

"Wonder Woman"

-Pilot-

Written by:

David E. Kelley



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WRITER'S FIRST DRAFT
December 16, 2010

NOTE:

PILOT EPISODE TO BE AIRED WITHOUT COMMERCIAL INTERRUPTION.

NOTE: WONDER WOMAN/DIANA HAS TWO PERSONAS.

1. Wonder Woman – Superhero/ Diana Themyscira - Chairman, Themyscira Industries.
(it is commonly known that Wonder Woman and Diana Themyscira are one and the same.)

2.* Diana Prince: (presumably Etta Candy's assistant at Themyscira Industries.
(very few know that Diana Prince and Wonder Woman are one and the same.)

"WONDER WOMAN"

CAST LIST

WONDER WOMAN/DIANA THEMYSKIRA/DIANA PRINCE
CEO HENRY DEMETER
PRESS SECRETARY MYNDI MAYER
PERSONAL SECRETARY ETTA CANDY
OREN PIERCE

Steve Trevor
Captain Ed Indelicato

Evidence Team: aka The Animals
Ryan Miller
Austy Lyne
Jennie Weeks

Veronica Cale
Atty Greg Glickman
McRaven
Orderly
Driver
Super-Soldier #1
Super-Soldier #2

SWAT Commander
Officer Elias Jones
Officer Terry Moss

Jarrood Neilson
Willis Parks
Janine Parks
Teresa Parks
Anna Parks (minor)
Winslow Parks (minor)

Senator Miles Warren
Senator Byrnes
Clerk

(MORE)

"WONDER WOMAN"

CAST LIST (CONT'D)

Reporter Sharon Bliss
Chris Matthews
Jeffrey Toobin
Alan Dershowitz
Analyst
Anchor #1
Anchor #2
Reporter #1
Reporter #2
Dennis
Julie

Suspect (non-speaking)
Fake Wonder Woman
Fake Iron Man
Fake SpongeBob
Fake Marilyn Monroe
Fake Buzz Lightyear
Brooklyn Woman
Golfer

Desi (feline)

SONG LIST:

"SINGLE LADIES" (BEYONCE)
"ONE WAY OR ANOTHER" (BLONDIE/DIANA PRINCE)
"WONDER OF YOU" (JEFFREY MCDONALD)
"BAD ROMANCE" (LADY GAGA)
"GOLDDIGGER" (KANYE WEST)
"LAST OF THE AMERICAN GIRLS" (GREEN DAY)
"EXTRAORDINARY GIRL" (GREEN DAY)
"PEPINOT" (LES CHORISTES)
"SUPER-DUPER ME" (KATY PERRY)
"I ONLY KNOW HOW TO LOVE" (CHRISTINA AGUILERA)

"WONDER WOMAN"

SET LIST

INTERIORS:

THEMYSCIRA INDUSTRIES
CONFERENCE ROOM - DAY
DIANNA'S OFFICE - DAY
DUNGEON - DAY
CORRIDOR - DAY
AUDITORIUM - MORNING
VIDEO-TECH CONTROL ROOM - MORNING
CORRIDOR - MORNING
GYM - DAY
HANGAR - NIGHT

CALE-ANDERSON
VERONICA CALE'S OFFICE - DAY & NIGHT
BOARD ROOM - MORNING & DAY
WEST COVINA FACILITY - NIGHT
INFIRMARY - NIGHT

CAPITOL BUILDING, WASHINGTON, D.C. - DAY
SENATE HEARING ROOM - DAY
CORRIDOR - DAY
LOBBY - DAY

CEDARS-SINAI MEDICAL CENTER
JARROD'S HOSPITAL ROOM - DAY
CORRIDOR - DAY

AIRBUS - DAY & NIGHT
ULTIMATE - DAY
BAM BAM - NIGHT

NEWS HELICOPTER - NIGHT

(MORE)

"WONDER WOMAN"

SET LIST (CONT'D)

INTERIORS: (CONT'D)

DIANA THEMYSKIRA'S PENTHOUSE - MORNING
BATHROOM - NIGHT
SHOWER - EVENING & NIGHT

DIANNA PRINCE'S APARTMENT - NIGHT
BEDROOM - NIGHT
LIVING ROOM - NIGHT
KITCHEN - NIGHT

PARKS' HOUSE - NIGHT

DIANNA'S CAR - MORNING
ED'S POLICE CRUISER - NIGHT
TRUCK - NIGHT

BAR - NIGHT

EXTERIORS:

THEMYSKIRA INDUSTRIES, LONG BEACH, CA - MORNING
RUNWAY - DAY
WASHINGTON NATIONAL AIRPORT - DAY
CAPITOL HILL - DAY
CEDARS-SINAI MEDICAL CENTER - DAY
WEST COVINA FACILITY - NIGHT
REAR ENTRANCE - NIGHT
PARADISE ISLAND - NIGHT
BEACH - SOMEWHERE - NIGHT
L.A. - NIGHT
SKIES - DAY & NIGHT
LONG BEACH - NIGHT
405 FREEWAY - NIGHT
BEL AIR COUNTRY CLUB - DAY
STREET - MORNING & NIGHT
WASHINGTON, D.C. STREET - DAY
WEST COVINA STREET - NIGHT

"WONDER WOMAN"

-Pilot-

FADE IN:

1 EXT. L.A. - NIGHT 1

We're outside a run-down home, peeling paint, dirt lawn, a tarp over part of the roof where it leaks... Shitsville, Los Angeles.

JANINE (O.S.)

Just open it. You tryin' to kill me? Open it.

CUT TO:

2 INT. PARKS' HOUSE - CONTINUOUS 2

WILLIS PARKS, black, seventeen, well-built, stands holding an envelope, a terrified expression on his face. His family: mother JANINE, sisters TERESA, sixteen, and ANNA, twelve, and brother WINSLOW, nine, are all huddled around him in this... the most important moment of Willis's life.

TERESA

C'mon, Willis.

WILLIS

Don't rush me.

As THEY ALL YELL at him.

WILLIS (CONT'D)

What if the news is bad?

TERESA/JANINE/WINSLOW

OPEN IT!!!

Willis takes a gulp. Opens it... removes the document, a single sheet... he reads. He stares.

JANINE (CONT'D)

What's it say? What's it say, Willis?

WILLIS

(weakly)

I um... I got in.

(CONTINUED)

2 CONTINUED:

2

TERESA JUST SCREAMS, hugs him, THE OTHER TWO SIBLINGS CHEER as Janine snatches the letter; she needs to see for herself.

WINSLOW
I knew it. I
knew it.

TERESA
(to Willis)
U.S.C., here you
come.

WILLIS
(fighting tears)
I'm going to college, Momma. I'm
going to college.

JANINE
(fighting tears)
Yes you are. Yes you are.

And she hugs him tightly; as his SIBS HUG IN A BALL,
JUMPING AND SCREAMING--

JANINE (CONT'D)
I just wish your father were alive
to...
(then)
My baby's going to college.

And THEY ALL CHEER. Suddenly... Willis staggers back
some... leans against a table to right himself.

JANINE (CONT'D)
Willis. You alright, boy?

He then clutches his chest... drops to one knee.

JANINE (CONT'D)
Willis. Willis!

TERESA
Something's wrong
with him.

Something is definitely wrong.

JANINE (CONT'D)
(to Teresa)
Call an ambulance. Willis.

Then, suddenly, BLOOD STARTS TO DROOL OUT OF HIS EYES.

JANINE (CONT'D)
Willis!

And he drops, unconscious. His mother goes to his aid.
BLOOD IS NOW COMING OUT OF HIS EARS AS WELL.

(CONTINUED)

2 CONTINUED: (2)

2

JANINE (CONT'D)

Willis!!
(screaming)
Willis!!!

FADE TO BLACK:

SUPERIMPOSE: THREE MONTHS LATER

FADE IN:

3 EXT. L.A. - NIGHT

3

WE HEAR BEYONCE'S "SINGLE LADIES" AS A NEWS CHOPPER HOVERS OVER A BRIGHTLY-LIT HOLLYWOOD BLVD AND THE KODAK THEATER. SHARON BLISS, thirties, reports.

BLISS (O.S.)

I can tell you this, whoever she's chasing is pretty fast himself.

4 INT. NEWS HELICOPTER - CONTINUOUS

4

BLISS

We can see he's a white male, probably in his twenties, that's him in the cream-colored jacket, he does not appear to be armed...

AND WE ZOOM DOWN TO GROUND LEVEL WHERE A MAN, mid-twenties, built like an Adonis, SPRINTS FOR ALL HE'S WORTH -- RIGHT INTO CAMERA. CLOSE ON HIS FACE, WE CAN SEE HE'S BEGINNING TO GET WINDED, but only slightly. HE RUNS like a cheetah. AS THE CAMERA PULLS BACK SLIGHTLY, WE INCLUDE HIS PURSUER; AS "SINGLE LADIES" SWELLS, WE SEE A WOMAN, she wears a colorful spandex suit. Meet WONDER WOMAN, early thirties, long flowing black hair, blue eyes. At the moment, there's fire in those blue eyes. SHE'S GAINING FAST, VERY FAST. "SINGLE LADIES" CONTINUES TO SWELL AS SHE RUNS, THEN, JUST AS SHE'S ABOUT TO GRAB HER SUSPECT -- STEPPING RIGHT IN HER PATH -- A STREET PERFORMER, dressed as:

BUZZ LIGHTYEAR

To infinity...

BOOM! SHE COLLIDES WITH HIM, SENDS HIM FLYING, SHE HERSELF ROLLS AND IS BACK ON HER FEET. Looks for her prey. BUZZ is unconscious.

(CONTINUED)

4 CONTINUED:

4

SPONGEBOB
(to Wonder Woman)
The fuck is your problem?

WONDER WOMAN THEN SPOTS THE FLEEING SUSPECT. TAKES
OFF. IRON MAN tries to stop her.

IRON MAN
Halt!

SHE STIFFS HIM AND IS ON HER WAY, passing a FAKE WONDER
WOMAN, fifties, in the iconic suit.

FAKE WONDER WOMAN
What a bitch.

"SINGLE LADIES" BUILDS AS THE CHASE CONTINUES. As WONDER
WOMAN GOES INTO FULL SPRINT AGAIN:

FLASHBACK: A BUNCH OF YOUNG, AMAZON-LIKE WOMEN, MUSCULAR,
DIANA AMONG THEM; THEY ARE RACING IN SOME OLYMPIC-TYPE
COMPETITION. THE IMAGE IS SO QUICK, IT'S ALMOST
SUBLIMINAL.

BACK TO PRESENT: AS THE SUSPECT REACHES THE NEXT BLOCK,
NOW LOG-JAMMED WITH TRAFFIC, HE LEAPS ONTO THE HOOD OF
A CAR, STARTS RUNNING ACROSS THE CAR TOPS. WONDER WOMAN
FOLLOWS, PURSUING. THIS CONTINUES UNTIL THE SUSPECT
REACHES A TOUR BUS; HE'S FORCED TO JUMP DOWN, as fluid
as a track star. The BUS is no problem for Wonder Woman;
SHE BOUNDS UP ON TOP OF IT, RUNS ACROSS THE TOP, THEN
ON TOP OF THE MOVING VAN BEHIND IT. SHE LOOKS DOWN.

