

Ultimate

Wonder Woman[®]

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Ultimate Wonder Woman

Chapter 1: The Untold Origin

Wonder Woman® created by William Moulton Marston

This is a self-contained story of 20 pages. In a standard comic issue, that will leave 2–4 pages at the end for a text page, character sketches from the artist, or other goodies. It gives sufficient set-up for an ongoing series featuring the character.

The story postulates a new origin for Wonder Woman, removing the direct connection to Paradise Island and the Amazons (but retaining an indirect connection). This version of Wonder Woman will therefore function differently, as without the mission of bringing peace to “Man’s World” her actions can be a lot more dark and gritty. How this works will become evident over the course of the issue.

Page One

The scene is a doctor's office. On this page we won't see the patient (DIANA), all the views will be of the young, serious-looking male doctor, DOCTOR STEVE TREVOR. Diana will appear in the flashback panels but not fully revealed.

The page has six panels in a standard 2x3 grid, with the left-hand panels set in the office and the right-hand panels being Diana's flashback.

Panel 1

Our first view of Doctor Trevor behind his desk.

1: TREVOR:

And these symptoms started after you returned from vacation?

Panel 2

A Greek bar. A group of partying, provocatively-dressed, drunken young women are very much enjoying the local night life. Diana is present but we only see her partially from the back.

2: DIANA (voice-over caption):

"With my girlfriends. One of these club holidays, to the Greek islands."

Panel 3

Another view of Trevor in his consulting room, this angle perhaps revealing more of the office so we can get some context (but still not see Diana).

3: DIANA (off-panel):

You don't think I caught some exotic disease?

4: TREVOR:

Did anything unusual happen while you were there? Did you go anywhere. . . ?

Panel 4

The counter of a shop selling cheap costume jewellery (priced in Euros, because it's Greece). Diana's hands are picking up a pair of chunky silver bracelets.

5: DIANA (voice-over caption):

"No. . . just the usual tourist sights, souvenir shops. . ."

Panel 5

Back in Trevor's office. Show a name plate on his desk, or something, so readers know who it is.

6: DIANA (off-panel):

Well, to be perfectly honest. . .

Panel 6

Another club in Greece, again full of drunken, partying young women (including Diana, though she should be again only partially revealed in the crowd). Three male strippers are performing for the crowd – handsome young Greek men dressed (barely dressed!) as cowboys. . . currently whirling long lassos around their heads.

7: DIANA (voice-over caption):

“Some of the nights were pretty wild.”

8: DIANA (voice-over caption):

“Oh— ”

Page Two

Panel 1

Full-page splash.

This finally reveals Diana fully for the first time. This is the gratuitous pin-up shot. She is competing in a beauty pageant, wearing a red, white & blue, strapless, one-piece swimsuit. She is also wearing the bracelets we saw her buy on the previous page. She stands out in front of the other contestants as she is crowned the winner. She wears a sash reading "MISS ISLAND PRINCESS 2008". A good-looking young Greek man (microphone in one hand because he's the contest's compare), reaches up to put her winning tiara on her head — the tiara is gold with a red star on it.

1: DIANA (voice-over caption):

"There was this silly beauty pageant on my last night there, and I—"

Page Three

Panel 1

Back in the consulting room, Trevor is writing on a pad, without looking at Diana.

1: TREVOR:

Yes, well I hardly think that has any bearing.

2: TREVOR:

I am referring you for blood tests. It is possible you picked up a virus over there. That could account for your constant tiredness and muscle pains.

3: TREVOR:

But it wouldn't explain the –

Panel 2

He looks up at Diana, and this is the panel where we first see her in his office. She sits quietly in the chair. Her hair is done up in a tight bun and she wears a pair of large, opaque sunglasses. Her clothing is conservative. Certainly there's nothing about her to suggest the beauty-pageant winner of the previous page.

4: TREVOR:

Would you remove your glasses, please?

Panel 3

Diana is removing the glasses. Her left eye is swollen with a large and ugly bruise, previously concealed by the glasses.

No dialogue.

Panel 4

Trevor looks at Diana's eye.

5: TREVOR:

Ms. Prince, I have to ask. . . are you protecting somebody?

