



Wonder Woman®

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INTRODUCTION BY
LYNDA CARTER

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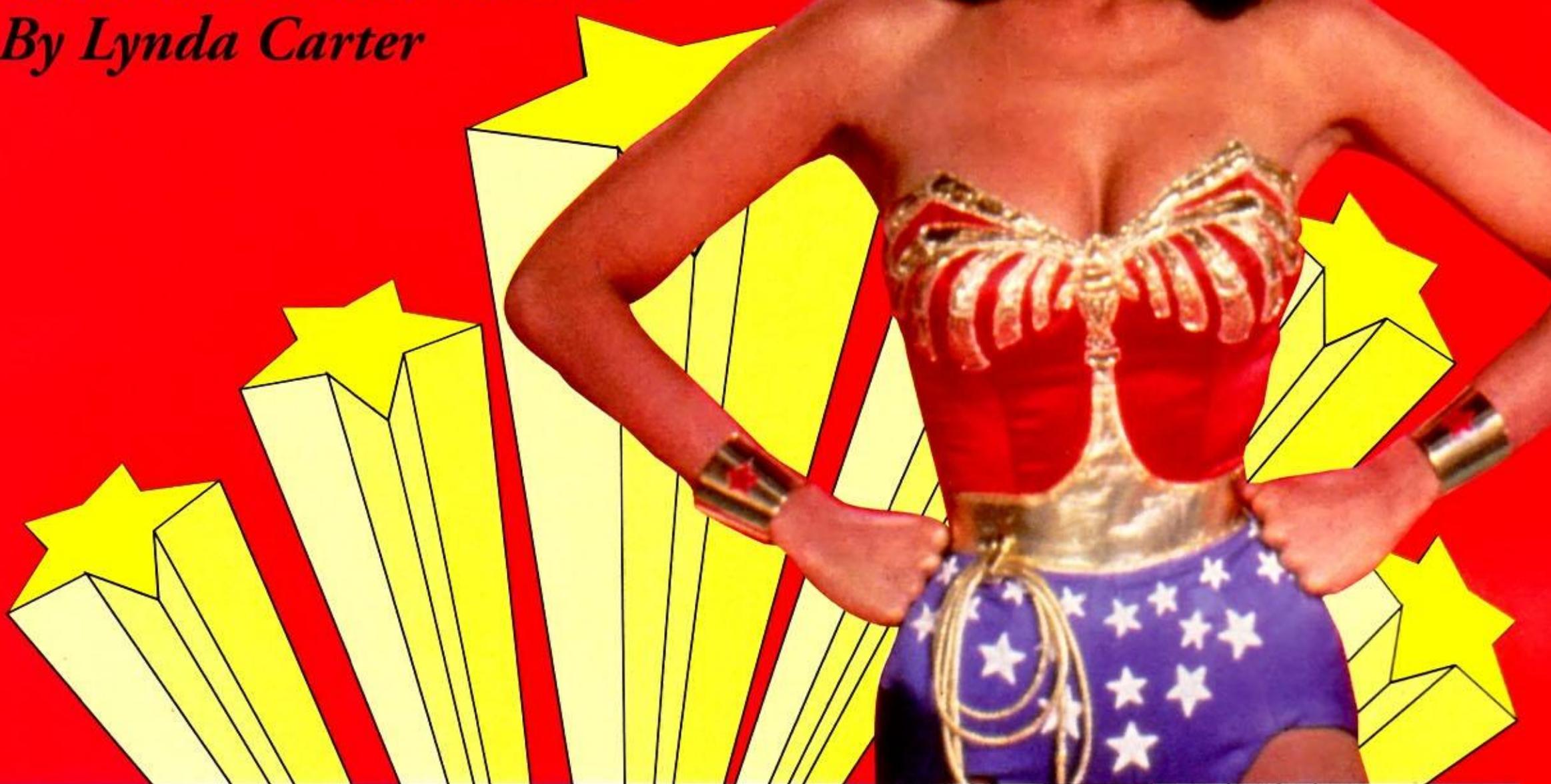
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Wonder Woman

Can Save the World

By Lynda Carter



"Did you bring your Lasso of Truth?" people ask me, and I have to laugh. But it's true—Wonder Woman accessorizes. She is, after all, a very savvy woman. But as we all know, form follows function. Everything she wears has a purpose: Her golden bracelets deflect bullets, her Venus Girdle endows her with superhuman strength, her tiara boomerangs and her lasso holds others to the truth that she, herself, lives by. And that's just what we can see. Wonder Woman's intellect is her real power. She's honest and disarming, and she kicks butt.

I was like every other little girl who loved to read Wonder Woman comics. At the time, there weren't many strong female role models. There was Archie's Betty and Veronica, and then there was Wonder Woman. And they actually offered to pay me to play her on television. Imagine that! I would have done it for free. I'd been in Hollywood studying acting and was a fresh-faced innocent in that town. I was just 24, and putting on that costume—the American flag high-cut bathing suit—was the thrill of a lifetime.

That said, her costume and accessories don't define the essence of Wonder Woman. She is the "Secret Self" inside every woman—the beautiful, unafraid, tenacious and powerful woman we know resides within us. She is the antithesis of "victim." She is the single mother working multiple jobs, the unsung heroine, the supportive sister, the devoted daughter, the loving wife. She is the archetype of the Liberated Feminine, and that part of us is not confined by any societal role.

Wonder Woman stood apart from every woman of her time. She was always looking for—yearning for—a connection to others in this new world. To whom could she turn? Not only was she separated from her family and her roots, but she also had her alias to protect. It's this need to connect that, in my mind, has always made her a human, likeable and complex character.

I never tried to dumb her down or treat her as a two-dimensional comic book character; I had too much respect for her to do that. I played her for

real. She had two faces she showed the world, but she's one person. Diana Prince is Wonder Woman. They're different aspects of the same individual.

In truth, I never played "Wonder Woman"—I played Princess Diana (Diana, a.k.a. Artemis, goddess of the hunt and of wild things). She came from an island of women where she wasn't necessarily the prettiest or the strongest. She wasn't overly impressed with herself. She was intrigued by Steve Trevor and fought for the chance to be the one to take him home. When she found herself in this other world, the America of the 1940s, her heroic reactions flowed naturally from her values and her powers.

While I am forever identified with the role, Wonder Woman belongs to us all. She lives inside us. She's the symbol of the extraordinary possibilities that inhabit us, hidden though they may be—that, I think, is the important gift Wonder Woman offers women. Perhaps our real challenge in the 21st century is to strive to reach our potential while embracing her values. Wonder Woman is fearless. She sees the good in everyone, convinced they are capable of change, compassion and generosity. She's kindhearted and hopeful, and she has a great sense of humor. These are just some of the important gifts the Adaptable Empowered Feminine has to offer. In an age when femininity is casting off restraints around the world, Wonder Woman remains an important archetype.

I loved Wonder Woman as a kid, I loved Wonder Woman when I played the role, and I love Wonder Woman to this day. She is the goddess within us all.

If Einstein is right, and imagination is more important than knowledge, then maybe what we need is to "wonder"...to open our minds and our hearts, to believe in what we cannot see.

Who knows? Maybe Wonder Woman *can* save the world.

Lynda Carter



ART BY ADAM HUGHES



ON MY WORD,
WARRIOR...





LISTEN, I'M... I'M KINDA NEW AT THIS WHOLE HERO THING, BUT I JUST WANTED TO SAY THAT MEETING YOU... IT'S, WELL, IT'S AN HONOR, AND...

UM.

YOU HAVE NO IDEA WHO I AM, DO YOU?

YOU DID WELL, BULLETEER. HOLD YOUR HEAD UP TODAY.

OHMYGOD OHMYGOD WE WERE TOTALLY A TEAM-UP FOR ABOUT THIRTY SECONDS THERE!

YOU GONNA ASK HER FOR AN AUTOGRAPH?

I'M WORKING UP TO IT.

SIREN ROBOTS? NOT IVO'S MOST BRILLIANT PLAN.

THE PROFESSOR'S ALWAYS BEEN MORE BRILLIANT THAN CLEVER, MANHUNTER.

SO THAT'S HER, HUH?

I COULD TAKE HER, I BET.

WHATEVER.
SIGH!:

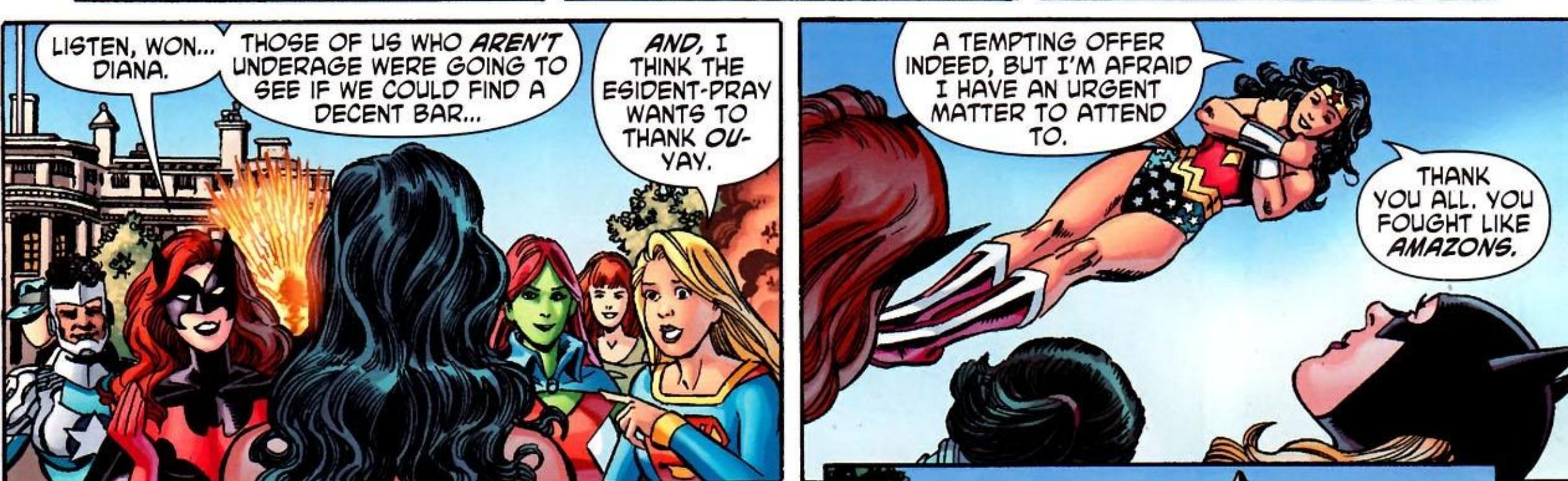


LISTEN, WON... THOSE OF US WHO AREN'T UNDERAGE WERE GOING TO SEE IF WE COULD FIND A DECENT BAR...

AND, I THINK THE PRESIDENT-PRAY WANTS TO THANK YOU-YAY.

A TEMPTING OFFER INDEED, BUT I'M AFRAID I HAVE AN URGENT MATTER TO ATTEND TO.

THANK YOU ALL. YOU FOUGHT LIKE AMAZONS.



WHAT'S SHE GOT THAT SHE CAN SAY THE WORD AND WE ALL FOLLOW?

