THE STRUGGLE CONTINUES!
WONDER WOMAN
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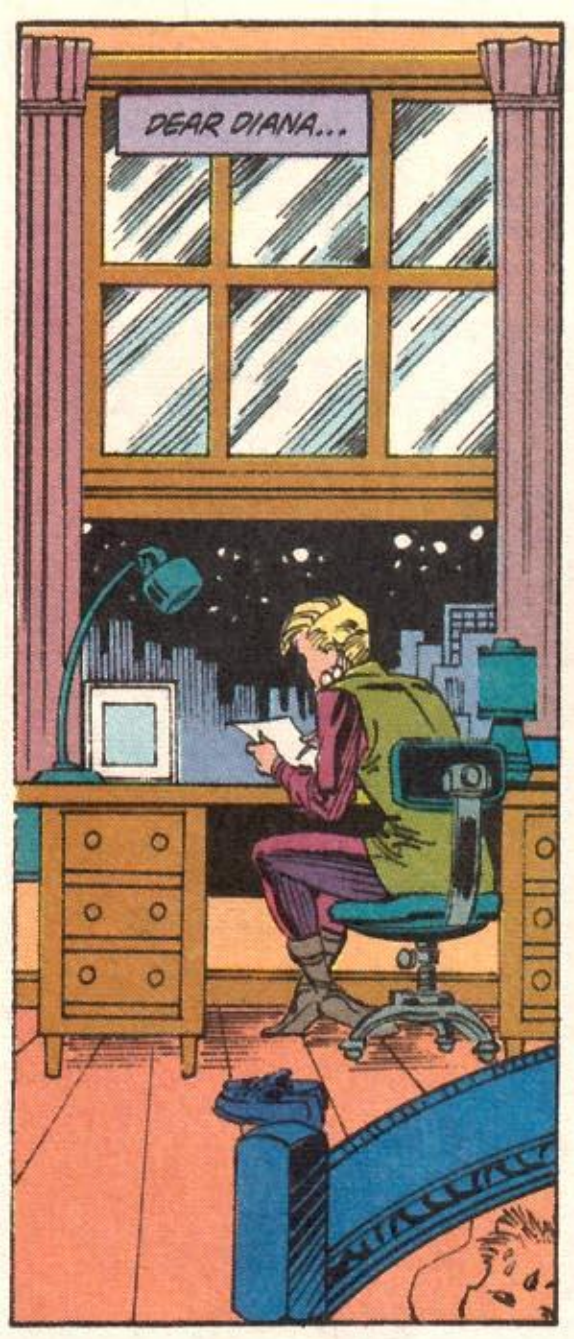
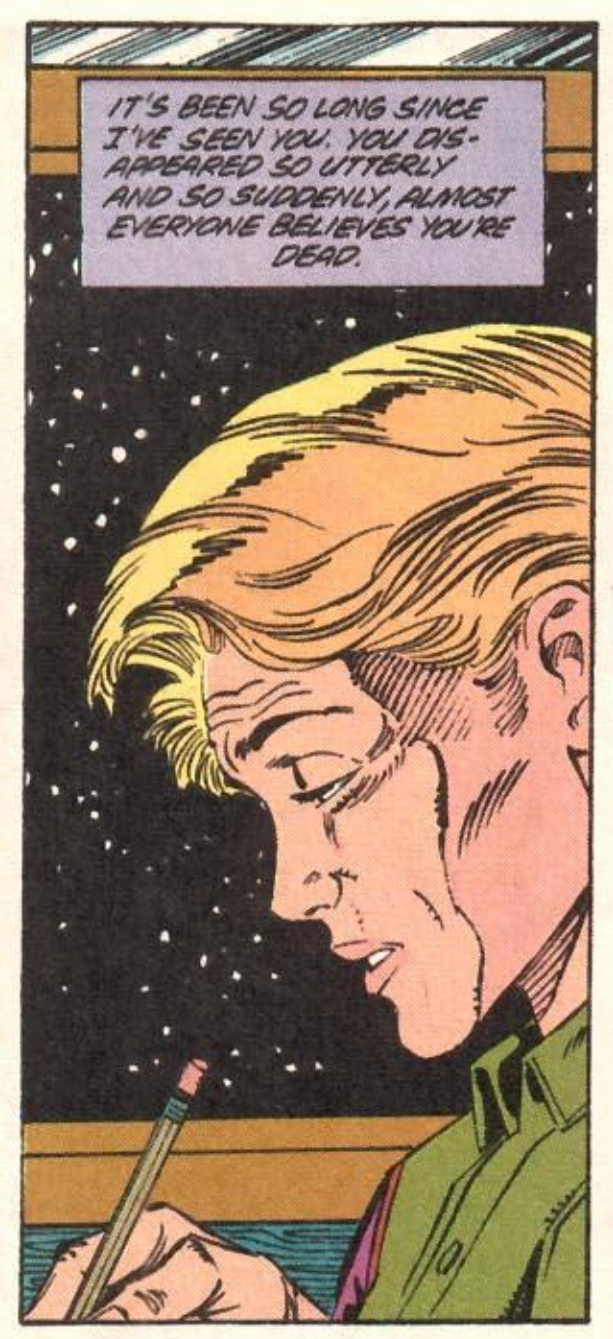
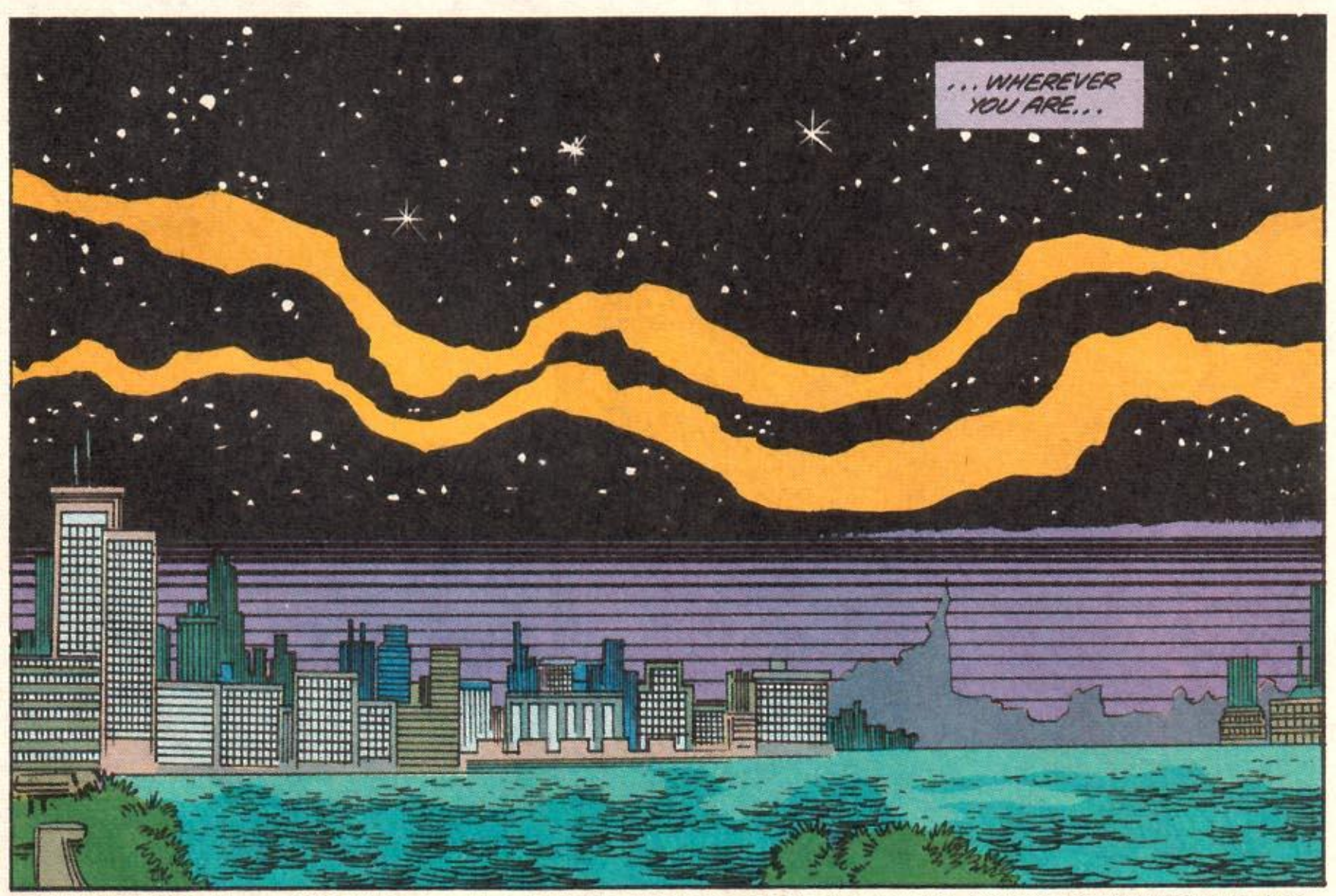
MESSNER-LOEBS
CULLINS
TANGHAL