6: DIANA:

No! Nobody did this to me – I mean, I have no knowledge of it. It's just like I said, I have the bruises every morning when I wake up. All over my body.

Panel 5

Trevor is standing and handing an envelope to Diana as she also rises.

7: TREVOR:

We'll see what the blood tests say. But I want to see you again next week, regardless.

8: DIANA:

Thank you, Doctor Trevor.

Page Four

Panel 1

Diana is entering her apartment. She is dressed as she was in the doctor's office, with the addition of a coat over one arm and a bag slung over her shoulder.

Her room-mate, ETA, is here. Eta is everything Diana isn't—short, chubby, plain. She is currently at the breakfast bar fixing herself a snack.

1: ETA:

Oh, hey, Diana. How was the doctor?

2: DIANA:

About as useful as I expected.

3: DIANA:

Quite cute though.

Panel 2

Diana is at the door to her bedroom, opening it, her back to Eta.

4: ETA (off-panel):

Well, hey, here's something. My uncle Spiro was here today. He works at the museum, you know?

5: ETA (off-panel):

He was looking at that jewellery you brought back from Greece and guess what?

Panel 3

Diana is out of sight inside her room and the door is swinging shut.

6: ETA (off-panel):

They are more than two—

Panel 4

Back to a view of Eta.

7: SFX (door, off-panel):

clunk

8: ETA:

—thousand years. . .

9: ETA:

Yes my day was fine, thank you for noticing me.

Page Five

This page features a lot of Diana moving round her bedroom naked. (Yeah, I can do that because it's my book.) But viewing angles and shadows need to be used to stop it becoming R-rated. Just sexy.

Panel 1

Diana lies in bed, apparently asleep. It's night and the only illumination comes through the blinds, casting patterns of shadow and light.

No dialogue.

Panel 2

Diana is getting out of bed.

No dialogue.

Panel 3

Diana picks up a pair of silver bracelets (the ones from Page 1) from her dresser.

No dialogue.

Panel 4

Diana places a tiara (the one from Page 2) on her head.

No Dialogue.

Panel 5

Diana lifts a skimpy, red, white & blue swimsuit out of a drawer.

No Dialogue.

Panel 6

Diana takes a long, black coat out of the wardrobe.

No Dialogue.

Page Six

Panel 1

A city street at night. Close view from behind of a pair of high-heeled boots walking down the sidewalk. A long, black, leather coat swirls around the boots.

1: SFX (heels):
clak clak clak

Panel 2

A longer view, still from behind, shows the full-length figure. It is obviously Diana (we can tell from the hair). Her hands are in the pockets of her long coat, which she wears open. She is walking in the sort of neighbourhood that women don't walk in alone at night.

2: SFX (heels):
clak clak clak

Panel 3

Still only seeing Diana from behind. She has stopped in front of three youths who are hanging about in a doorway, smoking and drinking beer. The youths look at her with a mixture of surprise, amusement and lust.

3: Punk #1:
What the —

4: Punk #2:
Wheeee-oooooo

5: Punk #3:
Hey, why don't you take the coat off, honey?

Panel 4

Now we see Diana from the punks' point of view. She wears nothing but the swimsuit under the open coat. She wears some kind of golden "rope" wrapped around her waist as a loose belt. She also wears the tiara, but that's not where the punks are looking.

6: Punk #3:
I said, take the coat off, **bitch!**

Page Seven

Panel 1

Diana has one hand around the throat of punk #3 and is pinning him against the wall, lifting him easily with one hand, high enough that his feet don't touch the floor. On her wrist, visible where her arm comes out of her coat sleeve, is a glint of silver.

1: DIANA:

That's **Princess** Bitch.

Panel 2

Punk #2 is rushing Diana, obviously intending to rescue his buddy. Without letting go of #3, she swings a backhand fist into #2's face, smashing his nose.

2: SFX:

CRUNCH!

3: Punk #2:

Aaaaaaaaaaaa!

Panel 3

Punk #1 has drawn a knife and is menacing Diana.

4: Punk #1:

Let him go or—

Panel 4

Diana hurls #3 at #1 with considerable force. They are both going down.

