

Sidedoor Season 6 Ep. 1 How Wonder Woman Got Her Groove Back Final Transcription

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Lizzie Peabody: This is Sidedoor, a podcast from the Smithsonian with support from PRX. I'm Lizzie Peabody.

[MUSIC]

Lizzie Peabody: Suzanne Braun Levine will never forget her first day of work at “Ms.” Magazine.

Suzanne Braun Levine: I was totally inappropriately dressed.

Lizzie Peabody: What were you wearing?

Suzanne Braun Levine: (Laughs). I was wearing a cashmere pencil skirt, and a pink silk blouse, and a girdle. And I walked into this tiny room full of broken-down desks and typewriters set on boxes. And as I remember, Gloria was sitting on the floor. (Laughs).

[MUSIC]

Lizzie Peabody: Suzanne was joining Gloria Steinem and a small team of feminist activists and writers to launch a brand-new magazine. It was 1972, and Suzanne, in her early thirties, was already a veteran of the magazine industry. She'd worked at well-established ladies' publications like McCall's and Mademoiselle, but she realized pretty quickly that “Ms”. Magazine would be different.

[MUSIC]

Suzanne Braun Levine: There was a terrific energy. Camaraderie that I had never experienced.

[MUSIC]

Joanne Edgar: She was coming from a different part of the magazine world, and we were sort of scruffy startups.

[MUSIC]

Lizzie Peabody: (Laughs). Joanne Edgar was a founding Editor of “Ms.”, and she says when Suzanne joined the team, they'd just released a preview of the publication, a sample insert in New York Magazine. And the response was overwhelming.

Joanne Edgar: The mail person would come in dragging bag after bag of letters to the Editor and letters to Gloria, talking about what the preview issue had meant to them. And we opened them all and read every single one of them. It was truly amazing.

Lizzie Peabody: So, what did you learn from reading those letters? What did you learn about what people were responding to?

Suzanne Braun Levine: It was the freedom to say the secret things; that you thought you were the only one, or you were crazy. And that's very empowering.

Lizzie Peabody: It was the early '70s. A married woman still needed her husband's signature to open her own credit card. Many newspapers still separated their classified ads by gender. And while there were women's magazines, they were pretty much exclusively edited by men. Shampoo ads ran next to articles like, "How to wash your hair and keep it shiny!" The content had more to do with what advertisers wanted to sell than what women wanted to read. But "Ms." ...

Lizzie Peabody: What set it apart from other publications at that time?

Suzanne Braun Levine: Well, first of all, it was edited by women. Second of all, the content was about the truth of women's lives, what it really felt like to be sent out for coffee, when you had an important job or stay at home, doing dishes and cooking, and be expected to be happy with that.

[MUSIC]

Lizzie Peabody: "Ms." was built around a radical idea: A magazine for women, by women.

[MUSIC]

Suzanne Braun Levine: Because one of the other things that women were being told at that time was that you couldn't trust other women.

[MUSIC]

Lizzie Peabody: Huh!

[MUSIC]

Suzanne Braun Levine: And here was a situation where women were not only supporting each other, but trusting each other.

[MUSIC]

Lizzie Peabody: With subscriptions piling up by the day, the makers of "Ms." scrambled to get Issue One ready for publication. Then, in July 1972, 26,000 women across the country opened their mailboxes to find a sleek, glossy magazine. Volume One, Issue One of "Ms." On the cover, a portrait of power that Joanne knows well.

[MUSIC]

Joanne Edgar: Not only is that cover emblazoned in my mind, I have a poster of it framed in my bedroom. So, I see it every day.

[MUSIC]

Lizzie Peabody: (Laughs).

[MUSIC]

Joanne Edgar: Here is Wonder Woman, this iconic comic figure, striding with power into the future, pushing away war with one hand, and holding peace and justice in the other hand.

[MUSIC]

Lizzie Peabody: Wonder Woman, larger than life, striding through an American town, taking whole blocks in a single step. She looks straight ahead, wearing an expression of concern and determination. The cover reads, "Peace and Justice in '72 - Wonder Woman for President."

[MUSIC]

Joanne Edgar: We were in a war in Vietnam. We had a presidential election. We needed something symbolic to hold onto. And in terms of "Ms." Magazine, we needed something that would resonate with women. So, we needed her.

