



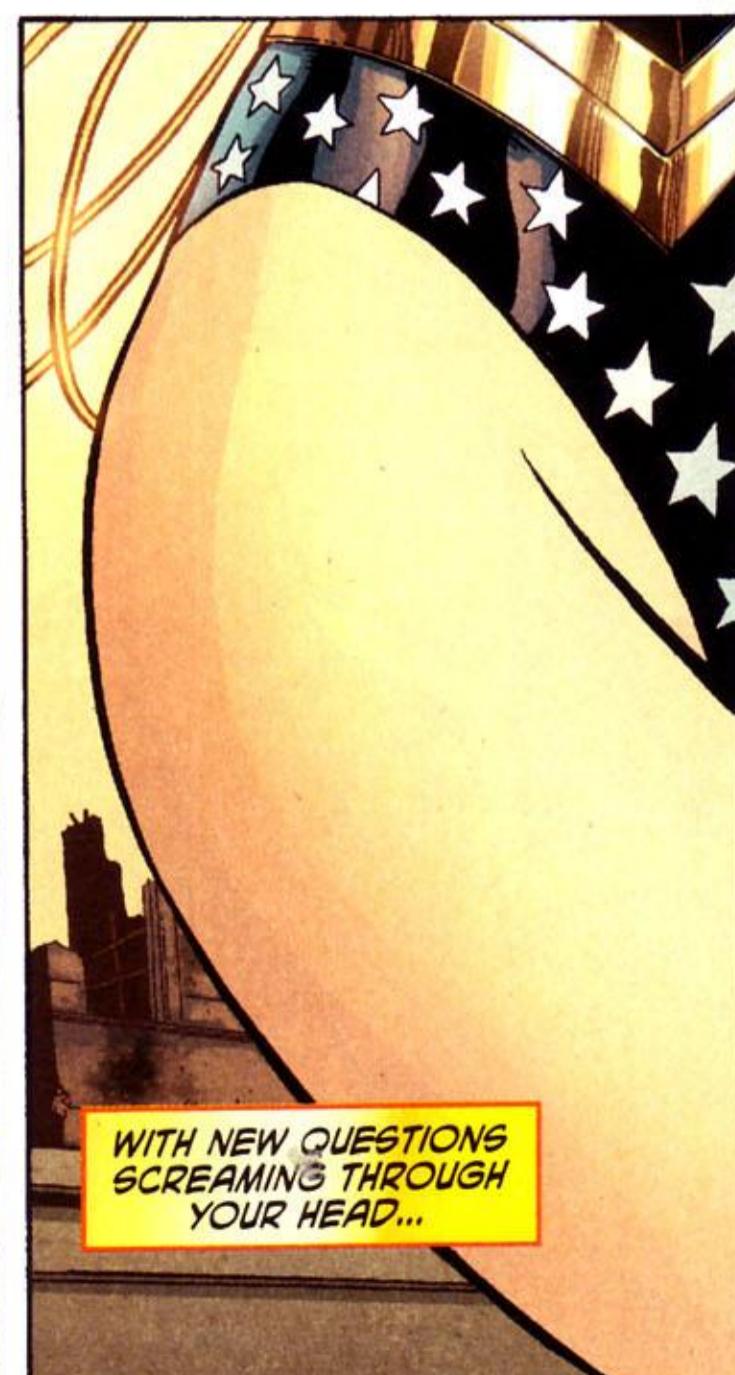
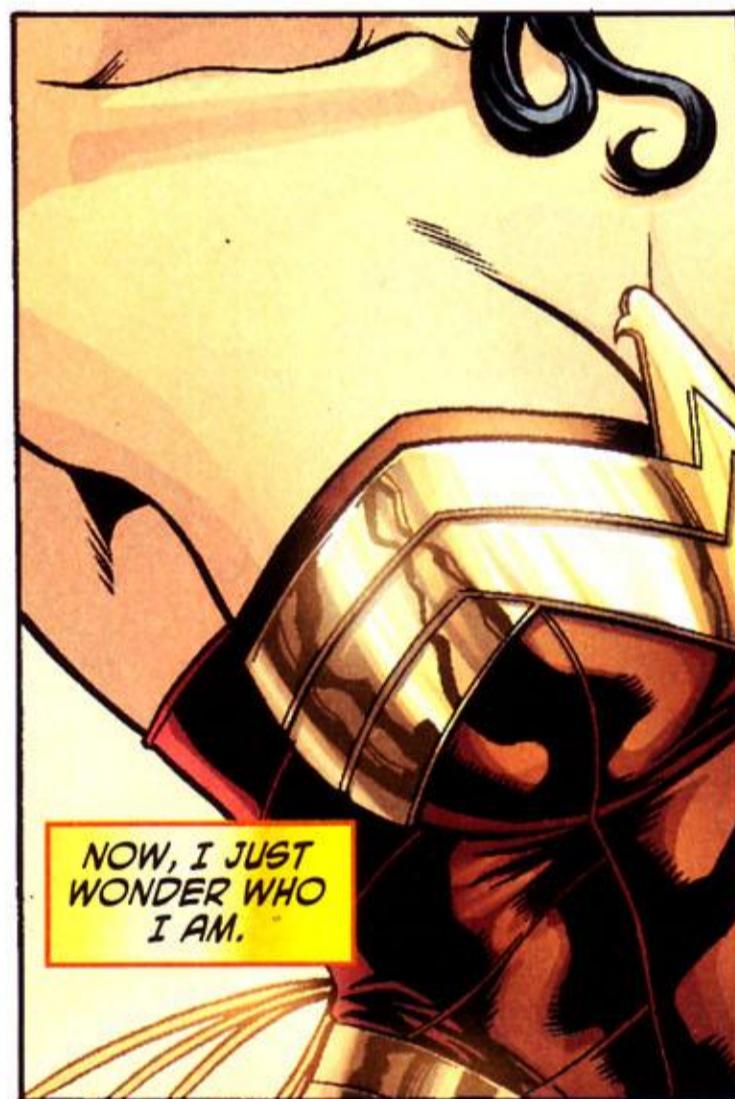
10  
AUG '07

