



**Wonder Women!**  
**THE UNTOLD STORY OF AMERICAN SUPERHEROINES**

traces the fascinating birth, evolution and legacy of Wonder Woman  
and introduces audiences to a dynamic group of fictional and real-life superheroines  
fighting for positive role models for girls, both on screen and off.

Duration: 62 minutes.

***“A nuanced critique of gender and heroism in popular culture...”***

—Mary Celeste Kearney, Media Studies, University of Texas at Austin

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**Educational sales:**

New Day Films  
NewDay.com/Films/WonderWomen.html

[WonderWomenDoc.com](http://WonderWomenDoc.com)

## **Critical Acclaim**

“★★★★★ The film is filled with interviews with a multitude of smart, eloquent women explaining what should be evident but is so not: Girls need super heroes because they need to know that their gender is not an obstacle. If you have a daughter, it is a moral imperative that you show her this film as soon as possible.”

**Jessica Baxter, Film Threat**

“Channels all of the excitement of reading a comic book into an exhilarating and captivating historical account of the evolution of the media’s first *true* Girl Power figure, Wonder Woman. More importantly, the film compellingly documents the importance of strong mediated role models for girls. I will absolutely show this in my college-level classes.”

**Sharon R. Mazzarella, Professor of Communication Studies, James Madison University**

“WONDER WOMEN! is the first film to recognize the importance of comic book characters in providing strong, active role models for girls and women. This film fills a void in popular culture critiques that will inspire both girls and women, and enable lively classroom discussions about the profound influence of media in shaping notions of what women can be and do.”

**Caroline Heldman, Associate Professor of Politics, Occidental College**

“*Wonder Women!* hits us right where it counts, offering a nuanced critique of gender and heroism in popular culture as well as a powerful dose of Vitamin F(eminism) for the undernourished. Guevara-Flanagan’s film reveals the complicated negotiations girls and women face as we attempt to achieve confidence, strength, and agency in a society often at odds with those goals. Yet it also inspires through its evocative images, upbeat soundtrack, and richly contextualized history of American superheroines – including the everyday wonder women and action girls in our midst.”

**Mary Celeste Kearney, Associate Professor of Media Studies, University of Texas at Austin, and author of *Girls Make Media***

“I thought I knew Wonder Woman, but Kapow! Bam! In true superhero fashion, this film delivered a knock-out blow to my simple set of assumptions. Great as a way to introduce ideas and initiate discussion about gender, feminism, girls, activism. I would use it as a way to ground conversations about gender and power, media impact on girls, media activism, and social constructions of femininity.”

**Lyn Mikel Brown, Professor of Education, Colby College, and author of *Packaging Girlhood***

“This film makes a great addition to the women’s and gender studies classroom. Who knew that the depiction of Wonder Woman paralleled the pursuit of women’s rights throughout the twentieth century? This provocative lens on U.S. women’s history promises to engage students, while pushing them to think critically about the current depiction of strong and empowered women in the media. Drawing together central themes within the fields of women’s and gender studies – beauty, body, sex, power, violence, and media – this film will assist teachers in demonstrating the relevance of feminist criticism to the media-saturated, celebrity-obsessed, and digitally-enhanced culture in which our students live.”

**Desiree Henderson, Director of Women’s and Gender Studies Program and Associate Professor of English, University of Texas at Arlington**

“This important film provides an unparalleled perspective on the enduring power of Wonder Woman in popular culture. Dynamic animations kapow this archetype beyond comic books into the living systems of post-millennial girl power. The result? A truth-telling lasso capturing decades of Wonder Woman's superheroic impact on the collective imagination.”

**Kathleen Sweeney, Media Studies Faculty, The New School for Public Engagement, and author of *Maiden USA***

“A delicious journey through decades of popular culture [that] interweaves the evolution of women superheroes, from the original Wonder Woman comic through Charlie's Angels, Buffy, Riot Grrrls and beyond, and the history of modern feminism. It's a vivid demonstration of the complex relationship between creators and consumers of popular culture.”