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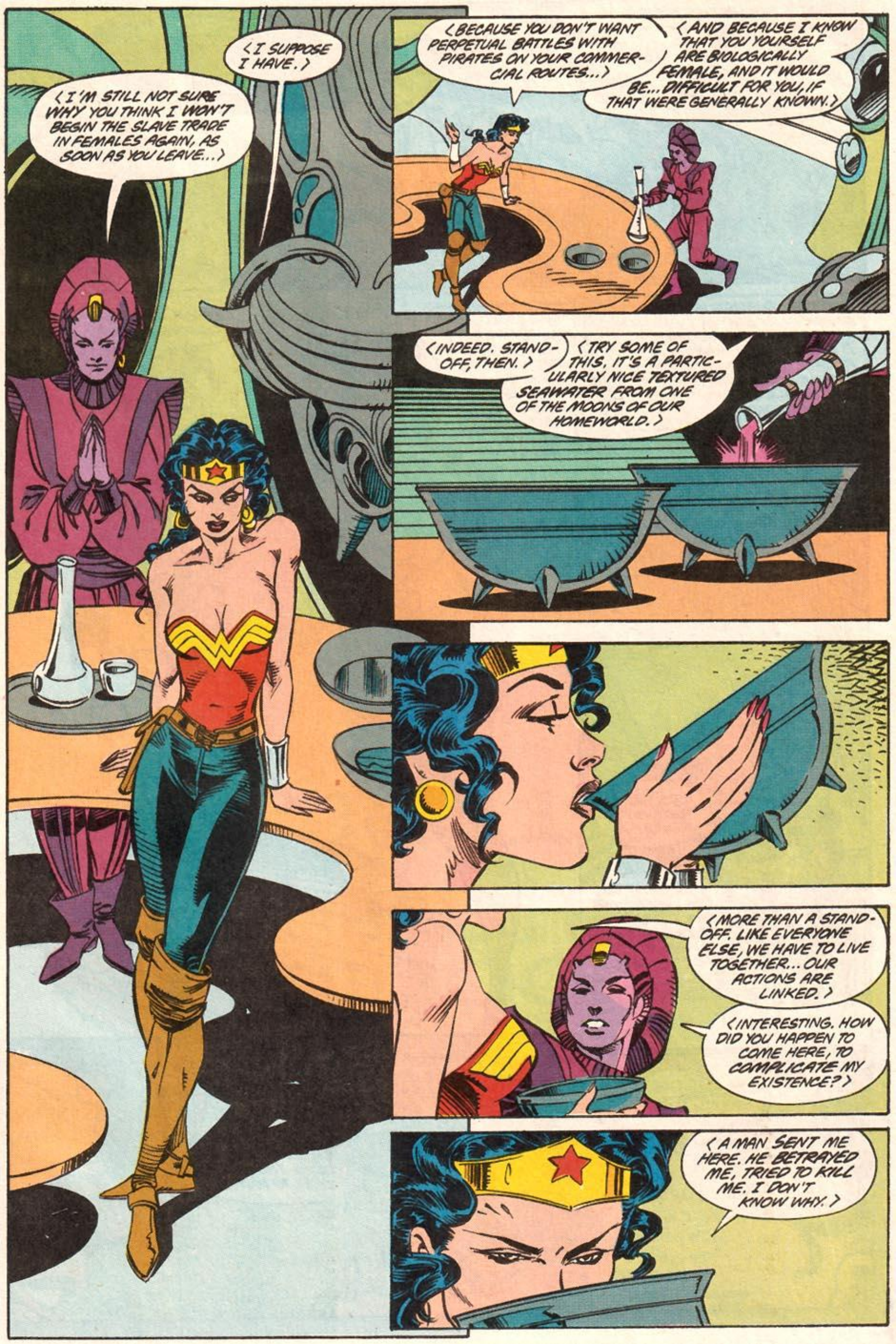
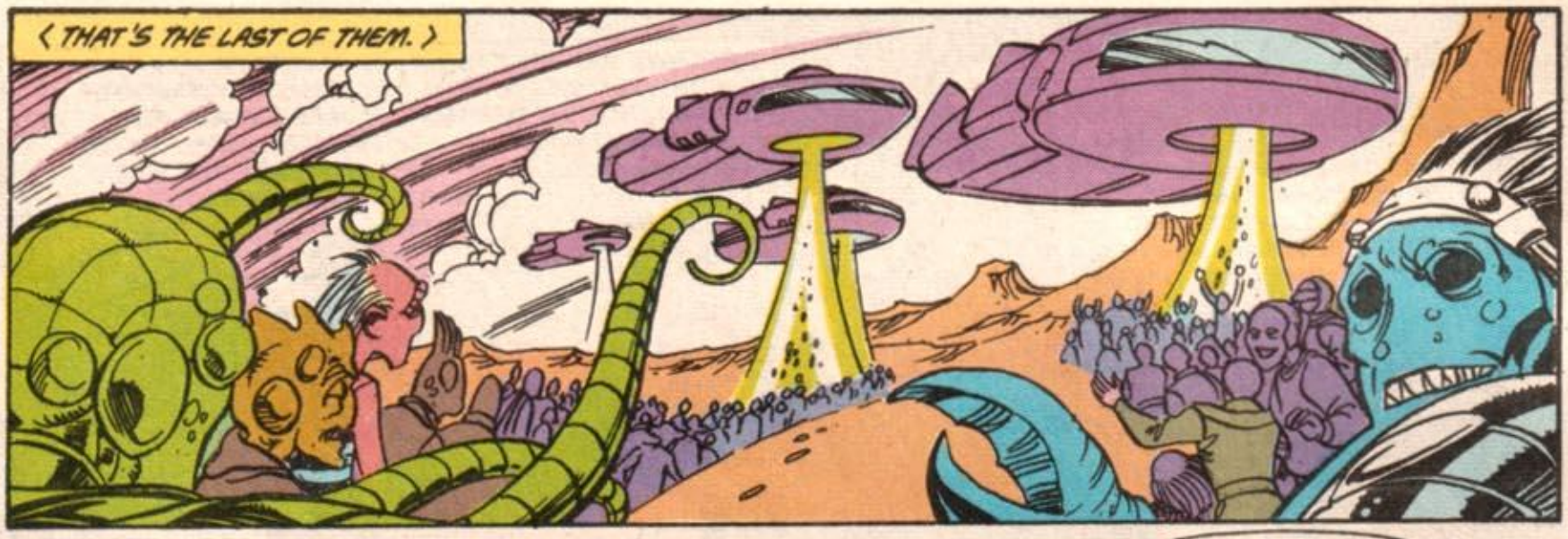
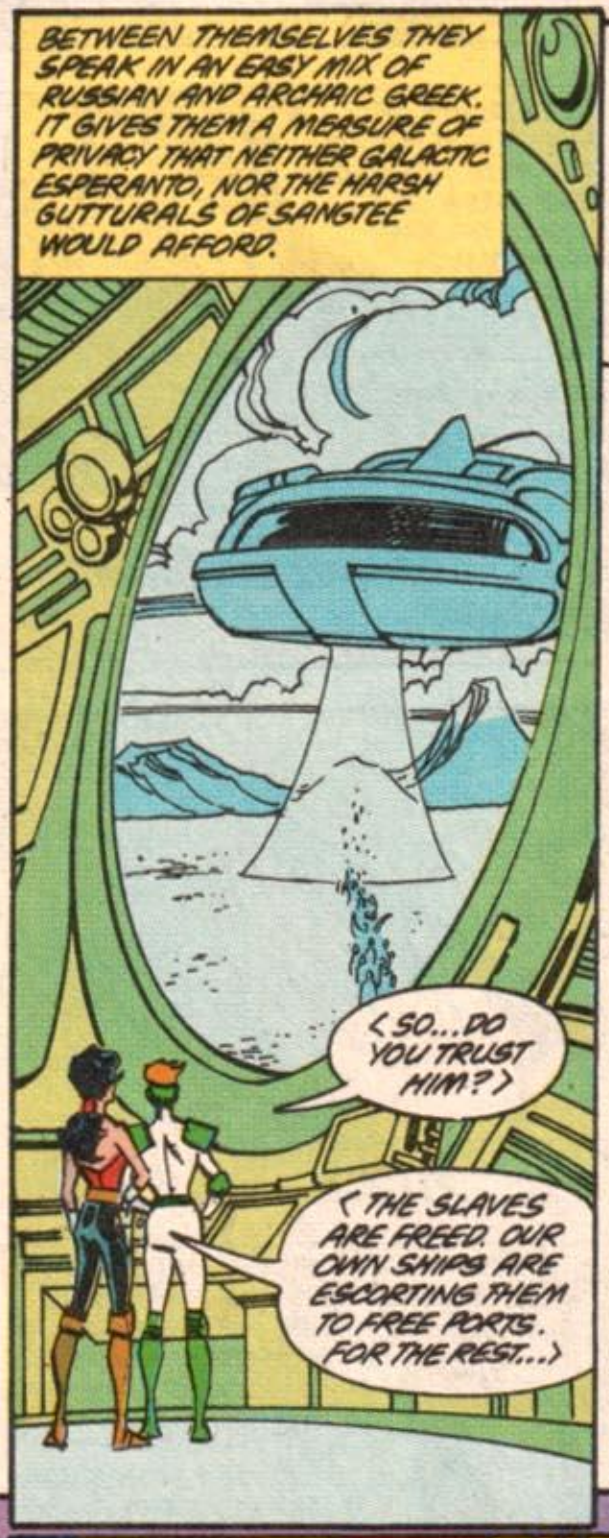
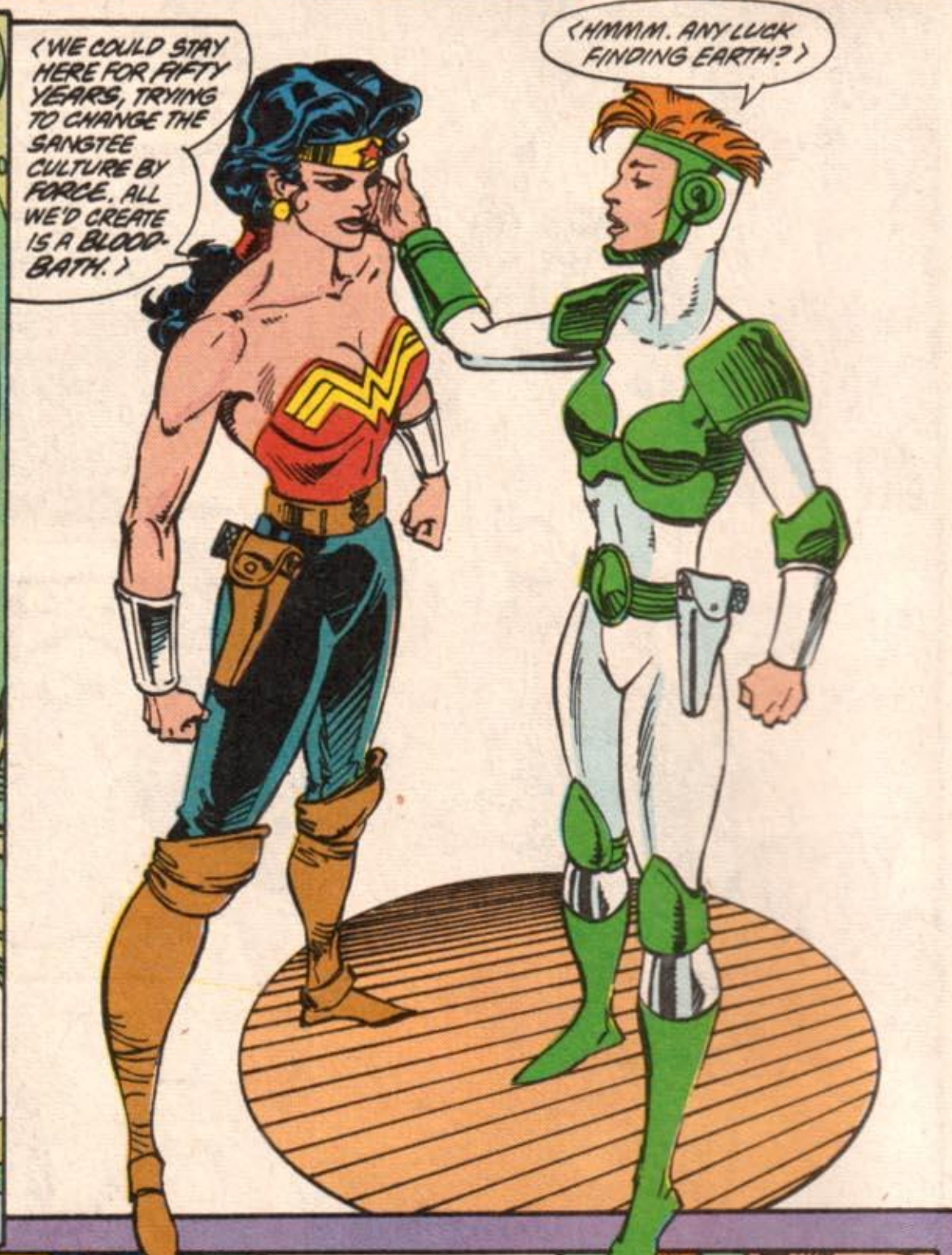
As a bird on the Wing, Living against the Air, I Long to return Home Again, to a place I have never been, but see only in my dreams.
--Sduszu, absurdist poet of the 9th Dynasty, Sangtee Empire
LIKE A SILVER SCAB, THE PALACE OF THE (GOVERNOR OF THIS SECTOR OF THE SANGTEE EMPIRE STICKS TO THE SIDE OF ITS WORLD. WITHIN, THE EMPEROR IS CAPTIVE.
ABOVE, THE RAGTAG PARTS OF A PIRATE FLEET CIRCLE LIKE SHARKS, THEIR MAGNETIC CANNONS TRAINED UPON THE GLEAMING SPIRES BELOW.
FOR MONTHS, THEY HAVE BEEN THE HUNTED, EX-SLAVES, LIVING LIKE WOLVES ON THE FRINGES OF A VAST AND UNFRIENDLY CIVILIZATION. NOW, HOWEVER BRIEFLY, THEY HOLD AN EMPIRE HOSTAGE...
WONDER WOMAN
<SO, IT WOULD APPEAR YOU HAVE WON...>
Home Again
WILLIAM MESSNER-LOEBS writer
PARIS CULLINS penciller
ROMEO TANGHAL inkers
MATT HOLLINGSWORTH colorist
JOHN COSTANZA letterer
RUBEN DIAZ ass't editor
BRIAN AUGUSTYN editor
WONDER WOMAN created by WILLIAM MOULTON-MARSTON

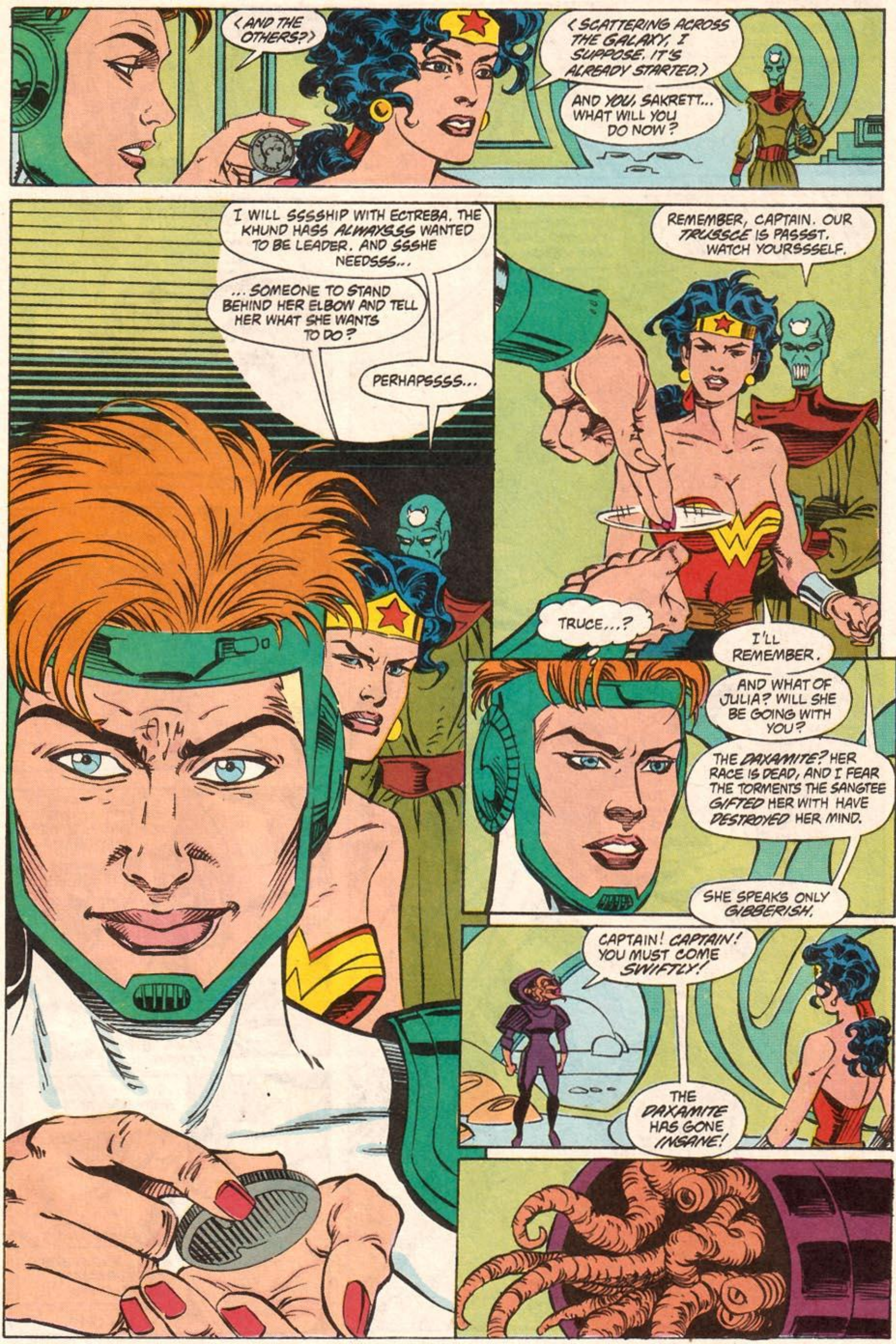

<I SUPPOSE I HAVE.>
<I'M STILL NOT SURE WHY YOU THINK I WON'T BEGIN THE SLAVE TRADE IN FEMALES AGAIN, AS SOON AS YOU LEAVE...>
<BECAUSE YOU DON'T WANT PERPETUAL BATTLES WITH PIRATES ON YOUR COMMERCIAL ROUTES...>
<AND BECAUSE I KNOW THAT YOU YOURSELF ARE BIOLOGICALLY FEMALE, AND IT WOULD BE... DIFFICULT FOR YOU, IF THAT WERE GENERALLY KNOWN.>
<INDEED. STAND-OFF, THEN.>
<TRY SOME OF THIS. IT'S A PARTICULARLY NICE TEXTURED SEAWATER FROM ONE OF THE MOONS OF OUR HOMEWORLD.>
<MORE THAN A STAND-OFF. LIKE EVERYONE ELSE, WE HAVE TO LIVE TOGETHER... OUR ACTIONS ARE LINKED.>
<INTERESTING. HOW DID YOU HAPPEN TO COME HERE, TO COMPLICATE MY EXISTENCE?>
<A MAN SENT ME HERE. HE BETRAYED ME, TRIED TO KILL ME. I DON'T KNOW WHY.>


< THAT'S THE LAST OF THEM. >


BETWEEN THEMSELVES THEY SPEAK IN AN EASY MIX OF RUSSIAN AND ARCHAIC GREEK. IT GIVES THEM A MEASURE OF PRIVACY THAT NEITHER GALACTIC ESPERANTO, NOR THE HARSH GUTTURALS OF SANGTEE WOULD AFFORD.
< SO... DO YOU TRUST HIM? >
< THE SLAVES ARE FREED. OUR OWN SHIPS ARE ESCORTING THEM TO FREE PORTS. FOR THE REST... >


< WE COULD STAY HERE FOR FIFTY YEARS, TRYING TO CHANGE THE SANGTEE CULTURE BY FORCE. ALL WE'D CREATE IS A BLOOD-BATH. >
< HMMM. ANY LUCK FINDING EARTH? >

< NONE YET. UNFORTUNATELY, THE SANGTEE NEVER CAME IN CONTACT WITH IT. >
< WE JUST NEED A CLUE. THE RIGHT WAY TO LOOK... >


(AND THE OTHERS?)
(SCATTERING ACROSS THE GALAXY, I SUPPOSE. IT'S ALREADY STARTED.)
AND YOU, SAKRETT... WHAT WILL YOU DO NOW?
I WILL SSSSHIP WITH ECTREBA. THE KHUND HASS ALWAYSSS WANTED TO BE LEADER. AND SSSHE NEEDSSS...
...SOMEONE TO STAND BEHIND HER ELBOW AND TELL HER WHAT SHE WANTS TO DO?
PERHAPSSSS...
REMEMBER, CAPTAIN. OUR TRUSSCE IS PASSST. WATCH YOURSSSELF.
TRUCE...?
I'LL REMEMBER.
AND WHAT OF JULIA? WILL SHE BE GOING WITH YOU?
THE DAXAMITE? HER RACE IS DEAD, AND I FEAR THE TORMENTS THE SANGTEE GIFTED HER WITH HAVE DESTROYED HER MIND.
SHE SPEAKS ONLY GIBBERISH.
CAPTAIN! CAPTAIN! YOU MUST COME SWIFTLY!
THE DAXAMITE HAS GONE INSANE!