JODI  
PICOURT  
PACO  
DIAZ

# Wonder Woman

TERRY  
DODSON  
RACHEL

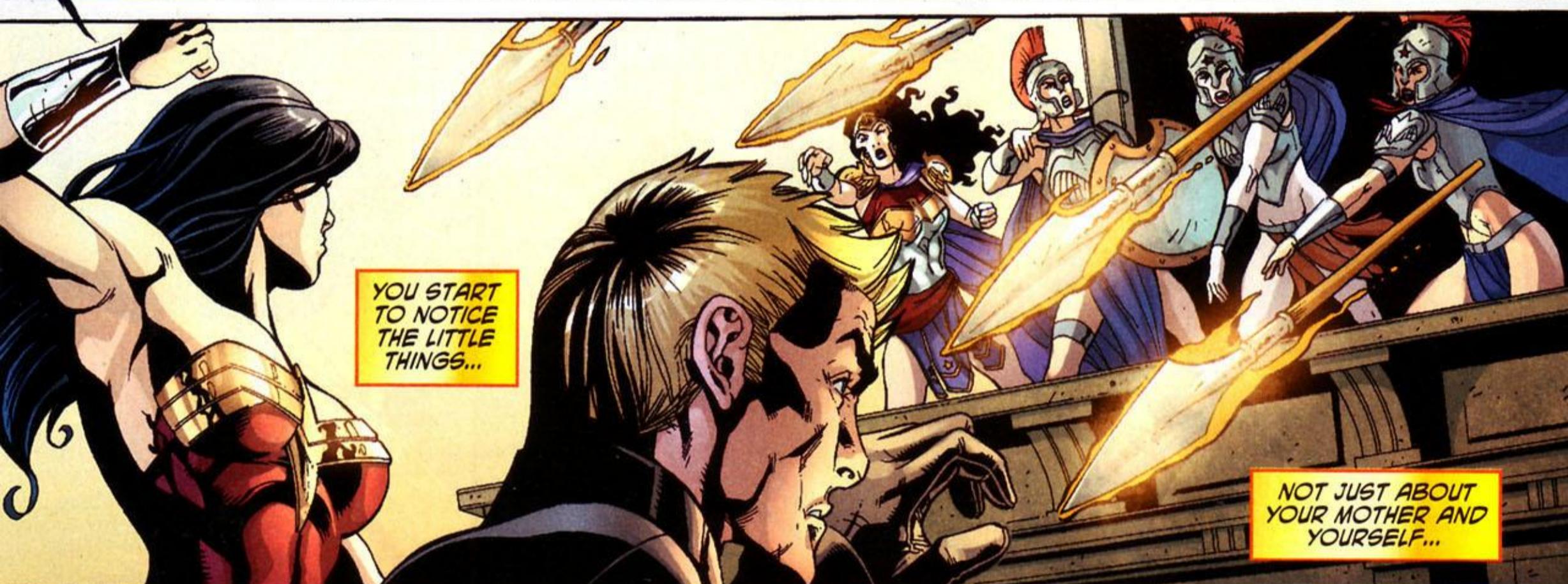
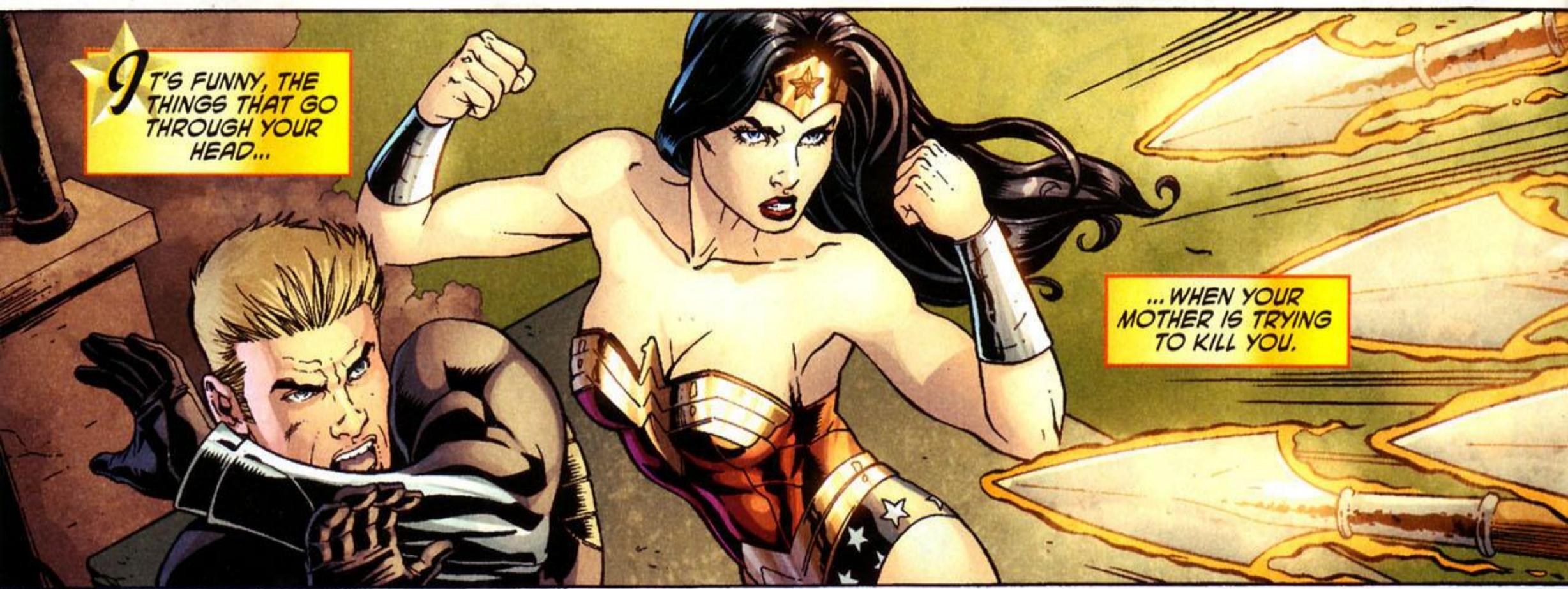