HER POV

THERE HE IS, looking around, not sure where she's gone.
He's all hers:

RESUME

SHE LEAPS DOWN IN A MAJESTIC SWAN DIVE UPON HIM -- but
just before landing, our SUSPECT IS CROSS-BODY BLOCKED
BY A MARYLIN MONROE LOOK-ALIKE IN DRAG; WONDER WOMAN
GETS NOTHING BUT PAVEMENT.

MARYLIN MONROE
(excitedly)
I got him.

THE SUSPECT FIRES A CRISP RIGHT, STUNNING MARILYN, WHO
RELEASES.

(CONTINUED)

4 CONTINUED: (2)

4

MARYLIN MONROE (CONT'D)

I don't got him.

THE SUSPECT TAKES OFF AND THE CHASE CONTINUES. Wonder Woman sighs; gonna be one of those nights. The SUSPECT SPRINTS BACK TOWARD THE KODAK THEATER, AND THROUGH PEDESTRIAN TRAFFIC. In fact, there's a MOVIE PREMIERE CROWD GATHERING. WONDER WOMAN PURSUES, BUT AS SHE CROSSES THE STREET SHE SUDDENLY GETS HIT BY AN APPROACHING COP CAR. AS SHE FLIES:

FLASHBACK: A BURNING PLANE WRECK, somewhere on a TROPICAL BEACH. Again, it's literally just a flash of a flashback, and we are:

BACK TO PRESENT: AS SHE ROLLS BACK TO HER FEET, she rubs her thigh where she took the impact. That hurt. SHE SUDDENLY FINDS HERSELF IN THE MIDDLE OF A GROUP OF TOURISTS, and she's GRABBED BY A BROOKLYN WOMAN, fifties, whose vacation has suddenly become the best ever.

BROOKLYN WOMAN

Oh my God. Marty, it's the real one!

(to All)

She's the real one!

EXCITEMENT, YELLING, SCREAMING, CAMERAS FLASHING.

It's getting out of control.

WONDER WOMAN

(a sigh of exasperation)

Oh, hell.

And SUDDENLY, A GOLDEN CORD OF SORTS SHOOTS OUT -- ABOUT SIXTY FEET -- SEEMINGLY FROM HER HAND; LIGHTNING-FAST IT COLLARS THE FLEEING SUSPECT AND CLOTHESLINES HIM; HE LANDS ON HIS BACK WITH A THUD. WITH ONE PULL, SHE YANKS HIM IN LIKE A DEAD FISH, AS FAST AS A RECOILING TAPE-MEASURE. WHILE HE'S UNCONSCIOUS, SHE QUICKLY PATS HIM DOWN, THEN PLUNGES A HYPODERMIC NEEDLE INTO HIS NECK. TOURISTS QUICKLY CONVERGE, SNAPPING PICTURES, BEGGING FOR AUTOGRAPHS. WONDER WOMAN THEN PICKS UP HER UNCONSCIOUS PREY, SLINGS HIM OVER HER SHOULDER, JUST AS THE POLICE, INCLUDING OFFICER ELIAS JONES, CHARGE IN.

OFFICER JONES

(respectful, but--)

You can't take him.

WONDER WOMAN

I got here first.

(CONTINUED)

4 CONTINUED: (3)

4

OFFICER JONES

Give him to us.

Resigned, SHE HOLDS OUT HER QUARRY WITH ONE ARM; AS SHE LOOKS AWAY, PISSED, THREE OFFICERS TAKE HOLD OF HIM, and we:

SMASH CUT TO:

WONDER WOMAN - MAIN TITLES.

5 EXT. STREET - TWENTY MINUTES LATER

5

PARAMEDICS are now there as well; The Suspect, now conscious, is on a gurney, neck immobilized as a precaution. Wonder Woman is rubbing her thigh. Another stretcher passes, carrying Buzz Lightyear.

WONDER WOMAN

(to the Officers)

He first refused to stop his vehicle, he then fled on foot. I pursued, fearing he might dispose of evidence.

OFFICER JONES

Evidence of exactly what?

WONDER WOMAN

I'll let you know.

The Officers exchange a look.

CUT TO:

6 ANGLE: A JUMBO-TRON

6

ANCHOR #1

Okay, wonderful footage you're about to see here of the actual takedown.

INT. AIRPLANE HANGAR - NIGHT

HENRY DEMETER, late forties, CEO of Themyscira Industries, enters with MYNDI MAYER, publicist extraordinaire, thirties. Publicist, Press Secretary, she's also Wonder Woman's best friend. MECHANICS, TECHNICIANS are about. THE TRON PLAYS IN THE B.G.

(CONTINUED)

6 CONTINUED:

6

HENRY
(to Myndi; as he
regards the news
coverage with concern)
What's her ETA? I thought you said
she was back.

MYNDI
She's taxiing in.

ANGLE SCREEN

depicting the following in SLO-MO.

ANCHOR #1
If you look closely, we've
highlighted it -- there's the famous
lasso of truth shooting out, critics,
of course, call this the lasso of
torture -- and down the Suspect
goes. Ouch.

RESUME HENRY

HENRY
Great.

AS THE HANGAR DOORS OPEN.

MYNDI
(to Henry)
Let's call a press conference first
up, see if we can change the
narrative a little.

WONDER WOMAN'S personal aircraft TAXIES IN. It's small,
sleek, barely bigger than a sedan. THE ULTIMATE AIR
MACHINE. It's in fact made by BMW. There are six other
Ultimates parked inside, all in different primary colors.
There's also a Gulfstream and a Boeing Airbus. Wonder
Woman likes planes.

TIME CUT TO:

7 INT. HANGAR - MOMENTS LATER

7

As Wonder Woman deboards, Henry and Myndi are there.
As they walk, we now meet her as DIANA THEMYSCLRA, aka
Wonder Woman.

(CONTINUED)

7 CONTINUED:

7

DIANA (aka Wonder Woman)
He was one of Veronica Cale's boys.
Ran like a cheetah.

MYNDI
You're limping.

DIANA
I'm fine. What's up, Henry's making
a face.

MYNDI
Well...

ANGLE THE TRON

ANCHOR #1
Lotta people beginning to wonder,
Jeffrey -- has this woman lost it?

RESUME DIANA

DIANA
(now knows the concern)
Ah ha.

CUT TO:

8 INT. DIANA THEMYSKIRA'S PENTHOUSE, BATHROOM - NIGHT

8

Looks a bit like the spa at the Four Seasons. WE ARE
IN THE PENTHOUSE APARTMENT ATOP OF THE TALL BUILDING WE
WILL REVEAL LATER TO BE PART OF THEMYSKIRA INDUSTRIES.
A CNN BROADCAST PLAYS ON THE MIRROR ABOVE THE SINKS,
SOME PROFESSORIAL ANALYST WAXES ON AS WE PAN TO THE
SHOWER.

ANALYST
Look, we know from her physical
attributes that her DNA has to be
different. It only makes sense her
brain chemistry is altered too, and
hers might be more prone to violence.
She supposedly comes from this land
of warriors.

9 INT. SHOWER - EVENING

9

DIANA STANDS IN THE SHOWER; LETS THE WATER POUND ON HER
HEAD. Long day. After a beat, SHE SITS, THE WATER
CONTINUES TO CASCADE ON TOP OF HER.

(CONTINUED)

9 CONTINUED: 9

Suddenly, she's lost in thought, as we:

DISSOLVE TO:

10 EXT. BEACH - SOMEWHERE - NIGHT FLASHBACK 10

RAIN CASCADING ON TOP OF DIANA'S HEAD, AS SHE SITS ON THE SAND. PULL BACK TO INCLUDE STEVE TREVOR, early thirties.

STEVE

Even the rain here is magical.

DIANA

It's why they call it Paradise.

(then again)

Or it could just be the company.

He smiles. Palpable chemistry.

STEVE

Should I be offended that you're personally seeing to it to return me?

DIANA

(softly smiling)

Maybe I'm just trying to spend every last possible second with you.

A beat, then he reaches out, caresses her face.

DIANA (CONT'D)

You really have to go?

STEVE

Di. When a Government Agent goes missing in my country, they go looking for him. What would happen if this hidden world of yours were discovered by...

DIANA

(playful)

Your people would rush in to impose democracy.

He smiles.

STEVE

You could stay with me awhile. In New York.

(CONTINUED)

10 CONTINUED:

10

DIANA
New York?

STEVE
(playful)
Lot of men there. You might like
it.

DIANA
I'm finding one man is enough.

As they're about to kiss:

MYNDI (O.S.)
Hey!

11 INT. SHOWER - NIGHT PRESENT

11

Diana snaps back to the present. WE SEE MYNDI THROUGH
THE STEAMED SHOWER GLASS.

MYNDI
You'll shrivel up in there.

TIME CUT TO:

12 INT. BAR - NIGHT

12

Myndi sits at the martini bar with Diana -- NOW INCOGNITO
AS DIANA PRINCE -- brown contact lenses, glasses, and
hair pulled back; very conservative dress. A somewhat
meeker persona.

MYNDI
(softly)
You were in love with him.

Silence.

MYNDI (CONT'D)
I love it, you literally fell for
the first man you laid eyes on.

DIANA
(sing-songy)
Somebody's being a jerk.

MYNDI
He's still in New York?

(CONTINUED)

12 CONTINUED:

12

DIANA

(nodding)

He's a lawyer in the Justice
Department. Or was, last I heard.

Myndi measures her.

MYNDI

(the nickel drops)

So he's the reason you came to L.A.

DIANA

Can we talk about something else
now?

MYNDI

He left you?

DIANA

No, actually, I left, I... I didn't
feel in control. I had to get away.
(off Myndi's look)
Superheroes need to feel in control,
it's written right in the handbook,
if you'd bother to read it.

MYNDI

And you certainly seem in control
now, don't you?

A beat.

MYNDI (CONT'D)

I think you should call him.

DIANA

Yeah, right.

MYNDI

Diana. I don't know about the
strange world you came from, but in
this one it's pretty hard to find
somebody.

DIANA

Come on. For me to look for a real
relationship in my line of work--

MYNDI

But you are looking for one, you've
created this whole alter-ego as
Diana Prince for yourself--

(CONTINUED)

12 CONTINUED: (2)

12

DIANA
Because I want to live a normal
life, not to--

MYNDI
That may be part of it but--

DIANA
(shutting it down)
I don't want to get into this--

MYNDI
You're lonely, Di.
(a beat)
When's the last time you saw him?

DIANA
Who?

Myndi stares: "You know who."

DIANA (CONT'D)
About four years ago. I haven't
even talked to him since... y'know.

FLASHBACK: DIANA AND STEVE, SOMEWHERE.

STEVE
(struggling)
What, you... you think I'll just
get over you? Life will go on,
I'll meet somebody else, is that...

She doesn't dare respond for fear of crying. A very
raw, painful moment.

BACK TO PRESENT

DIANA
I doubt he'd even remember me.

MYNDI
(sarcastic)
You're right, I'm sure he has no
recollection whatsoever. You're
just that what's-her-name who pulled
him from a burning plane and...?

DIANA
Myndi. Can we just change the
subject? Please?

(CONTINUED)

12 CONTINUED: (3)

12

MYNDI

Okay, how 'bout this? Let me give this Diana Prince person a little makeover, at least that way--

DIANA

What, you want me to lose the glasses, let my hair down--

MYNDI

(pleading)

At least change the clothes.

DIANA

And people will know who I am.

MYNDI

And who is that, exactly? 'Cos I gotta tell you, Di, I'm your best friend and sometimes I feel clueless. Even this island, other than it's all women and you can't find it on Google-Earth, I know very little about it.