**Patricia Aufderheide, Director of the Center for Social Media, Professor of Communication, American University**

“Turns what could've just been a flat history of a comic book character into a brief study of female empowerment in the last century.”

**Angela Watercutter, Wired.com**

“If you're like me, or one of the other 400 women mouthing ‘Yes! Yes!’ during the screening, then WONDER WOMEN! will be candy for your inner feminist. WONDER WOMEN! is so technically developed that its arguments stand out, bold and clear.”

**Joelle Pearson, Austin Woman Magazine**

“Four-color images of the golden age Wonder Woman *pop!* on the silver screen, lending visual support to the testimony of Gloria Steinem and others about the impact that images of this powerful female had on them. The film makes a moving case for the necessity of heroic women in pop culture, never more affectingly than when a fourth-grade girl who's teased at school tells how this fantasy figure in star-spangled shorts inspires her to never give up.”

**Robert Faires, Austin Chronicle**

“An exuberant documentary.”

**Robert Lloyd, Los Angeles Times**

“Makes an important point seriously and well: that in comic books, as in most of the rest of American life, women have too often been underestimated and undervalued.”

**David Hinckley, New York Daily News**

“What are the two greatest things on the planet? I'll tell you. Bad-ass babes and comics. What happens when these two things collide? A mild-mannered documentarian/comic nerd is bitten by a radioactive feminist and is magically imbued with superhuman conscience and flair, I'm assuming. The result is WONDER WOMEN!, a film which at once made me feel empowered and like a terrible ‘emotional woman’ stereotype because I was crying and hyperventilating with joy the entire time. If you love your daughters, girlfriends, sisters and mothers, take them to see this fantastic gem of a movie.”

**Kit Bryant, Little Village**

“Don't miss! A fun, empowering documentary about the never-ending battle against the rampant forces of chauvinist assholeism.”

**Paul Constant, The Stranger**

**WonderWomenDoc.com**

## Synopsis

WONDER WOMEN! THE UNTOLD STORY OF AMERICAN SUPERHEROINES traces the fascinating birth, evolution and legacy of Wonder Woman and introduces audiences to a dynamic group of fictional and real-life superheroines fighting for positive role models for girls, both on screen and off.

From the birth of the 1940s comic book heroine, Wonder Woman, to the blockbusters of today, WONDER WOMEN! looks at how popular representations of powerful women often reflect society's anxieties about strong and healthy women.

WONDER WOMEN! goes behind the scenes with actors Lynda Carter (Wonder Woman) and Lindsay Wagner (the Bionic Woman), comic writers and artists, and real-life superheroines such as feminist icon Gloria Steinem, riot grrrl Kathleen Hanna, and others, who offer an enlightening and entertaining counterpoint to the male-dominated superhero genre.



## **WONDER WOMEN! THE UNTOLD STORY OF AMERICAN SUPERHEROINES**

is an independent documentary feature that looks at female superheroes, warrior princesses and other icons of women's empowerment in pop culture. Exploring our nation's long-term love affair with comic book superheroes, the film raises questions about the possibilities and contradictions of heroines within the genre. Reflecting our culture's deep-seated ambivalence toward powerful women—even in this so-called post-feminist era—women may be portrayed as good, or brave, or even featured as “action babes,” but rarely are they seen as heroes at the center of their own journey.

Tying the film together is the groundbreaking figure of Wonder Woman, the unlikely brainchild of a Harvard-trained pop psychologist. From Wonder Woman's original, radical World War II presence, to her uninspiring 1960s incarnation as a fashion boutique owner, to her dramatic resurrection by feminist Gloria Steinem and the women of Ms. Magazine, Wonder Woman's legacy continues today—despite the fact that she has yet to make it to the big screen.

The hero is a key archetype in Western culture, yet heroes have almost invariably been male and white. Twenty-eight centuries since Achilles—arguably the first superhero—the classic heroic archetype remains unaltered: displaying the so-called “masculine” virtues of strength, courage, assertiveness, leadership, physicality, and sometimes violence.