[MUSIC]

Lizzie Peabody: But if "Ms." Magazine needed Wonder Woman, then Wonder Woman, she needed "Ms." Magazine. That image plucked a superhero wallowing in midlife crisis and transformed her forever from comic book hero into icon.

[MUSIC]

Lizzie Peabody: This time on Sidedoor, the epic story of Wonder Woman, how she lost her groove and how she got it back in a big way, after the break.

[MUSIC]

Lizzie Peabody: All right, let's go back to the beginning. So, where do we start the story of Wonder Woman?

Eric Jentsch: That's a good question (laughs) for a story. Let's start with Superman.

[MUSIC]

Lizzie Peabody: This is Eric Jentsch, Curator at the Smithsonian's National Museum of American History and our resident comic books expert.

[MUSIC]

Lizzie Peabody: He says when Superman hit the scene in 1938, he was an instant success. Batman followed in '39, and at that time, comic books were a new medium.

[MUSIC]

Eric Jentsch: Like most new mediums of interest to children, it expanded quickly. A lot of people were trying to make money off of it. So, I think there was some parental concern in the first place of what are my kids into?

Lizzie Peabody: The publisher, which would become DC Comics, knew they were onto something big with these superheroes. So, to get ahead of the critics, they got a consultant, a psychologist, by the name of William Moulton Marston.

[MUSIC]

Lizzie Peabody: Marston was a renaissance man and an all-around peculiar guy. So, buckle up. He was a Harvard educated psychologist. He'd also been a lawyer, a fiction writer, and is widely credited with the invention of the polygraph test, which we know today as the lie detector test. And he had some strong beliefs about women.

[MUSIC]

Lizzie Peabody: How would you characterize him? Would you call him a feminist?

[MUSIC]

Eric Jentsch: (Laughs). Well, you know, I just would be careful. I've not ... he definitely saw himself as a feminist.

[MUSIC]

Lizzie Peabody: Marston told the publishers that the problem with their superheroes was quote, "blood-curdling masculinity." The solution, a female superhero. And the publishers thought about it, and they said, fine, we'll give it a try, but you have to write it. And so, he did.

[MUSIC]

Eric Jentsch: So, he's pretty unique as a comic creator in that he was a well-respected psychologist (laughs) with an agenda.

[MUSIC]

Lilla Vekerdy: Not just a political agenda, it was really more philosophical and psychological than that.

[MUSIC]

Lizzie Peabody: This is Lilla Vekerdy, Head of Special Collections at the Smithsonian Libraries and Archives. She says Marston saw comic books as an opportunity to educate people. With Americans reading 100 million comic books each month, here was a way for Marston to spread his radical belief that women should rule the world.

[MUSIC]

Lilla Vekerdy: He truly believed that women were not only equal, but in fact, superior to men, and the world would be better off with women in charge. And I'm saying this so emphatically, because he writes it down black and white in these letters that we have in the Library.

Lizzie Peabody: Lilla read me part of one letter, in which Marston explains how Wonder Woman touches a universal truth.

Lilla Vekerdy: So, it says, "I ask you to note the universal truths in my script about war and women taming men. So, they like peace and love better than fighting. This is the entire aim and purpose of Wonder Woman."

[MUSIC]

Franklin D. Roosevelt: December 7th, 1941, a date, which will live in infamy.

[MUSIC]

Lizzie Peabody: Wonder Woman burst onto the comic pages in 1941, just as the United States entered the Second World War. Her first adventure starts this way.

[MUSIC]

Speaker: At last in a world, torn by the hatreds and wars of men, appears a woman to whom the problems and feats of men are mere child's play. With a hundred times the agility and strength of our best male athletes and strongest wrestlers, she appears as though from nowhere to avenge an injustice or right a wrong. As lovely as Aphrodite, as wise as Athena, with the speed of Mercury and the strength of Hercules, she is known only as Wonder Woman.

[MUSIC]

Lizzie Peabody: If you're not yet a Wonder Woman fan, here's a quick intro. She comes from Paradise Island, a utopian land of Amazons. She has bullet-stopping bracelets and a golden lasso that makes you tell the truth, a nod to Marston's lie detector test. She leaves Paradise Island when an army guy named, Steve Trevor, crashes there, and she has to take him back to, "man's world" in her invisible plane.