QUESTIONS  
LIKE:

"WHAT HAVE  
I DONE?"





**S**UDENLY  
SOMETHING  
INSIDE ME  
EXPLODES...



AND I FEEL  
ALIVE...



I WANT TO  
SCREAM UNTIL MY  
VOICE IS RAW...

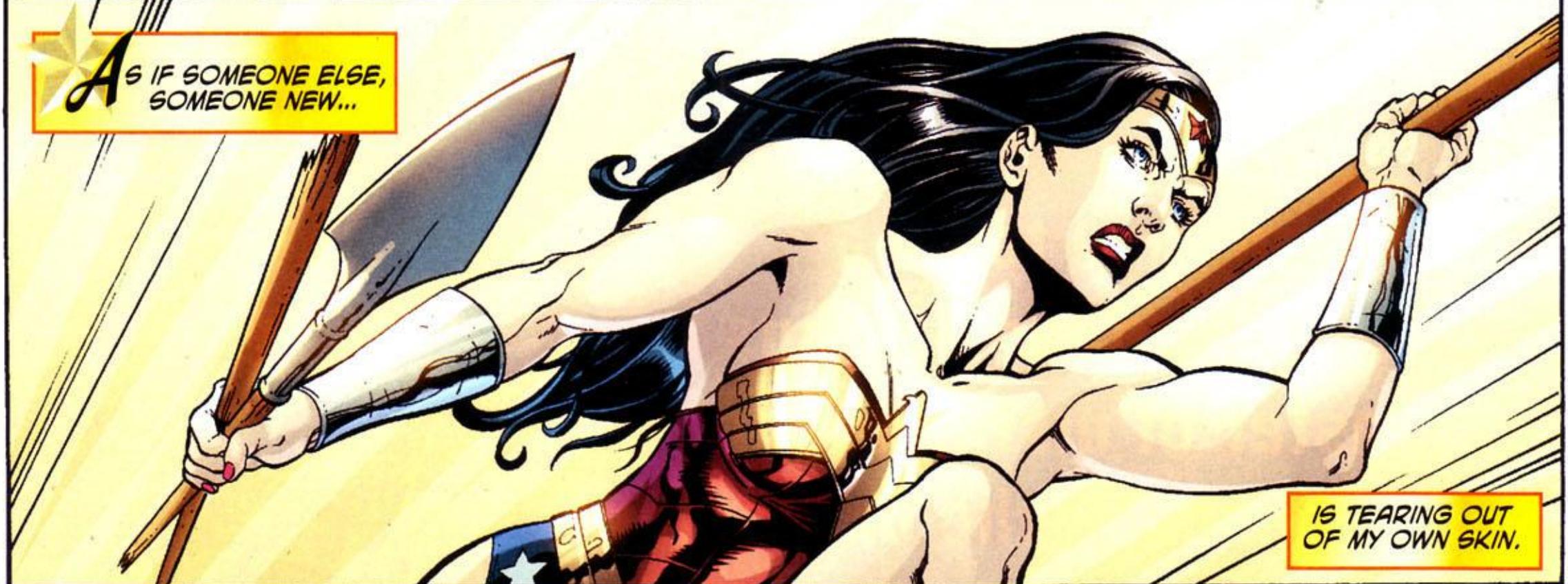
AND LAUGH  
UNTIL MY HEART  
BURSTS...



MY BLOOD  
IS ON FIRE...