DIANA

Ask me whatever, go ahead.

MYNDI

(without missing a beat)

How do you make babies?

DIANA

I knew you would go there, right to the sex--

MYNDI

Well, it's a little bizarre--

DIANA

I'm back to let's change the subject.

A beat.

MYNDI

One more thing, and then I'll shut up.

DIANA

You never shut up.

(CONTINUED)

12 CONTINUED: (4)

12

MYNDI

(pressing on)

Trying to be both Diana Themyscira,
aka Wonder Woman/Superhero, and
Diana Prince, humble, normal...
you're going to wake up one day and
not know who the hell you are. If
you already haven't.

OFF Diana, we:

CUT TO:

13 INT. DIANA PRINCE'S APARTMENT - NIGHT

13

The door opens, Diana Prince enters her West L.A.
apartment; she's holding two bags of groceries, biting
her mail, fumbling with keys. As SHE TURNS THE LIGHTS
ON, WE REVEAL THE APARTMENT to be neat, modest... a
single woman who lives alone. And works hard, so doesn't
live there much.

14 INT. KITCHEN - NIGHT

14

As she unpacks groceries, SHE TURNS THE TELEVISION ON,
it keeps her company.

CHRIS MATTHEWS

Look, I happen to be a fan of Wonder
Woman, I mean, let's face it, who
isn't? But that sure looked like a
criminal assault to me.

SHE QUICKLY CHANGES THE CHANNEL: ANOTHER PUNDIT

ALAN DERSHOWITZ

She catches bad guys, looks good,
and the public loves her, but
vigilantism can't be ratified by
unanimous consent, let's all just
admit there's a part of this woman
who's a thug.

AND SHE CLICKS TO ANOTHER CHANNEL, WHERE THE MOVIE "E.T."
IS PLAYING. AS SHE sits at the table, her CAT, DESI,
jumps up on the table.

DIANA PRINCE

Hey, Desi. Hope you had a better
day than me. Lucy has some
'splainin' to do tomorrow.

(CONTINUED)

14 CONTINUED: 14

ANGLE THE SCREEN

E.T., EXPRESSING HOW HE WANTS TO GO HOME. HE NEEDS TO GO HOME.

ANGLE DIANA PRINCE

TEARS TRICKLE DOWN HER CHEEKS. Oh, how can she relate to that little extra-terrestrial. OFF her, we eventually:

CUT TO:

15 EXT. THEMYSKIRA INDUSTRIES, LONG BEACH, CA - MORNING 15

UP MUSIC: BLONDIE'S "ONE WAY OR ANOTHER." FOR THE FIRST TIME, WE GET A REAL LOOK AT THE MASSIVE OPERATION. A COMPLEX OF SEVERAL GLEAMING WHITE BUILDINGS, THE BIGGEST TWELVE STORIES HIGH, SEVERAL AIRPLANE RUNWAYS... SECURED PERIMETER.

ANGLE: EMPLOYEE ENTRANCE

CARS PROCEED THROUGH THE SECURITY GATE, DRIVERS FLASHING I.D. BADGES, ETC. WE CLOSE ON ONE LITTLE SEDAN IN LINE.

16 INT. CAR - CONTINUOUS 16

DIANA PRINCE SINGS TO THE BLONDIE SONG PLAYING FROM HER RADIO as she waits her turn. She blends in well with the humble masses, very few at this complex know her alter-ego. SHE IS SINGING "ONE WAY OR ANOTHER" with Blondie," in fact she is so lost in the song she's barely aware she's near the front of the line.

DIANA PRINCE

(singing)

I'm gonna getcha getcha getcha/...

THE SONG BUILDS; DIANA PRINCE BUILDS WITH IT. A RAP ON THE WINDOW STARTLES HER.

DIANA PRINCE (CONT'D)

(lowers radio and window)

Oh. Hey. Sorry.

She flashes her badge. And drives in.

CUT TO:

17 INT. DIANA THEMYSKIRA'S PENTHOUSE - MORNING

17

As Diana Prince changes into Diana Themyscira -- a different wardrobe;, her personal assistant, ETTA CANDY, is there. Thirtyish, a bit chubby, pretty much always cheerful.

ETTA

(riffing through
various schedules)

Okay, the press conference should be over by ten, big turnout, BT Dub, you've got the marketing meeting on the doll-launch right after that--

DIANA

Cancel.

ETTA

Can't, you also have to approve the new artwork for the lunch-box. W Mag sent you a kill-sheet for the cover photos -- and your hands are on your face, I've upset you.

DIANA

This is not what I wanted. Being marketed, commercialized, merchandised... I just wanted to... y'know--

ETTA

Choke people.

Diana just stares at Etta.

ETTA (CONT'D)

Honey, we have this discussion once a week. The merchandising pays for the toys. All your little planes and--

DIANA

Okay, but Etta. Read back your list, how much of that is crime-fighting?

ETTA

I know, sweetie, but it's not like we can just order up an Amber Alert which--

(MORE)

(CONTINUED)

17 CONTINUED:

17

ETTA (CONT'D)
(with a laugh)
boy, you could sure use one today,
after last night's... sorry.

OFF Diana, we:

CUT TO:

18 INT. THEMYSKIRA INDUSTRIES, CORRIDOR - MORNING

18

Diana Themyskira now dressed in a white suit, tie, walks
with Myndi toward the auditorium. MAKEUP AND HAIR PEOPLE
ARE RIGHT BEHIND HER;

MYNDI
Just keep the statement short, take
a few questions, and then you'll be
done.

DIANA
Easy for you...

MYNDI
You know they love you, just use
your charm, maybe button it with a
little passion,
(to Hair and Makeup)
We good for touch-ups?

As Hair and Makeup go about their business--

DIANA
(to Myndi)
You going to play the song?

MYNDI
It's just press.

DIANA
All the more reason, it softens
them up some, plus, y'know...

MYNDI
You like the song.

DIANA
(smiling; admitting)
I do.

(CONTINUED)

18 CONTINUED:

18

MYNDI
(smiling)
We'll play the song.

HENRY
(arriving)
All set?

MYNDI
Set.

HENRY
(to Diana)
Look, just--

DIANA
Use my charm, I know.

MYNDI
(to Diana)
I'll call you out.

And Myndi heads out to:

19 INT. AUDITORIUM - CONTINUOUS

19

FOUR TO FIVE HUNDRED MEMBERS OF THE PRESS, CAMERAS, LIGHTS... WOW. So it's official: Wonder Woman is bigger than Tiger Woods.

MYNDI
(oozing efficiency)
Okay, folks, thanks for coming out so early on a Tuesday morning. Coupla administrative items to get out of the way, a reminder that our new Asian Wonder Woman doll launch is scheduled for next Friday, the first week exclusive to Walmart, after that at all stores, that's Asian Wonder Woman, next Friday, direct-mail orders are being accepted now. Excited to announce our new Wonder Woman iphone and ipad apps, the graphics are stunning, thanks and congratulations to Pixar are in order there.

(MORE)

(CONTINUED)

19 CONTINUED:

19

MYNDI (CONT'D)

Getting a lot of questions concerning Katy Perry's new music video "Superduper Me," in which Ms. Perry trades on the likeness of Wonder Woman, that usage is unauthorized, Ms. Perry's people have been notified, we expect them to correct that situation. Now, as for the reason we're all gathered today--

ANGLE STAGE - WINGS

Diana is standing with Henry.

HENRY

You okay?

DIANA

Why does everyone ask me that?

HENRY

(simply)

We love you. That's why.

RESUME MYNDI

MYNDI

Rather than hearing from me on what exactly transpired... ladies and gentlemen... I give you Wonder Woman.

UP MUSIC: JEFFREY MCDONALD, SINGING "WONDER OF YOU" A VIDEO MONTAGE OF WONDER WOMAN ON THE SCREEN; A HIGHLIGHT REEL OF EXPLOITS AS DIANA COMES OUT, FLASHING ALL HER WONDER CHARM. We immediately get it, she's a rock star, charismatic stage presence. The PRESS looks on adoringly.

20 INT. CALE-ANDERSON BOARD ROOM - MORNING

20

VERONICA CALE, mid-forties, sits with her BOARD OF DIRECTORS AND ATTORNEYS, INCLUDING GREGG GLICKMAN, forties; THEY'RE ALL WATCHING THE ABOVE ON A FLATSCREEN. Veronica is beautiful, highly-educated, highly-accomplished, she runs one of the biggest pharmaceutical companies in the country... but she's afflicted with serious deep-seated Wonder-Woman-envy. Whatever she is, or will be in life... she'll never be her. And it causes her innards to rot.

(CONTINUED)

20 CONTINUED: 20

VERONICA
This is pathetic. It's pathetic.

21 INT. AUDITORIUM - MORNING 21

Diana is shaking hands with PRESS MEMBERS in the front,
AS CAMERAS FLASH AWAY. It's like a Presidential State
of the Union.

ANGLE WINGS

Myndi, on her headset.

MYNDI
Ready in control?

22 INT. AUDITORIUM, VIDEO-TECH CONTROL ROOM - CONTINUOUS 22

Looks a bit like a small NASA Command Center. An ARMY
OF TECHIES, LED BY RYAN MILLER, late twenties.

RYAN
Good to go.

MYNDI (O.S.)
No fuck-ups, Ryan.

RYAN
(to Techies)
Hey, guys? We're being limited to
no fuck-ups for today.

THEY ALL GROAN, as we:

CUT BACK TO:

23 INT. AUDITORIUM - ONE MINUTE LATER 23

As Diana steps to the podium.

DIANA
(to the Press)
Alright, first, thank you all for
coming. You've seen the footage,
so you know what happened, I'm here
to answer the question "why?"

She is succinct, all business, focused. With a CLICK
OF A REMOTE, VERONICA CALE'S FACE POPS UP ON SCREEN.

(CONTINUED)

23 CONTINUED:

23

DIANA (CONT'D)

Veronica Cale, founder of Cale-Anderson Pharmaceuticals, a billion-dollar manufacturer of various drugs, including body-building supplements that grow muscles at warp speed.

She waves a hand over a tablet, A HOLOGRAM OF WILLIS PARKS POPS UP.

DIANA (CONT'D)

They caused Willis Parks's heart to explode.

AS SHE PULLS UP MORE HOLOGRAMS, ON DIFFERENT TABLETS--

DIANA (CONT'D)

We think they also killed Jackson Melvold and Byron Tunniz. Six teenage athletes, all from ghettos by the way, have suffered heart failure in the last year.

SHE PULLS UP A HOLOGRAM OF VERONICA CALE.

DIANA (CONT'D)

It's my belief this woman is responsible.

24 EXT. STREET - CONTINUOUS

24

A THRONG OF PEDESTRIANS WATCHING THE ABOVE ON MULTIPLE SCREENS, IN THE WINDOWS AT BEST BUY.

DIANA

(on screens)

But I can't prove it, the drugs -- likely a steroidal compound mixed with human growth hormone -- degrade and vanish in the system.

25 INT. AUDITORIUM - CONTINUOUS

25

DIANA

They're virtually undetectable. So far.

(MORE)

(CONTINUED)

25 CONTINUED:

25

DIANA (CONT'D)

The man I ran down last night is named John O'Quinn, upon information and belief he's a volunteer subject of Ms. Cale's testing facility, my goal last night was to obtain a blood sample and test it before degradation, we're doing that as we speak.