[MUSIC]

Lizzie Peabody: What motivates her?

Jennifer Stuller: Hmm. Love. Love is the thing that motivates her. Love. Sisterhood.

Lizzie Peabody: This is Jennifer K. Stuller, Pop Culture Historian, specializing in female, super, and action heroes.

Jennifer Stuller: She begins as a very nationalistic character, a very patriotic character. It's her duty to come and protect our country, but always her stories are about elevating other women.

Lizzie Peabody: Is romantic love a part of the story at all?

Jennifer Stuller: You know, yes, Steve Trevor is supposed to be her love interest, but she's really not focused on having a romantic relationship with him in those early days. It's very much about, "I can't give up my work, Steve, to marry you. If I married you, I'd have to be submissive, and I don't want to do that." And so...

Lizzie Peabody: She actually says that?

Jennifer Stuller: She actually says that, yeah. (Laughs).

Lizzie Peabody: Wow.

[MUSIC]

Lizzie Peabody: Wonder Woman seems open to romantic love, but she's just too busy: Lobbying for fair wages, running for president, and defeating villains; somehow, without even hurting them.

[MUSIC]

Jennifer Stuller: She doesn't kill people, and she doesn't punish them. She tries to help them become better. You know, it's about compassion and guidance.

[MUSIC]

Lizzie Peabody: The comic even featured a history section called, "Real Wonder Women of History," which recounted the adventures of women like Florence Nightingale and Sacagawea. Marston created, by his own admission, quote, "psychological propaganda for the new type of woman."

[MUSIC]

Jennifer Stuller: It was about showing women that they could save themselves. And that, with the right training, with the right education, with the right support, you could do anything that you wanted. She's like the original self-rescuing princess.

[MUSIC]

Suzanne Braun Levine: It looked like fun to be powerful.

[MUSIC]

Lizzie Peabody: "Ms." Magazine Editor, Suzanne Levine, remembers reading Wonder Woman as a young girl.

[MUSIC]

Suzanne Braun Levine: Yeah! And all the men had their little pet boy sidekicks, and she was on her own. She didn't need any backup.

[MUSIC]

Lizzie Peabody: Wonder Woman was strong and sexy. She wore a strapless, red bustier with an eagle across the breast and star-spangled shorty shorts.

[MUSIC]

Suzanne Braun Levine: With those short shorts and the high boots, all of that seemed very attractive. She just looked good, and acted good, and didn't need any help.

[MUSIC]

Lizzie Peabody: She left an impression on young people. Some thought, the wrong kind of impression. In 1942, the National Organization for Decent Literature pronounced the comic inappropriate for youth, due to the fact that quote, "Wonder Woman is not sufficiently dressed." And they had a point. I mean, Marston had modeled Wonder Woman after pin-up girls at the time. Here's Smithsonian Curator, Eric Jentsch.

Eric Jentsch: Like anything interesting, it's fairly complicated. So, you have this intentionally feminist hero trying to spread this message, but then, you also have this concept of her being somewhat sexually sort of titillating.

Lizzie Peabody: And then, there were the chains. On September 9th, 1943, Marston got a fan letter from a reader that set off some alarm bells. Here's Lilla Vekerdy of Smithsonian Libraries and Archives reading from that letter.

Lilla Vekerdy: "My dear Mr. Moulton, let me start like this. The comic magazine Wonder Woman interests me as no other reading material, which I have ever been able to find in such volumes. I am one of those odd, perhaps unfortunate men, who derive an extreme, erotic pleasure from the mere thought of a beautiful girl, chained or bound."

[MUSIC]

Lizzie Peabody: This letter goes on for a while, but I think you kind of get the idea. The fact is, Wonder Woman did get tied up a lot. Marston made it a central plot device, just as Superman lost his superhuman strength to kryptonite, Wonder Woman lost her strength when bound in chains by a man. It was a metaphor - or something. Her loss of power, Marston said, is quote, "What happens to all women, when they submit to a man's domination."