Page Eight

Panel 1

Punks #1 and #3 are on the floor. #1 is reaching for his knife, but Diana's boot has come down hard on his wrist, thwarting that plan.

1: SFX:

CRACK!

2: Punk #1:

Aaaaaaaaaa!

Panel 2

Diana leans over and hauls punk #1 up by the front of his t-shirt, so her face is inches from his.

3: Punk #1:

Don't kill me!

4: DIANA:

Spread the word to the other scum on the streets. There's someone new in town.

5: DIANA:

Tell them to be afraid.

Panel 3

The three punks are scrambling away down the street, casting scared looks over their shoulders. Diana watches them. This is the big panel on the page and she should be the dominant figure in the panel, striking a pose, hands on hips.

6: DIANA:

It's time we got some old-fashioned **civilization** in this city!

Page Nine

Panel 1

Diana's bedroom. Morning. Sunlight streams through the blinds. Diana sleeps naked in bed. (These panels will need creative sheet placement, as we don't have shadows to hide her in.)

No dialogue.

Panel 2

Close up on Diana's face as her eyes open.

1: DIANA:
Ohhhhh. . .

Panel 3

Diana sits up in bed, head cradled in her hands.

2: DIANA:
Feel like I haven't slept all night.

Panel 4

She holds her arm away from her, looking at her forearm. We should be plainly able to see the splashes of dried blood on it.

3: DIANA:
Huh?

Panel 5

Close up on Diana's face, eyes wide open.

4: DIANA (whisper):
Goddess.

Page Ten

Panel 1

A television screen in close-up, showing a news reader.

1: TV:

. . . refuse to speculate on the identity of the female vigilante who has been sighted on the streets over the past few nights.

2: TV:

Victim support groups have been quick to endorse her activities, while City Hall is predictably less happy.

Panel 2

Eta sits on the couch, watching the aforementioned TV. She is eating breakfast.

3: TV:

Leaving the rest of us to **wonder** who this **woman** really is.

4: ETA:

Woo. I feel safer already.

5: ETA:

Di-an-a! Are you staying in the shower **forever**?

Panel 3

Eta is still in the foreground of the scene. Behind her, Diana is moving from right to left, from the bathroom door to the front door, dropping a wet towel over the back of a chair and grabbing a cup of coffee from the breakfast bar as she passes.

6: DIANA:

Late again. Is this for me? Bye.

Panel 4

Same scene but Diana is gone, the front door slamming shut.

7: SFX (door):

SLAM!

8: ETA:

Yes the coffee's for you. I made waffles for you, too.

9: ETA:

You're welcome.

Panel 5

Close-up view of Eta on the couch.

10: ETA:

Eta Candy, when you got the hottest woman in the city for a room-mate, did you **really** think she was going to be remotely interested in **you**?

Page Eleven

Panel 1

The basement of the Museum of Antiquities. This is a close-up of a door, the sort with a frosted glass panel and lettering on it. The lettering reads: SPIRO KANDIOPULIS. On the other side of the door is Spiro's office (obviously). On our side of the door is a large storage room, which won't be evident in this panel but will be seen later.

A hand – female – is turning the door handle.

1: CAPTION:

Museum of Antiquities.

2: CAPTION:

Night.

Panel 2

Now inside Spiro's office. SPIRO sits behind his desk. He is short, overweight, balding. His office is a cluttered mass of papers, books, and artefacts crammed on shelves. His desk is just as cluttered. Spiro is looking up at the woman who has entered (who will be out-of-panel).

3: SPIRO:

I am **so** glad you could come! This is something you really ought to see—

Panel 3

Big reveal of CIRCE. She is tall, elegant, beautiful, with immaculate hair and make-up and a long coat over expensive clothes.

4: SPIRO (off-panel):

—Professor Circe.

5: CIRCE:

Indeed. Your phone call hinted at something quite. . . remarkable.

Panel 4

Circe leans over Spiro's desk as he points out things on it.