**A**S IF SOMEONE ELSE,  
SOMEONE NEW...



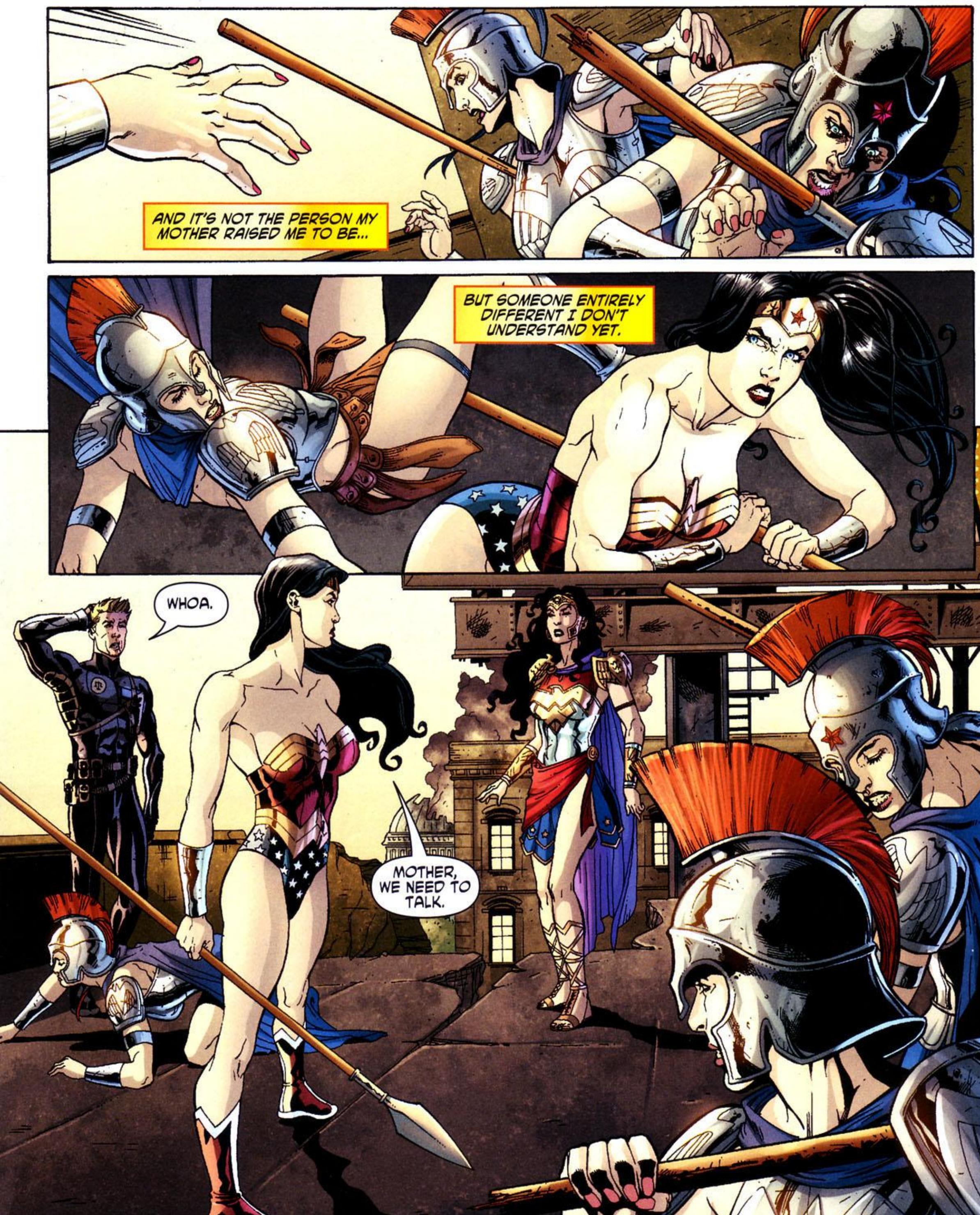
IS TEARING OUT  
OF MY OWN SKIN.

AND IT'S NOT THE PERSON MY  
MOTHER RAISED ME TO BE...

BUT SOMEONE ENTIRELY  
DIFFERENT I DON'T  
UNDERSTAND YET.

WHOA.

MOTHER,  
WE NEED TO  
TALK.







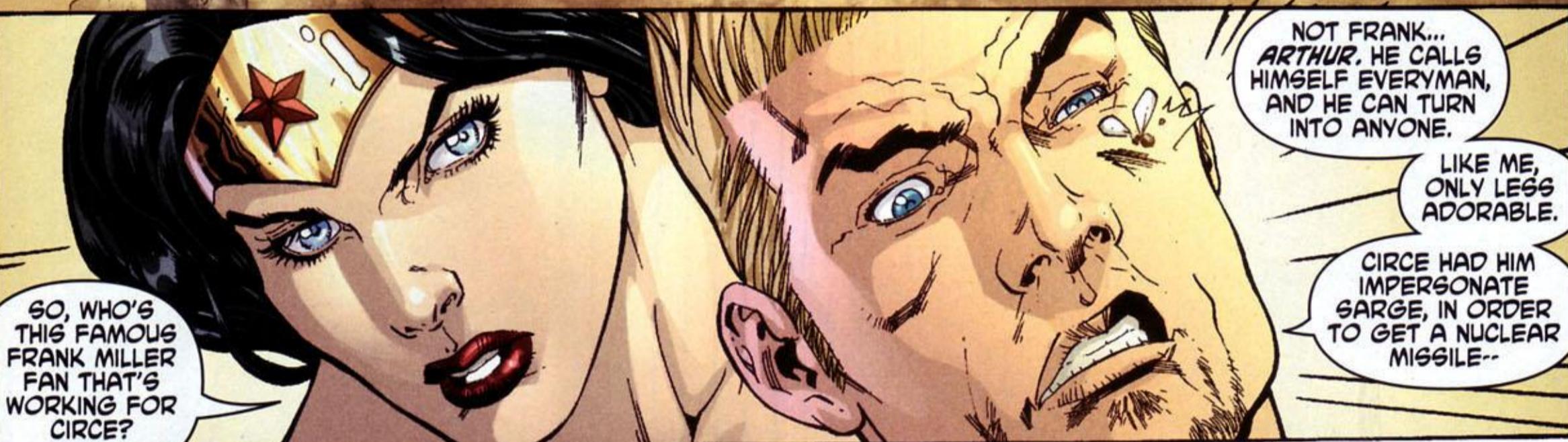
WE'VE GOT  
TO CONVINCE MY  
MOTHER TO STOP THIS  
MADNESS, AND FIND  
A WAY TO SAVE  
THEMYSCIRA...