Lilla Vekerdy: But this letter writer had no idea about the deep psychological roots of this, because Marston really had a psychologically based theory about bondage in general.

Lizzie Peabody: I'll just say, there's a lot more to be learned about Marston on this topic, but this is a family show, and we're talking about Wonder Woman. So, suffice it to say, whatever psychological theories Marston had, the effect was pretty clear. Wonder Woman was appealing to some adult readers for the wrong reasons. And Marston's editor had seen enough.

Lilla Vekerdy: So, the editor really had to do something and clearly wrote, "Please reduce the mention and showing of chains 60 to 75%."

Lizzie Peabody: (Laughs). A 75% reduction in chains in the Wonder Woman comic.

Lilla Vekerdy: That was the prescription by the editor.

[MUSIC]

Lizzie Peabody: Lilla later clarified that the order to reduce chains came from the President of the publishing company.

[MUSIC]

Lizzie Peabody: At any rate, in spite of the reduction in chains, Wonder Woman was every bit the hero Marston had envisioned, and a commercial success to boot. She took her place in the superhero trinity, alongside Superman and Batman, and ethically and lovingly kicked butt into the late forties. But as the war years drew to a close, cultural shifts threatened to shackle the powerful female role model Marston had created. That's coming up, after the break.

[MUSIC]

Lizzie Peabody: We're back. And we're talking about Wonder Woman, the bold brainchild of psychologist, William Moulton Marston. Motivated by love, peace, and justice, Wonder Woman stood for the kind of woman Marston believed could, and should, one day rule the world. And she might've gone on ruling the comic pages, but three things happened. In 1947, six years after Wonder Woman swooped into man's world, William Moulton Marston left the earthly one.

[MUSIC]

Jennifer Stuller: So, after the death of Marston, other writers took over and didn't really understand Wonder Woman's radical purpose.

Lizzie Peabody: Hmm. Pop Culture Historian, Jen Stuller.

Jennifer Stuller: In addition to that, in post-war America, there was this massive cultural and political push towards getting women, who had been out in the workforce, back into the home.

Lizzie Peabody: When World War II ended, Rosie the Riveter was sent home to do laundry, and a tidal wave of women who'd flooded the workforce during the war years, receded. Then, in 1954, a book came out called, "Seduction of the Innocent," and it spurred a media panic. It was written by psychologist, Fredric Wertham.

Fredric Wertham: It is my opinion, without any reasonable doubt, that comic books ...

Eric Jentsch: He blames comic books for a rise in juvenile delinquency.

Fredric Wertham: ... many cases of juvenile delinquency.

Lizzie Peabody: Curator, Eric Jentsch, again.

Eric Jentsch: And like sexual deviancy.

[MUSIC]

Jennifer Stuller: Oh my gosh, our children are reading these horror comics, and Batman and Robin are gay.

Eric Jentsch: (Laughs). And then, Wonder Woman is kind of thrown into that too, saying that because of her being strong, and heroic, and independent, and spending a lot of time saving women and girls, that she is a lesbian and not suitable for children.

[MUSIC]

Lizzie Peabody: Wertham appeared before the Senate Subcommittee on Juvenile Delinquency. And in a televised hearing argued that the comic book industry was more dangerous to children than Hitler had been. Within months of the hearing, 15 comic book publishers went out of business, and the remaining publishers adopted some self-imposed rules called, "The Comics Code Authority," which put restrictions on a bunch of things, including how relationships could be presented in the comics. As a result...

Eric Jentsch: Wonder Woman soon found herself to have more love interests presented in a fashion that was more, I guess, vanilla, (laughs) I would say, you know?

Lizzie Peabody: Mm-hmm

[MUSIC]

Lizzie Peabody: Now, instead of Wonder Woman carrying an unconscious woman to safety, football-style ...

[MUSIC]

Jennifer Stuller: You see, Wonder Woman being carried across a stream by Steve Trevor...

Lizzie Peabody: Oh, my gosh. (Laughs).

[MUSIC]

Jennifer Stuller: Like she's this Amazon goddess, this princess, this warrior woman is too dainty to walk across the river and get her feet wet.

[MUSIC]

Lizzie Peabody: And remember the women's history segment?