IMAGINE YOUR GREATEST TERROR...

NOW IMAGINE SHE HATES YOU AND CAN BREAK YOU LIKE PENCIL LEAD.

JULIA! STOP! HE'S DONE NOTHING TO YOU!

SHE JUST SAW HIM AND STARTED SCREAMING!

AS THEY SAID. GIBBERISH.

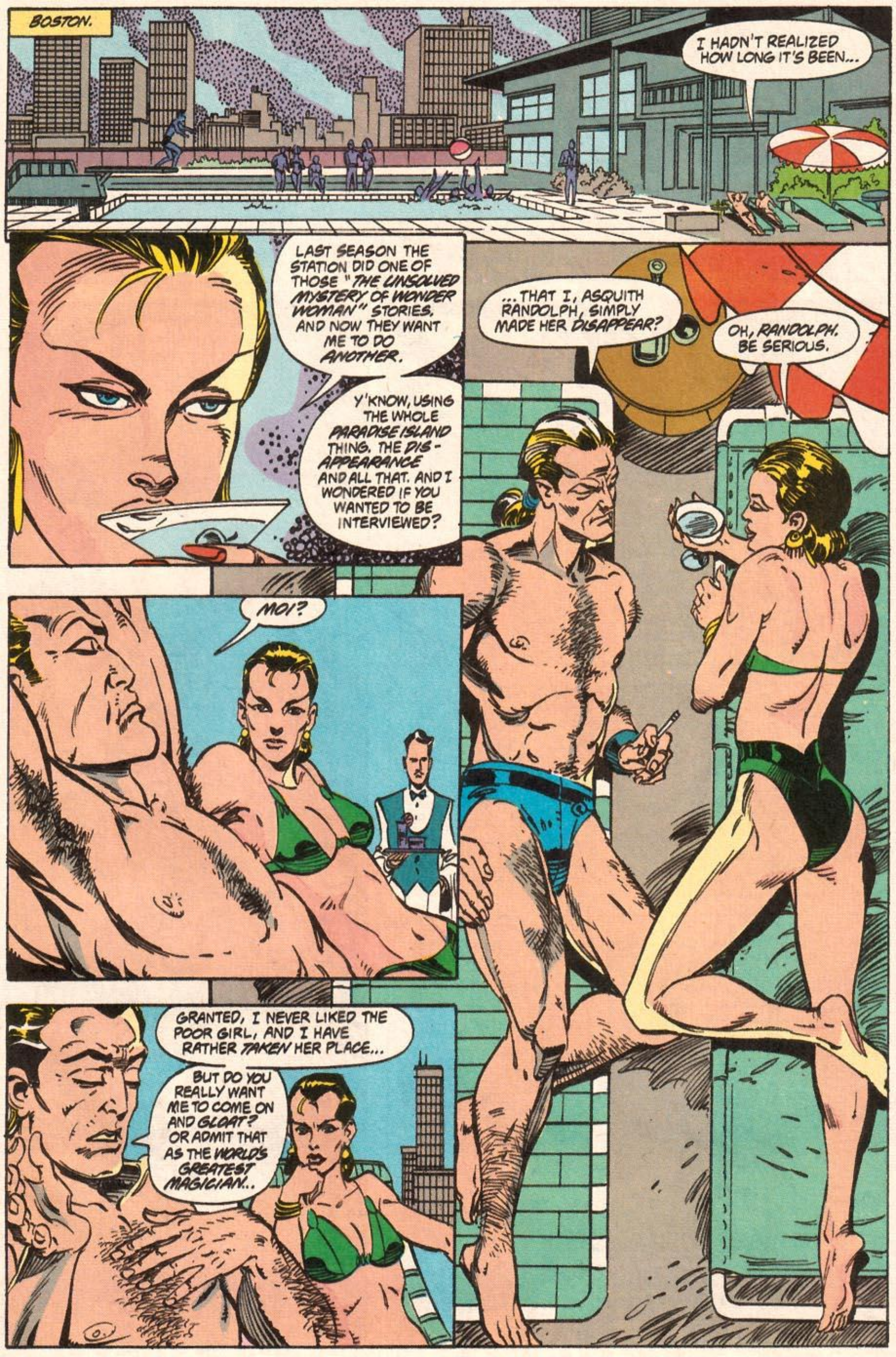
AND YET...

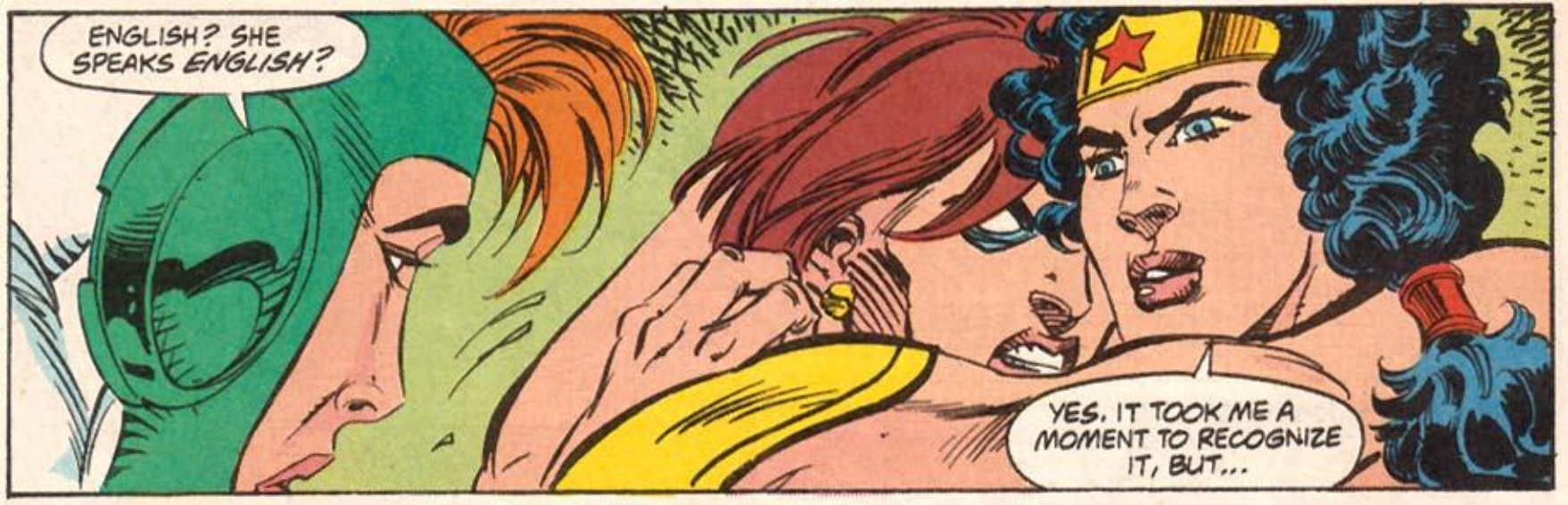
IT HAD BEEN SO LONG SINCE SHE HAD HEARD IT SPOKEN...

AND IT HAD NEVER BEEN HER NATIVE TONGUE...

STILL, AND IN SPITE OF THE ACCENT, THERE IT WAS...

...ENGLISH!


BOSTON.
I HADN'T REALIZED HOW LONG IT'S BEEN...
LAST SEASON THE STATION DID ONE OF THOSE "THE UNSOLVED MYSTERY OF WONDER WOMAN" STORIES, AND NOW THEY WANT ME TO DO ANOTHER.
Y'KNOW, USING THE WHOLE PARADISE ISLAND THING, THE DIS-APPEARANCE AND ALL THAT. AND I WONDERED IF YOU WANTED TO BE INTERVIEWED?
...THAT I, ASQUITH RANDOLPH, SIMPLY MADE HER DISAPPEAR?
OH, RANDOLPH. BE SERIOUS.
MOI?
GRANTED, I NEVER LIKED THE POOR GIRL, AND I HAVE RATHER TAKEN HER PLACE...
BUT DO YOU REALLY WANT ME TO COME ON AND GLOAT? OR ADMIT THAT AS THE WORLD'S GREATEST MAGICIAN...


ENGLISH? SHE SPEAKS ENGLISH?
YES. IT TOOK ME A MOMENT TO RECOGNIZE IT, BUT...

BUT WHERE COULD SHE HAVE LEARNED?
IT IS A BIG UNIVERSE. WE HAVE A MORE IMMEDIATE PROBLEM.

(NO, JULIA. YOU'LL ONLY HATE YOURSELF LATER!)
NO, I WILL HATE HIM... EVEN AFTER HE IS DEAD!

ONCE SHE STARTS KILLING, WE'LL HAVE TO BLAST OUR WAY OUT OF HERE.
EVEN WORSE. ONCE SHE STARTS KILLING, SHE WON'T STOP.

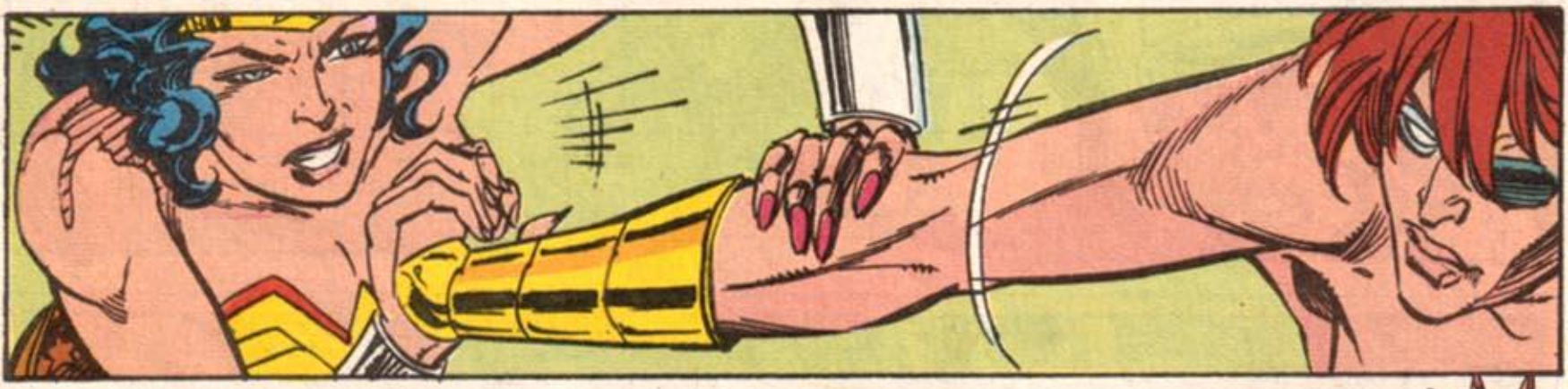
BUT THE DAXAMITES WERE ALL AS STRONG AS EARTH'S SUPERMAN, OR JONN JONZZ. WE CAN'T FIGHT HER.
MAYBE THAT'S THE ONLY WAY.

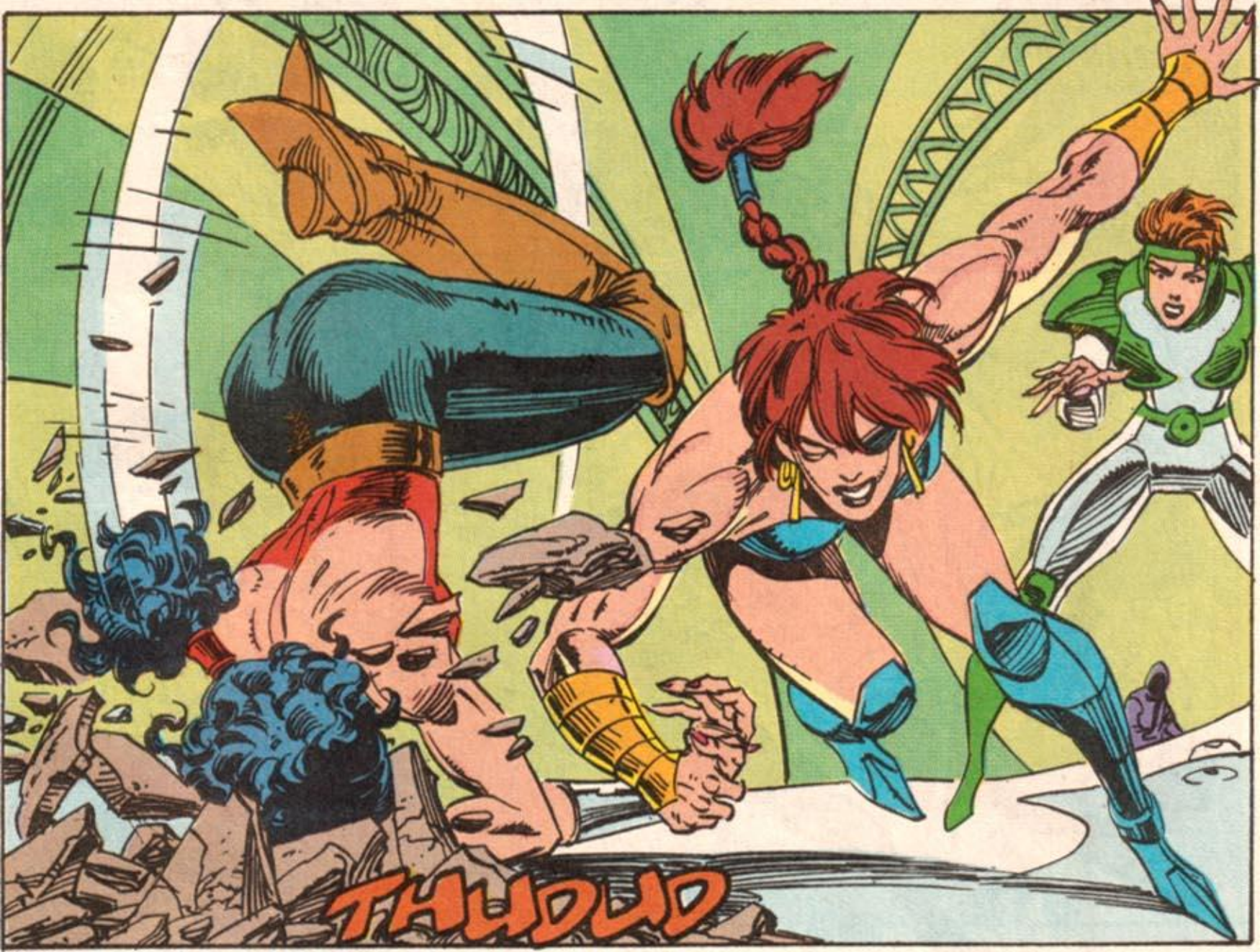
I WANT HIM! I WANT TO TASTE THIS-BLOOD!