Lest

Live Life!

Tessie

FIRST SHE'S NOT  
YOUR MOTHER. NOW  
SHE IS YOUR MOTHER.  
HANG ON, I NEED A  
BIOGENETICIST AND A  
SCRATCH PAD...



THE WOMAN'S A 5000-YEAR-OLD WITCH. I WON'T BELIEVE SHE'S DEAD UNTIL I SEE THE BODY.

'CAUSE THAT APPROACH WORKED OUT SO WELL WITH MOM.

LOOK! THERE'S BATMAN AND BLACK--



THE JUSTICE LEAGUE IS PREVENTING THE BATTLE FROM REACHING THE SURROUNDING POPULACE. WE NEED TO FIND WONDER WOMAN AND--

LOOK! THERE THEY--

AAAARRGGHH!

I KNOW I SHOULDN'T FIND THAT AMUSING, BUT I DO.

REALLY, I HAD NOTHING TO DO WITH THAT...

SAVE IT.

WE'VE GOT A LOT TO DISCUSS, BATMAN.

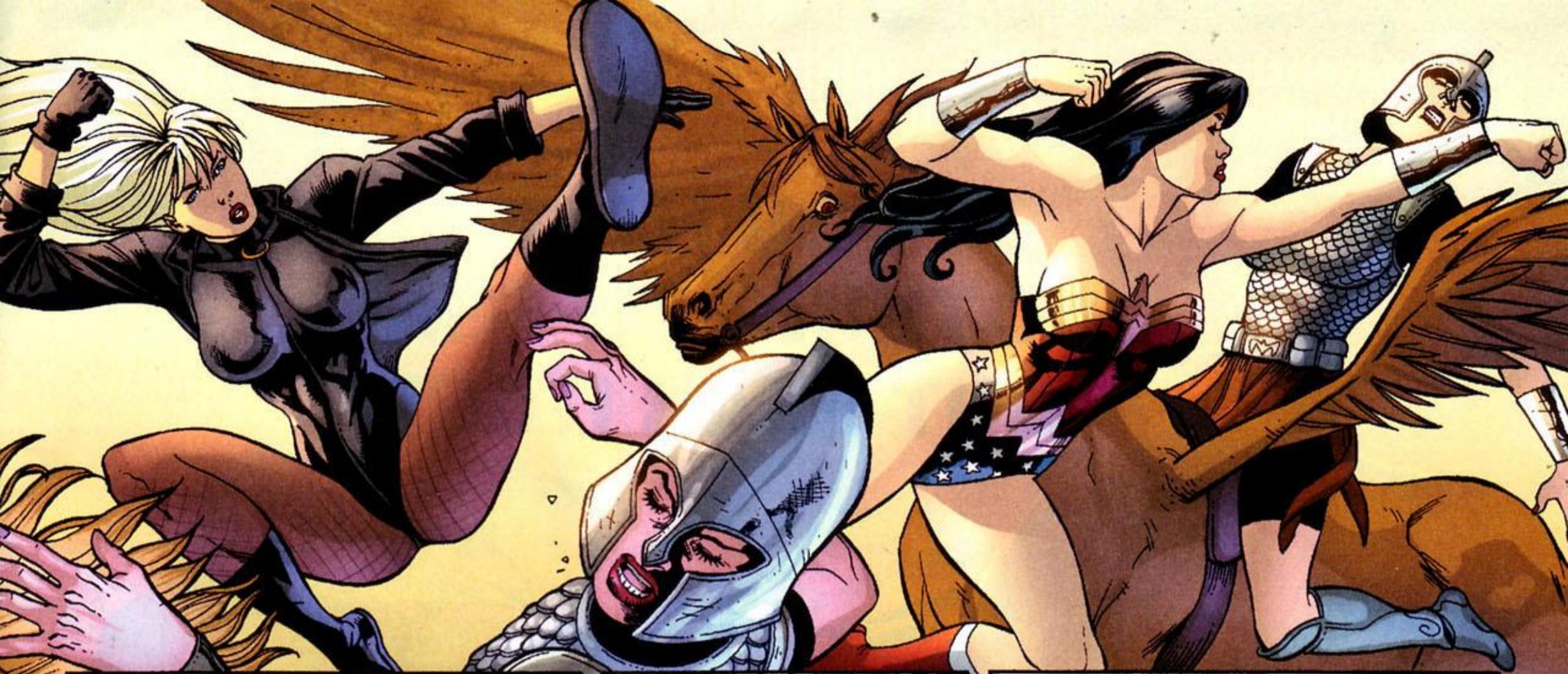
I TRUST THE TALK WITH YOUR MOTHER DIDN'T GO WELL?