26 INT. CALE-ANDERSON BOARD ROOM - CONTINUOUS

26

As Veronica et. al watch--

DIANA

(on screen)

This is Jarrod Neilson. Checked into Cedars-Sinai last Tuesday, complications from extreme chest pains.

27 INT. AUDITORIUM - CONTINUOUS

27

AS DIANA PULLS A HOLOGRAM OF JARROD NEILSON--

DIANA

Hospital personnel taped the following; it's a little graphic, so I'd advise the queasy to look away.

She CONJURES UP YET ANOTHER HOLOGRAM; A DOCTOR AND NURSE AROUND JARROD, EXAMINING HIM.

DIANA (CONT'D)

As he was being examined...

(then)

Let's get these guys out for a second.

SHE MAKES THE HOLOGRAMS OF THE DOCTOR AND NURSE VANISH, SO WE ONLY SEE JARROD NOW. WE SEE WHAT DIANA DESCRIBES, IT IS GRAPHIC.

DIANA (CONT'D)

His pectoral muscles literally exploded out of his chest. His skin could no longer contain them.

AS THE MUSCLES POUR OUT, PEOPLE DO HAVE TO LOOK AWAY.

(CONTINUED)

27 CONTINUED: 27

DIANA (CONT'D)

Sorry.

SHE MAKES THE HOLOGRAM DISAPPEAR.

DIANA (CONT'D)

We believe this man is also a Cale-Anderson subject, but so far he isn't talking.

28 INT. CALE-ANDERSON BOARD ROOM - CONTINUOUS 28

VERONICA

(to Glickman)

Are we taking steps to insure that he doesn't talk?

GLICKMAN

What can we really do, sneak in and kill him?

We can read Veronica's face: "It's a thought."

29 INT. AUDITORIUM - CONTINUOUS 29

DIANA

As for Ms. Cale, she's building a super-drug. We all know, any compound that helps men feel stronger- than will sell, witness Viagra, the problem with this drug is she's rushing to get FDA approval, and in the meantime, it kills. The Government's acquiescence on this is as puzzling as it is unconscionable, I guess nobody really cares until the integrity of major league baseball is threatened. Well, let me tell you, I care, and I care right now.

ANGLE HENRY

HENRY

(with a smile)

Go, baby, go.

(CONTINUED)

29 CONTINUED:

29

RESUME DIANA

DIANA

When a giant pharmaceutical company starts plucking kids from gang neighborhoods, children desperate enough to try anything, using them as human guinea pigs, I care a lot. And until the FDA or FBI get involved, until the police start asking "What the hell is going on here?", I guess the job is left to me. I would be Wonder Woman.

THE MUSIC STARTS UP. SHE WAVES A HAND; IT STOPS ABRUPTLY.

DIANA (CONT'D)

(big smile)

Just when you thought I would leave without taking any questions...

And THERE IS LAUGHTER.

30 INT. CALE-ANDERSON BOARD ROOM - CONTINUOUS

30

Veronica bangs the table.

VERONICA

Can you believe that? Unflinching press, there isn't a reporter in there who wouldn't suck on her toes.

(then)

I want to sue her.

GLICKMAN

That wouldn't be a good idea, Veronica.

VERONICA

(snappish)

Why not?

As smart as Veronica is, she's got a blind spot when it comes to Wonder Woman.

GLICKMAN

Well. For starters, it's exactly what she wants.

(MORE)

(CONTINUED)

30 CONTINUED:

30

GLICKMAN (CONT'D)

If you sue her, that allows her to conduct discovery, she can search your records, documents, even your premises -- with full protection of the courts -- to find out exactly what it is you're doing. Which I guess begs the question: What exactly are you doing, Veronica?

VERONICA

You think I'm just going to sit back and take this? Is that what you think? It's time to make a few well-placed calls.

Looks all around. She seems a tad rabid. Then--

VERONICA (CONT'D)

Up until now, we haven't targeted this woman. Now we do. She's not invincible. She's mortal. She is mortal.

CUT TO:

31 INT. GYM - DAY

31

WE HEAR LADY GAGA'S "BAD ROMANCE" BLASTING AWAY AS WE PAN THE "SPINNERS" -- THEMYSKIRA INDUSTRIES EMPLOYEES OF ALL SHAPES AND SIZES, DIANA AMONG THEM, PEDDLING AS FAST AS THEY CAN ON STATIONARY BIKES. AS "BAD ROMANCE" CONTINUES, WE GO INTO:

MONTAGE:

- A. DIANA JUMPING ROPE
- B. DIANA GOING UP AND DOWN ON A STEPPER

FLASHBACK: DIANA AND OTHER AMAZON WOMEN, PRACTICING HAND-TO-HAND COMBAT.

BACK TO PRESENT:

- C. DIANA DOING JUMPING JACKS
- D. DIANA DOING BENCH-PRESSES

FLASHBACK: THE AMAZONS SWINGING FROM TREE-TO-TREE, LIKE MONKEYS -- AN EXERCISE FOR ARM STRENGTH.

(CONTINUED)

31 CONTINUED:

31

BACK TO PRESENT:

E. DIANA HITTING THE SPEED BAG

F. DIANA DOING PUSH-UPS

FLASHBACK: AMAZON WOMEN PRACTICING WITH SWORDS.

G. ONE-ARM PUSH-UPS

H. ONE-FINGER PUSH-UPS.

I. VERTICAL ONE-ARM PUSH-UPS, WHILE DOING A HAND-STAND.

J. ONE-ARM CHIN-UPS.

K. SHE DEFLECTS RUBBER BULLETS WITH HER BRACELET,
WORKING ON HER REFLEXES.

TIME CUT TO:

32 INT. THEMYSKIRA INDUSTRIES, CONFERENCE ROOM - DAY

32

A long table, MANY CONSERVATIVE SUITS, GRAPHICS ON EASELS, POWER-POINT PRESENTATIONS, ALL RELATING TO ASIAN WONDER WOMAN. OREN PIERCE, world's most boring man, DRONES ON ABOUT MARKET RESEARCH, DISTRIBUTION, CHINA'S ECONOMY, REVENUE PROJECTIONS... HE SPEAKS QUICKLY, SOMEWHAT SOFTLY, AND WITH UTTER MONOTONY, it all amounts to sort of a quiet, irritating hum. Diana, who likely suffers a bit from ADHD, is squeezing her temples, her eyes are shut, almost looks like she's in pain. Which Henry finally notices.

HENRY

Excuse me one second, Oren.

And the quiet hum from the boring man stops.

HENRY (CONT'D)

Di. Problem?

And she strains to be as courteous as she can.

DIANA

Well. These meetings are a little difficult for me. That's all.

OREN

Are you disappointed with my presentation?

(CONTINUED)

32 CONTINUED:

32

DIANA

No, Oren, your presentation is fine.
It's just... well, you all know I'm
not crazy about the doll.

SHE HOLDS UP ASIAN WONDER WOMAN. THEN SHE HOLDS UP THE
ORIGINAL DOLL.

DIANA (CONT'D)

Nor am I thrilled about this one.
The outfit I actually wear is a tad
more appropriate, don't you think?

OREN

Market research confirms that your
original, more-iconic costume
continues to outsell--

DIANA

Yes, I know, and I know the graphs
also confirm that...

A beat. Should she get into it, should she not? Then...
choosing to get into it--

DIANA (CONT'D)

(re: the doll)

Don't get me wrong. These are lovely
breasts. They're just not my
breasts. I wish I had these breasts.
But I don't.

OREN

It's just that--

DIANA

I know, Oren. The lesser-endowed
models don't sell as well, and since
the merchandising is our primary
source of funding for our crime-
fighting division -- "big tits save
lives" -- I get it. But what you
need to appreciate... I'm the one
out there in the field. And when I
hear the comments: "Gee, she's not
as big in person" or "I always
thought they were larger," that can
be hurtful. Even to a superhero.

As Etta enters, whispers to Henry, under--

(CONTINUED)

32 CONTINUED: (2)

32

DIANA (CONT'D)

And by the way, as much as I realize that almost fifty percent of Americans are now overweight, and that it's an untapped market...

She holds up a prototype of Fat Wonder Woman

DIANA (CONT'D)

I will never be signing off on this.

HENRY

Di. We gotta go.

Diana can see from Henry's face -- it's urgent.

33 CLOSE ON A TV SCREEN

33

REPORTER #1 (O.S.)

We're just learning now that the Senate Judiciary Committee has subpoenaed Wonder Woman to appear and give testimony, the investigation apparently connected to last night's rampage in Hollywood.

REVEAL

INT. DIANA'S OFFICE - CONTINUOUS

Etta and Henry are there with Diana and Myndi. THE TV REPORTER CONTINUES.

DIANA

What?

REPORTER #1

We're still getting information as to the exact focus of the inquiry, what we do know is there has been growing concern on the Hill as to whether or not this freelance crime-fighter is in reality a de-facto police agent working with LAPD.

DIANA

You've got to be kidding me.

THE SCREEN SHIFTS TO LEGAL ANALYST JEFFREY TOOBIN.

(CONTINUED)

33 CONTINUED:

33

JEFFREY TOOBIN

(on screen)

Look, this has long been suspected. The police are so overmatched by the pharmaceutical companies that they're turning to Wonder Woman and saying, "help, help us out a little."

HENRY

(to Diana)

You need to be in Washington tomorrow.

DIANA

What? I'm not going to Washington.

THE PHONE RINGS; Etta answers, under--

HENRY

Diana. This is Congress. You've been subpoenaed.

ETTA

(holding the receiver)

Di. Your friend, Eddie? The one with the speech impediment.

DIANA

It's called a Boston accent, Etta.

ETTA

Yeah, should I tell him we'll call back?

DIANA

Tell him to meet me at the hospital, I'm going to see Jarrod Neilson. Then call the hangar, have them bring out an Ultimate.

ETTA

Any particular color?

DIANA

Let's go yellow. First, I need to go see the Animals in Evidence.

34 INT. DUNGEON - DAY

34

Deep in the bowels of Wonder Woman, Inc., the EVIDENCE TEAM, also known as The Animals -- headed by RYAN MILLER -- is at work.

(CONTINUED)

34 CONTINUED:

34

A sharp contrast from the gleaming, glossy, clean feel of the rest of the buildings, this place is a mess. Strewn files, old pizza boxes, donuts, not much of a dress code here either; THEY ALL LOOK A BIT SLOPPY -- A DOZEN KIDS IN TOTAL, mostly in their twenties, INCLUDING AUSTY and JENNIE, all geeky wizards in their own right. What we might imagine the offices of Facebook to look like. KANYE WEST'S "GOLDDIGGER" PLAYS ON THE STEREO, for some reason, they're all going a little "gangsta" at the moment. The Animals often break up their day with a little dancing.

35 INT. DUNGEON, CORRIDOR - DAY

35

Diana approaches... HEARS THE MUSIC. She stops, looks through the glass, SEES THE KIDS DOING THEIR SILLY DANCE. She smiles, perhaps a touch of nostalgia.

FLASHBACK:

36 EXT. PARADISE ISLAND - NIGHT

36

A BONFIRE. ABOUT TEN AMAZON GIRLS, INCLUDING DIANA, AGES FIFTEEN, SIXTEEN, ARE ALL DOING SOME SORT OF TRIBAL DANCE, SINGING, LAUGHING.