Why are these characteristics considered “heroic”? What happens when women engage in ways of thought and behavior traditionally confined to “masculinity”? Why do most superheroes show little or no talent for communication, family, or empathetic caring? Why aren't these values considered heroic, and how do our ideas about heroism reflect our culture's values?

In our era of increased plastic surgeries and emphasis on “looking good,” rather than acting powerfully, many psychologists, media and social critics have long decried the fact that women are bombarded with images of physical perfection and portrayals of their gender purely in terms of sexual attractiveness. It is time to counter this with some reflection on why our culture struggles with images of women triumphant beyond the domestic arena of relationships and family.

This film invites women and girls, men and boys, to consider how stereotypes in the comic art genre serve to limit our vision of women, while reinforcing some of society's deepest prejudices against them. Exploring how our highly visual culture places more emphasis on girls' and women's looks rather than on their deeds, WONDER WOMEN! urges women to claim the action genre—and media in general—as their own, if they want to change how they are represented.

A visually kinetic yet also warmly witty film, the film harnesses the voices of literary critics, women writers, classicists, philosophers, impersonators, collectors, feminists and fanatics to explore our very gendered notions of “heroism” and “power.”



## Characters



### **Gloria Steinem**, Feminist and Political Activist

American feminist, journalist, and social and political activist who became nationally recognized as a leader of, and media spokeswoman for, the Women's Liberation Movement in the late 1960s and 1970s, Steinem surprisingly also has a lot to say about Wonder Woman.



### **Lynda Carter**, Actress (Wonder Woman)

Actress Lynda Carter discusses her performance as the title character on the 1970s television series "Wonder Woman," and how the experience has impacted her life. She also talks about why she feels the television character she helped to create has had such a profound and lasting impact on multiple generations of fans.



### **Lindsay Wagner**, Actress (The Bionic Woman)

Actress Lindsay Wagner, most widely known for her portrayal of Jaime Sommers in the 1970s television series "The Bionic Woman," shares stories about her experience as one of the earliest televised female superheroes. Lindsay also talks about why she feels there exists a strong need for similar icons of female power for young men and women today.



### **Andy Mangels**, Wonder Woman Collector & Wonder Woman Day Founder

Wonder Woman collector, scholar, activist and enthusiast, Andy is known throughout the comics industry as Wonder Woman's number-one fan. Founder of Wonder Woman Day – an annual fundraiser designed to raise money for battered women's shelters – Andy describes his devotion to

Wonder Woman as "almost religious." Andy's fanaticism begs the question: What can Wonder Woman tell us about the role sex and gender plays in feminism today?



**Kathleen Hanna**, Original Riot Grrl and Musician

Feminist activist, punk rocker and zine writer, Kathleen was the lead singer and songwriter of Bikini Kill, and later fronted Le Tigre. Kathleen reignited interest in feminism by a younger audience through her music and zines. She talks about using pop culture icons like Wonder Woman in her art.



**Jen Stuller**, Author

Jen Stuller is a Seattle-based writer and scholar, specializing in gender and sexuality in popular culture. Her most recent book, “Ink-Stained Amazons and Cinematic Warriors: Superwomen in Modern Mythology,” is a comprehensive history, critique, and reference guide examining feminist history and potential within popular culture.



**Katie Pineda**, Wonder Woman Fan and 4<sup>th</sup> Grader

Katie laments that not enough people know about Wonder Woman. She’s Katie’s favorite superhero, “because she’s strong, amazing, and she saves a lot of lives.” Katie loves to shoot arrows, beat her dad at video games, write comic books, and, on occasion, dress like her favorite superhero.



**Carmela Lane**, Wonder Woman Fan and Mom

Carmela has used Wonder Woman as her life’s inspiration and has multiple tattoos to prove it. An émigré from Brazil, she works and raises her daughter in New York and hopes that she can teach her daughter how to be a strong “Wonder Girl.”