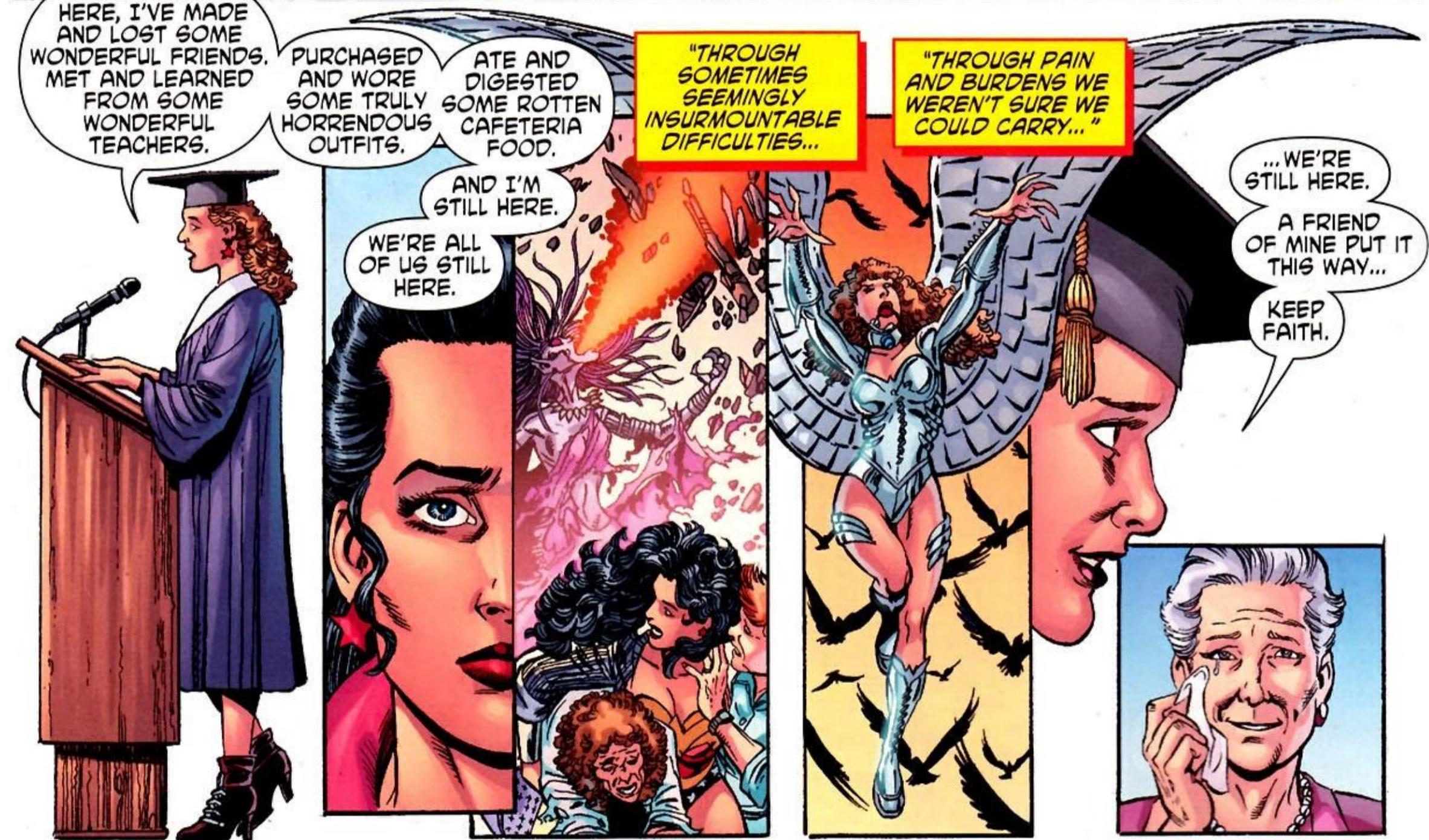
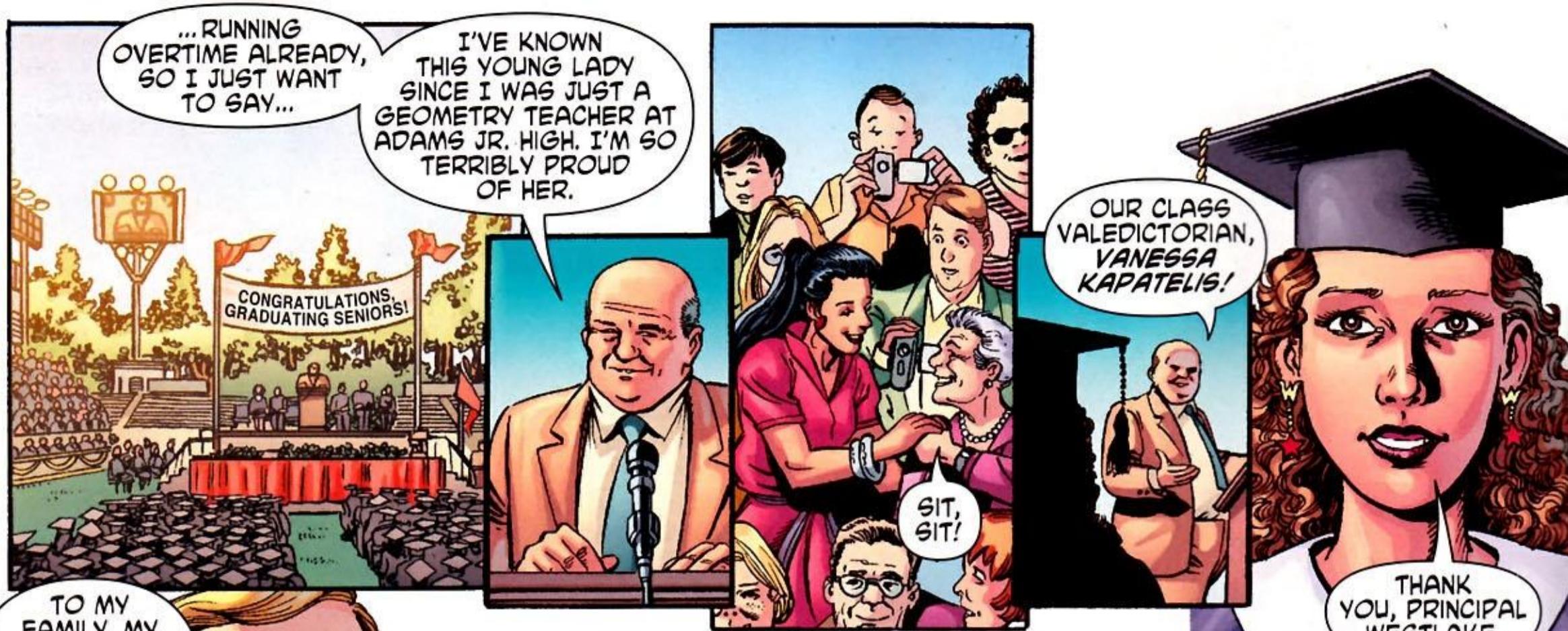
DON'T KNOW. BUT I WISH I HAD SOME.

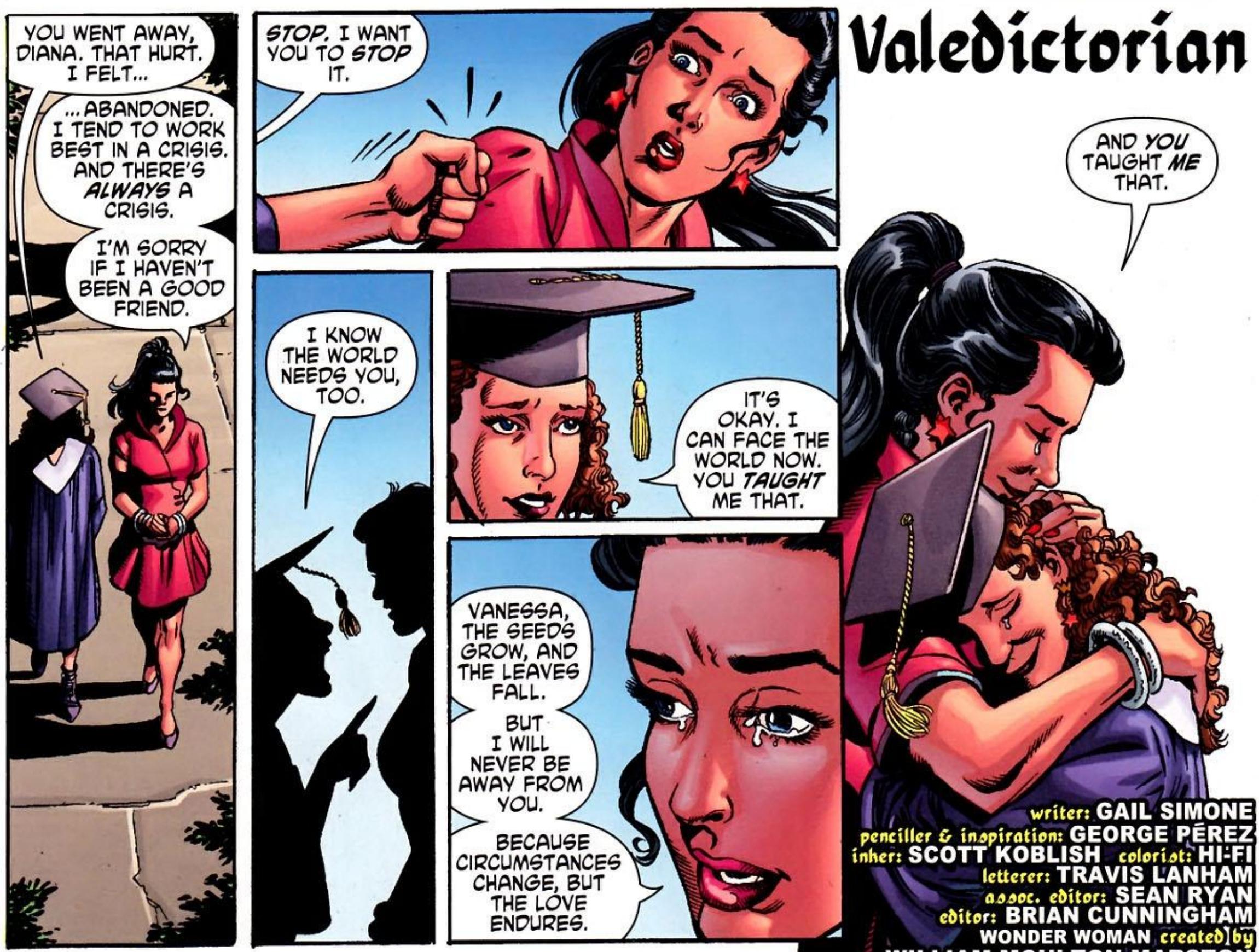
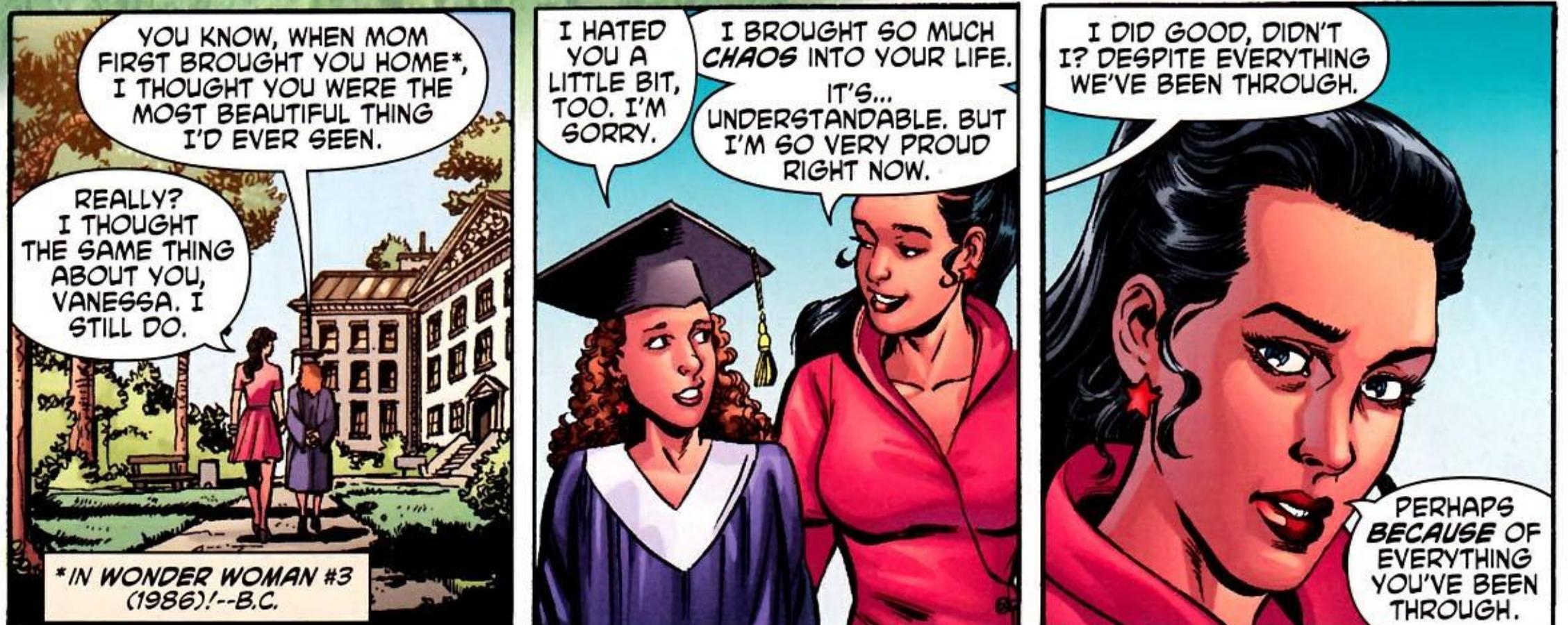
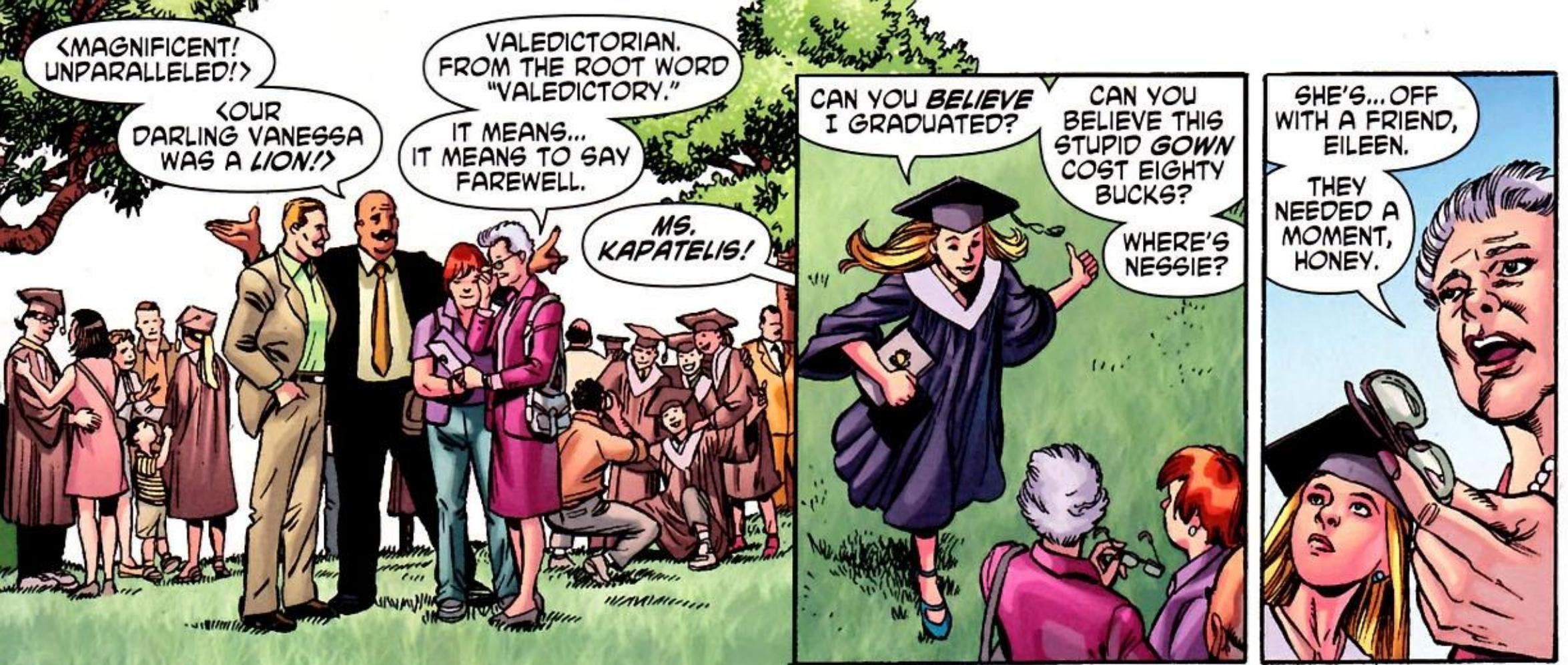
BIG DEAL. SHE'S JUST A WOMAN.