‹YOU CAN KILL HIM, BUT YOU HAVE TO FIGHT ME FIRST.›
WHAT?

DIANA, IF I UNDERSTOOD WHAT YOU JUST SAID... THIS IS A VERY, VERY BAD IDEA.
NO, IT'S EVERYONE'S ONLY CHANCE.

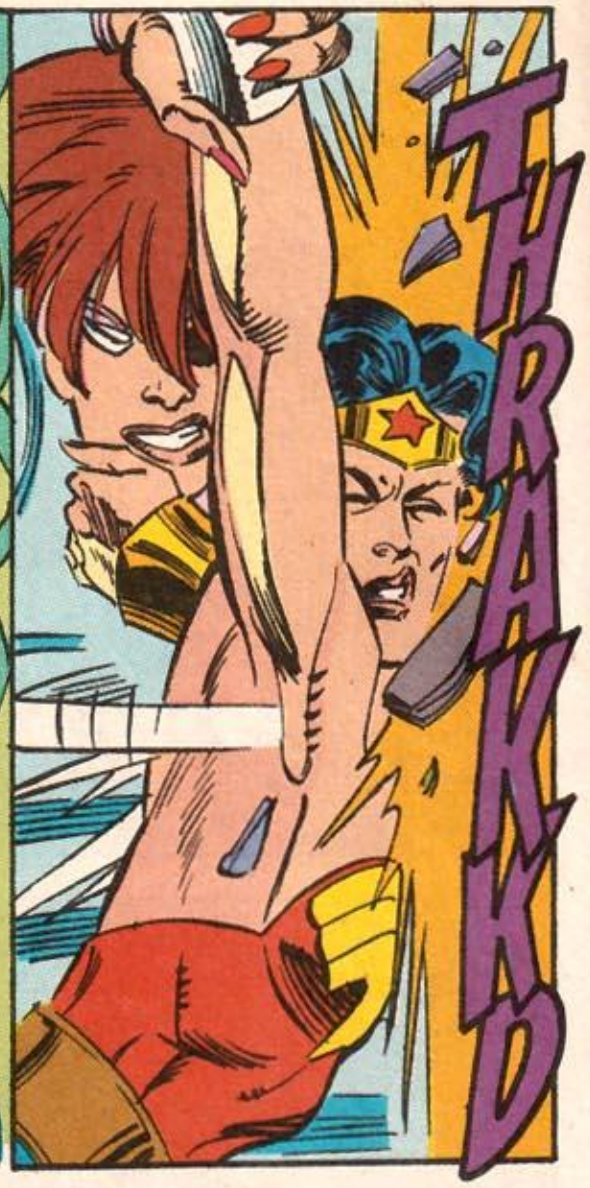
‹READY?›



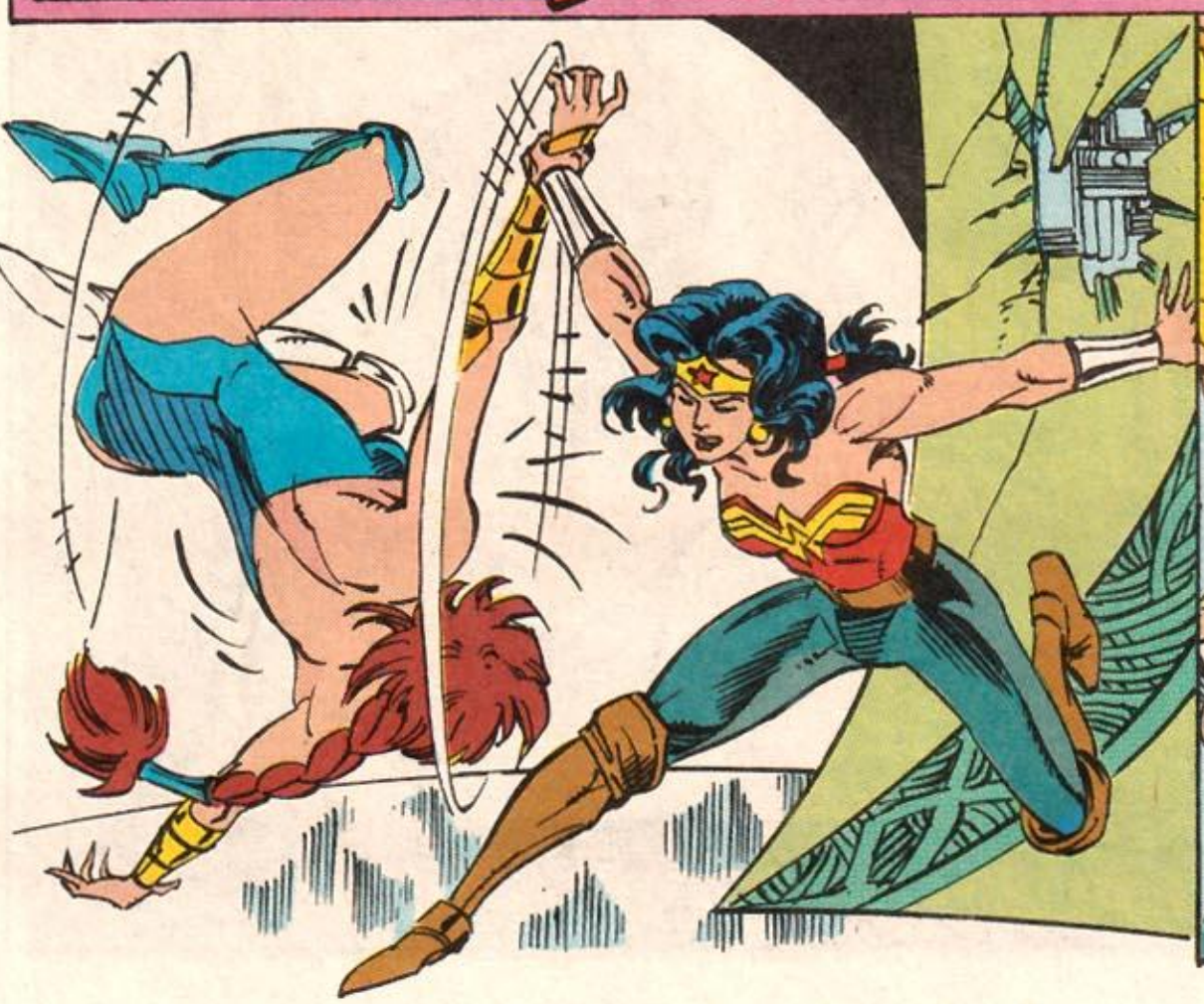

THUDUD

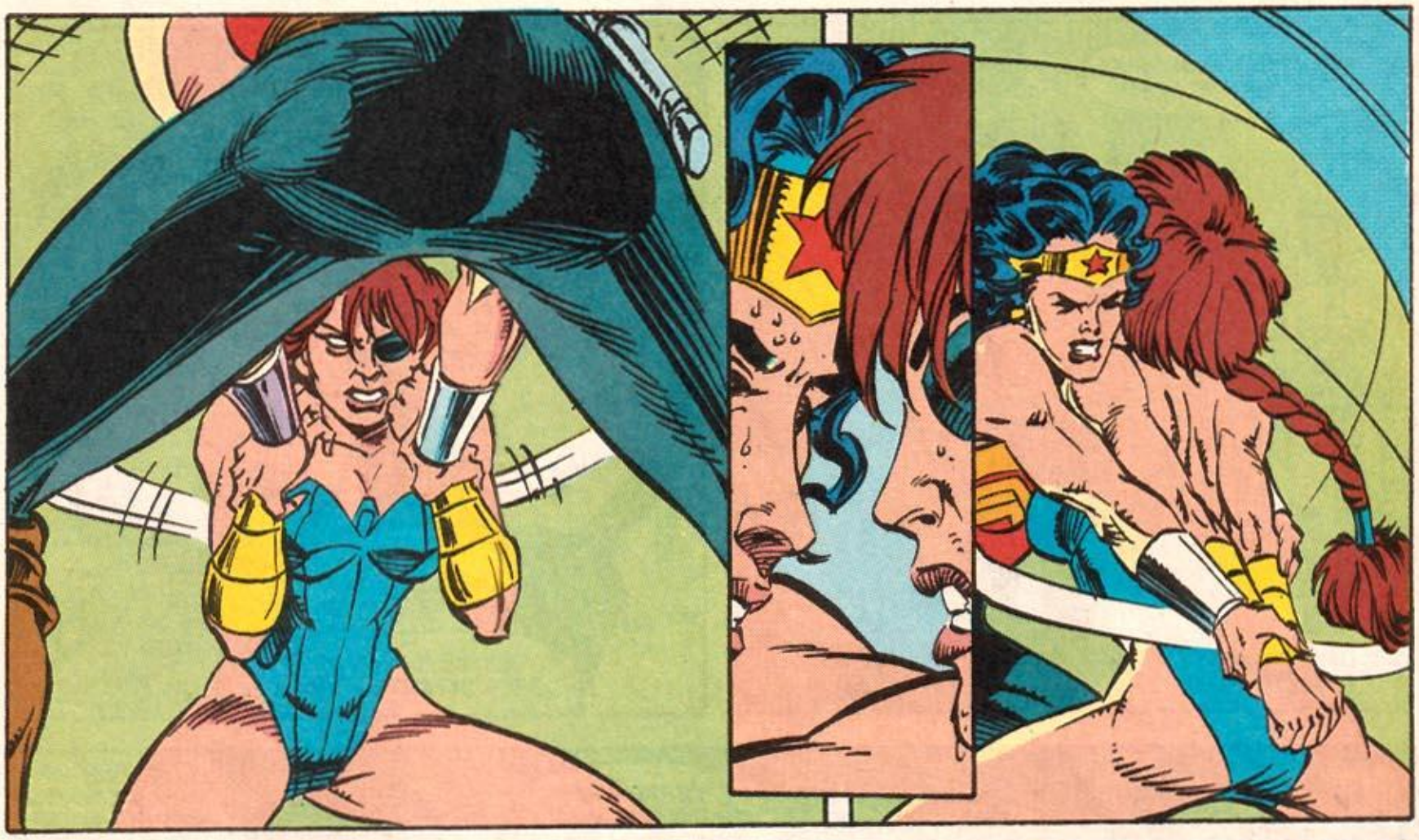
I HOPE DIANA HAS EVEN THE SLIGHTEST NOTION OF WHAT SHE'S DOING...

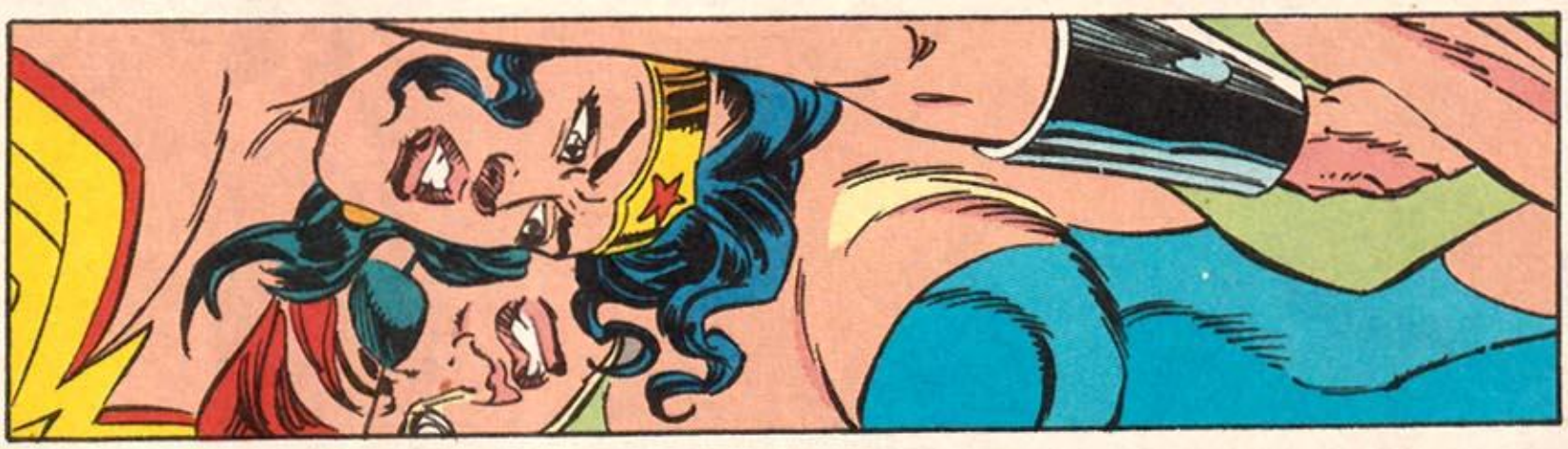
URRRMM

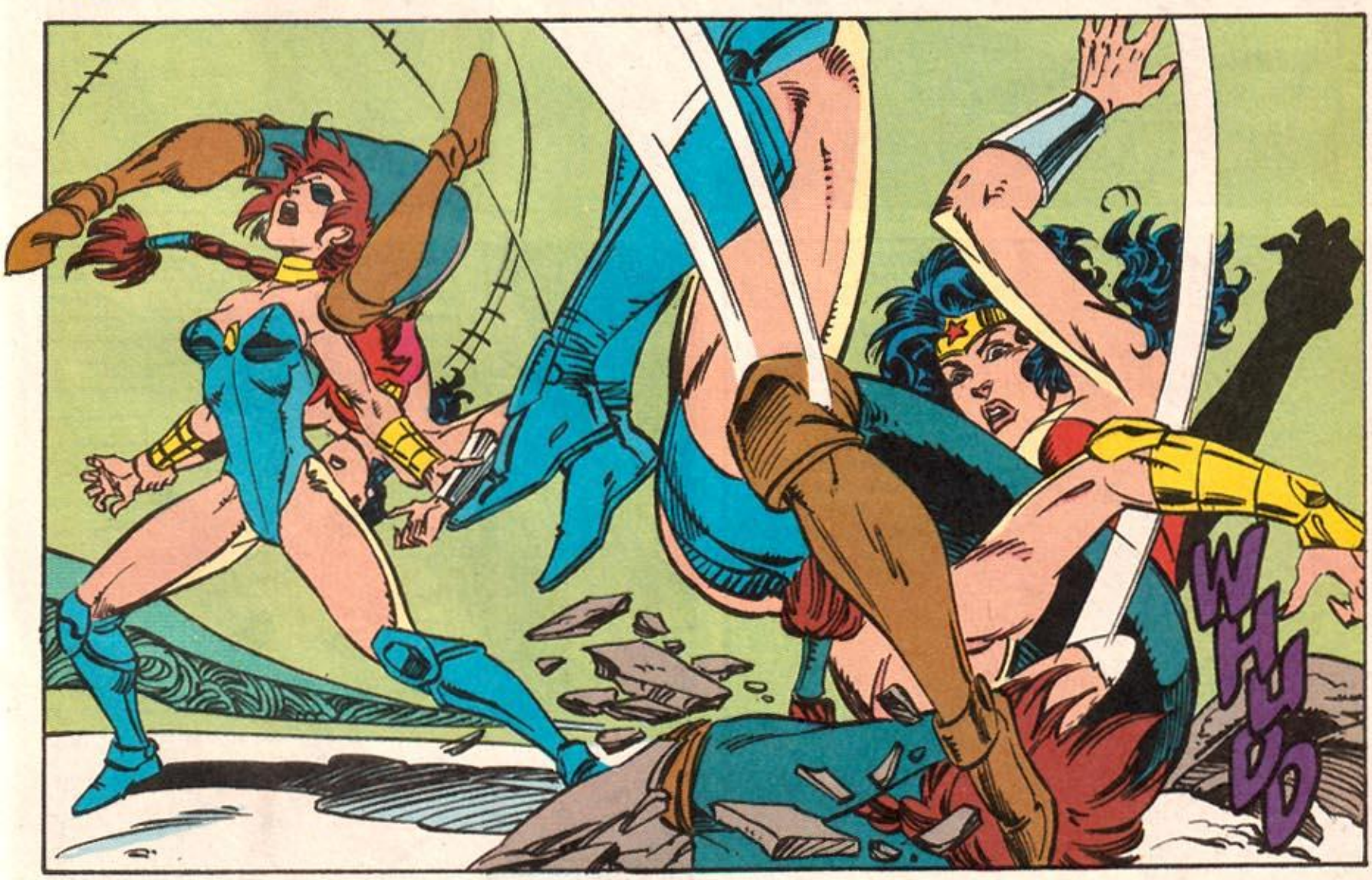

THRAKKD

BONK!