**Trina Robbins**, Author and Comics Historian

Trina Robbins has been writing graphic novels, comics and books for over thirty years. She is a veteran of San Francisco’s underground comix movement. Her characters have ranged from Wonder Woman to the Powerpuff Girls to her own teenage heroines in the “Go Girl!” series, and from women cartoonists to women who kill.

## Director's Statement



Like most women and men of my generation, I grew up with Lynda Carter's "Wonder Woman" television show. It was the late 70's, the show was already in the constant rotation of syndication, and there simply wasn't anything else out there that captured my imagination as a little girl. I had friends who were Wonder Woman for Halloween year after year because there were so few options for girls as fantasy heroes.

When I started telling people about this film, men and women had wildly different reactions. Most of the guys admitted that Wonder Woman was their first TV crush. Women reminisced about how they pretended to be her: twirling a rope to capture foes or spinning to transform themselves into superheroes.

Fast-forward some thirty years and I was reading a New York Times article that introduced Gail Simone as Wonder Woman's first female writer EVER. Here was this incredible feminist symbol who had always been stuck, like a lot of strong female characters, between being created by men and being primarily consumed by boys.

The story stayed with me, and I began looking into Wonder Woman's origins. Her creator, William Moulton Marston, was a fascinating character who set out to create an empowering role model amid a lot of super-violent male heroes. Of course, he also had some interesting ideas about what a strong female hero should look like. But his creation has endured while so many others have been forgotten.

I loved the idea of looking at something as populist as comics to reveal our cultural obsessions, and in particular, how women's roles have changed over time. The narratives of our most iconic superheroes, told and re-told over decades, boldly outline our shifting values. That's one story WONDER WOMEN! tells, but to me, it's not the most interesting one. I hope the film also conveys the unpredictable ways those icons can shape and even transform us in return. For some it's Lara Croft, for others it's Buffy the Vampire Slayer, but we all need those iconic heroes that tell us we have the power to slay our dragons and don't have to wait around to be rescued.

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***"Everyone needs someone to look up to, but it seems like it's mostly men people have to look up to. I mean, why not women?"***

*– Reel Grrls Animation Camp participant, age 9*



## Cast & Credits

Kristy Guevara-Flanagan	director
Kelcey Edwards	producer
Erin Prather Stafford	executive producer
Melanie Levy, Carla Gutierrez	editors
Gabriel Miller	director of photography
Sylvia Roberts	animator
Jimmy LaValle	composer
PJ Raval	additional director of photography
Corey Ohama	additional editor

And featuring: Ruby Blondell, Lynda Carter, Sara Crosby, Jane Espenson, Danny Fingeroth, Katy Gilpatrick, Jehmu Greene, Jack Halberstam, Kathleen Hanna, LS. Kim, Shelby Knox, Carmela Lane, Mike Madrid, Andy Mangels, Kathleen Noble, Katie Pineda, Trina Robbins, Gail Simone, Gloria Steinem, Jennifer K. Stuller, Yvonne Tasker, Lindsay Wagner, and Maile Martinez & Reel Grrls, Seattle

## Key Personnel

**Kristy Guevara-Flanagan, Director.** Kristy's first feature-length film was an acclaimed documentary covering four years in the lives of four adolescent girls. *GOING ON 13* was an official selection of Tribeca, Silverdocs, and many other international film festivals. It received funding from ITVS and was broadcast on public television in 2009. Kristy has also produced and directed several short films, including *EL CORRIDO DE CECILIA RIOS*, a chronicle of the violent death of 15-year-old Cecilia Rios. It was an official selection of the Sundance Film Festival. Now an assistant professor at Diablo Valley College, Kristy has a MFA in Film Production from San Francisco State University.