NO, SHE ISN'T!

SHE'S WONDER WOMAN, CRANKYPANTS!







PENCILLED BY NICOLA SCOTT
COLORED BY JASON WRIGHT





PENCILLED BY IVAN REIS
INKED BY OCLAIR ALBERT
COLORED BY ROD REIS

IVAN REIS
GENIUS
ROD REIS

NEW YORK CITY.
A WHILE BACK.

WHEN I
GIVE THE WORD,
HIT HIM WITH ALL
YOUR MIGHT.

ARE YOU
SURE? THAT'S
A LOT OF
MIGHT.

POSITIVE.



Fuzzy Logic

AMANDA CONNER WRITER & ARTIST
PAUL MOUNTS COLORIST
JOHN J. HILL LETTERER
SEAN RYAN ASSOC. EDITOR
BRIAN CUNNINGHAM EDITOR
WONDER WOMAN CREATED BY
WILLIAM MOULTON MARSTON



OH...
ICK... THAT
WAS JUST...
FOUL!

AGREED.

ENDING
THIS BATTLE WAS A
SOMWHAT... UNPLEASANT
EXERCISE.

WHO
IS THAT
GUY?

HE IS CALLED CHANG
TSU. I'VE ALSO HEARD
PEOPLE REFER TO
HIM AS EGG FU.

REALLY?
THAT'S JUST
EMBARRASSING.

THERE HAVE
BEEN SEVERAL
INCARNATIONS
OF HIM.

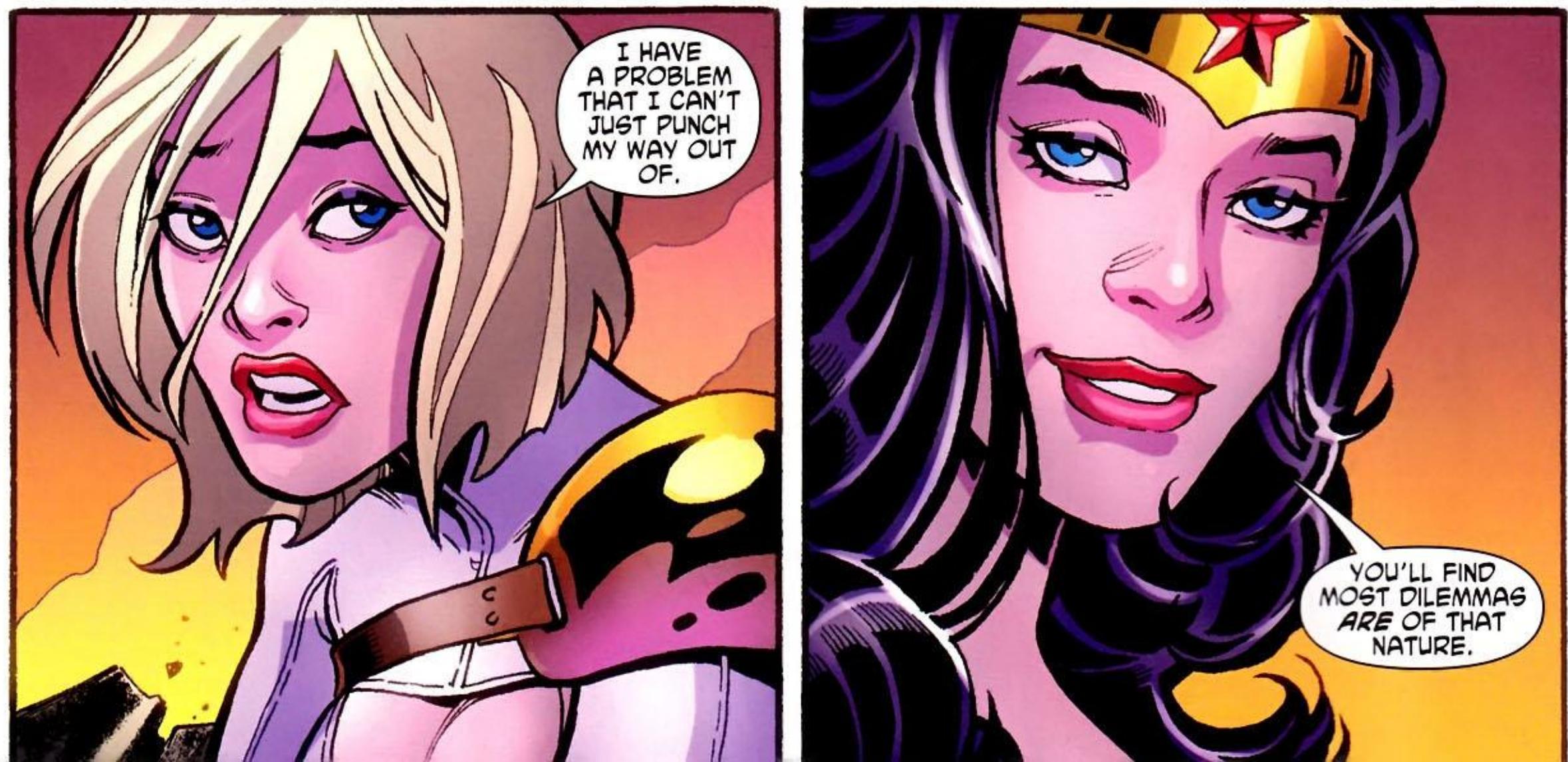
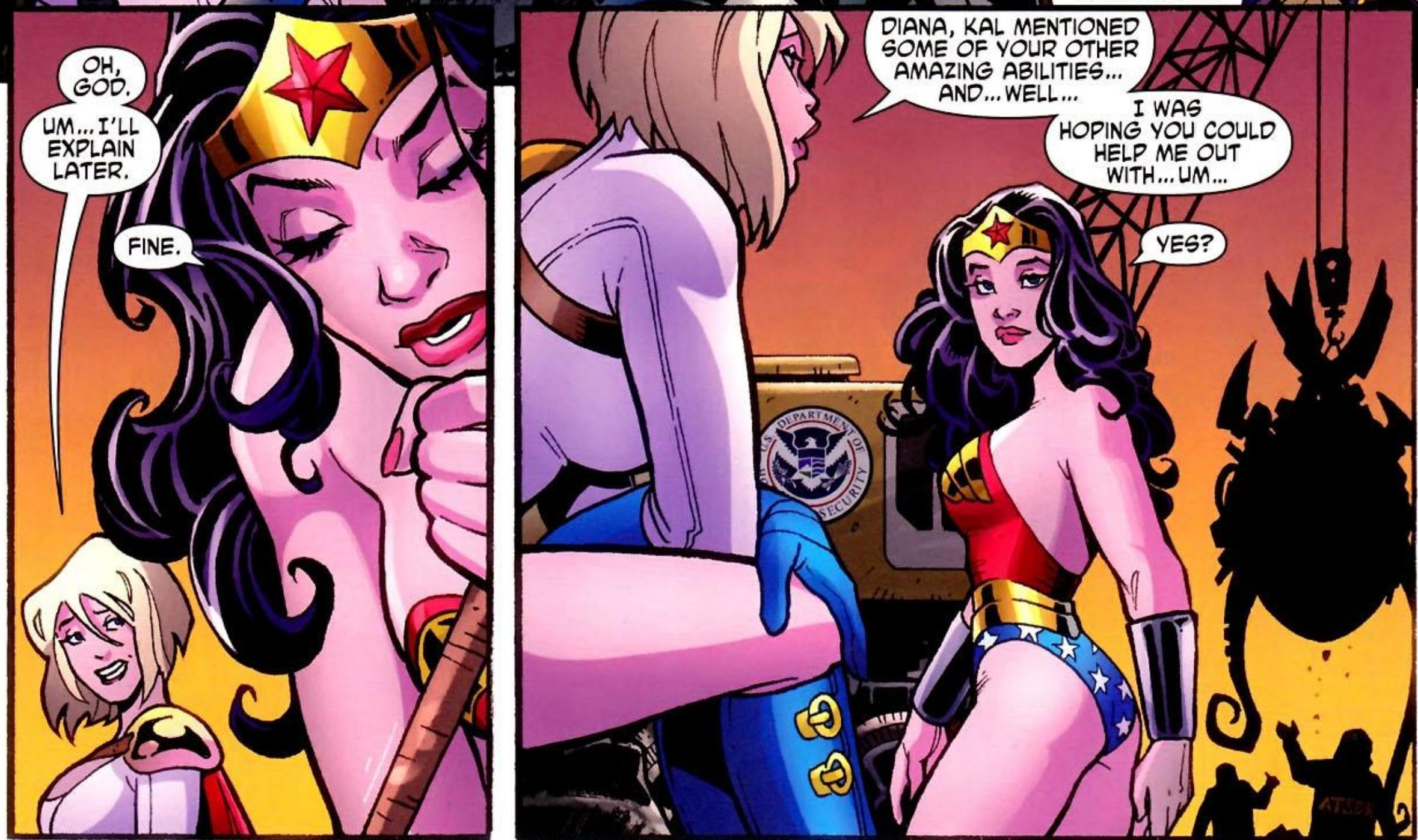
WHAT,
LIKE A
DOZEN?

THANK
THE GODS,
NO. NOT THAT
MANY.

AND THAT TENTACLE
'STACHE! WHAT
THE... I MEAN...
GROSS!

IT DID
PROVE TO BE
A FORMIDABLE
PART OF HIS
ARSENAL.





I SEE, YES.
I KNOW YOU ARE
DISTRESSED. I WILL
TRY TO MAKE
IT CLEAR.

YOU MUST
UNDERSTAND...
HE DOES NOT
BELONG TO YOU.
YOU BELONG
TO HIM.

SAY
WHAT?

DO
NOT TAKE IT
PERSONALLY. IT
IS SIMPLY THE
WAY OF THEIR
KIND.