WHUD

Y-OU'VE WON HIS LIFE. ENJOY IT.
WHHEWW.

SHE LET YOU WIN, RIGHT?
THE BATTLE JUST GAVE HER TIME TO THINK.
GET ME TO A HOT BATH BEFORE I SCREAM.

LATER...
I HEARD WHAT YOU DID FOR MY MAN. THANK YOU.
<NONE OF US WILL BE HELPED BY VENGEANCE AT THIS STAGE.>
<AH, FEMININE MERCY.>
<TELL ME... WE SANGTEE HAVE DENIED EVEN THE POSSIBILITY OF A... SECOND GENDER FOR SO LONG, IT IS NEARLY IMPOSSIBLE FOR ME TO IMAGINE. WHAT DOES IT FEEL LIKE, TO BE A WOMAN?>
<GOOD. IT FEELS... GOOD.>

AN'D TH'ESE ARE TH'E *T'RANSF'ER STAT'IONS.* THEY W'ILL SEND YO'UR ELECT'RONS ACR'OSS LIMIT'LESS VOIDS...

DO YOU KNOW WHERE TO *AIM?*

NE'ARLY. BET'WEEN WHAT THE DAXAM'ITE COU'LD TELL US... AND TH'E SANG'TEE RECORDS, WE HAVE NEARLY FINISHED THE CALCULAT'IONS.

IT CREA'TES A SO'RT OF *ARTIFI'CIAL WORMHO'LE,* THROUG'H WHI'CH...

YES, THAT'S GOOD, BUT *H'ELGN,* I WANT TO TELL YOU HOW MUCH I...

H'ELGN...?

I M'UST GO. T'HESE COMPUT'ATI'ONS...

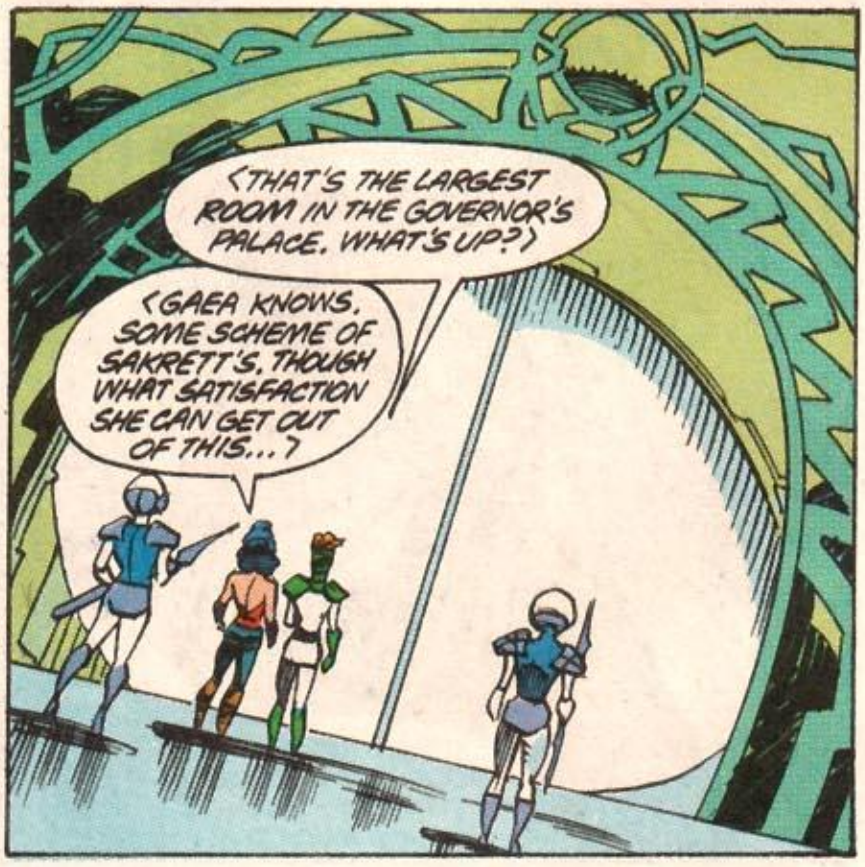
<BRRR. IT'S GETTING COLD IN HERE.>
<THEY'RE PULLING FREE OF ME, TASHA. OF MY INFLUENCE.>

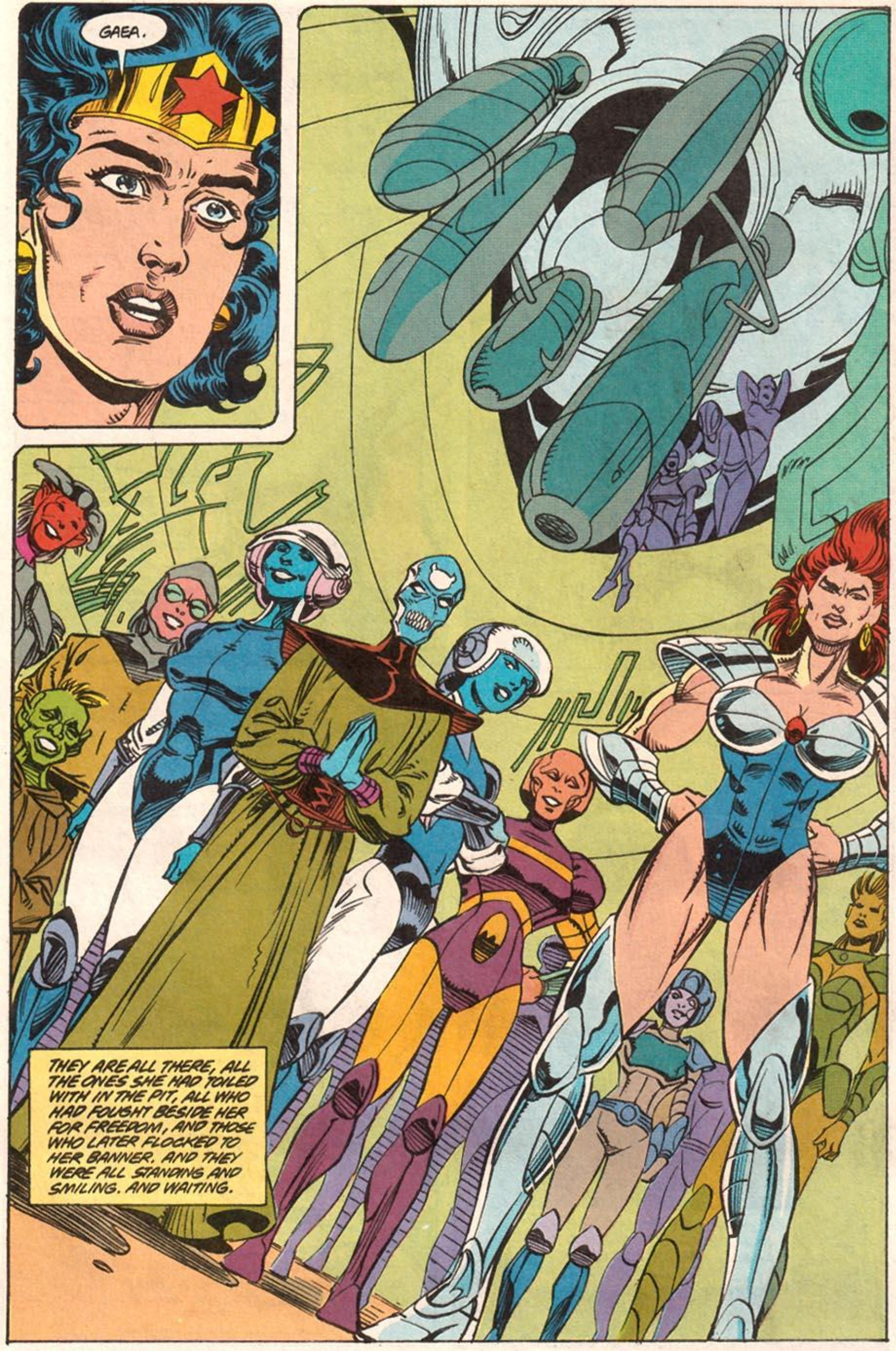
<ECTREBA WILL BE CAPTAIN NOW. AND TWO CAPTAINS ARE... AN EMBARRASS-MENT.>

<WE'RE THE ONLY HUMANS MOST OF THEM HAVE EVER, OR WILL EVER, SEE. AND TOMORROW, WE'LL BE GONE. LIKE A DREAM.>
<IT MUST BE GALLING TO OWE ANYTHING TO A DREAM.>

<IN A WAY, I'VE ALREADY GO...>
CAPTAIN?

SAKRETT NEEDS TO SEE YOU AT ONCE... IN THE HALL OF ENVOYS.
I SEE.

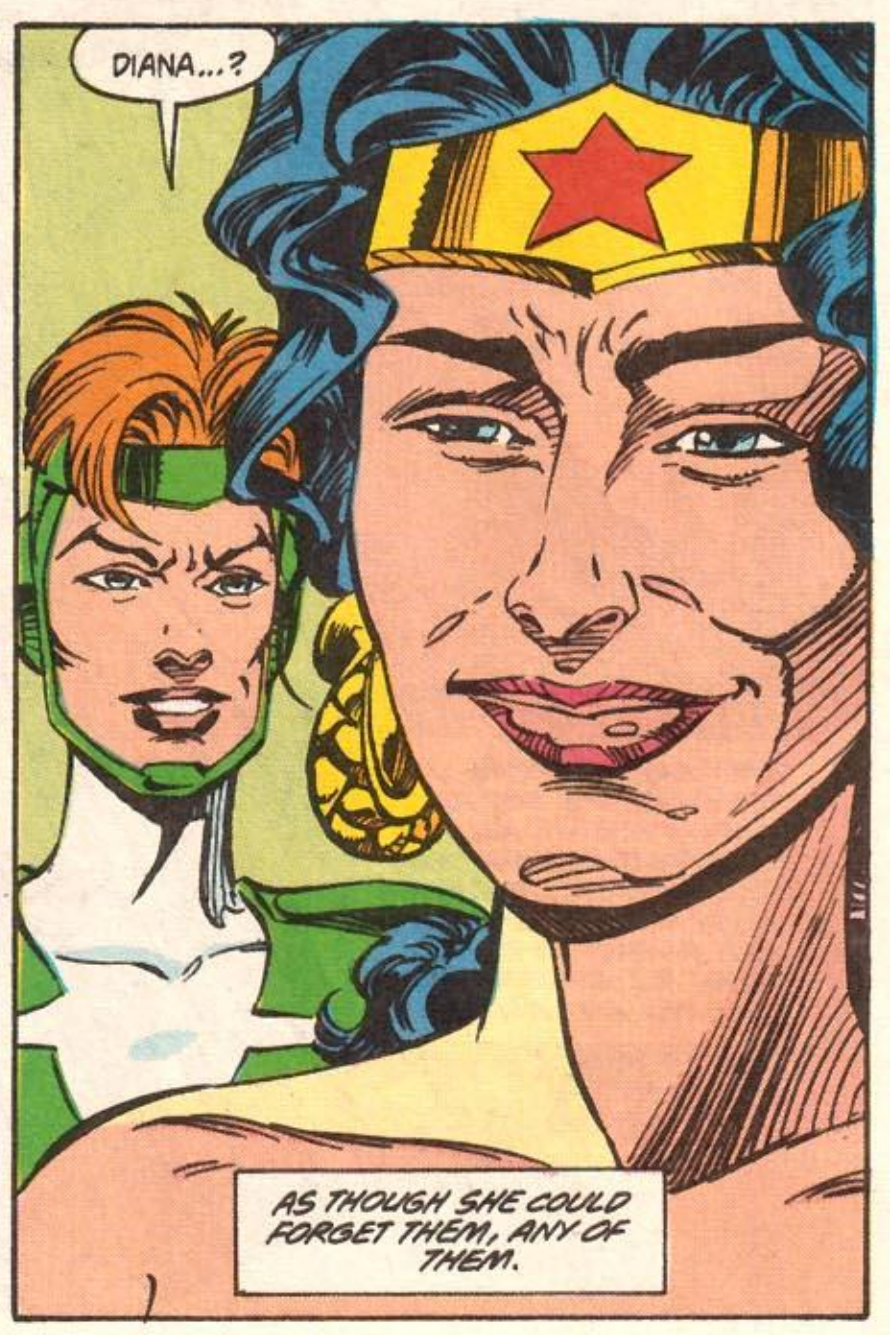

<THAT'S THE LARGEST ROOM IN THE GOVERNOR'S PALACE. WHAT'S UP?>
<GAEA KNOWS. SOME SCHEME OF SAKRETT'S. THOUGH WHAT SATISFACTION SHE CAN GET OUT OF THIS...>


GAEA.
THEY ARE ALL THERE, ALL THE ONES SHE HAD TOILED WITH IN THE PIT, ALL WHO HAD FOUGHT BESIDE HER FOR FREEDOM, AND THOSE WHO LATER FLOCKED TO HER BANNER. AND THEY WERE ALL STANDING AND SMILING. AND WAITING.