WHAT WOULD MAKE YOU SAY THAT?

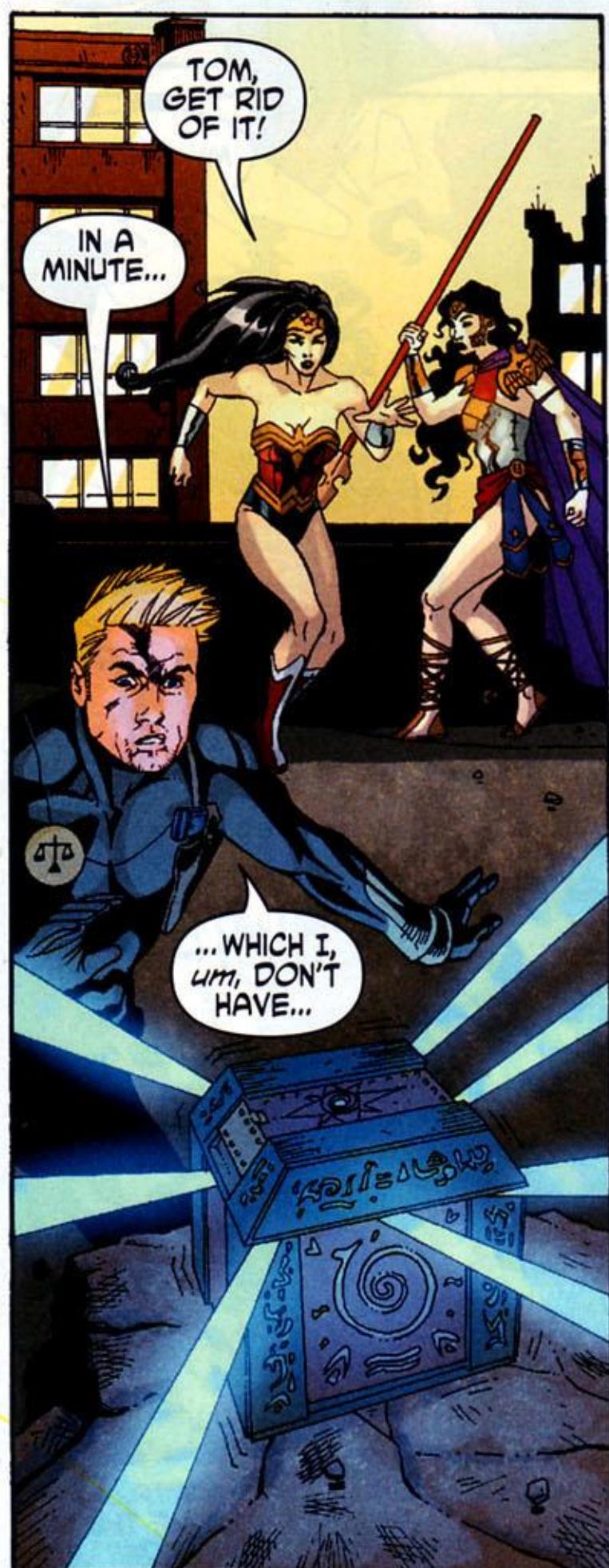
SHE JUST DOESN'T SEEM VERY HAPPY.

ATTACK!!!