IT MAY
PLEASE YOU
TO KNOW THAT YOU
ARE HIS FAVORITE...
POSSESSION... SO
TO SPEAK.



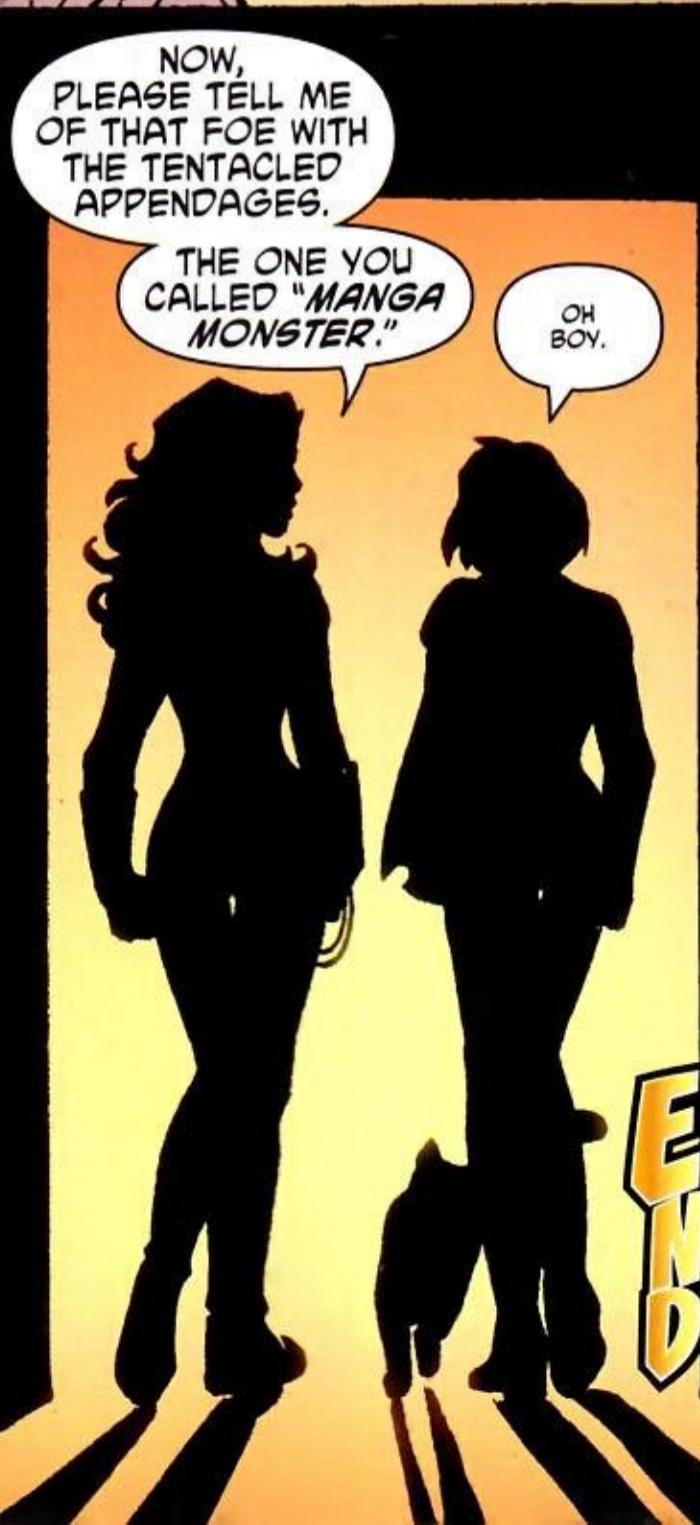
I UNDERSTAND. IT ALSO MIGHT HELP TO KNOW THAT HIS TERRITORY IS VERY IMPORTANT.

THIS PLACE, HE DOESN'T FEEL AS IF IT BELONGS TO HIM.

THERE ARE SO MANY DIFFERENT PEOPLE HERE.

AND SO MANY DISCOMFORTING SCENTS... ALL CHEMICAL AND ARTIFICIAL SMELLS.

HE CRAVES HIS OWN TERRITORY, AND A ROUTINE. AND MORE NATURAL... SCENTS.





ART BY GUILLEM MARCH



GREG HORN

ART BY GREG HORN

PENCILLED AND INKED BY FRANCIS MANAPUL
COLORED BY BRIAN BUCELLATO





FIREPOWER

NATIONAL AIRPORT,
WASHINGTON, D.C.

THE
DOOR WAS
STUCK! WE WERE
TRAPPED IN THE
COCKPIT!

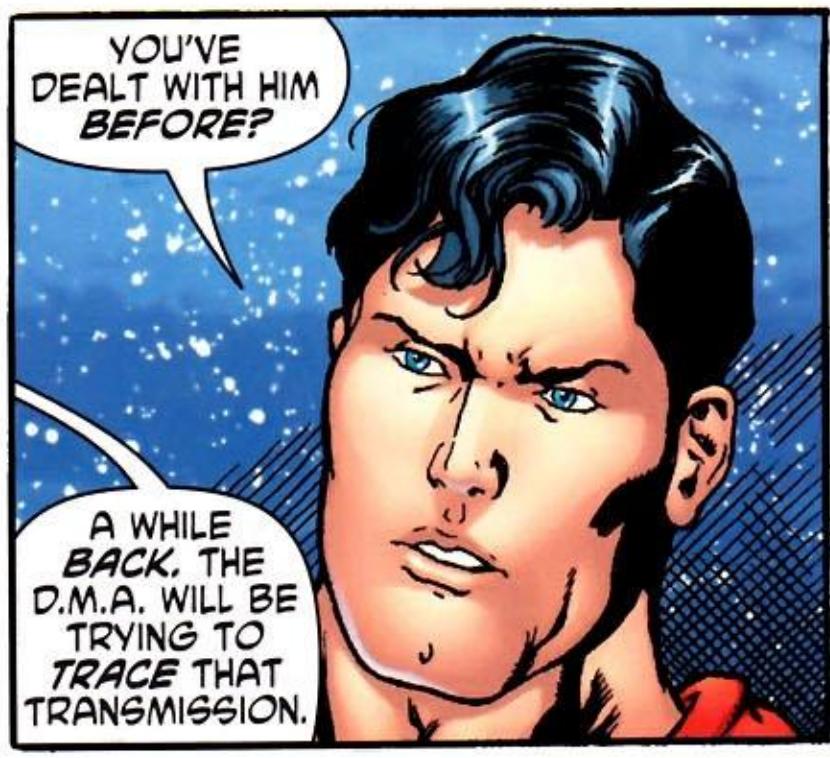
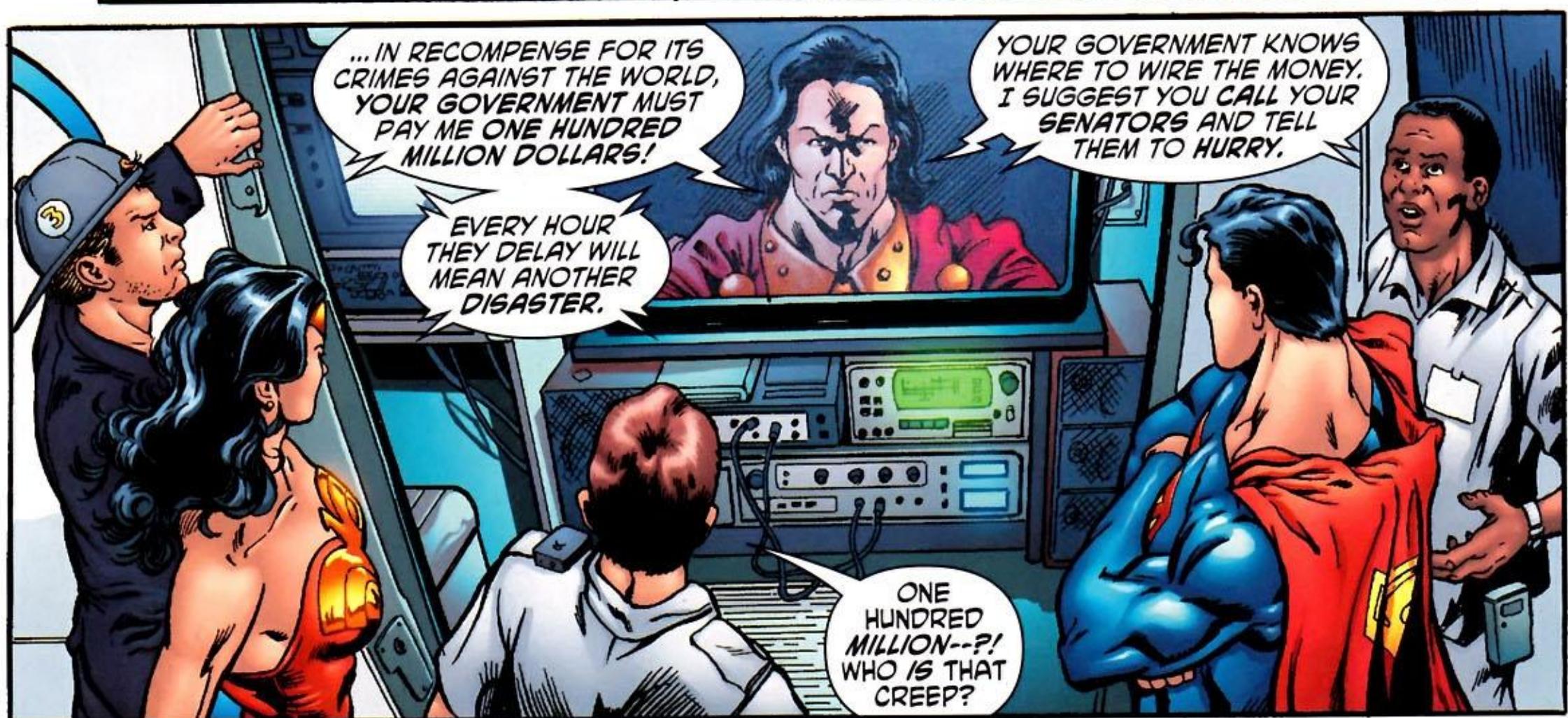
WONDER
WOMAN, IF
YOU HADN'T
REACHED
US...

PULL YOUR
PEOPLE BACK, CHIEF.
THE TANK'S LEAKING
FUEL, IT'S GOING
TO BLOW!

YOU HEARD
SUPERMAN!
LET'S GO,
MEN! ON THE
DOUBLE!

--WE'D BE
DEAD!

LOUISE SIMONSON writer EDUARDO PANSICA penciller BOB WIACEK inker
PETE PANTAZIS colorist TRAVIS LANHAM letterer SEAN RYAN assoc. editor BRIAN CUNNINGHAM editor
WONDER WOMAN created by WILLIAM MOULTON MARSTON SUPERMAN created by JERRY SIEGEL & JOE SHUSTER



THE BROADCAST CAME FROM THE WASHINGTON AREA. FOR THE MOMENT, AEGEUS IS OPERATING LOCALLY.

AT LEAST THAT NARROWS THE OPTIONS. OUR HOUR'S ALMOST UP--

THERE!

...3...2...1.
AND NOT A CENT IN MY ACCOUNT. UNBELIEVERS!

WELL, WASHINGTON, I DID WARN YOU!

THE EXCELA HIGH SPEED TRAIN'S COMING! THERE'S NO WAY IT CAN STOP--!

AH, STILL AS BRIGHT AS YOU ARE BEAUTIFUL!