BACK TO PRESENT: DIANA observes, then finally enters the Dungeon.

DIANA

Okay, class, we got "bidness."

We can immediately feel the affection between Diana and her Animals; as they ADLIB GREETINGS, very informal. The ROOM SETTLES.

DIANA (CONT'D)

I need to get boned up ASAP on all the evidence we have on Veronica Cale and Cale-Anderson.

AUSTY

Bone you up right now, boss.

THEY ALL YELL, HARASS AUSTY.

DIANA

Yeah, hold that thought, Austy, right there in your pants. Ryan?

(CONTINUED)

36 CONTINUED:

36

RYAN

We know Cale-Anderson is in competition with Pfizer, who also has a TZX compound which interacts with the adrenal glands. Basically, whoever gets the patent first -- that's why she's secretly testing on humans, to get the jump.

DIANA

What else, we got anything else?

AUSTY

I got chlamydia.

OVER LAUGHS--

DIANA

C'mon, I'm getting on a plane for Washington in two hours.

RYAN

What about this kid at the hospital, can we--

DIANA

I'm on my way there next, what else?

JENNIE

Okay, this would still be under the heading of rumor, but the source is a former Cale R and D guy.

AUSTY

Who you slept with.

OVER LAUGHTER--

JENNIE

I did not sleep with him!
(admitting)
I slept with his brother.

OVER LAUGHTER--

DIANA

(to Jennie)
What's the rumor?

(CONTINUED)

36 CONTINUED: (2)

36

JENNIE

There's supposedly a facility somewhere in the L.A. area... more like a concentration camp. In some of Cale-Anderson's earlier drug trials... the side effects... let's just say there's about a dozen or so people who look more like elephant men than world-class athletes.

DIANA

Are you serious?

JENNIE

Supposedly they've got these people locked up in some quarantine while they search for a cure of some sort.

RYAN

We're in the process of identifying every single building which could possibly double for a--

DIANA

We need to find this place.

RYAN

Working on it, boss. Working on it.

CUT TO:

37 EXT. RUNWAY - DAY

37

DIANA'S YELLOW ULTIMATE GOES AIRBORNE.

38 EXT. L.A. SKIES - CONTINUOUS

38

THE YELLOW ULTIMATE SOARS ABOVE THE CONGESTED 405 TRAFFIC, AS WE HEAR GREEN DAY'S "LAST OF THE AMERICAN GIRLS."

39 INT. ULTIMATE - CONTINUOUS

39

DIANA IS SINGING TO THE SONG, ROCKING OUT AS SHE FLIES, SOARING ABOVE THE WORLD. SHE LOVES FLYING, BEING FREED FROM THE CORPORATE STRAIT-JACKET. SHE ZOOMS DOWN AND FLIES ABOUT FIFTEEN FEET ABOVE THE CONGESTED TRAFFIC, PERHAPS JUST TO TAUNT THE DRIVERS A LITTLE.

40 EXT. BEL AIR COUNTRY CLUB - CONTINUOUS 40

A GOLFER, IN THE HEIGHT OF HIS BACKSWING, AS THE ULTIMATE ZOOMS RIGHT OVERHEAD, STARTLING HIM; HE SHANKS HIS DRIVE.

GOLFER

Fuck!!

41 INT. ULTIMATE - CONTINUOUS 41

DIANA

(singing)

She's the last of the American
girls!!

As she shakes her head back and forth to the guitar riff, we:

CUT TO:

42 EXT. CEDARS-SINAI MEDICAL CENTER - DAY 42

As the ULTIMATE FLIES IN, IT TRANSFORMS INTO A HOVERCRAFT AND SETS DOWN ON THE HELIPAD.

43 INT. HOSPITAL, CORRIDOR - DAY 43

Wonder Woman heads down the corridor, arrives at the room. POLICE OFFICER TERRY MOSS STANDS GUARD. As she arrives--

OFFICER MOSS

I'm sorry, ma'am, my orders are to let nobody in.

WONDER WOMAN

(using her charm)

Could you perhaps make one tiny little exception?

OFFICER MOSS

I'm sorry, ma'am. No exceptions.

WONDER WOMAN

Okay. Let's you and I try to look at things objectively here. You're a patrol officer. And I'm Wonder Woman.

(CONTINUED)

43 CONTINUED:

43

ED (O.S.)

Officer.

AS ED INDELICATO approaches. Forties, hard-boiled, no nonsense, man of few words.

ED (CONT'D)

(to Officer Moss)

Take a ten-minute break, I'll watch the door.

(then)

Beat it.

Officer Moss heads off.

ED (CONT'D)

(to Wonder Woman)

You got five minutes.

Wonder Woman enters into--

44 INT. JARROD'S HOSPITAL ROOM - CONTINUOUS

44

JARROD NEILSON, twenties, hooked up to a few wires, lies in bed.

WONDER WOMAN

Hey, Jarrod.

He's beyond stunned to see her.

JARROD

(re: the fact it's her)

For real?

WONDER WOMAN

How you feeling?

JARROD

Well. I'm a little numb, you here in the room and all. But... I'm not sure it's a good thing for me. Is it?

WONDER WOMAN

No. It probably isn't, Jarrod.

(then)

Know what this is?

She pulls out the golden cord. He swallows. The lasso invokes fear.

(CONTINUED)

44 CONTINUED:

44

JARROD

Yes.

WONDER WOMAN

Know what I use it for?

JARROD

Yes.

WONDER WOMAN

I really hate having to use this thing, Jarrod.

He just stares back, the kid is now petrified. She's a little scary here. A lot scary.

WONDER WOMAN (CONT'D)

How 'bout we just talk?

CUT TO:

45 EXT. RUNWAY - DAY

45

AS THE AIRBUS RUMBLES DOWN THE RUNWAY, GETTING LIFTOFF--

HENRY (O.S.)

What do you mean, super-soldiers?

46 INT. AIRBUS - CONTINUOUS

46

Diana, Etta, and Henry, plus a few OTHERS, including Security.

DIANA

(to Henry)

You know how much Halliburton made in the Iraq war? And Blackwater? We're talking a hundred billion dollars.

HENRY

She wants to build super-soldiers?

DIANA

Her master plan is three-pronged. Get the patent, that's money. Get a contract with The Pentagon, that's ego.

HENRY

And the third?

(CONTINUED)

46 CONTINUED:

46

DIANA

Get me. She's trying to build a warrior who can take me.

HENRY

You must be joking.

DIANA

It's going to happen one day, Henry. As we build better bodies through chemistry, and as I age...

HENRY

What do you mean, as you "age"? You said Amazons don't age.

DIANA

On Paradise Island they don't. Turns out here... I'm getting older, Henry.

(a beat)

I still got a few good years left, don't worry. I should be able to last as long as Brett Favre.

The joke falls flat, Henry is concerned. A beat.

HENRY

We should talk about this hearing. The Chairman is Senator Miles Warren, from South Carolina. He's very shrewd, lovable, and a world-class prick. What's worse, he's good at cloaking his "prickiness" in homespun charm.

DIANA

So I'll fight him with charm.

HENRY

Yes, and I'd like you to. As opposed to...

DIANA

Going postal.

HENRY

I didn't say that.

DIANA

(with a smile)

You really worry about me, don't you Henry?

(CONTINUED)

46 CONTINUED: (2)

46

HENRY
(with affection)
Yeah. I do. For more reasons than
you could possibly...

She squeezes his hand, appreciates his friendship.

DIANA
I'll be my most charming self.

HENRY
Just... composure is the key. This
is Congress, all the broadcast
networks will be carrying it live.
Composure.

DIANA
(smiles)
Aye aye, Captain.

She flashes her Wonder smile, as we:

CUT TO:

47 EXT. WASHINGTON NATIONAL AIRPORT - DAY

47

UP MUSIC: GREEN DAY'S "EXTRAORDINARY GIRL." THE AIRBUS
TOUCHES DOWN.

TIME CUT TO:

A BIG THROG OF MEDIA IS THERE AS THE AIRBUS TAXIES TO
A HALT. "EXTRAORDINARY GIRL" CONTINUES AS THE DOORS
OPEN. THE ENTOURAGE COMES OUT; DIANA WEARS DARK GLASSES,
DOING HER BEST TO FORGE PAST THE SPECTATORS, SHE KNOWS
WHAT IT'S LIKE TO BE ANGELINA JOLIE.

TIME CUT TO:

48 EXT. WASHINGTON, D.C. STREET - CONTINUOUS

48

DIANA'S MOTORCADE HEADING TOWARD CAPITOL HILL, AS
"EXTRAORDINARY GIRL" CONTINUES. PEOPLE ON THE STREET
WAVE.

TIME CUT TO:

49 EXT. CAPITOL HILL - DAY

49

ANOTHER MASS OF MEDIA AS DIANA AND HER ENTOURAGE EXIT THE CARS. NEWS CREWS, CAMERA TRUCKS, IT'S A MEDIA CIRCUS. REPORTERS DOG HER, LOOKING FOR SOUND BYTES AS SHE MAKES HER WAY TOWARD THE CAPITOL.

50 INT. SENATE HEARING ROOM - DAY

50

THE ROOM IS PACKED. Standing room only, this is an E-ticket ride. Diana stands, her right hand raised, as the CLERK SWEARS HER IN. SEATED NOT TOO FAR IN FRONT OF HER... TEN HUNGRY-LOOKING SENATORS. EIGHT MEN, TWO WOMEN, INCLUDING COMMITTEE CHAIRMAN SENATOR MILES WARREN, fifties, SENATOR ASHFORD BYRNES, fifties, And California SENATOR DIANNE FEINSTEIN.

CLERK

(to Diana)

You swear to tell the truth, the whole truth, and nothing but the truth, so help you God?

DIANA

I do.

CLERK

You may sit.

Diana does so. Senator Warren leads off; The folksy charming prickster.

SENATOR WARREN

(to Diana)

If I may, I'd like to begin...
"Wonder Woman." That's not your real name, is it?

DIANA

No, that's my professional name.
Seemed catchy, and it wasn't taken.

THERE'S LAUGHTER FROM THE GALLERY.

SENATOR WARREN

Very good, very good.

51 INT. VERONICA CALE'S OFFICE - CONTINUOUS

51

As SHE WATCHES THE ABOVE; GLICKMAN is with her.

(CONTINUED)

51 CONTINUED:

51

VERONICA

Look at her. So cocky. I don't think for long.

52 INT. SENATE HEARING ROOM - CONTINUOUS

52

SENATOR WARREN

(to Diana)

First of all, I'd like to thank you for coming. I know it's a long way to travel. You fly commercial, did you, or private?

That was a little dig, and she knows it.

DIANA

Private.

SENATOR WARREN

Ah. Lucky you. Don't have to deal with all that lost baggage nonsense. Okay, why don't we get started. You understand, ma'am, the reason we're gathered is because of some serious allegations made against you.

DIANA

Allegations made by who, Senator?

SENATOR WARREN

Well, I guess by this Committee.

DIANA

Ah. 'Cos I would hate not to be able to confront my actual accuser.

HENRY

(under his breath)

Easy.

SENATOR WARREN

(still folksy)

Oh, are you a big fan of Constitutional rights, ma'am? 'Cos I gotta tell you, from where I sit it doesn't look to be the case. You break down doors, search places without warrants. Search people without reasonable suspicion.

(MORE)

(CONTINUED)

52 CONTINUED:

52

SENATOR WARREN (CONT'D)

Engage in illegal wiretapping, you
torture,...