**Kelcey Edwards, Producer.** Kelcey Edwards is an award-winning documentary filmmaker whose films have screened at many of the top-ranking festivals around the country, including True/False, Silverdocs, and SXSW Film Festivals. After receiving her MFA in Documentary Film & Video from Stanford University, she moved to New York City, where she works as a filmmaker, producer and arts educator. In June, 2008, she teamed up with director Kristy Guevara-Flanagan to produce *WONDER WOMEN! THE UNTOLD STORY OF AMERICAN SUPERHEROINES*. She is also the co-producer of *WORDS OF WITNESS*, a documentary feature by Mai Iskander (*GARBAGE DREAMS*) and an official selection of Berlinale 2012.

**Erin Prather Stafford, Executive Producer.** Born and raised in Texas, communications specialist Erin Prather Stafford began having an interest in the media's portrayal of women while earning her undergraduate degree at St. Edward's University. She went on to earn an MA in Gender and International Development from the University of Warwick. Erin currently lives and works in Dallas. Among her awards for communications is a 2006 Barbara Jordan media award, given by the Texas Governor's Committee on People with Disabilities.

**Carla Gutierrez, Editor.** Carla Gutierrez is an award-winning documentary editor based in New York City. She edited the Oscar-nominated documentary *LA CORONA* for HBO, which won Honorable Mention at the 2008 Sundance Film Festival and received the IDA Documentary Award for Best Short Film. Carla also edited *SHE IS THE MATADOR*, which was broadcast on PBS's *POV* in 2009. Her recent work includes *SURVIVING HITLER: A LOVE*

STORY, which premiered at the 2010 Full Frame Documentary Film Festival, where it won the Inspiration Award. In 2010, Carla edited TALES OF THE WARIA, a one-hour documentary about Indonesian transgenders funded by ITVS and awarded Best Documentary at the San Diego Asian Film Festival. Her latest work, REPORTERO, is slated to air on POV in 2012.

**Melanie Levy, Editor.** Melanie Vi Levy is a freelance editor, producer and shooter based in New York City. Films include A DIFFERENT COLOR BLUE (Broadcast on POV, Winner, Best Student Documentary, Palm Springs International ShortFest), THE SECRET LIFE OF BEARDS (winner of an Artistic Vision Award at the Big Sky Documentary Film Festival, WSFF), and MY NAME IS SYDNEY, which was nominated for a Student Academy Award and an IDA/David L. Wolper Student Documentary Award and has screened at international festivals nationwide. She has worked on programs for Discovery Channel, History Channel, Travel Channel and A&E and is currently in production on two feature docs slated for 2012. She holds a MFA in Documentary Film and Video from Stanford University and a BFA in Drama from New York University's Tisch School of the Arts and is the founder and director of Whistle Films.

**Gabriel Miller, Director of Photography.** Gabriel Miller has worked with some of the great documentary directors of our time, including Academy Award winners Barbara Kopple and Cynthia Wade, and Academy Award nominees Heidi Ewing and Rachel Grady, as well as Rory Kennedy, Liz Garbus, Judith Helfand, and Dan Gold. Productions he has worked on have been broadcast on HBO, CBS, ABC, BBC, the Sundance Channel, MTV, Discovery, A&E, and Arte, among others. Recent work includes shooting for MTV's True Life series and producing a television series about artists, VERVE, which won a regional NATAS Emmy. Gabriel is currently developing a new television series about artists, called DEGREES OF INSPIRATION, which has received support from 4Culture and the Seattle Office of Arts and Culture.

**Jimmy LaValle, Composer.** Jimmy LaValle, and his musical project The Album Leaf, is best known for his distinctive, dreamy, cinematic soundscapes that have been featured in film, television, commercials, and five full-length albums. The Album Leaf has toured both nationally and internationally. Recent performances have included Red Rocks Amphitheater in Denver, Colorado; The Hollywood Bowl in Los Angeles, California; Primavera Sound Festival in Barcelona, Spain; All Tomorrows Parties "I'll Be Your Mirror" Festival, curated by Portishead; Metamorphose Festival in Tokyo, Japan; and national tours of the United States, Mexico, Canada, Europe, China, Singapore, Taiwan, and Malaysia. LaValle performed a critically acclaimed live score to the 1927 silent film SUNRISE: A SONG OF TWO HUMANS, at the 2008 Seattle International Film Festival, and scored the documentary film TOREY'S DISTRACTION, which won the Audience Award at the 2009 Austin Film Festival.