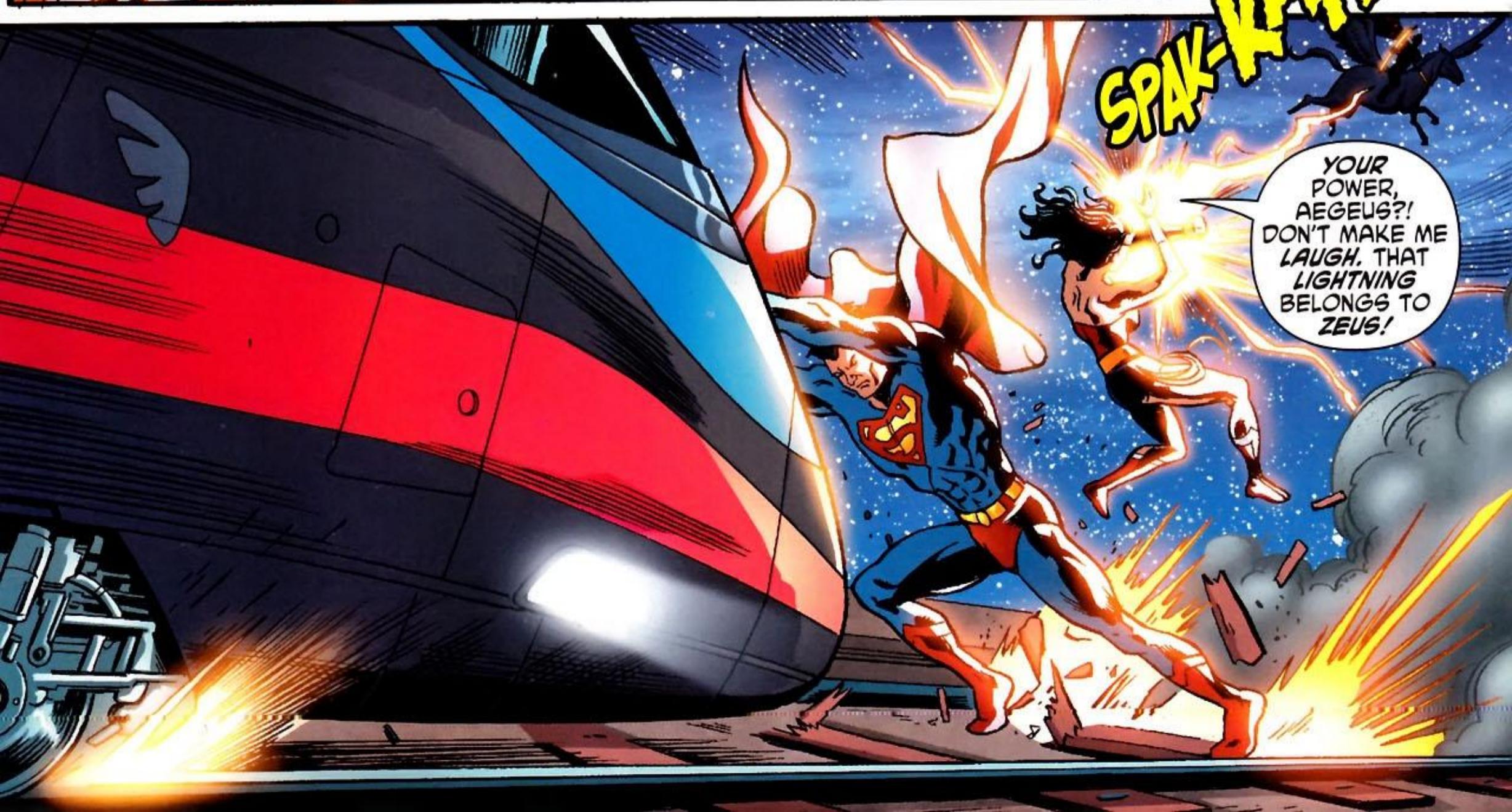
THOSE BOLTS ARE MAGIC...

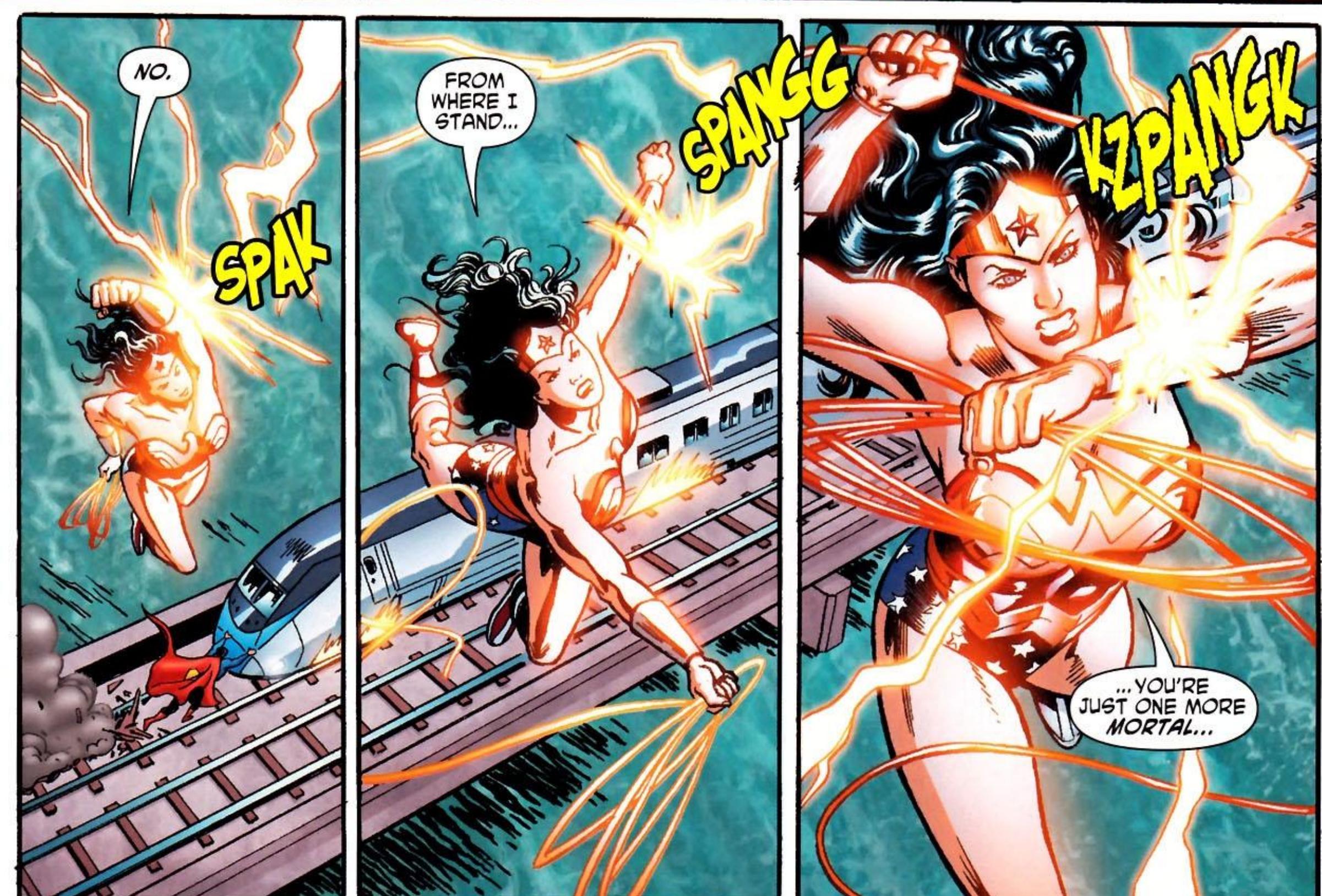
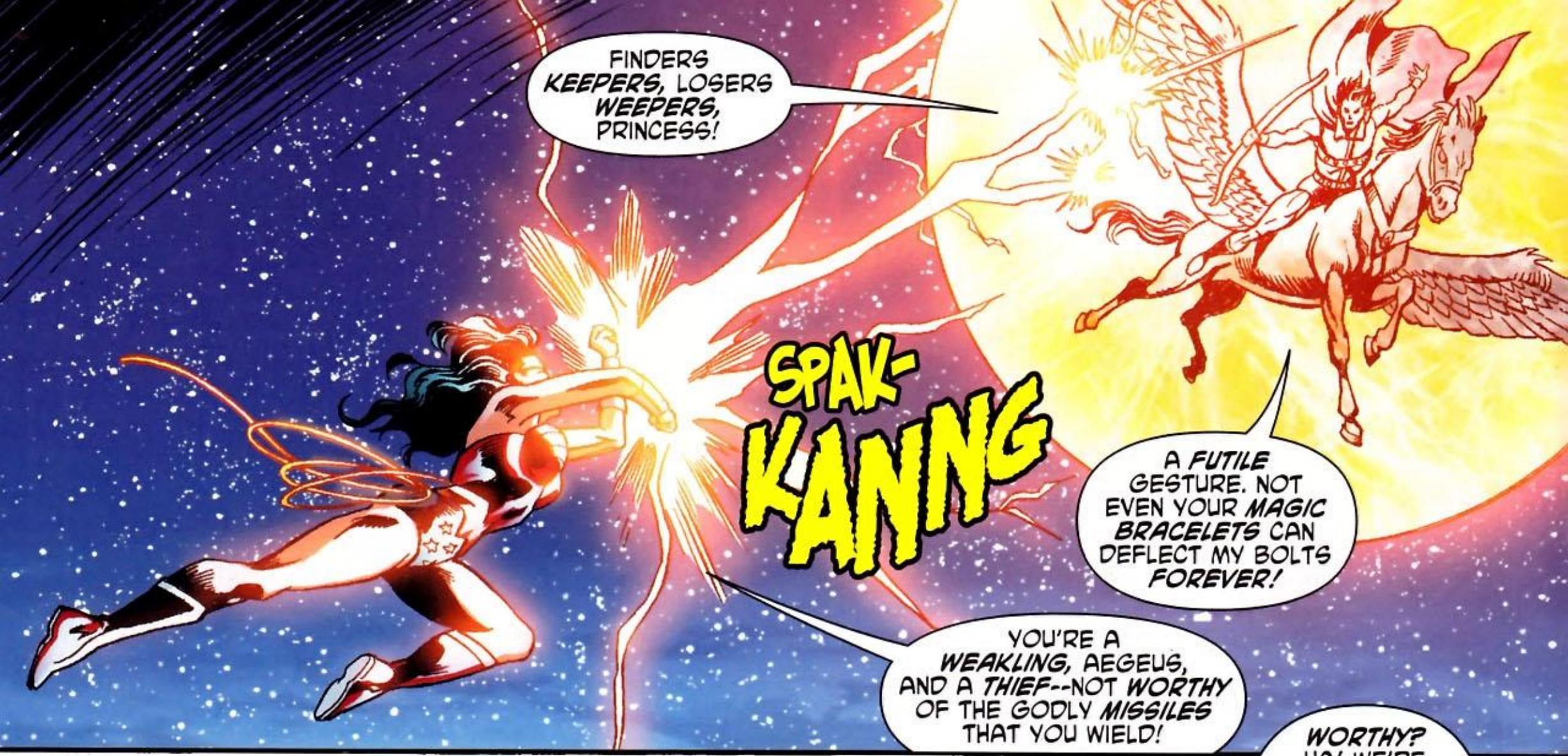
AKK--!

CRAK-KTHOOMB

SHRAK-

KABOOOM











Jock

ART BY JOCK

PENCILLED BY SHANE DAVIS
INKED BY JAIME MENDOZA
COLORED BY NEI RUFFINO

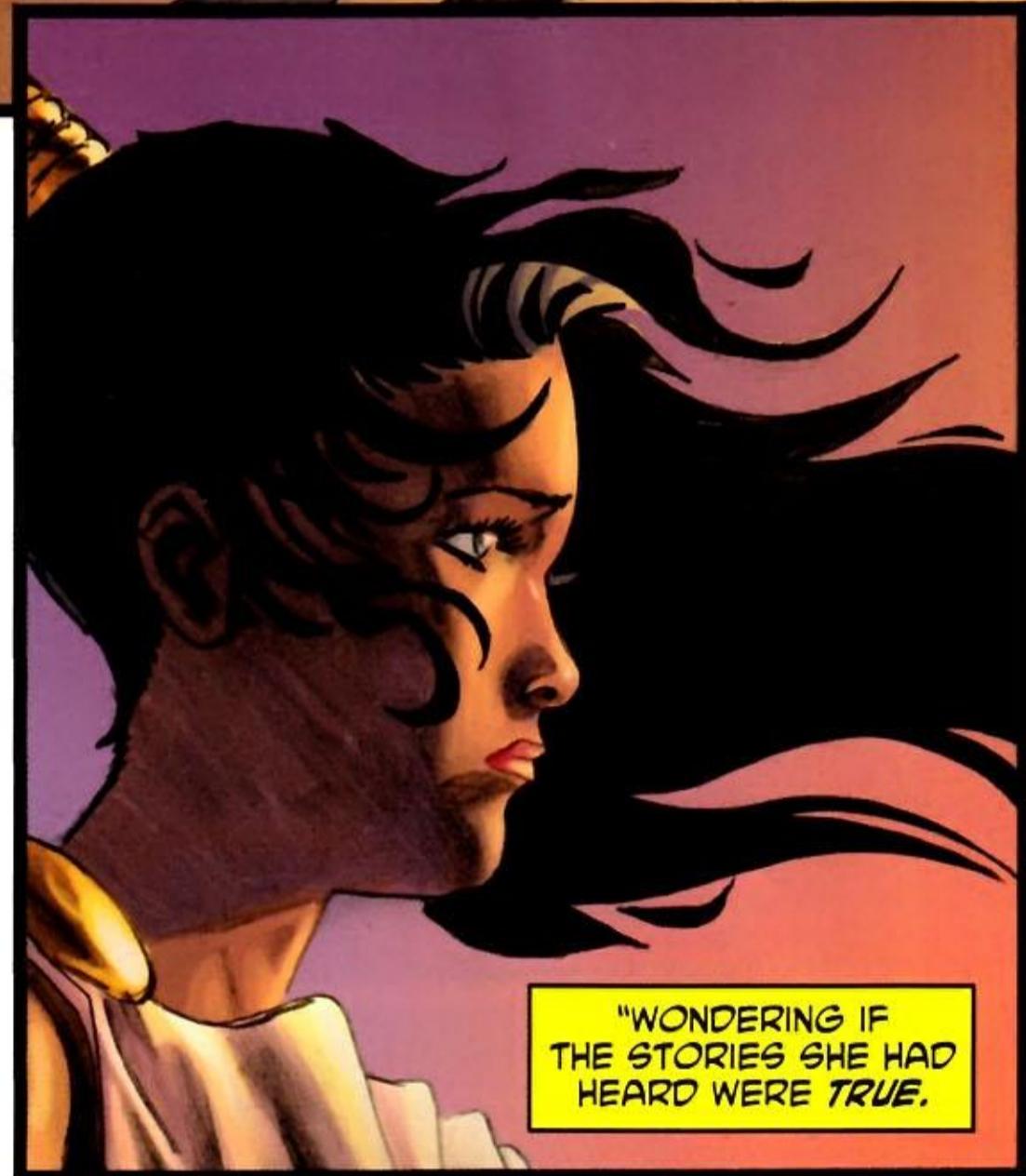


"SHE IS SENSATIONAL."