6: SPIRO:

These are photographs I took of some jewellery my niece showed me. Now look at this photo of the Marston Friezes, unearthed seventy years ago in Greece, currently in the British Museum—

Page Twelve

Panel 1

A close-up of Spiro's hand holding a photograph. The photograph shows part of an engraved marble frieze. The detail on the frieze is an ancient Greek warrior, in typical arms and armour of the period, but quite obviously female. Quite clearly visible on the figure's wrists are bracelets identical to those Diana bought in Greece.

1: SPIRO:

This is thought to depict an Amazon warrior. You can quite clearly see that the bracelets are –

Panel 2

A full view of the office again. Circe has moved behind Spiro so she is looking over his shoulder. Spiro is shuffling more paper on his desk.

2: CIRCE:

Professor Kandiopulis, that conclusion certainly is a . . . remarkable. . . flight of the imagination.

3: SPIRO:

Wait, here is my own translation from a fragment I believe to be by Herodotus. . .

4: SPIRO:

" . . .and it is said that these women do not die but their spirits pass into their successors through the weapons they inherit, chief of these being the **bracelets** that –"

Panel 3

Close on Circe as she reads.

5: CIRCE:

" – form their armour," yes, I am familiar with the original Greek. You believe your niece has these bracelets?

6: SPIRO (off-panel):

Yes!

7: CIRCE:

And nobody else knows about this?

8: SPIRO (off-panel)

No!

Panel 4

Circe has taken Spiro's head in both hands and twisted, breaking his neck.

9: CIRCE:

Good.

10: SFX:

SNAP

Page Thirteen

Panel 1

A view of Spiro's office door again, like Panel 1 of Page 11. The door is now ajar, however, and it is Eta's hand that is pushing it open.

1: CAPTION:

Later.

2: ETA:

Uncle Spiro? I got your message. But what was so urgent that I had to come right h—

Panel 2

Eta is in the office and sees the obviously-dead Spiro lolling in his chair. Circe stands by the desk.

3: ETA (screaming):

— Eeeeeeeeeeeeeee!

Panel 3

Cut to Diana's bedroom. She is asleep in bed.

No dialogue.

Panel 4

Circe has stepped up to Eta and gripped her head in both hands. She stares into her eyes.

4: CIRCE:

The bracelets. Where are they?

5: ETA:

I don't—I don't— Aaaaaaaaaaaaaa!

Panel 5

Close-up of Eta's sweating face and wide, staring eyes.

6: ETA:

D—Diana has them. . .

Panel 6

In Diana's bedroom, close-up on her eyes—wide open.

Page Fourteen

Panel 1

Back in Spiro's office. Eta is cowering on the floor, books and papers scattered around her as if there has been a struggle. Eta's face is bleeding. Circe (unruffled by the struggle) is towering over her.

1: CIRCE:

Once more. Tell me where to find her and I may let you live.

2: ETA:

G-go to hell!

Panel 2

Circe brandishes a dagger at Eta.

3: CIRCE:

I will find **her**, with or without you.

Panel 3

Diana, in her "costume" (swimsuit, long coat, bracelets, etc.) comes crashing through the office door.

4: SFX:

CRASH!

5: DIANA:

She's found you.

Page Fifteen

Panel 1

Circe kicks Diana solidly in the stomach, throwing her clean back through the door.

No dialogue.

Panel 2

In the main room of the basement, Diana goes crashing into shelving, priceless antiquities smashing around her.

1: SFX:

SMASH!

2: DIANA:

Uhhhh—!

Panel 3

Diana is on the floor as the knife Circe was brandishing comes flying at her. Diana has raised an arm, and the knife ricochets harmlessly off the bracelet. Diana looks as surprised as anyone.

3: SFX:

K-tang!

Panel 4

Diana is on her feet, but Circe is right there, punching her in the face.

No dialogue.

Panel 5

Circe lifts Diana by the lapels and smashes her back into a wall.

4: DIANA:

Aaa!

Page Sixteen

Panel 1

Diana kicks Circe – Circe blocks it.

1: CIRCE:

Look at you! You barely know how to fight. Your mother would be disappointed!

2: DIANA:

My . . . mother?

Panel 2

Diana punches Circe – Circe blocks it.

3: Circe:

Your spiritual mother, Hippolyta, Queen of the Amazons, whose weapons you bear.