**Sylvia Roberts, Animator.** Sylvia Roberts has provided her animation skills to a wide variety of projects, including films selected for festivals around the world, as well as televised documentaries for Discovery Science Channel and PBS. She has also animated promotional sequences for a number of companies, including Hewlett Packard and Adidas. She is the director and editor of UNDERSTAND, a music video for the artist Cross-town Traffic, of Wicked Records, which was selected for the 2000 Seattle Underground Film Festival and the 2000 California Works Exhibit. Other animation projects include award winning DVD's, most recently Blu-ray releases of popular films for Pixar Animation Studios. A native of Missoula, Montana, Sylvia studied animation and design at San Francisco State University's Multimedia Studies Department and holds a Bachelor's degree from the University of California, Berkeley.

## Community Screenings, Panels, and Speaking Engagements

- Panel at Geek Girl Con, Seattle (October 2011)
- Panel to benefit Girls Empowerment Network (GENaustin), Austin, Texas (March 2012)
- Speaking engagement, Empowering Young Latinas Using Media & Technology, Austin, Texas (March 2012)
- Panel at Seattle International Film Festival with GeekGirlCon and Reel Grrls (May 2012)
- Geek Girl Con, Seattle (August 2012)
- Speaking engagement at Women in Film Dallas (October 2012)
- Speaking engagement at Louise Hopkins Underwood Center for the Arts, Lubbock, Texas (October 2012)
- Charter Oak Cultural Center, Hartford, Connecticut (October 2012)
- University of Maryland Baltimore County (October 2012)
- University of Connecticut (October 2012)
- Speaking engagement at The Loft Cinema fundraiser for Arizona List, Tucson, Arizona (October 2012)
- Bay Area Video Coalition, Producers Institute for New Media Technology, for our transmedia project, the interactive game Wonder City (October 2012)
- University of North Alabama (October 2012)
- Wonder Women Unite fundraiser, Seattle (October 2012)
- Panel at National Women's Studies Association Conference, Oakland (November 2012)
- Panel at the International Museum of Women, San Francisco (December 2012)
- University of Hartford (December 2012)
- Celebration of Craftswomen Festival, San Francisco (December 2012)
- University of Missouri Women's Center, Columbia, Missouri (January 2013)
- Women's Funding Alliance fundraiser, Seattle (January 2013)
- Speaking engagement at Executive Women in Texas Government, Dallas, Texas (January 2013)
- Chicago Filmmakers Cooperative (February 2013)
- Columbia College Chicago (February 2013)
- ITVS Community Cinema screenings, in 27 states across the United States (March 2013)
- Speaking engagement at Women's Resource Center, Durango, Colorado (March 2013)
- Women's Rights Night, Skopje, Macedonia (March 2013)
- Speaking engagement at Hawaii Women in Filmmaking (March 2013)
- Women and Film VOICES, Denver Film Society (March 2013)
- Speaking engagement at Tribeca Film Institute's Youth Screening Series (March 2013)

## Festival and Theatrical Screenings

- South by Southwest Film Festival, Austin, Texas (March 2012) – **World Premiere**
- ActionFest, Asheville, North Carolina (April 2012)
- Seattle International Film Festival (May 2012) – **West Coast Premiere**
- Belfast Film Festival, Northern Ireland (June 2012) – **International Premiere**
- Mendocino Film Festival, California (June 2012)