"AS A CHILD SHE STOOD ON THE BEACHES OF THEMYSCIRA GAZING OUT OVER THE OCEAN WITH UNQUENCHABLE CURIOSITY... WONDERING WHAT WAS REALLY BEYOND THE HORIZON."



"AND WHAT DID SHE DISCOVER?"

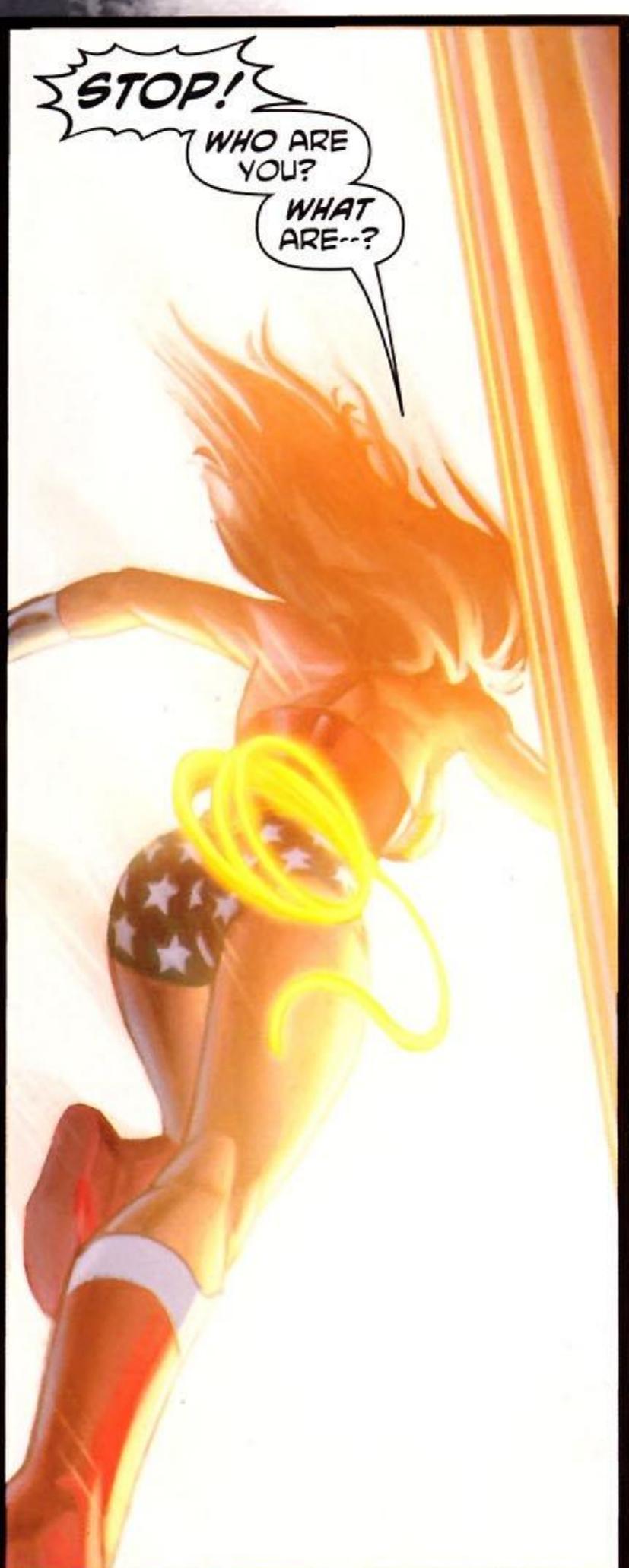
"DIANA DISCOVERED THAT THE OUTSIDE WORLD HAS THE CAPACITY FOR BOTH EVIL AND GOOD."

"AND THAT WORLD NEEDS BALANCE."

"IT NEEDS TO LEARN FROM WONDER WOMAN."

HELP!





"DIANA IS FAR
TOO UNDervalued
BY THIS WORLD.
THIS MUST CHANGE."

"LET THE ODYSSEY
OF WONDER WOMAN
BEGIN."



the Sensational Wonder Woman

Created by
William Moulton Marston

Geoff Johns
writer

Scott Kolins
artist

Michael Atiyeh Colorist
Nick J. Napolitano Letterer
Sean Ryan Assoc. Editor
Brian Cunningham Editor

IDON'T
KNOW
WHO I AM.

I KNOW
ONLY WHAT
I'M TOLD.



I DON'T
KNOW
WHERE
I CAME
FROM.

I KNOW
ONLY WHAT
I'M TOLD.



THE ONLY
THING I
KNOW FOR
CERTAIN--



--IS THAT
THEY'RE
TRYING TO
KILL ME.



ODYSSEY: Prologue
COUTURE
SHOCK

J. MICHAEL STRACZYNSKI writer DON KRAMER penciller

MICHAEL BABINSKI inker ALEX SINCLAIR colorist TRAVIS LANHAM letterer SEAN RYAN assoc. editor

BRIAN CUNNINGHAM editor WONDER WOMAN created by WILLIAM MOULTON MARSTON









I UNDERSTAND WHY YOU'RE FEELING UNSETTLED. YOU'VE ALWAYS FELT THIS WAY.

YES.

LOST.

YES.



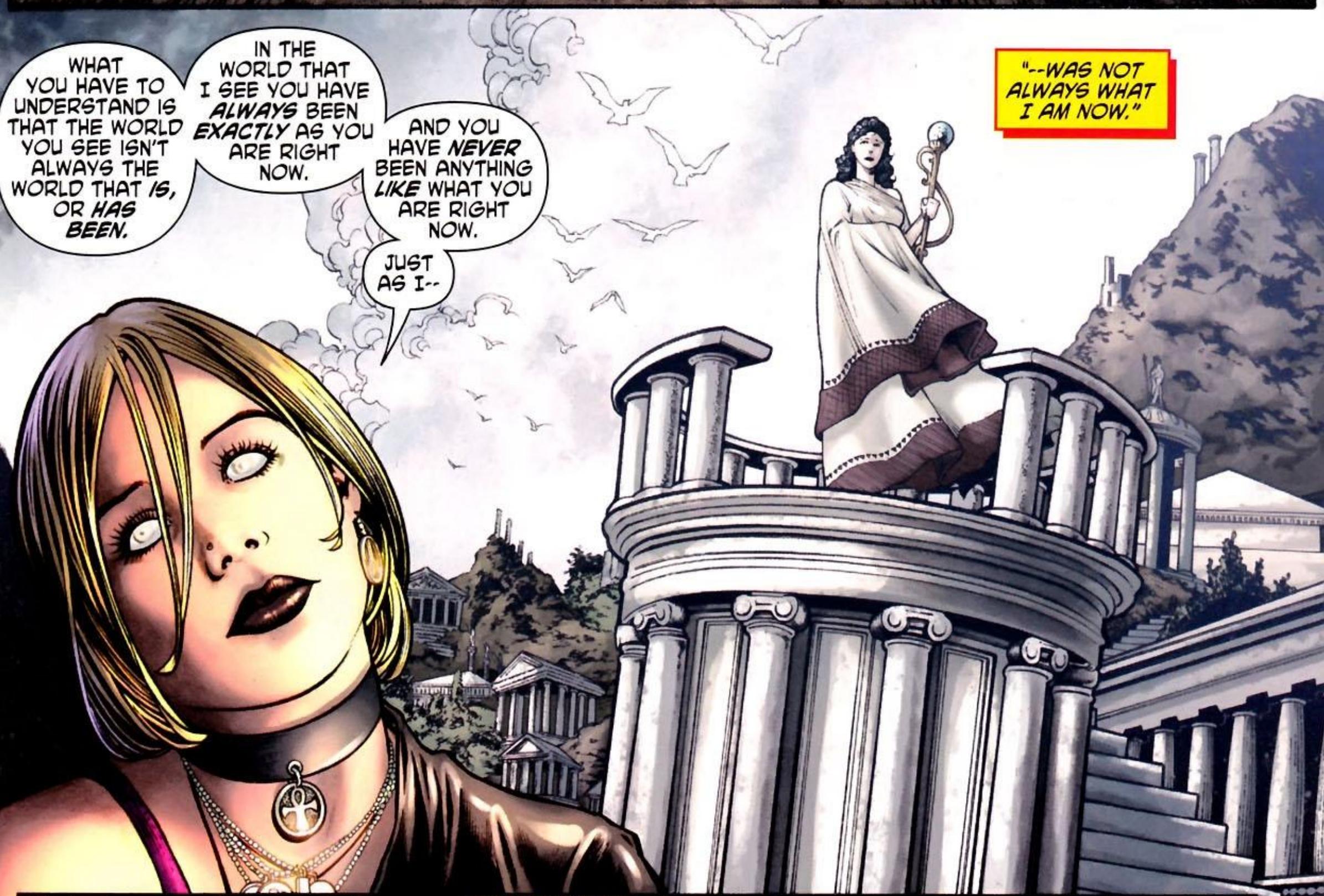
WHAT YOU HAVE TO UNDERSTAND IS THAT THE WORLD YOU SEE ISN'T ALWAYS THE WORLD THAT IS, OR HAS BEEN.

IN THE WORLD THAT I SEE YOU HAVE ALWAYS BEEN EXACTLY AS YOU ARE RIGHT NOW.

AND YOU HAVE NEVER BEEN ANYTHING LIKE WHAT YOU ARE RIGHT NOW.

JUST AS I...

--WAS NOT ALWAYS WHAT I AM NOW."