(with a chortle)

the question becomes, is there a
civil liberty you haven't run
roughshod over?

DIANA

(with a smile)

Probably not. But the Constitution
speaks only to State action, it's
somewhat silent on Superheroes.

AND THERE IS LAUGHTER AGAIN. This is a "charm" war.

SENATOR WARREN

(big smile)

Very good, very good. But you sort
of touch right on the issue there:
whether your conduct constitutes
State action.

DIANA

It does not.

SENATOR WARREN

(smiling; still trying
to out-charm her)

You'll permit us to make that
determination, won't you, dear?

DIANA

(with a smile; right
back at him)

Inquiring minds...

53 INT. DUNGEON - CONTINUOUS

53

The Animals are all watching the hearing.

RYAN

She is so good.

54 INT. SENATE HEARING ROOM - CONTINUOUS

54

SENATOR WARREN

I can see you're an engaging woman.
If I were twenty years younger I'd...
oh, who am I kidding?

(MORE)

(CONTINUED)

54 CONTINUED:

54

SENATOR WARREN (CONT'D)

(with a chortle)

I get performance anxiety as it is.

LAUGHTER.

DIANA

(to Henry; sotto)

Why does it always go there? What
it must be like to have sex with
me?

HENRY

(calming her with
humor)

People want to know.

SENATOR WARREN

So, ma'am, let's talk about this
remarkable skill-set you seem to
have. You run faster than an
automobile, you have super-human
strength -- you can lift a truck --
you have these bracelets that allow
you to what, just wave your hands
and deflect bullets?

DIANA

Yes, sir.

SENATOR WARREN

How does that work?

DIANA

I wave my hands and they deflect
bullets.

LAUGHTER. Senator Warren goes a little colder. Doesn't
like being played with.

SENATOR WARREN

Ma'am, I get the feeling you're
having a little fun with this.
Either that, or you fail to
appreciate the gravity of this
matter. Do you know why we're all
here, ma'am?

55 INT. DUNGEON - CONTINUOUS

55

RYAN
(sees her face)
Uh oh.

56 INT. SENATE HEARING ROOM - CONTINUOUS

56

DIANA
I believe I do, sir. Some of you
are facing a highly-contested mid-
term, you're looking to put on a
show and I'm the big star.

HENRY
(wincing; under his
breath)
Jesus.

SENATOR BYRNES
I can see you have a super-size ego
to match your skill-set.

DIANA
Senator. The country is in a double
war, facing a double-dip recession,
with double-digit unemployment, our
education system is in the toilet,
I have to assume this body has more
important things to do than probe
my work habits.

SENATOR BYRNES
You find much to criticize in our
country. It begs the question why
you chose to come here. And why
you've bothered to stay.

DIANA
I came because I fell--
(catches herself)
It fell to me to do a mission. I
stayed because... well, to be honest,
there's a lot of injustice here,...
crimes, corruption, violence -- a
lot of injustice. And I thought I
could help.

SENATOR BYRNES
And you choose to "help" by beating
people up. Committing torture.
(MORE)

(CONTINUED)

56 CONTINUED:

56

SENATOR BYRNES (CONT'D)

Two days ago you all but choked a man to death, you then stabbed him with a needle to take his blood. However philanthropic your motives, young lady, what you do goes against almost everything this country stands for. The fact that you do it looking like Lara Croft hardly mitigates matters.

HENRY

(rising)

Senator, if I may jump in here--

SENATOR BYRNES

You may not.

HENRY

(pissed)

This woman has saved children from kidnapers, she's thwarted terrorist plots,--

SENATOR BYRNES

And she's a lawless vigilante.

HENRY

You're out of line.

DIANA

Alright, Henry.

SENATOR BYRNES

I think we can all see part of the problem. There's an arrogance to your whole operation, one perhaps that's become so--

DIANA

Do you really mean to indict my operation, Senator?

SENATOR BYRNES

(face reddens)

That's exactly what I mean to do.

(MORE)

(CONTINUED)

56 CONTINUED: (2)

56

SENATOR BYRNES (CONT'D)
Even the most liberal interpretation
of the Patriot Act doesn't
contemplate the things you do, and
the fact that you're all buddy-buddy
with perhaps the most militaristic
police department in the country --
we all remember Rampart -- it doesn't
look good.

A tense beat.

SENATOR BYRNES (CONT'D)
Isn't it all just a big coincidence
that for cases they get stuck on,
usually due to Constitutional
roadblocks, you rush in to save the
day. This looks, smells, and feels
like you are a de facto police agent,
one they use to end-run the
Constitution. And that you would
waltz in here, practically crowing
about it; you fly in on your big
fancy corporate jet, you wave to
your adoring public, and what? You
expect us to just lap it all up?
We're not lapping it up one bit.

57 INT. DUNGEON - CONTINUOUS

57

RYAN
Snap his fucking neck, Di.

58 INT. SENATE HEARING ROOM - CONTINUOUS

58

HENRY
(sotto)
Composure. Composure.

DIANA
(to Sen. Byrnes; calmly)
If I may respond, Senator. First,
it is not my goal to look like Lara
Croft, if I do, well, I'll take it.
As for flying in on my private jet,
that's something one gets to do in
a free country, and as well as the
corporate greed refrain plays in
this room, let's remember I didn't
take any of your stimulus money.

(MORE)

(CONTINUED)

58 CONTINUED:

58

DIANA (CONT'D)

My company makes a profit and works just fine, which is probably a good thing since -- while our economy was tanking and you were bailing out Wall Street to the tune of a billion dollars -- police departments all across the country were forced to make cuts, making the job of law enforcement even more prohibitive.

(with escalating intensity, but in control)

As for the militaristic L.A. Police Force -- who I do not work for -- I think you're referring to the regime under Chief Gates. Since Chief Bratton took over, the department need apologize to no-one, least of all Congress, whose accomplishments over the last ten years would be, rounding it off to the nearest zero, zero. You're a bunch of hacks. It's not a secret. Nor is it a secret that this institution has been bought and paid for by Big Pharmaceutical, that includes Veronica Cale, who has systemically lobbied this branch, she's in bed with the FDA, in the "sack" with a select few of you, and the only reason I'm sitting here today is because she has demanded my ass be put on the firing line.

SENATOR BYRNES

We are hardly here because of Veronica Cale or the pharmaceutical--

DIANA

Oh, please, she and Big Pharma have you all by your pea-sized balls.

HENRY

(wincing)

Dear God.

(CONTINUED)

58 CONTINUED: (2)

58

DIANA

You can't turn on the television without being pressured to take this drug or that one, whether it's to sleep, piss, grow hair, have sex, it's drugs, drugs, drugs, drugs, they invent disorders and market them like widgets, it's obscene. And the FDA just rolls over, so does the FCC, tell me, how can it be that it's okay to bombard the public, teenagers and the like, with ads for sexual dysfunction, how to get a bigger and better erection, but it's not permissible to advertise a condom? You're okay with selling sex, just not safe sex, what's wrong with you people?

SENATOR BYRNES

This hearing isn't about the quality of anybody's erection, or--

DIANA

No, it's about you doing Veronica Cale's bidding, it's about eroding my influence with the public, she's got a muscle-building supplement coming up for FDA approval in January, she's hopeful to get it and why shouldn't she be, so what that it kills, you're the folks who signed off on Vioxx and Avandia and Fen-phen, over a hundred thousand people die every year from prescription drugs, and all you can be bothered to investigate is whether Roger Clemens was on the juice when he struck out twenty Seattle Mariners. You hacks. Well, maybe you can sit on your overstuffed fat asses and do nothing while kids like Willis Parks die, but I can't, maybe I've got restless leg -- got a drug for me?

(then)

Tell you what, I'll cut a deal with you windbags right now, try this out. I won't waste any more of your time. And you don't waste mine.

And the ROOM RISES UP AND EXPLODES IN APPLAUSE.

(CONTINUED)

58 CONTINUED: (3) 58

SENATOR FEINSTEIN DISCRETELY FLASHES DIANA THE "THUMBS UP" SIGN: "YOU GO, GIRL." UP MUSIC: GREEN DAY'S "EXTRAORDINARY GIRL."

59 INT. DUNGEON - CONTINUOUS 59

The ANIMALS ARE CHEERING WILDLY, it's like they just won the World Series. THE MUSIC CONTINUES.

60 INT. CALE-ANDERSON BOARD ROOM - CONTINUOUS 60

AS THE MUSIC CONTINUES--

VERONICA

(to Glickman)

You believe this? You believe it?

61 INT. CAPITOL, CORRIDOR - LATER 61

MUSIC CONTINUES AS THE ENTOURAGE MOVES IN. DIANA STOPS FOR THE OCCASIONAL PHOTO-OP.

62 INT. CAPITOL, LOBBY - LATER 62

DIANA AND ENTOURAGE FORGE THROUGH PRESS, THE PUBLIC... AUTOGRAPH SEEKERS. MUSIC CONTINUES. As SHE MOVES ON, SHE suddenly FREEZES as SHE SEES HIM.

HER POV

APPROACHING... ALSO THROUGH A THICKET, his eyes locked right on her... STEVE TREVOR. THE MUSIC WARBLES.

RESUME DIANA

she's like a deer in the headlights.

FLASHBACK: HE'S WALKING toward her on the beach in the POURING RAIN.

PRESENT: He's knifing his way through the crowd, finally gets to her.

DIANA

(weakly)

Hi.

(CONTINUED)

62 CONTINUED:

62

STEVE

Hey. I tried to get in the room,
the fire Marshall closed the doors.
Seems you're a big draw.

DIANA

Call next time, I'll leave you a
ticket at will-call.

STEVE

You look...

DIANA

So do you.
(a pang of nostalgia)
So do you.

ANGLE MYNDI

about thirty feet away. But she knows from Diana's
face this must be Steve Trevor.

RESUME DIANA AND STEVE

DIANA (CONT'D)

What brings you to Washington?

STEVE

I'm with the Justice Department
here now. Promotion of sorts.

DIANA

Congrats.

STEVE

Thanks. I see you're doing well.

DIANA

(shrugs)
It's a living.

STEVE

Playing a little rough, Di.

DIANA

Hey, the last thing you said to me
was "Go out there and kick some
ass." Remember?

STEVE

Last thing I said to you was, "Please
don't go."

(CONTINUED)

62 CONTINUED: (2)

62

A beat.

DIANA

Well, it seems your life has turned
out--

As he goes to scratch an itch over his eye, she sees
it, as WE GO TO SLOW-MOTION--

ANGLE: THE WEDDING RING ON HIS LEFT HAND.

It's almost as if time stops, THE CAMERA THEN ZOOMS
RIGHT IN ON DIANA'S FACE as her insides collapse.

BACK TO LIVE ACTION

DIANA (CONT'D)

--okay.

He sees that she's looking at the ring.

STEVE

Oh. Yeah. I... got married last
May.

Death inside.

DIANA

That's fantastic. Congratulations.

STEVE

Thank you.
(a beat)
Diana--

Henry arrives.

HENRY

Diana, we gotta get outta Dodge
here, we're a bit on the clock.

DIANA

Right. Right. Steve, it was...

STEVE

It's really good to see you, Di.

DIANA

You too. You... too.

He gives her a kiss on the cheek. And then she's pretty
much swept off by her entourage. WE CLOSE ON HER FACE
as she's led away... and THE CAMERA PULLS UP.