- Philadelphia Mausoleum of Contemporary Art (June 2012)
- Revelation Perth International Film Festival, Australia (July 2012)
- Indianapolis International Film Festival (July 2012) – **Audience Award**
- Hardacre Film Festival, Tipton, Iowa (August 2012)
- Nevada City Film Festival, California (August 2012)
- Dallas VideoFest (September 2012) – **Best Documentary Award**
- DOXA Motion Picture Film Series, Vancouver, Canada (September 2012)
- New Orleans Film Festival (October 2012)
- Mill Valley Film Festival, San Rafael, California (October 2012)
- BendFilm Festival, Oregon (October 2012) – **Best Documentary** and **Best Director**
- St. John's International Women's Film Festival, Canada (October 2012)
- Hot Springs Documentary Film Festival, Arkansas (October 2012)
- Kaohsiung Film Festival, Taiwan (October 2012)
- Savannah Film Festival, (October 2012)
- Citizen Jane Film Festival, Columbia, Missouri (October 2012)
- 2-in-1 International Film Festival, Moscow, Russia (October 2012)
- Guelph Festival of Moving Media, Canada (November 2012)
- American Film Festival, Poland (November 2012)
- Siren Nation Film Festival, Portland, Oregon (November 2012)
- Virginia Film Festival (November 2012)
- Montreal International Documentary Festival, Canada (November 2012)
- DOC NYC (November 2012)
- Vox Feminae Film Festival, Croatia (November 2012)
- BioDox Film Festival, Iceland (November 2012)
- Doc Lounge, Stockholm, Sweden (December 2012)
- Australian Centre for the Moving Image, Melbourne, Australia (January 2013)
- Big Sky Documentary Film Festival, Missoula, Montana (February 2013)
- Spokane International Film Festival, Washington (February 2013) – **Audience Award for Best Documentary** and **Jury Award for Most Promising Filmmaker**
- Sedona International Film Festival, Arizona (February 2013)
- University of Colorado Boulder's International Film Series (February 2013)
- San Antonio Cinefestival, Texas (February 2013)
- Glasgow Film Festival, Scotland (February 2013)
- Athena Film Festival, New York City (February 2013)
- Victoria Film Festival, Canada (February 2013)
- San Luis Obispo International Film Festival, California (March 2013)
- Portland Oregon Women's Film Festival (March 2013)
- FEMCINE Festival of Women's Cinema, Chile (March 2013)
- Florida State University's Student Life Cinema, Tallahassee, Florida (March 2013)
- Atlanta Film Festival (March 2013)
- Cleveland International Film Festival (April 2013)



## Press

- SF360, June 30, 2010: "Guevara-Flanagan Soars with 'Wonder Woman'"
- Huffington Post, February 2, 2012: "Fictional and Real Life Women Kick Butt in the Film 'Wonder Women!'"
- CWGN Radio, Chicago, February 8, 2012: "Learn How You Can Help Tell the Untold Story of America's Superheroines"
- ScienceFiction.com, February 8, 2012: "'Wonder Women!' Documentary Examines the History of Female Superheroes"
- CNN.com, February 24, 2012: "'Wonder Women!' Puts Superheroines in the Spotlight"
- Culture Map Austin, March 3, 2012: "Wonder Women documents the tumultuous history of female superheroes, entirely funded by Kickstarter"
- FlickeringMyth, March 6, 2012: "A Conversation with Kristy Guevara-Flanagan"
- Vancouver Sun, March 7, 2012: "Wonder Women Give Girls the Power"
- Cinema Blend, March 7, 2012: "Trailer, Clip and Poster for SXSW Doc Wonder Women!"
- Film School Rejects, March 8, 2012: "The 16 Must-See Films of SXSW 2012"
- Wired.com, March 10, 2012: "Wonder Women! Searches for Pop Culture's Heroines"
- Austin American-Statesman, March 11, 2012: "Documentary Traces Roles of Superheroines"
- Indiewire, March 12, 2012: "Interview with the Director Kristy Guevara-Flanagan and Producer Kelcey Edwards"
- Huffington Post, March 13, 2012: "SXSW 2012: 'Wonder Women!' Pushes Hollywood to Bring Wonder Women to the Big Screen"
- Austin Woman Magazine, March 14, 2012: "SXSW Review: Wonder Women! The Untold Story of American Superheroines"
- Center for Social Media, March 15, 2012: "SXSW 2012: Art as Process"
- Austin Chronicle, March 16, 2012: "SXSW Film Daily Reviews and Interviews: Wonder Women! The Untold Story of American Superheroines"
- NOVI Magazine, March 20, 2012: "A Documentary About Women and Comics"
- Popcorn Biz, March 21, 2012: "A 'Hunger Games' Primer for Grown-Ups and Other Non-Obsessives"
- Movie Buzzers, March 22, 2012: "SXSW Wrap Up"
- Smells Like Screen Spirit, March 22, 2012: "'Wonder Women! The Untold Story of American Superheroines' Review"
- MTV Act, March 23, 2012: "Wonder Woman Comic Inspires Super Heroines of Today: Gaga, Demi + More"
- The Women's International Perspective, March 24, 2012: "SXSW 2012: Documentary Report"
- Film Threat, March 31, 2012: "Wonder Women! The Untold Story of American Superheroines"
- Wired.com, April 2, 2012: "Geek Gal Fangasm: Wonder Woman's Untold Story"
- Girls Gone Geek, April 16, 2012: "Wonder Women Documentary is Powerful Viewing"
- Action Flick Chick, April 24, 2012: "ActionFest Screening: Wonder Women!"
- The MacGuffin, May 18, 2012: "Bird Watching: SIFF 2012 Preview"
- NBC Latino, May 24, 2012: "A Filmmakers Shows How Wonder Women Inspired a Generation"
- The Stranger, May 28, 2012: "Review: Wonder Women!"