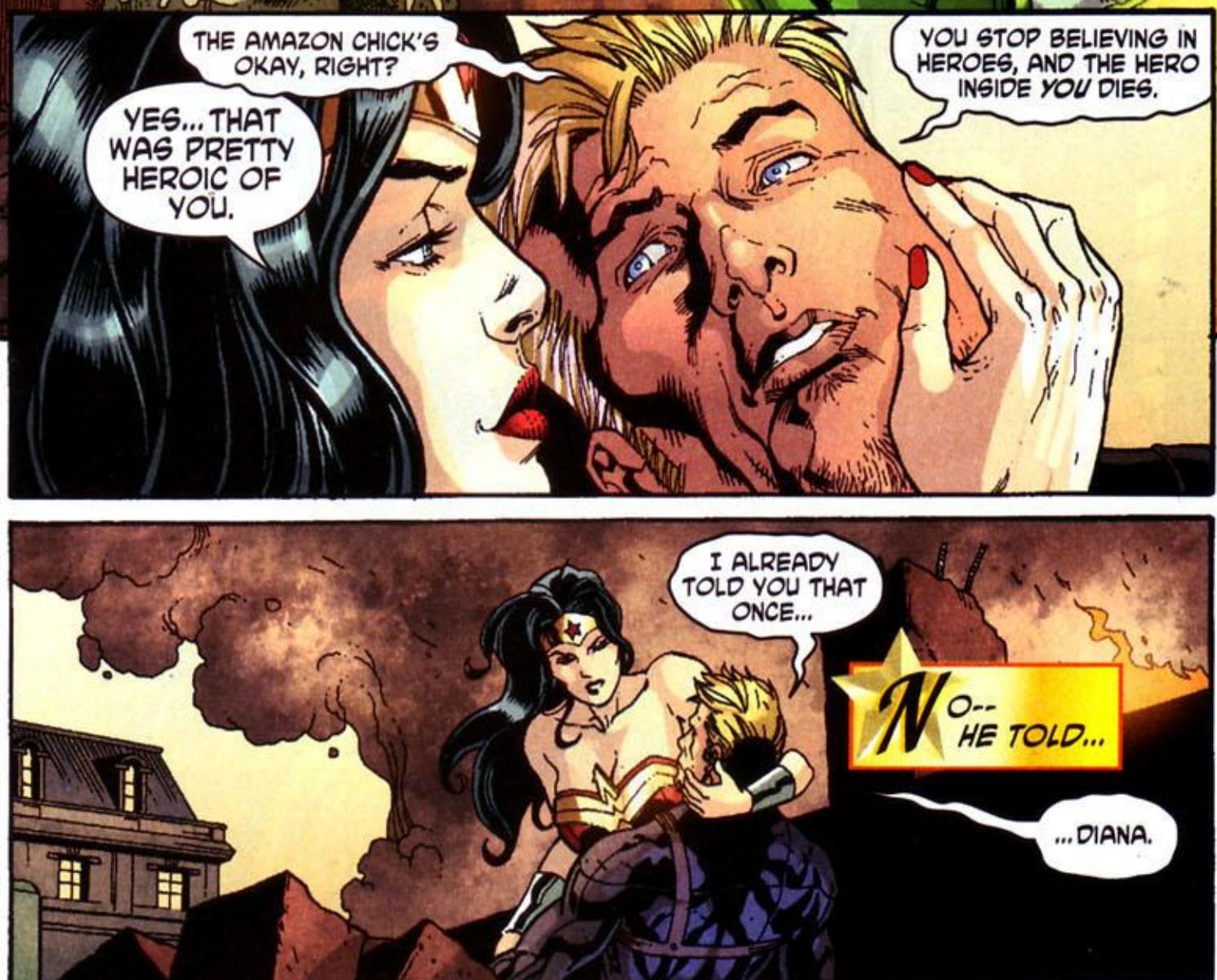
WOW... YOU REALLY ARE THE WORLD'S GREATEST DETECTIVE...











NO...



YOU  
DID THIS!!!

WHO ARE  
YOU? WHO IS THIS  
WOMAN WHO WOULD  
FIGHT HER OWN  
MOTHER...

...AND CRY  
AT THE SIGHT  
OF A DYING  
HUMAN?



WHO AM I?

HOW COME THE ONE  
THING THAT SHOULD BE  
OBVIOUS TO ALL OF US...

...IS THE ONE THING  
WE SPEND OUR ENTIRE  
LIVES TRYING TO  
FIGURE OUT?

I SHOULD JUST USE  
MY LASSO ON MYSELF  
TO FIND THE TRUTH.

TRUTH  
HURTS...

AND YOU CAN  
ONLY HIDE FROM  
IT FOR SO LONG.

YOU WANT  
TO KNOW WHO  
I AM?

BECAUSE  
SOONER  
OR LATER...

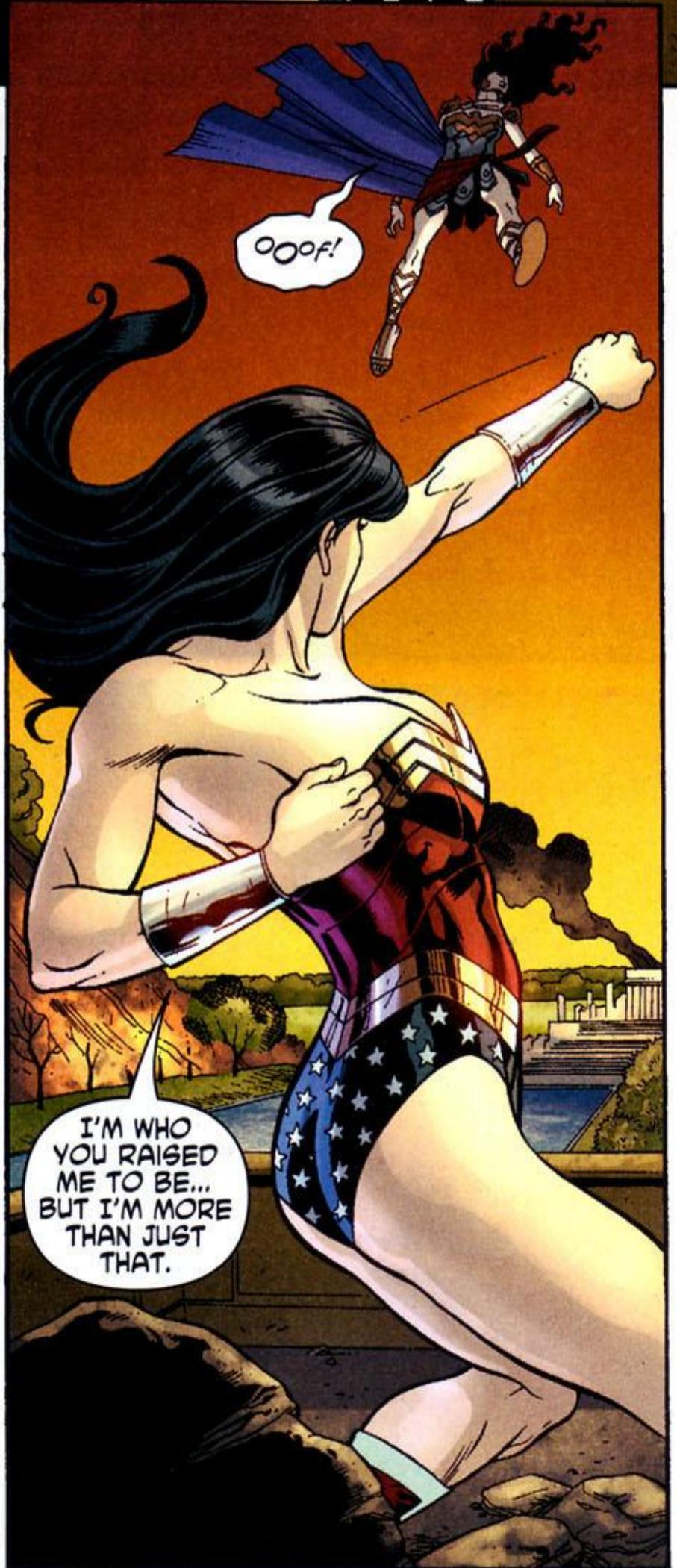
THE TRUTH  
IS...

