEEL.""

""SPECIAL OPERA COAT THE TANK WITH A SUBSTANCE THAT HARDENS INTO TOUGH GLASS LINING.""
Those are just some of the things that make Rheem water heaters so reliable. Let's take a look at a few.

As you can see, we have many sizes and models—both gas and electric. Consider this Rheemglas Ten feature for feature, it's probably the best water heater to own on the market today. Why?

Because of the good recovery rate of the Rheemglas Ten, it has a 25% faster recovery rate than ordinary water heaters.

The Rheemglas Ten also has two gas regulators—one for the pilot light, one for the main burner. Most water heaters have only one.

In other words, after water has been drawn off, the Rheemglas Ten heats up at a 25% faster rate than average water heaters.

This greatly reduces chances of the pilot going out.

Those are just a couple of the advantages of the Rheemglas Ten. But, there's more—lots more...

Rheem Cares More.
New dining at Rheem.

The Rheemglas Ten carries a full ten-year warranty. If the tank of your Rheemglas Ten should leak even nine years after you install it, you get a new water heater free of charge.

Whew! Sounds great... but that must make it pretty expensive, right? Not at all. Not when you consider the extra years of protection the warranty provides.

Looking at it that way, the Rheemglas Ten actually costs less to own, per month, than an ordinary water heater.

Take a look at this point-of-use water heater. Because it requires no long pipe run or an outside vent, it can be placed as close as possible to the point of hot water use. That means instant delivery... no wasteful waiting for the hot water to reach the faucet.

But most of all, by installing a proper water heating system, you'll be playing your part in water conservation.

Go home and sleep on it. Whenever you're ready, I'll stop by to help you figure out the best water heating system for your needs.
THE FOLLOWING MORNING...

WE'RE SLEEPING, MR. PARKS. HERE ARE A FEW OTHER THINGS WE CAN DO TO CONSERVE WATER IN OUR HOME.

1. TAKE SHOWERS INSTEAD OF BATHS. THE USUAL BATH REQUIRES 26 GALLONS. THE USUAL SHOWER, 23, TEN GALLONS IS ENOUGH FOR A SHOWER NOW YOU TURN IT OFF WHILE YOU LAUNCH.

2. TURN THE HOT WATER OFF WHILE YOU SHAVE AND WASH WITH A RUNNING TAP USES ABOUT 70 GALLONS.

3. DON'T USE THE WATER CLOSET TO DISPOSE OF CIGARETTE ASHES, FACIAL TISSUE AND THE LIKE. A NORMAL FLUSH REQUIRES 5 TO 8 GALLONS.

4. PUT A STOPPER IN YOUR SINK OR LEAD A DISPLAY WHEN YOU WASH DISHES. WASHING WITH RUNNING WATER USES ABOUT 30 GALLONS PER MEAL.

5. KEEP A BOTTLE OF DRINKING WATER IN THE FRIDGE. YOU CAN'T RUN OUT OF WATER UNTIL YOU LEAVE.

6. TURN THE HOT WATER OFF WHILE YOU SHAVE WITH A RUNNING TAP USES ABOUT 70 GALLONS.

7. THINK BEFORE YOU TURN THE TAP.

A WEEK AFTERWARD...

GREETINGS, MR. AND MRS. PARKS. AS OF TODAY, YOU START EXPERIENCING THE PLEASURE OF ALL THE HOT WATER YOU NEED.

THIS 50-GALLON RHEEMGLAS TEN—WITH ITS FAST RECOVERY CAPACITY—WILL PROVIDE YOU WITH UP TO 92 GALLONS OF HOT WATER AN HOUR.

"AND THERE'LL BE NO WAITING FOR HOT WATER IN THE NEW HALF-BATH. THIS POINT-OF-USE HEATER WILL DELIVER IT INSTANTLY."

BESIDES, ALL THAT CONVENIENCE, WE'LL BE DOING OUR SHARE TO CONSERVE WATER.