SAKRETT, WHAT...? DO THEY WISH ME TO SPEAK?
NO, ONLY LISSSTEN. I AM TO BE THEIR VOISSSCE.

WE ARE HERE, BECAUSSSE, WITHOUT YOU, WE WOULD BE A FIELD OF CORPSSSESS. ANONYMOUSSS MUD.
YOU FOUND USS THUSSS AND FREED USS. NO, MORE, TAUGHT USSS TO FREE OURSSSELVESSS.

"YOU ARE THE FINEST CAPTAIN AND THE FINEST FRIEND, WE SHALL, ANY OF US, KNOW. DO NOT FORGET US."


DIANA...?
AS THOUGH SHE COULD FORGET THEM, ANY OF THEM.

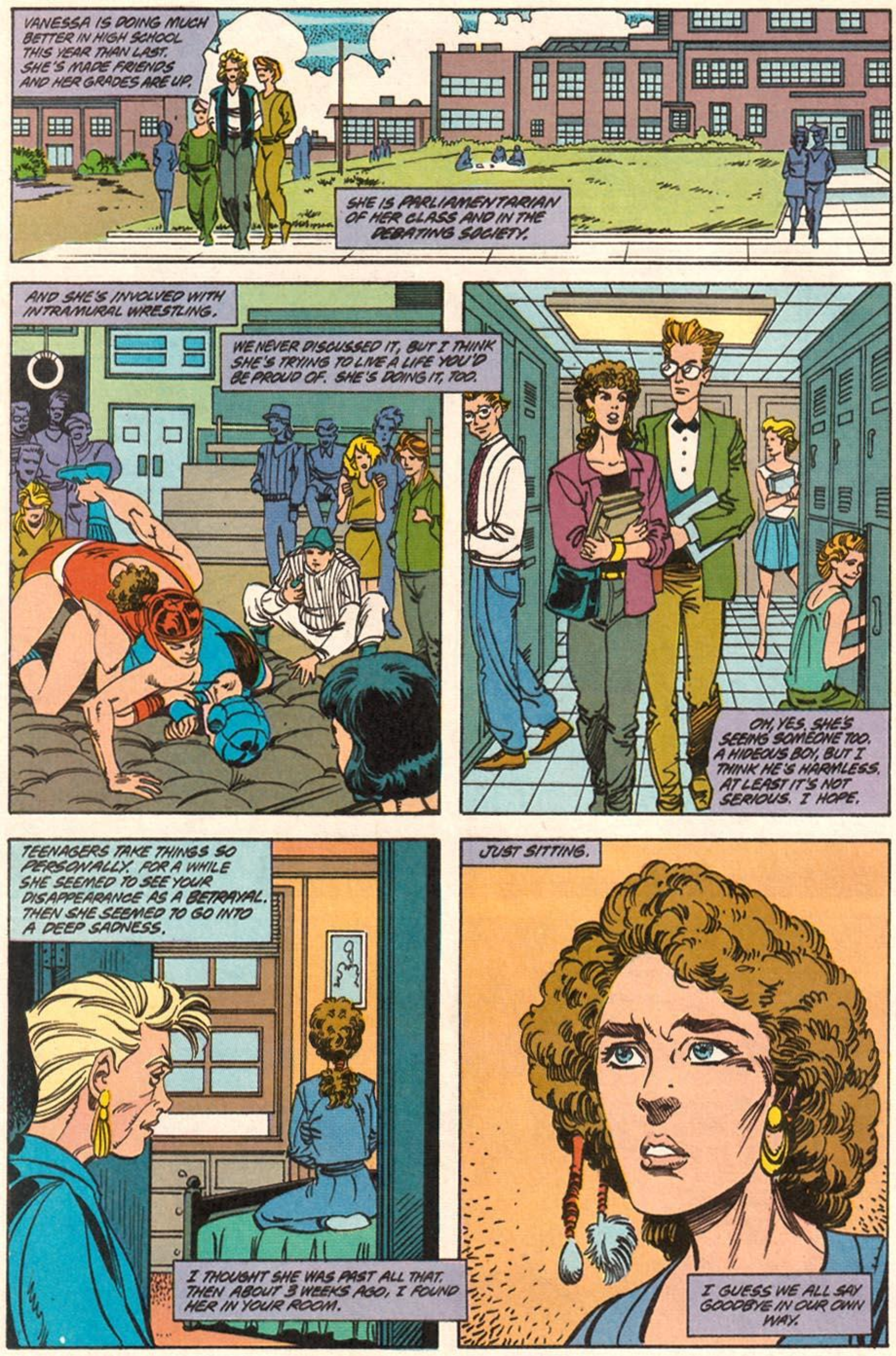
DEAREST DIANA... THIS IS THE LAST LETTER I WILL WRITE YOU.

I'VE NEVER MAILED ANY OF THE OTHERS, OF COURSE. BUT IT MADE ME FEEL BETTER TO WRITE YOU, AS IF YOU WERE STILL ALIVE.

SEASONS HAVE COME AND GONE AND COME AGAIN, AND I KNOW YOU WOULD'VE GOTTEN WORD TO US IF YOU COULD. SO IT IS TIME FOR ME TO FACE FACTS. AFTER ONE MORE LETTER.

THE KITTEN YOU RESCUED, ARISTOTLE, IS NOW A FULL-GROWN CAT. HE RAN AWAY AND RETURNED WITH A LITTER OF KITTENS, SO WE NAMED HER ARACHNE INSTEAD. HER KITTENS ARE GROWN TOO.

EVERYTHING CHANGES, SWEETIE. BUT YOU'RE NOT HERE TO SEE IT...

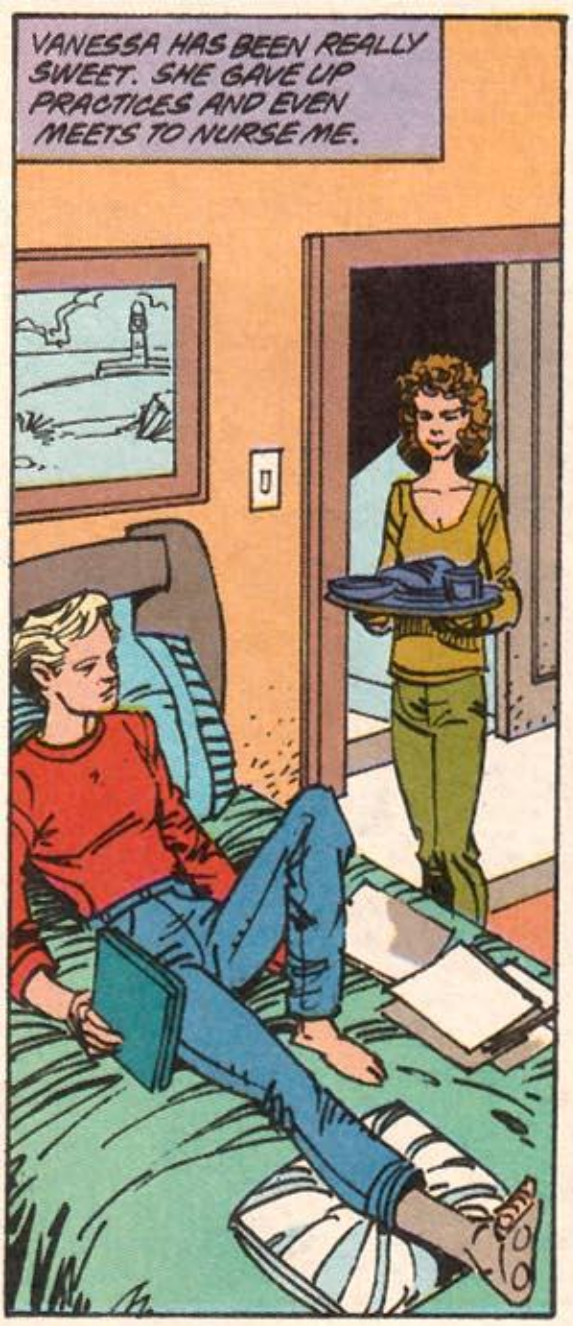

VANESSA IS DOING MUCH BETTER IN HIGH SCHOOL THIS YEAR THAN LAST. SHE'S MADE FRIENDS AND HER GRADES ARE UP.
SHE IS PARLIAMENTARIAN OF HER CLASS AND IN THE DEBATING SOCIETY.
AND SHE'S INVOLVED WITH INTRAMURAL WRESTLING.
WE NEVER DISCUSSED IT, BUT I THINK SHE'S TRYING TO LIVE A LIFE YOU'D BE PROUD OF. SHE'S DOING IT, TOO.
OH, YES. SHE'S SEEING SOMEONE TOO. A HIDEOUS BOY, BUT I THINK HE'S HARMLESS. AT LEAST IT'S NOT SERIOUS. I HOPE.
TEENAGERS TAKE THINGS SO PERSONALLY. FOR A WHILE SHE SEEMED TO SEE YOUR DISAPPEARANCE AS A BETRAYAL. THEN SHE SEEMED TO GO INTO A DEEP SADNESS.
I THOUGHT SHE WAS PAST ALL THAT. THEN ABOUT 3 WEEKS AGO, I FOUND HER IN YOUR ROOM.
JUST SITTING.
I GUESS WE ALL SAY GOODBYE IN OUR OWN WAY.

ACTUALLY, I'VE BEEN SAYING GOODBYE A LOT. THE UNIVERSITY IS SPONSORING A DIG IN ANCIENT SUMERIA, AND IT'S MY BABY.

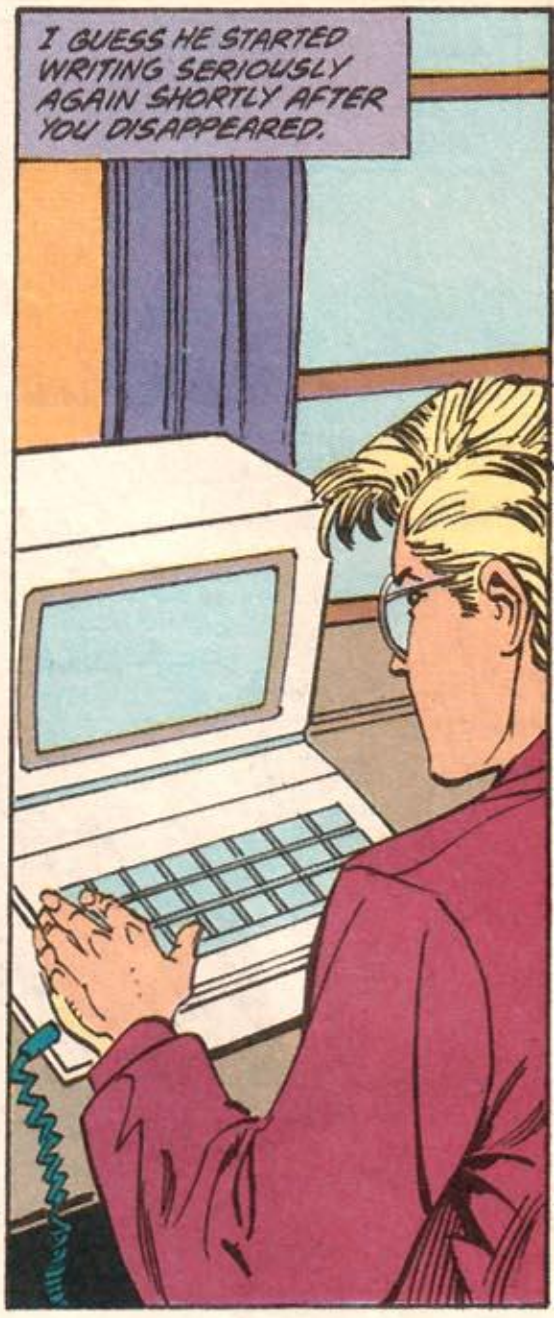
I'D FORGOTTEN HOW MUCH I LOVE HANDS-ON FIELD WORK. EVERY DAY IS A NEW ADVENTURE.

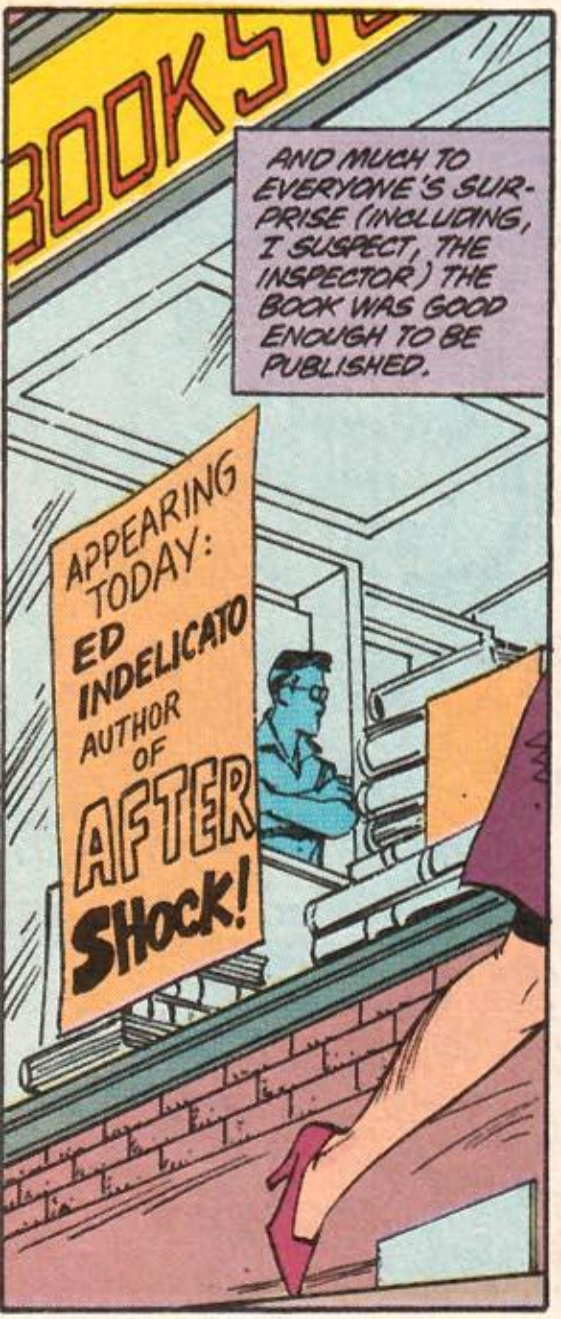
WE EVEN SURVIVED A MORTAR ATTACK BY SOME NATIONALIST FACTION OR OTHER. WE GOT AWAY WITHOUT A SCRATCH.