I'LL TELL  
YOU WHO I AM,  
MOTHER...

ARGH!

IT FINDS  
YOU.











**JODI PICOUT**  
writer  
**PACO DIAZ**  
artist

**ROB LEIGH**  
letterer  
**ALEX SINCLAIR**  
colorist  
**NACHIE CASTRO**  
assoc. editor  
**MATT IDELSON**  
editor

WONDER WOMAN  
created by  
William Moulton Marston

THE QUESTION  
IS, MOTHER...

...WOULD  
YOU KILL ME  
TO WIN?

**LOVE and  
Murder** Part 5



What're editors to do when they can't win? As every fan knows, there comes a time during the production of a book when things run behind schedule. Sometimes it's the writer, sometimes it's the artist... even the inkers and colorists run into jams. And it seems like there's no good solution. Editors have three options open to them.

Back in the ancient days of comics, before the Internet, cable and voicemail on our phones instead of answering machines, we'd keep an inventory story in the drawer. The issue was written and drawn months prior in case of emergency. But nowadays it seems like readers react poorly — they know they're reading an inventory story. I guess part of the reason for this is that stories today are so concretely focused on the present, and how it will impact the future of the character. There's little patience for stories that fill in gaps from the past.

The next option is to bring in a guest writer or artist to keep the current story arc going. But that's met with frustration by the readers, who wanted to see a certain team remain intact for this most important of stories. I often hear fans and editors alike bemoaning the inability of creative teams to produce twelve issues a year like they did in the good old days. And yet if you go back over the last forty-plus years of comics publishing, you'll find very, very few creative teams did all the work in a

given year. I suppose the general similarity between most artists' styles has fooled us into thinking a given artist did more work "back then" than they really did.

And so the last option is not to put the book out until it's ready to go, regardless of the schedule — it's not an inventory, and it's been produced by the main creative team, so everyone's happy, right? Wrong. Because really, who wants to go to the comics store and not find their book waiting for them? I know that would drive me crazy when I was centering my week around my next comics run.

My more Star Trek-oriented colleagues (you know who you are) might call this the Kobayashi Maru. I call it a pain in the butt. It seems like each of the three options is frowned upon by about a third of the reading population. But that's a gross generalization. I'm curious to know — how do you, the reader feel we should proceed? What would you want us to do? Regardless of the answer, I guess the bottom line is that you can't please everyone. The real question is: how can we, the editors, please the most people?

-Matt Idelson

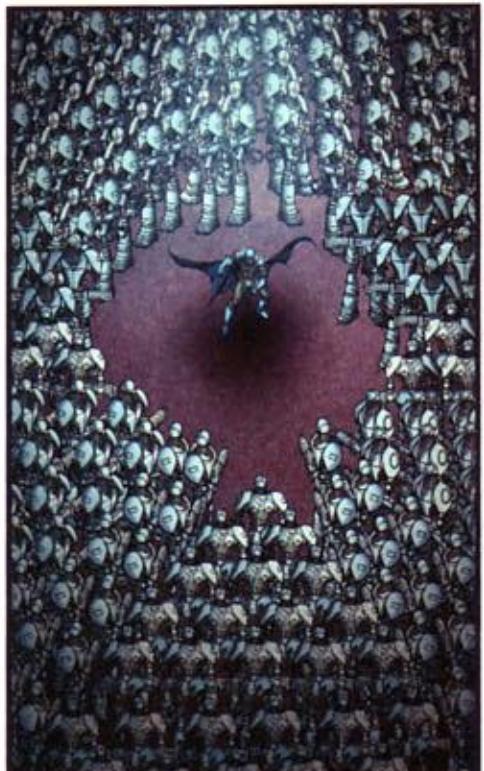
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## THE HOT LIST THIS WEEK



BATMAN: CONFIDENTIAL #6



COUNTDOWN #46



JUSTICE #12

Next in...

### AMAZONS ATTACK #4

Will Mom behead daughter? Will Nemesis die a stinging death? Check out AMAZONS ATTACK #4 for answers!

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