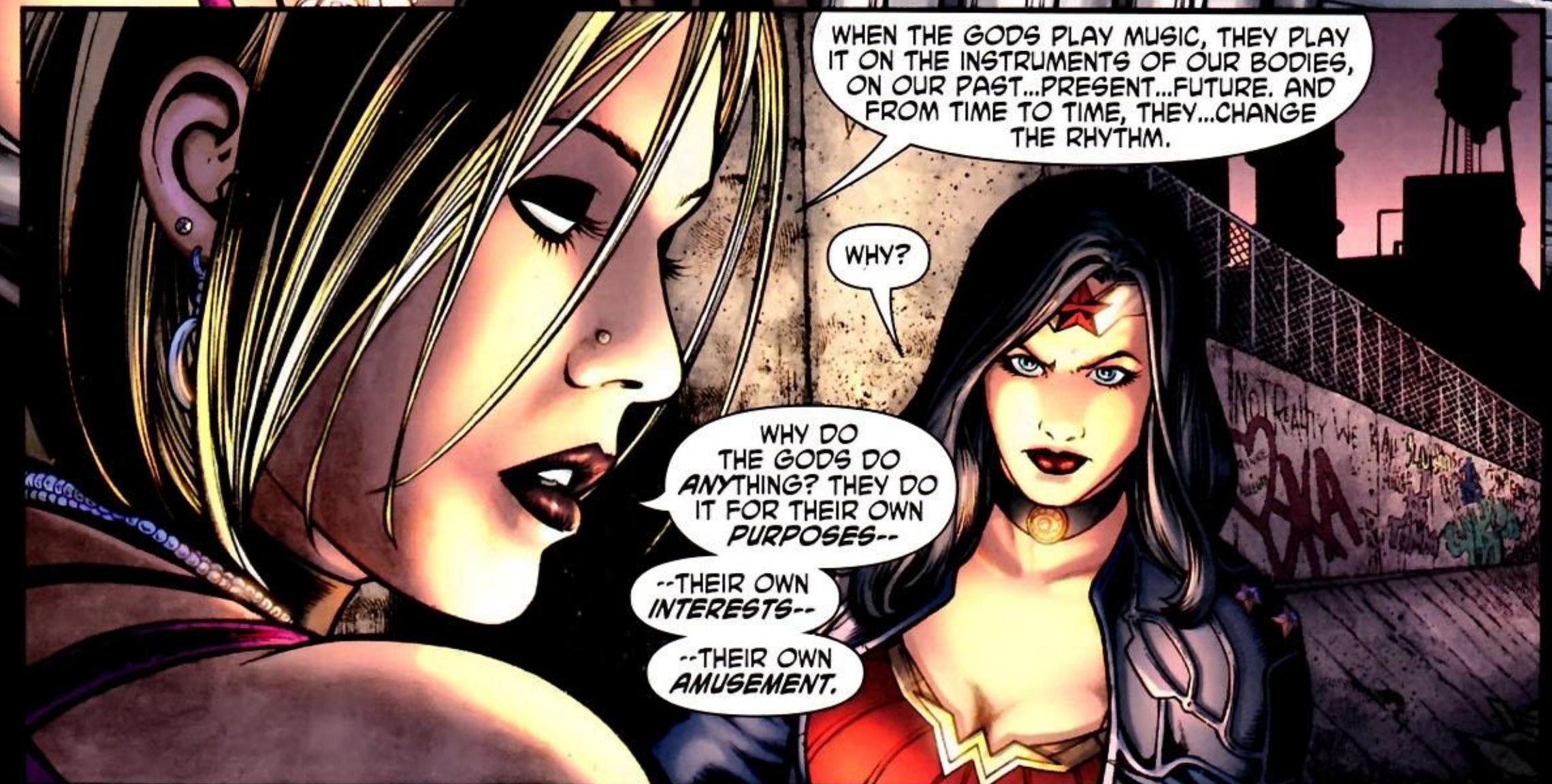
WHEN THE GODS PLAY MUSIC, THEY PLAY IT ON THE INSTRUMENTS OF OUR BODIES, ON OUR PAST...PRESENT...FUTURE. AND FROM TIME TO TIME, THEY...CHANGE THE RHYTHM.

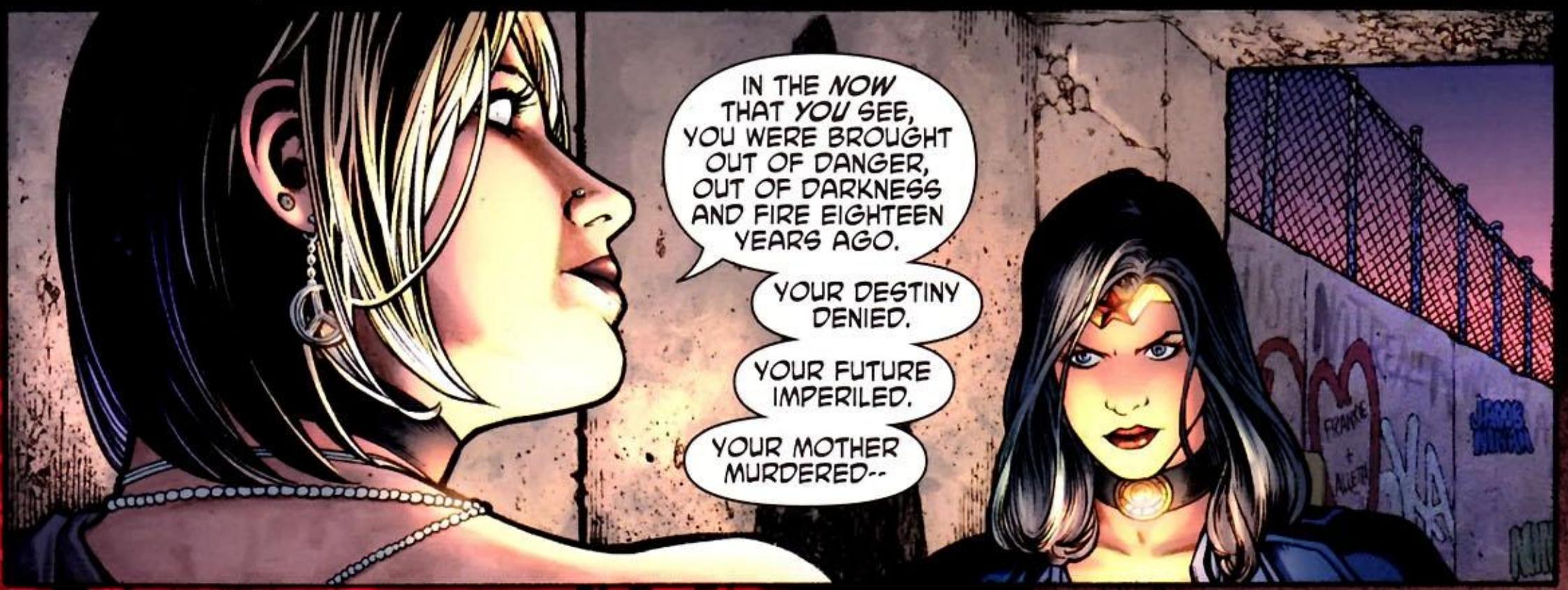
WHY DO THE GODS DO ANYTHING? THEY DO IT FOR THEIR OWN PURPOSES--

--THEIR OWN INTERESTS--

--THEIR OWN AMUSEMENT.

WHY?





--AND THE RICHES OF THAT LINE
AND ITS PEOPLE STOLEN BY MEN
TURNED TO DARK PURPOSES,
WHO DO NOT UNDERSTAND OR
QUESTION WHERE THEIR POWER
COMES FROM, WHERE THEIR
WEAPONS COME FROM--

--WHOSE ORDERS THEY
ARE FOLLOWING, WHY, AND
WHAT IT MEANS TO THE
FUTURE OF THE WORLD.

"THEY CARE ONLY FOR
WHAT THEY ARE PAID."

AND HE IS
COUNTING ON THAT
FOR HIS WORK TO
BE SUCCESSFUL...TO
GUARANTEE THAT WHAT
IS WILL REMAIN
WHAT IS.



YOU'RE SURE YOU
DON'T HAVE ANY
GUM?

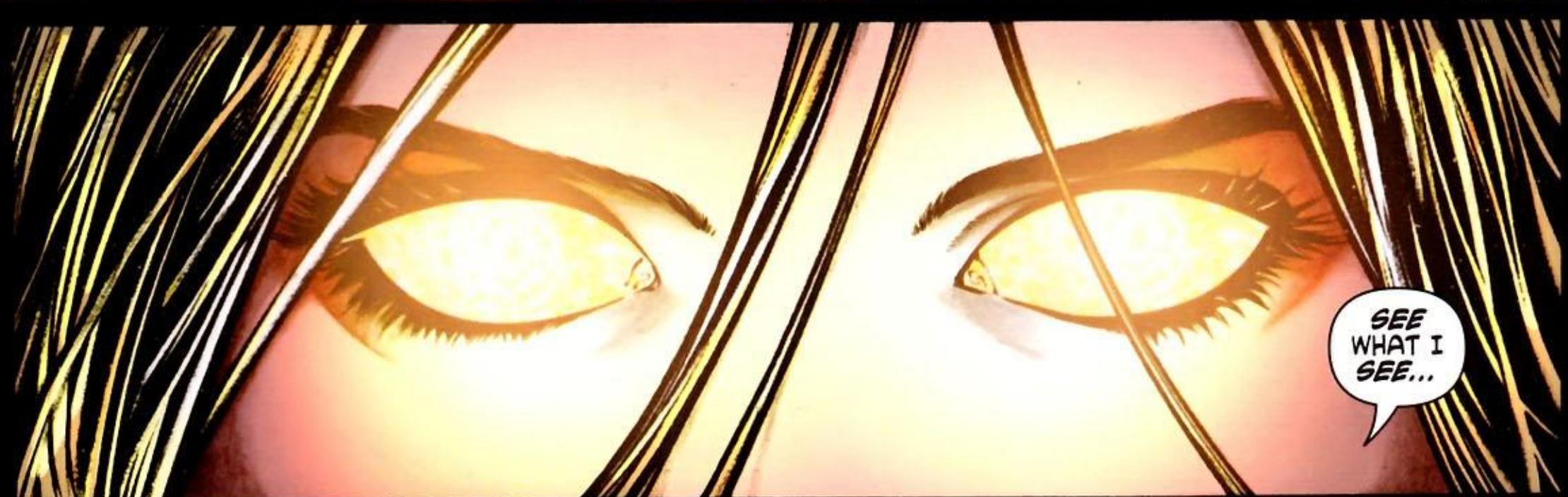
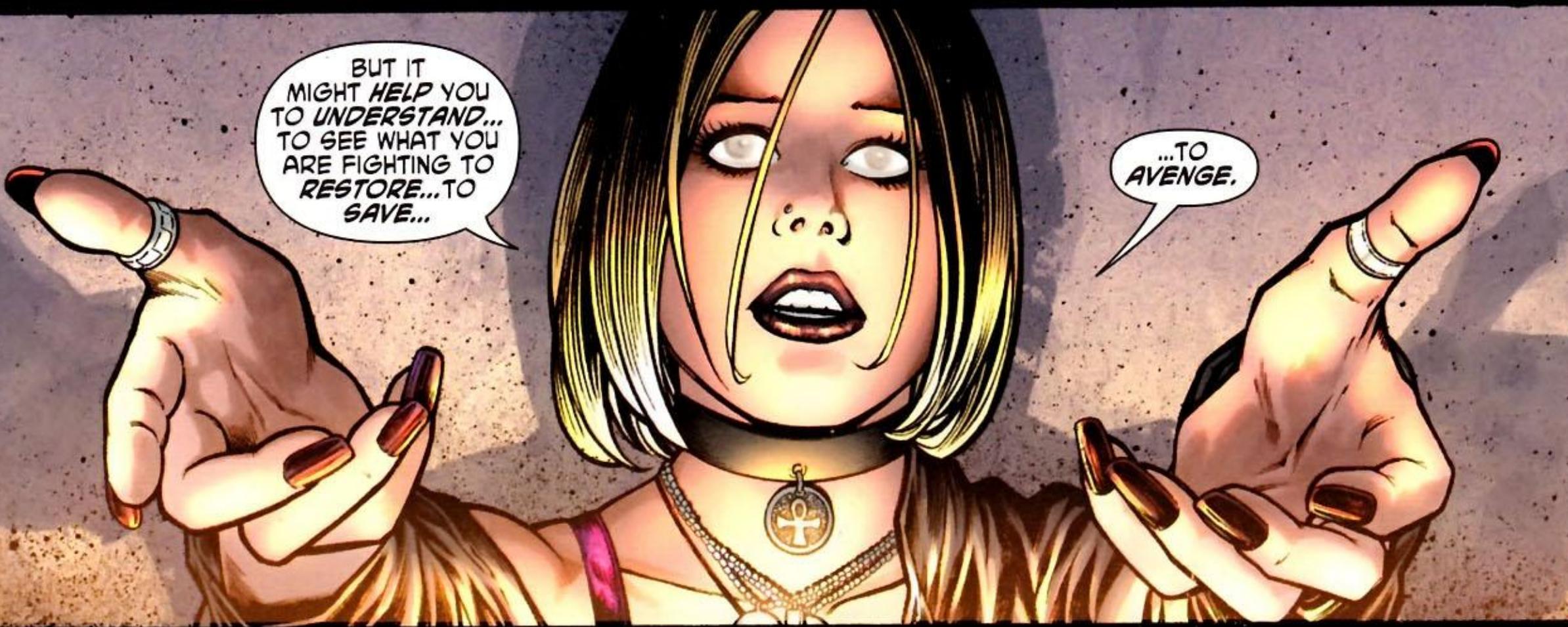
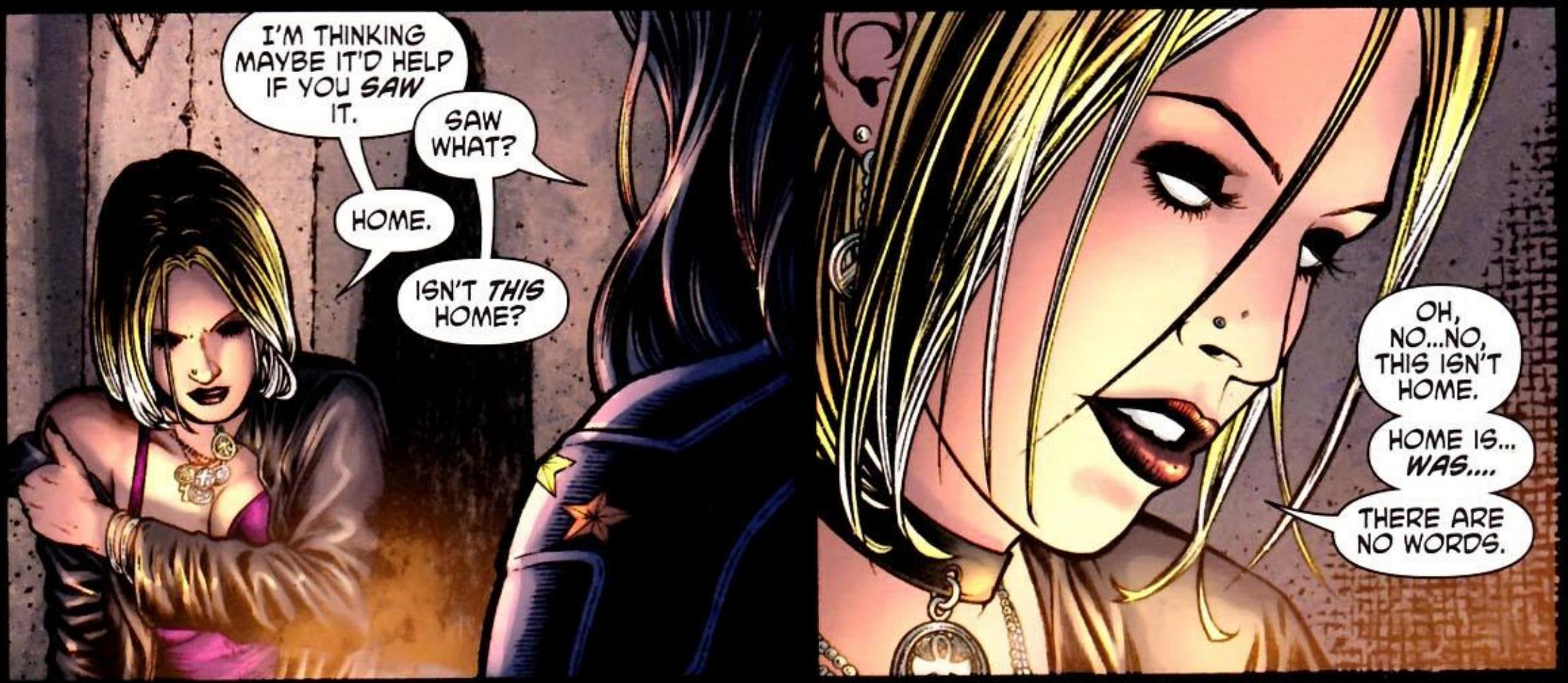
POSITIVE.