Panel 3

Circe backhands Diana, knocking her to the floor.

4: CIRCE:

Twenty-five centuries have I waited for the last of the Amazons to return—

Panel 4

Diana lies on the floor as Circe viciously kicks her.

5: CIRCE:

—So that I may destroy her.

Panel 5

Diana lies bloody and beaten, looking up at Circe and trying, but failing, to rise. Circe is picking up a long spear from the scattered museum detritus.

6: CIRCE:

You have barely made it a challenge.

Page Seventeen

Panel 1

Circe stands over Diana, spear grasped in two hands, about to plunge it down into her.

1: CIRCE:

Frankly, **Princess**, I am disappointed.

Panel 2

Same positions. Eta has smashed Circe on the back of the head with a big, heavy Greek urn. (What's a Greek urn? About 4 dollars an hour. Sorry. . . sorry. . .) Circe is dropping the spear.

2: SFX:

CRASH!

Panel 3

Circe has turned to look at Eta. Eta is backing away.

3: ETA:

Uh-oh. . .

Panel 4

Circe has one fist twisted in Eta's hair. The other hand has her knife at Eta's throat. Eta looks understandably terrified. Close-up on the two of them for this, so we can't see Diana.

4: CIRCE:

I should have killed you when—

Panel 5

Same view. A bloody spear point is protruding from Circe's stomach.

5: CIRCE:

Urk!

Page Eighteen

Panel 1

A wider view of the scene. Circe is collapsing to the floor the spear still sticking through her, apparently dead. Immediately behind her, Diana is on her hands and knees, exhausted and bleeding. She has just lunged forward and stuck Circe with the last of her strength. Eta just looks on, horrified.

1: DIANA:

That's Princess **Bitch!**

Panel 2

Eta is at Diana's side, helping her to her feet.

2: ETA:

Come on, we've got to get you out of here.

Panel 3

Eta is helping Diana up stairs, Diana leaning very heavily on her.

3: ETA:

Work with me here, Diana. I can't carry you!

Page Nineteen

Panel 1

Morning. Diana's bedroom. Diana is in bed, sleeping. Eta sits in a chair next to the bed. She is awake but slumped, exhausted.

No dialogue.

Panel 2

Diana's eyes are open and Eta is sitting forward, eager and attentive.

1: ETA:

Good morning.

2: DIANA:

What. . . how did I get back here?

3: ETA:

Don't you **remember** last night?

Panel 3

Diana sits up (holding the sheet around her).

4: DIANA:

Right up until. . . well, I don't remember the trip back.

5: ETA:

You were pretty out of it. I put you to bed.

6: DIANA:

Thank you. You're a good friend.

Panel 4

Similar view.

7: ETA:

Hey, are you going to keep doing this? Going out and beating up evil witches, I mean.

8: DIANA:

Yes. I don't understand it but there's something inside me. . . compelling me.

Panel 5

Eta is starting to stand.

9: ETA:

Well in that case I'll make you some breakfast, Princess.

Panel 6

Diana puts her hand on Eta's, to stop her from rising.

10: DIANA:

No.

11: DIANA:

I'll make **you** breakfast.

Page Twenty

Panel 1

Back at the museum. The evidence of last night's fight is still here and the place is crawling with cops. In the background two medics carry a stretcher with Spiro's covered body. Two detectives, one man one woman, talk in the foreground. (Note that we shouldn't see the floor in this panel.)

1: CAPTION:

Epilogue.

2: MALE DETECTIVE:

What went on here?

3: FEMALE DETECTIVE

We'll know when the crime scene boys have been over it but it looks like a hell of a fight.

4: FEMALE DETECTIVE

Here's the thing, though. The man in the office died of a broken neck but he hasn't another mark on him. He wasn't fighting, so who was? And more importantly –

Panel 2

Now we see the floor (just the detective's legs should be enough to establish them in this panel). It's the area where Circe was stabbed and we can see a huge pool of blood. But there is no sign of her body.

5: FEMALE DETECTIVE

How did the person who bled out here just stand up and walk away?

6: CAPTION:

The beginning.