(CONTINUED)

62 CONTINUED: (3) 62

FINDS HIS. He's no less devastated.

CUT TO:

63 EXT. SKIES - NIGHT 63

THE AIRBUS HEADS HOME.

64 INT. AIRBUS - CONTINUOUS 64

Quiet, darkened, MANY ARE ASLEEP. WE PAN AND EVENTUALLY FIND DIANA, seated, looking out the window... her eyes a little puddled. WE HEAR "PEPINOT" from Les Choristas.

WE DISSOLVE INTO A BALLET-LIKE MONTAGE OF DIANA AND STEVE IN HAPPIER TIMES... BOTH ON THE ISLAND AND IN NEW YORK.

FADE BACK INTO THE PRESENT: Myndi sits with Diana, as THE MUSIC FADES OUT. They exchange a look, no words necessary. Myndi's there for her, and Diana knows it.

MYNDI

I've been there.

(then)

Eleven times and counting, actually.

DIANA

(laughs through tears)

You're such a jerk.

MYNDI

(quietly)

Talk to me.

DIANA

It isn't just him that...

(a beat)

I miss home. My mother, my sisters, my... I just...

(a beat)

Y'know, I live with people in this world. But not among them. Not really.

(a beat, then; with some emotion)

I go down to the Dungeon... and I see the Animals goofing with each other, dancing... I would give anything to be, y'know, just one of the gang.

(CONTINUED)

64 CONTINUED:

64

MYNDI

(gently)

Then you should go home, Di. You don't owe anyone here anything. You've done more than enough for this world. Go have a life now, in your own. Go home.

DIANA

No can do.

MYNDI

What do you mean?

DIANA

Well... not sure what you know about. Bermuda Triangles or parallel universes but... let's just say leaving the island is one thing. Getting back is...

MYNDI

Steve Trevor got there.

DIANA

By some miracle, or fluke, or... He's the only one that...
(laughing through her tears)
I'm like the stupid wizard who has no idea how to get back to Kansas.

MYNDI

Really?

DIANA

Some superhero, huh?

A beat. Then Etta steps up, holding a cell phone.

ETTA

Di? Sorry, I've got Ed Indelicato, he says it's really important.

Diana takes the phone. As she speaks, we INTERCUT WITH ED IN HIS OFFICE.

DIANA

(into phone)

Hey.

(CONTINUED)

64 CONTINUED: (2)

64

ED

(into phone)

Hey. We found the building, the place she's supposedly got those subjects quarantined.

DIANA

Really?

ED

Basement of one of the training facilities. Problem is, we couldn't get a warrant. The magistrate... he's not satisfied that you didn't...

DIANA

Didn't what? Choke the information out of him? The kid told me willingly, Ed, go back to the hospital, he'll tell you.

ED

I can't do that.

DIANA

Why not?

ED

Jarrod Neilson died about an hour ago.

A beat. Diana looks physically wobbled. A beat, she then just throws her cell-phone.

DIANA

(to Etta)

What time do we land?

ETTA

Around six.

DIANA

Have Bam Bam ready.

ETTA

Bam Bam? Really?

DIANA

Really.

CUT TO:

65 EXT. LONG BEACH - NIGHT

65

As the AIRBUS TAXIES IN, we REVEAL... THE BLACK ULTIMATE -- RAMMING RODS IN FRONT. STENCILED ON ITS WINGS: "BAM BAM." This is a meaner-looking machine. The DOORS TO THE AIRBUS OPEN, THE STAIRS COME DOWN... AND DOWN COMES WONDER WOMAN. SHE CLIMBS INTO BAM-BAM. Show time.

CUT TO:

66 EXT. SKIES - NIGHT

66

BAM BAM CRUISES.

67 INT. BAM BAM - CONTINUOUS

67

There's no fun in Diana's eyes now. She is steely-eyed, game-face on. The warrior. WE HEAR THE INSTRUMENTAL TO "ONE WAY OR ANOTHER" -- NO LYRICS. Then, A BUZZ.

DIANA

(into headset)

I'm here.

68 EXT. 405 FREEWAY - NIGHT

68

ABOUT A DOZEN POLICE CARS, LIGHTS ON BUT NOT SIRENS, HEAD TOWARD WEST COVINA.

69 INT. POLICE CRUISER - CONTINUOUS

69

Ed Indelicato, SWAT gear on, on the phone.

ED

As soon as you hit, it officially becomes a crime scene, we can then move in. We'll give you some lead time so--

70 INT. BAM BAM - CONTINUOUS

70

DIANA

(into phone)

--it won't seem we're acting in concert.

(CONTINUED)

70 CONTINUED:

70

ED (O.S.)
Be careful, Diana. We got no intel
on what's in there.

DIANA
(into phone)
I'm always careful.

CUT TO:

71 INT. VERONICA CALE'S OFFICE - NIGHT

71

SHE'S at her desk, WATCHING A REPLAY OF THE CONGRESSIONAL
HEARING, stewing. Glickman enters.

GLICKMAN
We have a problem. One of our
sources at the department... they
know about the West Covina facility.
They got turned down for a search
warrant, which means--

VERONICA
We can expect her.

GLICKMAN
She could be on her way as we speak.
(then)
What's in the building, Veronica?

Veronica hits speed-dial on her phone.

72 INT. WEST COVINA FACILITY - NIGHT

72

VERY MODERN, HIGH-TECH, STATE-OF-THE-ART EQUIPMENT. WE
GET OUR FIRST LOOK AT THESE SUPER-SOLDIERS; ABOUT TWENTY
MUSCLE-BOUND MEN IN TRAINING, LED BY McRAVEN, they are
all grotesquely muscled. McRAVEN'S CELL RINGS. HE
CLICKS IT ON. THROUGHOUT THE FOLLOWING, WE INTERCUT
WITH VERONICA, AT HER DESK.

MCRAVEN
This is McRaven.

VERONICA
Wonder Woman could be on her way,
the police right behind her, evacuate
now.

MCRAVEN
That'll take a bit, Veronica--

(CONTINUED)

72 CONTINUED:

72

VERONICA

You haven't got a bit!! Get downstairs, help them load the patients up and get them the fuck out!! Now!!

MCRAVEN

(to a Deputy)

Okay. Listen up. I want five men down to the infirmary now, assisting with evacuation, as for the rest of you, you may be needed to help buy us some time.

CUT TO:

73 EXT. SKIES - CONTINUOUS

73

BAM BAM IS CIRCLING OVERHEAD, A GIANT LIGHT BEAM SHINES DOWN ON THE BUILDING.

74 INT. BAM BAM - CONTINUOUS

74

INTERCUT WITH ED in his cruiser; both on cell phones.

DIANA

I'm on it now, there's definitely security outside, it looks pretty tight.

ED

You got your vest on? Those bracelets won't help if they all open fire.

DIANA

I doubt they'd be stupid enough to shoot.

ED

Diana. If the rumors are true as to what's in that building, they'll stop you at all costs.

DIANA

I see a truck backing into the rear exit, they're probably getting ready to evacuate.

(CONTINUED)

74 CONTINUED:

74

ED
You better move.

CUT TO:

75 INT. FACILITY, INFIRMARY - CONTINUOUS

75

CHAOS. As TECHNICIANS, DOCTORS, ETC. BARK EVACUATION ORDERS, SOME OF MCRAVEN'S SUPER-SOLDIERS ENTER. WE NEVER GET A REAL LOOK AT THE PATIENTS, SOME ARE AMBULATORY, SOME NOT.

ORDERLY
Everybody move!! Go!! C'mon, move!!

76 INT. FACILITY - NIGHT

76

MCRAVEN
(to his men)
Okay, listen. If she makes it through security, then we do what we have to. It's not likely she will get past security, but on the chance she does...

BOOM! BAM BAM HAS CRASHED RIGHT THROUGH THE WALL. SHE'S IN THE BUILDING.

MCRAVEN (CONT'D)
Okay. She's made it through security.

DIANA DEBOARDS FROM BAM BAM.

DIANA
(to McRaven)
Sorry. I'll pay for that. Show me where the people are quarantined. And nobody gets hurt.

MCRAVEN
Ma'am. I happen to be a big fan. And I know you're good. But there's one of you. And twenty of us. Twenty.

WHOOSH. THE CORD SHOOTS OUT, COLLARS HIM, INSTANTLY REELS HIM IN. SHE PICKS HIM UP, HURLS HIM AGAINST THE FAR WALL, WHERE HE LANDS WITH A THUD.

(CONTINUED)

76 CONTINUED:

76

DIANA
Make that nineteen.

AS ANOTHER MAN IS SUDDENLY SWINGING A STEEL PIPE FROM BEHIND, DIANA, STILL FACING FORWARD, SIMPLY REACHES UP AND CATCHES THE PIPE. It's as if she has eyes in the back of her head. SHE pivots, THROWS A QUICK RIGHT, AND THE MAN IS UNCONSCIOUS.

DIANA (CONT'D)
Eighteen.

And then, THEY ALL CHARGE, AND ARE UPON HER. THE BATTLE IS ON. SHE BLOCKS A PUNCH FROM ONE, LEG-KICKS ANOTHER, KNOCKS OUT YET ANOTHER WITH A SHORT HOOK, BUT ONE GUY CONNECTS WITH A HAYMAKER, AND IT SENDS HER FLYING. SHE GETS UP, RUBBING HER CHIN, IMPRESSED.

DIANA (CONT'D)
Okay. Cool supplement.

77 EXT. WEST COVINA STREET - CONTINUOUS

77

POLICE CARS, SWAT TEAMS, HELICOPTERS, ALL MOVING IN TOWARD THE FACILITY.

78 INT. FACILITY - CONTINUOUS

78

THE BATTLE CONTINUES. AND IT IS A BATTLE, THESE GUYS, THOUGH NOT POSSESSING SUPER-HUMAN STRENGTH, ARE INDEED STRONGER THAN ANY OTHER MEN SHE'S EVER FACED. SHE GIVES BETTER THAN SHE GETS, BUT SHE'S GETTING A VOLUME. PUNCHES FLY, KICKS, BODIES FLY. A SERIES OF FAST CLOSE-UP CUTS: LEGS, ARMS... DIFFICULT TO TELL WHO'S WINNING AND WHO'S LOSING.

79 INT. INFIRMARY - CONTINUOUS

79

PATIENTS, TECHS, ETC. CLEARING OUT.

80 INT. FACILITY - CONTINUOUS

80

ON THE CUT, ONE SUPER-SOLDIER HAS DIANA LIFTED UP IN THE AIR; HE LAUNCHES HER; SHE HITS THE WALL WITH A THUD. ABOUT EIGHT GUYS ARE LEFT, THE REST ARE UNCONSCIOUS. AS SHE STAGGERS UP, THE CORD SHOOTS OUT, COLLARS THE GUY WHO JUST THREW HER; AS SHE RECOILS HIM IN, SHE KICKS HIM. AND WE'RE DOWN TO SEVEN. AS ANOTHER SUPER-SOLDIER CHARGES IN, A RIGHT CROSS. SIX.

81 EXT. FACILITY - CONTINUOUS 81

THE POLICE SWOOP IN, THEY CHARGE, YELLING TO SECURITY OUTSIDE, "FREEZE" "DOWN ON THE GROUND," ETC.

SWAT COMMANDER
(to his Team)
Go, go, go, go, go!!!