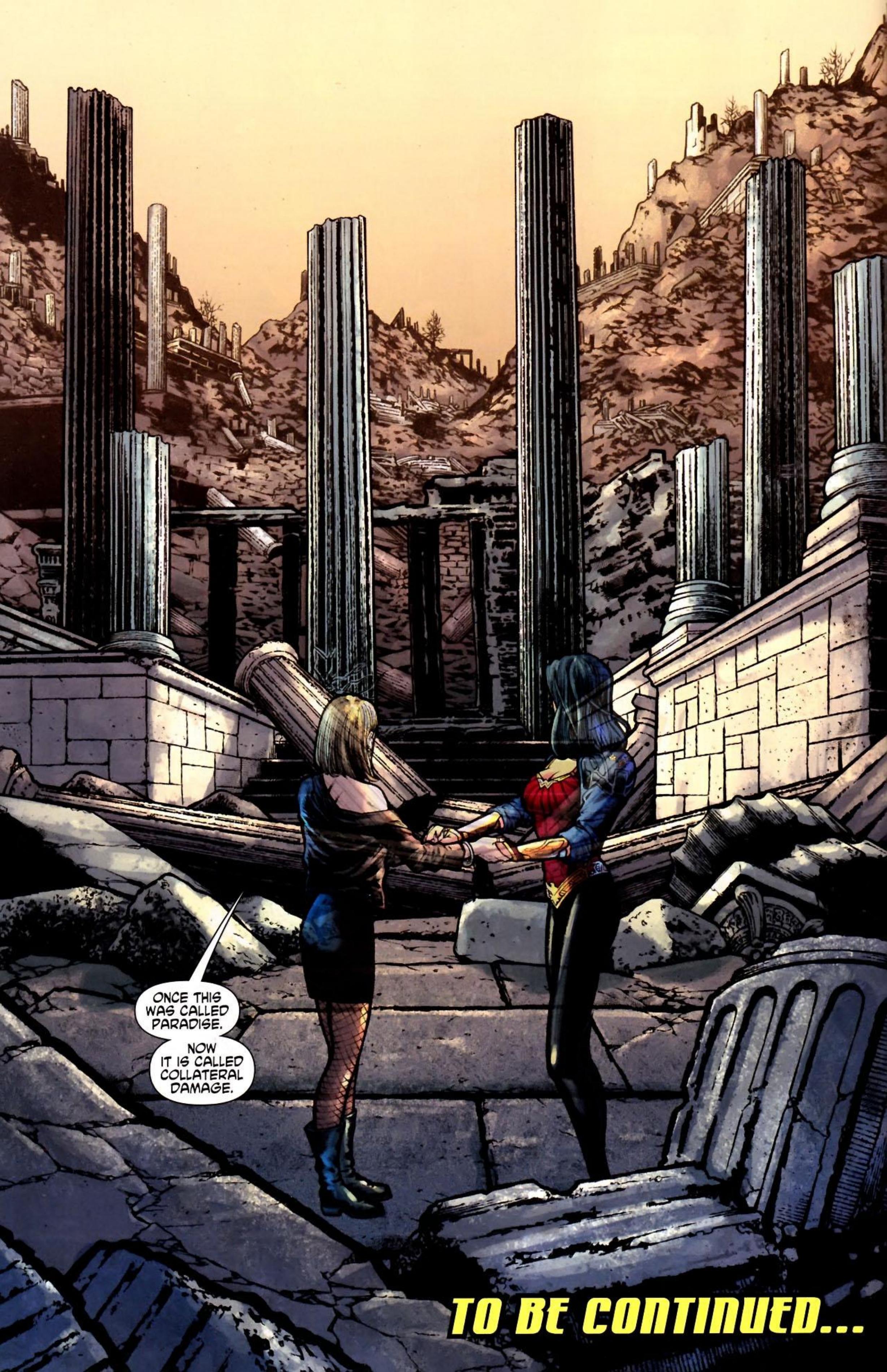
CAN YOU
BRING SOME
NEXT TIME?

I WILL.

OKAY.

IT'D BE
NICE TO HAVE
SOMETHING SWEET, TO
TASTE SOMETHING
AGAIN...





ONCE THIS
WAS CALLED
PARADISE.

NOW
IT IS CALLED
COLLATERAL
DAMAGE.

TO BE CONTINUED...

ACTION COMICS #890 SNEAK PREVIEW





"I'M THINKING ABOUT THE EVENTS OF A WEEK AGO..."

SO ALL WE'D HAVE TO DO TO INCREASE THE SENSOR'S RANGE--

AND THE POWER.

NO--



I NEED RANGE AND POWER TO FIND THE LANTERN RINGS.

NO, BECAUSE--

DON'T KEEP SAYING THAT WORD.

NO, LISTEN--



MR. LUTHOR,
YOU CAN'T HAVE
THE POWER.

YOU CAN'T
HAVE--

SPALDING--



HAVE THAT MAN FIRED.

!

WITH
REFERENCES
AND RUMORS SO HE
NEVER WORKS IN THIS
BUSINESS AGAIN.





"EVEN BY YESTERDAY,
THE WOUND HADN'T
COMPLETELY HEALED."

YOU COULD
CONCEAL
THAT.





Paul CORNELL: Writer • **Pete WOODS:** Artist
Brad ANDERSON: Colorist • Rob LEIGH: Letterer
SUPERMAN created by Jerry SIEGEL and Joe SHUSTER

To Be
Continued
in

ACTION
COMICS #890 on sale 6/30

BEHIND THE SCENES: THE NEW COSTUME

JIM LEE ON HIS DESIGN:

"There's nothing more daunting than re-designing an icon but what was refreshing and novel in Joe Straczynski's directive to be bold in our choices was that we were starting with no preconceptions. This was no mere tweaking, no change of half-measures like haircuts or alterations of color schemes. We decided to go for broke, take no prisoners, and let me tell you—it was difficult. Wonder Woman's costume is so infused into our understanding of the identity of the character that it took many numerous back and forths 'til we broke down what existed, got back metaphorically to the clay from which Wonder Woman started and something new started to form. A design worthy of the mantle of Wonder Woman but one that didn't scream classic superhero! So we played down and scaled back the iconic elements—the stars, the eagles, the double WW's, lightened up the motifs and added armor which could pass as street gear. Visually, the character seems edgier than before but stylish enough to warrant a second, albeit cautious, glance. The jacket and boots confirm the costume's functionality and the open, thinner tiara and shaped bracelets reveal a lighter, even youthful, bent to the Amazonian Princess. All in all, a difficult but rewarding reworking of an iconic costume to usher in a new age; a fresh look worthy of the character defining journey JMS has in store for her ultimate rebirth!"

J. MICHAEL STRACZYNSKI:



"We have to remember here that when Wonder Woman was introduced in 1941, nearly 70 years ago, her outfit was designed with a 1940s sensibility. Though the skirt and heels have come and gone, it's almost identical to what we have today. While other characters, from Batman to Superman and others throughout



the DC Universe, have undergone substantial changes over the years, Wonder Woman has remained pretty much the same in appearance. (With the exception of a mod look used briefly in the 1960s...about which the less said, the better.) What woman only wears one outfit for 70 years? What woman doesn't accessorize? And more to the point, as many women have lamented over the years...how does she fight in that thing?

"So my mission statement going into Wonder Woman was real simple: If we were to design her today, without any prior history...what would she look like?

"This is a character that is interesting enough and compelling enough to merit being in the top twenty books at minimum...so why was she languishing? The reason, I felt, was that she'd concretized over the years, had turned into this really cool Porsche that people kept in the garage because they were afraid of denting it rather than going flat-out on the open road. She had become, for lack of a better word, stuffy. She became the mom of the girl next door you wanted to date.

"This was really underscored to me when I used Wonder Woman in *Brave and the Bold* #33, and many were appalled that Wonder Woman told a joke...that she flirted...that she was relaxed and having fun. One podcaster said that Wonder Woman had become like his grandmother, and he didn't like to see his grandmother being flirty.

"It seemed to me that the only way to address the situation and turn the character around was to go in prepared to make massive changes in how we think about Wonder Woman. It wasn't going to work with half-measures. We had to be willing to go the extra mile. We had to be bold.

"So we came at this from a 21st century perspective. Visually, I wanted her to look strong and tough but still quite beautiful. Let's give her clothes that she can fight in, that add to her presence and her strength and her power. It took a while for us to get there, precisely because we've all become so locked-in to how we see her character, but in time we came to a final design.

"Rather than have the W symbol all over the place on her wardrobe, I wanted to highlight it in one area and make that our statement, letting everything else feel more youthful and street-wise. The exception would be the bracelets, which would be solid on the outer side, with a stylized, almost handwritten W symbol there so that when she crosses her arms you get the full effect. And if she hits you with it, it leaves a W mark. She signs her work.

"None of this would work, however, without a strong character behind it. I wanted to free her up from the weight of a lot of her supporting universe so that we could see who she was. Guys tend to see women in terms of what role they play—mother, girlfriend, wife—instead of who they are on their own terms. But I didn't simply want to eradicate all of it and destroy the work of those who came before me.

"So the solution was to tweak time: at some point about 20 years ago or so, the time stream was changed.



Paradise Island was destroyed, and Diana as an infant was smuggled out before her mother was killed along with most of the others. She was raised by guardians sent with her, and some surviving Amazons, so she has a foot in two worlds, the urban world and the world of her people, which still exists in the shadows, underground. So we keep what makes her an Amazon but mix it up with a more modern perspective.

"Those who can see those two worlds know that something has changed, and they try to get Diana to see that, but she only knows what she's seen and experienced.

"To solve the problem before them she must a) find out who attacked Paradise Island and why, b) stop those who are trying to kill the remaining Amazons now, c) rescue any more surviving Amazons, and d) find some way to straighten out the timeline and reconcile what was to what is. So we continue to get glimpses of Wonder Woman as she was juxtaposed against Diana as she is.

"The result—storywise and visually—is a character who is fiery, dynamic, a bit more vulnerable (she's still working her way up to her full set of powers), tough, determined and smart and, due to her background, tragic. She keeps her roots in the Amazonian universe while growing up in a more modern setting. The result will, we hope, be a redesign that is as current with the zeitgeist of the 21st century as the original was with 1941."

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