- Fling Girl LA, June 1, 2012: "Wonder Women! An Interview with Kristy Guevara-Flanagan"
- Laurel Mountain Post, Summer 2012: "Filling a Void in the Pink Ghetto: More Wonder Women"
- The Mary Sue, June 21, 2012: "Review: Wonder Women!"
- Screen Space, July 2, 2012: "Wonder Women! The Untold Story of American Superheroines"
- artsHub, July 11, 2012: "Review: Wonder Women!"
- IndyStar.com, July 19, 2012: "Indy Film Fest Preview: Wonder Women"
- The Film Yap, July 26, 2012: "Review: Wonder Women"
- Little Village Magazine, August 2012: "Talking Movies: Wonder Women!"
- Sadie Magazine, August 14, 2012: "My Hero, an Interview with Kristy Guevara-Flanagan"
- Quiet Earth, September 20, 2012: "Where Have all the Wonder Women Gone?"
- The Source Weekly, September 26, 2012: "Calling Linda Carter"
- Dallas Morning News, October 1, 2012: "Wonder Women"
- Scope, October 4, 2012: "Unsung Heroine"
- San Francisco Magazine, October 4, 2012: "Best 5 Documentaries at Mill Valley Film Festival"
- The Times Picayune, October 8, 2012: "New Orleans Film Festival 2012 Viewer's Guide"
- SF Gate, October 10, 2012: "Wonder Woman Remade from Woman's View"
- The Electric Playground, October 25, 2012: "Director Kristy Guevara-Flanagan on Wonder Women"
- Connect Savannah, October 30, 2012: "Where's All My Wonder Women At?"
- Remezcla, November 8, 2012: "DOC NYC 2012: Hispanic Documentary Picks"
- The Ontarion, November 9, 2012: "What If Harry Potter Were Harriet Potter?"
- KQED.org, November 29, 2012: "Is Wonder Woman a Feminist Icon? Yes, Yes, Yes!"
- The Age (Australia), December 15, 2012: "Heroines Grounded"
- PsychologyToday.com, January 4, 2013: "Holy Wonder Woman!"
- The Feminist Guide to Hollywood, January 5, 2013: "Wonder Women"
- Cinema Funk, February 17, 2013: "Wonder Women"
- El Pais, March 8, 2013: "Hollywood, ¿por qué rechazas a Wonder Woman?"
- New Hampshire Public Radio, March 12, 2013: "Wonder Women"
- Wired.com, March 20, 2013: "Wonder Women to Air on PBS's Independent Lens"
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