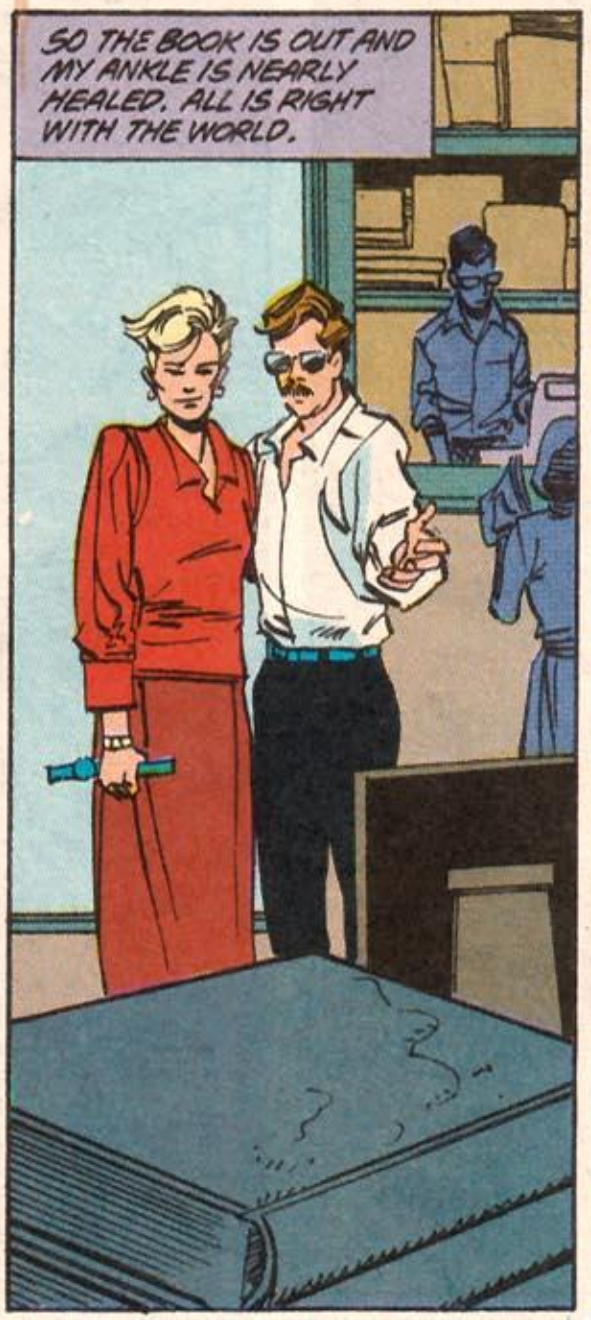
THEN, AFTER ALL THAT, I CAME HOME, SLIPPED ON THE LIBRARY STERS AND BROKE MY STUPID ANKLE.
BRARY

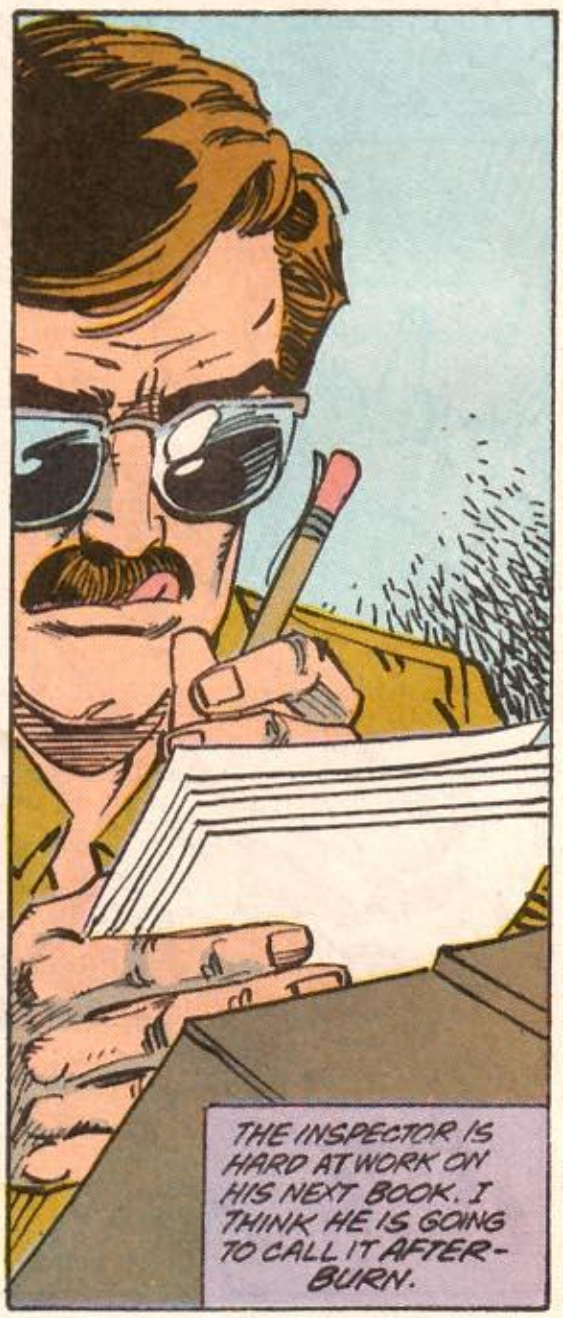

VANESSA HAS BEEN REALLY SWEET. SHE GAVE UP PRACTICES AND EVEN MEETS TO NURSE ME.

AND JUST WHEN I THOUGHT I WOULD GO BUGS WITH BOREDOM, INSPECTOR INDELICATO STARTED COMING OVER, READING TO ME FROM THE MANUSCRIPT OF HIS NEW NOVEL.


I GUESS HE STARTED WRITING SERIOUSLY AGAIN SHORTLY AFTER YOU DISAPPEARED.

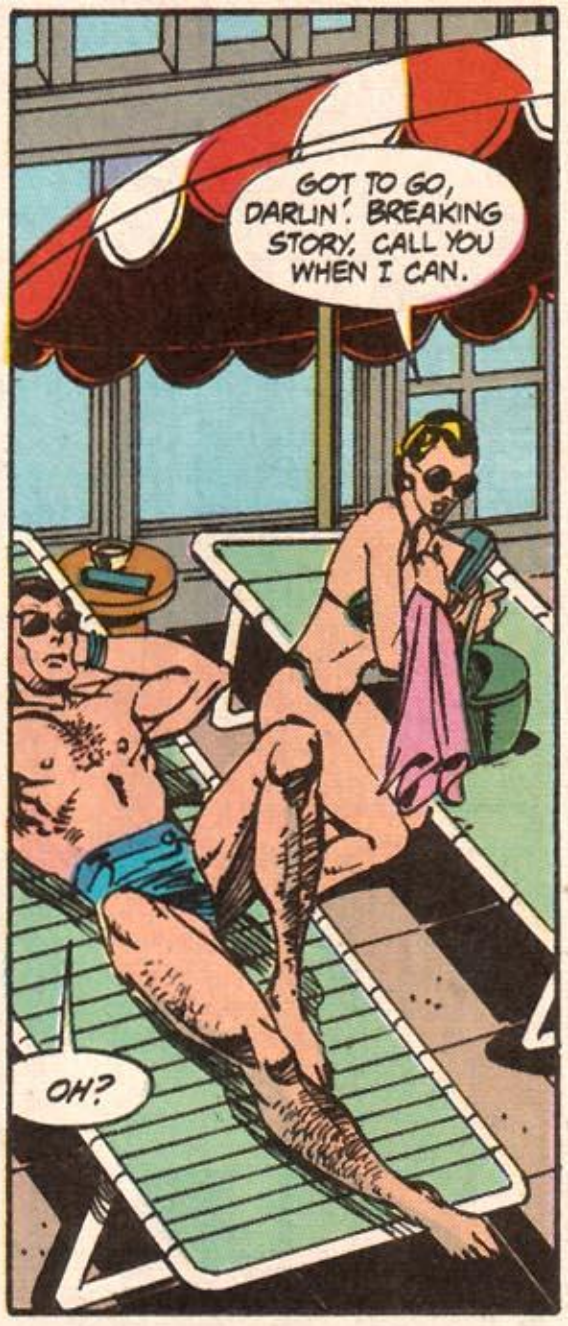

BOOKST
AND MUCH TO EVERYONE'S SURPRISE (INCLUDING, I SUSPECT, THE INSPECTOR) THE BOOK WAS GOOD ENOUGH TO BE PUBLISHED.
APPEARING TODAY:
ED INDELICATO
AUTHOR OF
AFTER SHOCK!

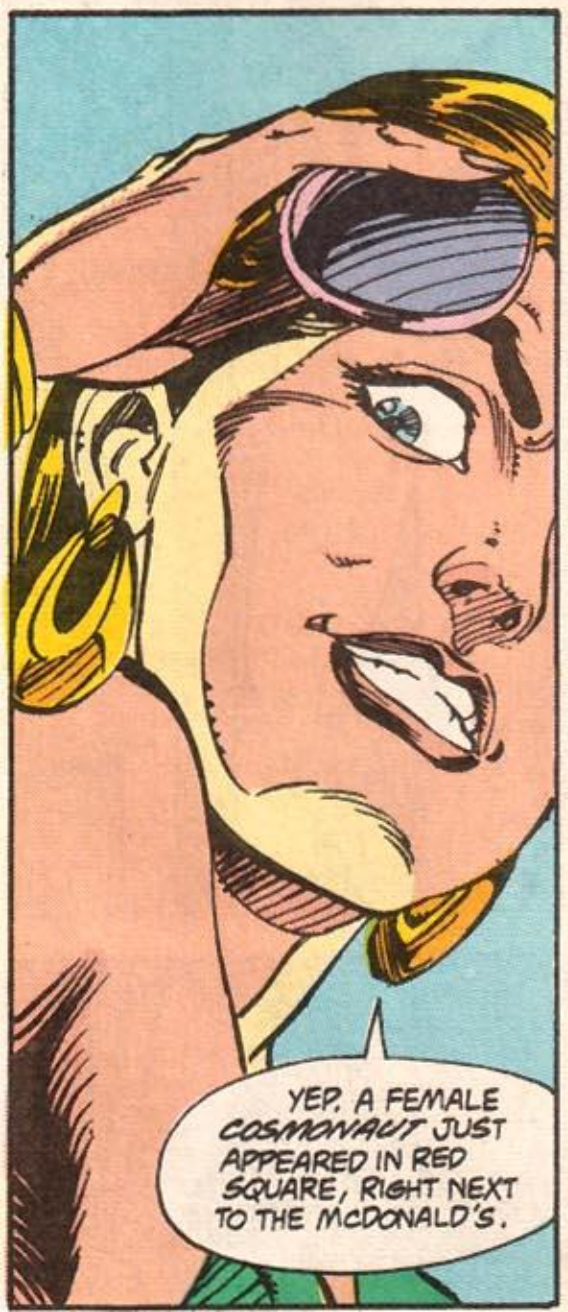

SO THE BOOK IS OUT AND MY ANKLE IS NEARLY HEALED. ALL IS RIGHT WITH THE WORLD.

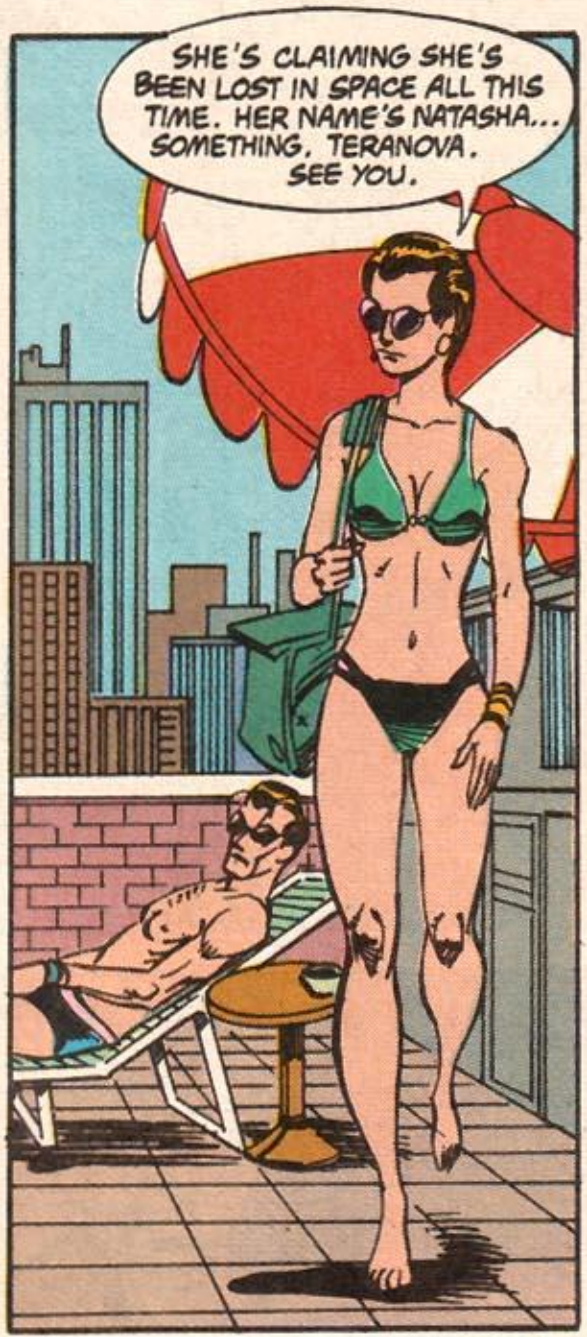

THE INSPECTOR IS HARD AT WORK ON HIS NEXT BOOK. I THINK HE IS GOING TO CALL IT AFTER-BURN.