AND AS THE SWAT TEAM RUSHES THE PLACE; SECURITY PERSONNEL OUTSIDE GO THE GROUND IN SURRENDER. ED INDELICATO CHARGES UP, ENTERS THROUGH THE HOLE MADE BY BAM BAM.

82 EXT. FACILITY, REAR ENTRANCE - CONTINUOUS 82

PEOPLE, PATIENTS, BEING LOADED INTO THE BACK OF A TRUCK.

83 INT. FACILITY - CONTINUOUS 83

As Ed enters, a SAILING BODY FLIES ABOVE HIS HEAD, HITS THE WALL. HE TURNS TO SEE DIANA. And TWENTY UNCONSCIOUS MEN. Off Ed's disbelieving gape:

DIANA
They started it.

AS SWAT MEMBERS CHARGE INTO THE STAIRWELL, HEADING FOR THE BASEMENT--

84 EXT. FACILITY, REAR ENTRANCE - CONTINUOUS 84

THE TRUCK PULLS AWAY AS SWAT TEAM OFFICERS CHARGE OUT. THEY BLAST THE TRUCK TIRES OUT BUT THE TRUCK KEEPS GOING ON RIMS, SPARKS FLYING. POLICE CARS COME SWIRLING AROUND TO BLOCK THE ESCAPE; THE TRUCK BLASTS RIGHT THROUGH, DEMOLISHING ONE CAR.

85 INT. TRUCK - CONTINUOUS 85

TWO SUPER-SOLDIERS ARE INSIDE.

SUPER-SOLDIER #1
(to the Driver)
Just keep going!!

DRIVER
I am!!!

A POLICE CAR PULLS UP ALONGSIDE.

(CONTINUED)

85 CONTINUED:

85

SUPER-SOLDIER #2

Fuck!

SUDDENLY, WONDER WOMAN IS STANDING ON THE TRUCK'S RUNNING BOARD, LOOKING AT THE DRIVER. SHE SMASHES THE WINDOW, PUNCHES THE DRIVER, AND HE'S UNCONSCIOUS. SHE GRABS HIM, PULLS HIM RIGHT THROUGH THE WINDOW, AND TOSSES HIM OUT LIKE A RAG DOLL. SUPER-SOLDIER #2 THEN FIRES HIS REVOLVER; SHE BLOCKS IT WITH HER BRACELET, THEN PROMPTLY SNAPS HIS ARM LIKE A TWIG, TAKES THE GUN. SHE BOARDS THE TRUCK AS THE SOLDIER SCREAMS IN PAIN. WONDER WOMAN THEN HITS THE BRAKE, STOPS THE TRUCK.

WONDER WOMAN

(to the Soldier)

Arm hurt?

SUPER-SOLDIER #2

Yes it hurts!!

SHE HITS HIM, KNOCKS HIM UNCONSCIOUS.

WONDER WOMAN

Better?

SHE HOPS OUT, RUNS AROUND TO THE BACK WHERE SWAT MEMBERS ARE ALREADY FIGHTING WITH THE CHAIN LOCK ON THE DOUBLE DOORS.

WONDER WOMAN (CONT'D)

'Scuse me.

SHE GRABS THE CHAIN AND RIPS IT OFF. THE DOORS OPEN. WONDER WOMAN JUMPS INTO:

86 INT. TRUCK - CONTINUOUS

86

And what SHE SEES... SHE'S FROZEN FOR A BEAT.

WONDER WOMAN

(to the Patients)

Okay. I'm one of the good guys.
And uh... we're going to take care
of you.

HER POV

A COUPLE OF ORDERLIES, a TECHNICIAN, A DOCTOR, but mainly... the PATIENTS. Grotesquely deformed, big growths, lumps on their faces, arms. Bodies horribly disfigured by steroids gone mad. They stare back at Wonder Woman.

(CONTINUED)

86 CONTINUED:

86

RESUME

As SWAT members and Ed climb in.

ED
(under this breath)
Jesus Christ.

WONDER WOMAN
Let's just get them straight to the
hospital.

ANGLE THE PATIENTS AGAIN. THEN

87 CLOSE ON A JUMBO-TRON

87

ANCHOR #2
Police say fourteen people in all,
most from third-world countries,
probably procured via an underground
slave-trade--

INT. HANGAR - CONTINUOUS

AS BAM BAM TAXIES BACK IN, everybody is there: Henry,
Myndi, Etta, The Animals -- half the company is there,
waiting for her return. THE TRON PLAYS IN THE B.G.

MYNDI
Can they be helped, these people?

HENRY
Early word from the hospital is
they can, but according to Di they
looked pretty hideous.

ANGLE THE TRON

ANCHOR #2
We've got a live feed now of Veronica
Cale being taken into custody...
you can see her right there, in
handcuffs...

ANGLE BAM BAM

AS IT COMES TO A STOP.

(CONTINUED)

87 CONTINUED:

87

REPORTER #2 (O.S.)

Her attorneys are vowing to have her free by tomorrow claiming the search of her premises and the ensuing arrest were entirely unconstitutional. Many legal analysts agree, Rob.

BAM BAM'S DOORS OPEN... AND OUT COMES A VERY TIRED WONDER WOMAN. SHE LOOKS AROUND.

WONDER WOMAN

Okay. Why is everybody here? Who's dead?

AND PEOPLE JUST START TO APPLAUD. NO WHOOPING, NO CHEERING, JUST A SUSTAINED APPLAUSE FROM A DEDICATED GROUP OF EMPLOYEES WHO TRULY LOVE THEIR BOSS. Diana looks to Myndi: "Did you put them up to this?" Myndi looks back: "Wasn't me, babe." Diana, moved as the APPLAUSE CONTINUES, finally cracks into that Wonder Woman smile, barely concealing the emotion behind it. Myndi, who knows her best, sees the emotion... She approaches, embraces her best friend tightly.

MYNDI

(some emotion of her own)

I think somebody needs a sleep-over tonight.

DIANA

I'm fine, Myndi.

MYNDI

I'm talking about me.

DISSOLVE TO:

88 INT. KITCHEN - NIGHT

88

THE TV PLAYS OUT FROM THE LIVING ROOM as Diana, in her pajamas, scoops out some ice-cream, plopping it into a bowl that already has two scoops: It's been a three-scoop day.

MYNDI

Diana, come here, you gotta see this!!

(CONTINUED)

88 CONTINUED:

88

DIANA
(dread)
Will I like it?

MYNDI
I don't know. I do.

Diana goes into:

89 INT. LIVING ROOM - CONTINUOUS

89

Myndi, also in pajamas, is WATCHING KATY PERRY'S VIDEO. PERRY IS DRESSED AS WONDER WOMAN, SHE COULD BE A DEAD RINGER -- AND SHE'S SINGING A SLOW, SEXUALLY-SUGGESTIVE SONG: "SUPER-DUPER ME." This Wonder Woman is evidently super-duper between the sheets.

DIANA
(mortified)
Oh my God.

MYNDI
Can you believe this?

DIANA
No. What are we doing about it?

MYNDI
What do you want to do?
(adding)
It's pretty good.

DIANA
Is she slutty, this Katy Perry?

MYNDI
She's certainly sexy.

Whatever Katy does, Diana and Myndi scream like schoolgirls.

DIANA
Okay, turn it off.

Myndi does so.

DIANA (CONT'D)
So rude. If my mother saw that...

MYNDI
(notices Diana's eye)
What's this?

(CONTINUED)

89 CONTINUED:

89

Diana has a hint of a black eye.

MYNDI (CONT'D)

Wow. You must've really got hit,
takes a lot for you to bruise.

DIANA

I bruise, Myndi. I bruise.

Myndi can guess she's talking about something else. A
silent beat. Then--

MYNDI

(softly)
Okay?

DIANA

Okay.

Diana smiles.

DIANA (CONT'D)

You know, when I said I live with
people here and not among them... I
wasn't talking about you.

Myndi smiles warmly.

MYNDI

I've been thinking.

DIANA

Uh oh.

MYNDI

Funny.

(then)

You have the most sophisticated
technology, the brightest engineers,
your R and D is straight out of
MIT... you got a lot of good people
working for you, girl.

DIANA

And?

MYNDI

And if we put them on the case...

DIANA

What case?

(CONTINUED)

89 CONTINUED: (2)

89

MYNDI

Getting you back to Paradise Island.

(off Diana)

Look, we know it's doable, Steve Trevor somehow crashed through your atmosphere. It's doable. We just gotta figure out how.

A beat.

DIANA

Maybe you could come with me.

MYNDI

Honey. I love to travel. But not even you could drag me to a world without men.

DIANA

A visit?

MYNDI

I'll visit.
(confirming)
Nice beaches, right?

A beat.

DIANA

I'm going to turn in I think, I'm beat.

MYNDI

What, tough day?

A beat as they hold a look.

DIANA

Love you.

MYNDI

Love you.

DIANA

I just want you to know... I could never ask for a better publicist.

Myndi smiles, flips her the bird and Diana smiles, heads off. Myndi's smile fades, she's a bit worried for her friend. OFF her, we:

CUT TO:

90 INT. BEDROOM - NIGHT

90

Diana emerges from her bathroom, brushing her teeth, a water bowl in her hand. She gets DESI'S ATTENTION as she puts the bowl down, points: "There's your water," goes back to the bathroom, spits. THE TELEVISION IS PLAYING SOFTLY IN THE B.G. as Diana comes back out, picks up some clothing, goes to the closet to hang it. As she hangs it, she pauses.

HER POV

Hanging in the closet, way in the back... that first Wonder Woman costume. The iconic one we associate with Lynda Carter. Diana shakes her head, can't believe she actually wore that once. Oh, well...

RESUME

She closes the closet... goes to and climbs into bed, TURNS OFF THE LIGHT, there's ONLY THE SOFT GLOW OF THE TELEVISION NOW, STILL PLAYING IN THE B.G. Diana reaches for the remote on the nightstand but she's distracted by the PHOTO OF HER MOTHER AND SISTER, also on the nightstand. Diana fights off the homesickness; then, against her better instincts, she reaches into a drawer, pulls out a different photo.

ANGLE THE PHOTO

Diana and Steve.

RESUME

CHRISTINA AGUILERA'S "I ONLY KNOW HOW TO LOVE" BEGINS TO FADE IN. THE MUSIC COMPETES WITH THE TV, PLAYING IN THE B.G. WHERE NEWS ANCHORS JULIE AND DENNIS BLABBER AWAY.

JULIE (O.S.)

Well, first, she beats up on Congress, then comes home to save about a dozen people caught up in a steroid slave-trade, all in a day's work, I guess.

DENNIS (O.S.)

Must be nice to be invincible.

JULIE (O.S.)

Yeah, I think I'll give it a try. I'd settle just to be able to balance my checkbook, and pick up the dry cleaning.

(CONTINUED)

90 CONTINUED:

90

As THEY BABBLE AWAY, Diana folds into her pillow, she's almost fetal with it. As she clings to it... trying to hold on, it's hard to tell she's crying.

ANGLE THE DOOR

Myndi stares, peeks in. She can tell.

RESUME

Myndi climbs into the bed, holds her friend. And WE SEE DIANA'S SHOULDERS START TO SHUDDER SLIGHTLY as she finally lets the emotion go.

DENNIS (O.S.)

Well, not everyone can be a superhero, I guess.

JULIE (O.S.)

So they say, so they say.

OFF this, THE MUSIC NOW OVERTAKING THE NEWSCAST, we:

FADE OUT.

The End