BRIOOP
BRIOOP
BRIOOP
BRIOOP

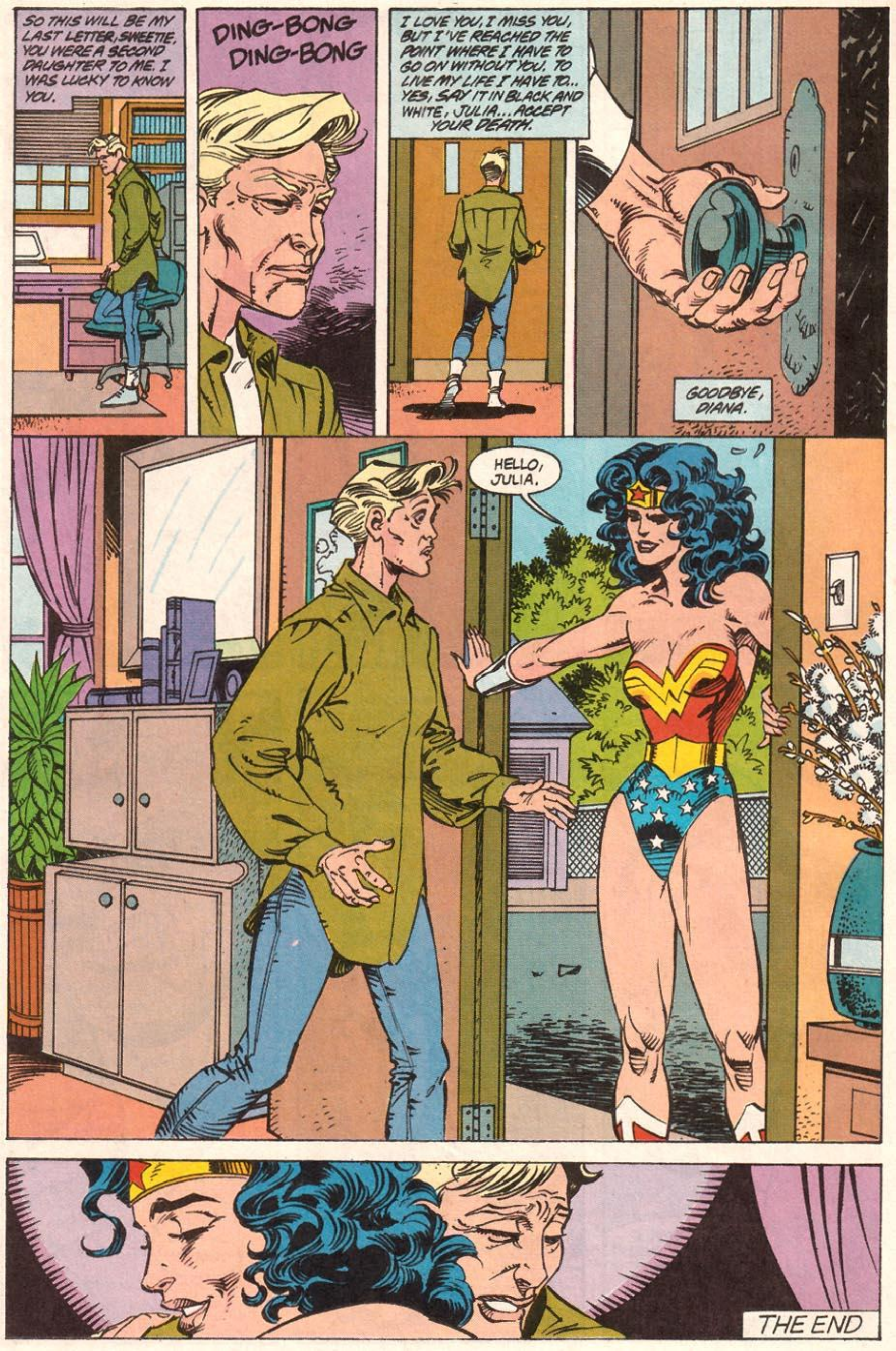
UH-HUH...UH-HUH... UUHHH. YEAH...YEAH, OKAY. SEE YOU THERE. 'BYE.


GOT TO GO, DARLIN'. BREAKING STORY. CALL YOU WHEN I CAN.
OH?


YEP. A FEMALE COSMONAUT JUST APPEARED IN RED SQUARE, RIGHT NEXT TO THE McDONALD'S.


SHE'S CLAIMING SHE'S BEEN LOST IN SPACE ALL THIS TIME. HER NAME'S NATASHA... SOMETHING. TERANOVA. SEE YOU.

WHAT!?


SO THIS WILL BE MY LAST LETTER, SWEETIE, YOU WERE A SECOND DAUGHTER TO ME. I WAS LUCKY TO KNOW YOU.
DING-BONG DING-BONG
I LOVE YOU, I MISS YOU, BUT I'VE REACHED THE POINT WHERE I HAVE TO GO ON WITHOUT YOU. TO LIVE MY LIFE I HAVE TO.. YES, SAY IT IN BLACK AND WHITE, JULIA... ACCEPT YOUR DEATH.
GOODBYE, DIANA.
HELLO, JULIA.
THE END

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Hello, everyone. The reins of the Wonder Woman letter column have been passed on to me, Ruben Diaz, from the able hands of Eddie Berganza. I hope I can provide the insight and spark constructive discussions that Eddie has in the past. Also, I would like to begin by making a small commentary on the several negative letters we have received.

First, we have received several letters stating a strong disapproval over the direction of WONDER WOMAN. Some of our readers feel that she has been cast as a stereotypical female super-hero. They feel that the stories of human drama are gone. They feel that the ideal of Diana as the champion of victims has been cast aside in favor of gratuitous titillation. Not so. While you may feel the "Space Pirate" storyline did not encompass the typical human drama that the status quo of WONDER WOMAN calls for, closer inspection of the underlining plot of this arc should show otherwise. The story arc was not intended to be Wonder Woman in "Reform School Girls." It was meant to symbolize the struggle in all of us to suppress the natural sexual duality inherent in all of us. It represented the victimization of the opposite sex as a repression of one's own inability to embrace their anima/animus. To understand this, however, you would need to have read the entire story arc. In no way should this debase those readers who wrote in maligning the "Space Pyrate" storyline.

We hope that you all remain readers of WONDER WOMAN as we journey further into the heart of the human drama and explore some of the more forgotten/forbidden "realities" of comic books. Trust us when we say we have several topics that will excite you. You might not agree with all of them, but keep in mind that such is life. So embrace WONDER WOMAN as one of the few comics that strive to integrate "reality" with "fantasy."

Second, I would like to announce the addition of a new regular artist to our team. We apologize to all of you who disliked Paris Cullins's depiction of our Amazon Princess; however, the whole concept of this medium is to interpret all of our characters through different eyes. Paris Cullins's vision of Wonder Woman was distinctively different from Jill Thompson's, or Chris Marrinan's, or George Pérez's or even William Moulton-Marston and Harry G. Peter's.

*We must not criticize without understanding an individual vision. Perhaps to many, Cullins was not **the** Wonder Woman artist, but to many he could have been. The same could be said for all of the artists mentioned. Furthermore, in this, the age of the visual comic book fan, we must consider the art as an enhancement of our own creative vision. The art of comics, especially this one, should stand as a complement to our creative eye, not a supplement.*

*So, to end on an optimistic note, please join us in welcoming LEE MODER as our new Wonder Woman penciller. Lee has done work for Malibu on **The Arrow.** Lee also stated that Wonder Woman was one of the few comics he actually had a long-term subscription to. That alone should insure that he will put in his ultimate efforts to insure Diana is depicted as the consummate heroine that she is. We trust that you will be as pleased with his rendition of Wonder Woman as we are!*

* * * * *

Dear Brian,

Never having been captured, tortured, and enslaved by an alien race (although my older sister once did something similar), I must credit Bill Loebs for effectively, realistically showing what such an experience must be like. Now, mind you, I wasn't exactly curious about what such an experience would really be like, but Bill showed it to me anyway. And believe me, it's the closest I ever want to get to such a situation.

I had some considerable worries about seeing Diana being tortured and dominated by men. The cover was gruesome enough. But, in the end, it showcased Diana's courage and strength. She didn't turn into the standard helpless female waiting for Superman to rescue her. I am very curious as to why all the prisoners are women. Has Bill been watching too many women's prison movies?

Perhaps the best example of Diana's strength was on the last page. Her determination and iron will are truly heroic. I almost feel pity for her foes. They have made an awesome enemy. It has been quite a while since I've considered Diana an effective warrior. Now, thanks to Bill, I feel that she is truly powerful.

Now thoughts on a hypothetical movie. No invisible plane. No Steve Trevor. I'd cast Mary Stuart-Masterson as Diana and Harvey Kietel with Inspector Indelicato. James Cameron is a great choice, but the director of *Die Hard* would be great as well. One prerequisite would be a budget of at least $50 million. The FX would have to be done by ILM. And of course, a great script is necessary as well.

David Scott
Boise, ID

*By now you can see why all the prisoners were female, David. Did you **really** think we would remake some 1950's B movie? For shame!*

* * * * *

Dear DC Comics,

In January of 1987 I was in a book store when something caught my eye. It was the first issue of the new Wonder Woman. I had never cared much for comic books, but being an old fan of the Wonder Woman TV series, I bought that first issue. I went home and read the comic book and, to tell you the honest truth, I didn't understand a word of it. I was twelve at the time and had never read Greek mythology. I began researching and studying about mythology, and became an avid reader of Greek myths and legends. I went back and read that first issue of Wonder Woman. After being able to understand it, I loved it! I quickly bought a subscription and have not missed an issue to date. So, I suppose you could credit my love for comics and mythology to the new Wonder Woman.

Almost six years have passed since that first issue and a lot has changed. I don't really believe that that change has been for the better. It seems the new editors and writers of WONDER WOMAN plan to integrate her more into the DC Universe. I'm not totally against that, but I was also not too pleased with the outcome of the WAR OF THE GODS. The mythology was one of the things that made the comic so different and magical. I believe you are destroying the great fundamentals of the new Wonder Woman incarnation. Even the Wall of Chaos protect-

ing Themyscira from the harsh reality of man's world is gone! It seems that everything that has been built up and written over the last 61 issues is being destroyed.

One of the things that made Princess Diana so different from the rest of the DC heroes was her sense of pacifism. I'd hate for Diana to become just another "crimefighter" or "vigilante" in the DC Universe. Please understand that it is not my intent to offend or criticize any of the new writers or editors. I'm sure that Mr. Messner-Loebs and Mr. Thorsland are very capable of bringing this comic to its height, but please don't forget the fundamentals and qualities that make this comic so different and much better than all the rest!

I don't plan to cancel my subscription. I'm gonna hang in for a while longer, but please don't let a big fan down.

Jason Allen
Millbrook, AL

Don't worry, Jason, we don't ***intend*** *to let* ***anyone*** *down. It is just unfortunate that you can't please everyone at the same time. The element of the gods is definitely there—Wonder Woman would not be Wonder Woman without it; however, she is about more than that. WONDER WOMAN is about a heroine's quest to champion the victims of the world. The mythological element is but a portion of that. Once again, while that isn't forgotten, too many stories focusing on that element would become hackneyed.*

* * * * *

Dear Brian, Eddie, *et al.*,

This storyline reminds me of Alfred Bester's magnificent novella *The Stars My Destination*. Like Gully Foyle, Diana was hopelessly lost in space; her rescue, like his, the catalyst for catastrophe and bold adventure. Maybe it's that both narratives are written on a grand scale against a background of desperation, dark and dangerous. I like the use of fictional quotations as miniprologues.

I'm glad, Bill, that you're keeping the techno-babble to a minimum and emphasizing the human elements, particularly the growth in Diana. Superman may be the Man of Steel, but she's becoming a woman of iron will and conviction. She's always been determined, but you've augmented her emotional strength, made her much more resilient and self-reliant, infused her with a wonderful wry sense of humor, and sharpened her pragmatism. I had my doubts at first, but I think this toughening of her character heralds new maturity and complexity for her. And I appreciate that #67 was not a fast read; I got to enjoy it a little longer. Natasha is a strong, sympathetic supporting character. Bill, you have a rare talent for fleshing out your people in record time.

The art's improved enough so that I won't even ask why Diana's left foot is on backwards on p. 19, panel 3. Page 22, the full close-up of Diana's battered face, was ugly, brutal, and eloquent. She's taken a beating this issue, and she looks it. Bolland's cover, of course, was superb. He does draw a beautiful Diana. I'm sorry to see Jill leave. I hope whoever replaces her has her dedication to the character.

If you, Brian, as editor of WONDER WOMAN and the JUSTICE LEAGUE titles, can bring yourself together in agreement as to Diana's joining said organization(s), I vote for floating membership in both JLA and JLE. When she's not fighting beside them, she could arbitrate their squabbles. God knows they both need a referee. Diplomacy is her métier, and it would also help avert ulcers for Superman—surely a worthy cause.

Re: your reply to my letter in #67; I read those "nasty rumors" in DC's 92 Internal Correspondence. As for Diana/Indelicato, I don't mind tilting at windmills, floccinaucinihilipilificating though it may be. I don't care if you're bigger than I am (see David/Goliath). In the annual, Diana asks Cassie if she wouldn't find attractive an "honest, self-sacrificing man [who] protects the weak." Not to belabor the point, but who do we know like that?

Nancy Champion
Virginia Beach, VA

It's nice to see a vote of confidence now and then, although whatever went on between you and Eddie is "Greek" to me. Also, consider your vote for Diana's appearance in the JLA acted on. As of JLA #71 (on sale next week) Wonder Woman will play an integral part in the direction of the League.

* * * * *

Dear Brian,

Some cynics might say that the title of this issue, "Barren, Rocky, and Cold" fits the new characterization of Diana rather well, and, indeed, this episode of her space-traveling saga has taken her to the grittiest, toughest, most no-nonsense extremes in the whole of her comics career.

At first, I was a little taken aback by the loss of inner sensitivity, the narrowing of the supporting cast, the straightforwardness of the stories without their more subtle subplots; but I came to realize that this is not a portrayal of a regression in Wonder Woman's character, but a progression—the full effect of undiluted man's world upon what was previously just a sweet little thing cocooned by the magical force field around Themyscira. I'm afraid to say that, despite a few notable battles, I always felt that Diana—or at least her artists—seemed to be happiest being in situations where she could pose with her super-gorgeous looks (totally innocently, or course!) and remain unruffled above the more ruffian aspect of humanity.

Nothing like that now.

For the first time, she is fighting for her life without the support of her Amazon family, her Olympian Gods, her human friends—even the planet she lives on! I know that in the past, Wonder Woman espoused the raising of the feminine spirit in an otherwise male-dominated world, and, now, we can see that this goal is still the central part of her being, but, this time, all the softness of civilization has been removed. I'm not sure what logical reason would cause these slave-masters to gather just women together for this rather strenuous work, but it certainly provides the framework for a simple, symbolic, ideologic statement, no doubt made more obvious with next issue's slave-revolution. So the basic message behind the figure of Wonder Woman has not been forgotten! But now, she isn't simply the figurehead for female power—she is that power, incarnate.

George Pérez's departure has been mourned, and his artwork missed—but the detail he loved fitted a softer, calmer, more thoughtful Diana; now we have Paris Cullins and Robert Campanella, who, with their large frames and their thick, bold lines, complement the atmosphere of this story and this interpretation perfectly. The last page is certainly not how we would once ever expect Diana to be drawn, but it sure is powerful stuff!

And so, I'm prepared to accept this new direction—nearly wholeheartedly. But let's not have too many "symbolic" covers from Brian Bolland; she's never in chains in the issue itself, because she can't be—chained by a man, she loses all her power.

Or did that "myth" disappear when she was revived after Crisis?

Or—God help the slave-drivers—has she only been using her normal "human" strength so far?

Jim Jackson
Biggin Hill, ENGLAND

As you can see Jim, she wasn't exactly tied by a "man." Also, as you can see from what the Sangtee did to the Daxamite, she needed to keep her captors in the dark about her powers. Lastly, the Cullins/Campanella/Tanghal art team was merely for this story arc.

JUSTICE LEAGUE AMERICA #71: Wonder Woman makes a stop at the JLA embassy as the League begins to re-form after the demise of Superman.

Be here in 30 as Wonder Woman begins to adjust to "man's world" again after her epic space adventure. Where will she live? How will she find the money to support herself? Join Bill, John, Matt, Brian, myself and artist Lee Moder.