[MUSIC]

Jennifer Stuller: The Real Wonder Women of History was replaced with Marriage Ala Mode, which was wedding customs from around the globe.

[MUSIC]

Lizzie Peabody: Oh no! (Laughs).

[MUSIC]

Jennifer Stuller: Yes.

[MUSIC]

Lizzie Peabody: In the '50s and '60s, Wonder Woman had a lot more time for the romantical kind of love. Take for example, this 1965 feature called, "Revolt of the Super Chicks."

Jennifer Stuller: Ahhhh! The Brave and the Bold special issue. "The Revolt of the Super Chicks"
...

Lizzie Peabody: (Laughs).

Jennifer Stuller: ...which is two chicks on a kick, something like that.

Lizzie Peabody: Oh, my gosh. In this story, Supergirl, Superman's cousin, decides she doesn't want to be a superhero anymore and takes off for Paris. So, Superman asks Wonder Woman ...

[MUSIC]

Jennifer Stuller: "Hey, can you go get Supergirl and bring her back to do what she's supposed to be doing? She's like, run away." And so, Wonder Woman says, "Cool, I'll go get her." Gets to Paris, sees Supergirl modeling high fashion and being romanced by French men. And she's like, "Oh yeah, I need to get me some of that. I don't want to be a superhero anymore."
(Laughs).

Lizzie Peabody: (Laughs).

Jennifer Stuller: "I want those clothes. Let's get to it." (Laughs).

[MUSIC]

Lizzie Peabody: Wonder Woman stays in Paris, wearing chic clothes and smooching lots of French men.

[MUSIC]

Jennifer Stuller: They're making out all the time with these guys and really reveling in their femininity, and their ability to not have to be strong all the time, and being girls and being women, and being wooed. And eventually, yada yada, yada, they encounter a villain.

[MUSIC]

Lizzie Peabody: And they go back to their super lives.

[MUSIC]

Jennifer Stuller: So, it's this really weird juxtaposition of female desire and duty.

Lizzie Peabody: Hmm. Jen.

Jennifer Stuller: What?

Lizzie Peabody: That it hits a little close to home, when you put it that way.

Jennifer Stuller: (Laughs). Right?

Lizzie Peabody: (Laughs). Yeah, yeah. Well, in the original Marston's Wonder Woman, probably wouldn't have engaged with that internal struggle.

Jennifer Stuller: No, she would not. It wouldn't even be like on her radar.

Lizzie Peabody: Eventually, all these smaller changes in Wonder Woman built up to the ultimate change. In 1968, Wonder Woman ceases to be Wonder Woman all together. She becomes Diana Prince. How does she actually lose her powers?

Jennifer Stuller: Well, so, she doesn't lose her powers.

Lizzie Peabody: Oh!

Jennifer Stuller: She gives them up.

Lizzie Peabody: Oh, she gives up her powers in a way that would have William Moulton Marston rolling in his grave. She does it for Steve.

Jennifer Stuller: So, Diana decides she's going to give up her birthright, say goodbye to her mother and the Amazons, stay in man's world, here in America, to help out Steve, who is promptly murdered. (Laughs).

Lizzie Peabody: What? Oh my gosh.

Jennifer Stuller: Right? Right.

Lizzie Peabody: Poor Steve.

Jennifer Stuller: Poor Steve.

Lizzie Peabody: Newly powerless and recently single, Wonder Woman, now Diana Prince, becomes more spy-fi secret agent, than superhero. She gets a blind martial arts instructor, learns karate, and opens a clothing boutique, which Eric says was actually a pretty good store.

Eric Jentsch: You know, some of the clothes were actually kind of cute (laughs) that they came up with.

Jennifer Stuller: (Laughs). Well, she does have some really cute clothes. I agree there. I agree there.

Lizzie Peabody: (Laughs). But a flashy wardrobe will only get you so far. Jen says Diana Prince doesn't really exude strength.

Jennifer Stuller: There's a lot of crying. She cries a lot.

Lizzie Peabody: Really?

Jennifer Stuller: Yes, she has tantrums. She cries. She wields a machine gun.

Lizzie Peabody: Oh my gosh. And if you're wondering why I had the same question, comic sales across the board were down, and DC bosses got antsy. They wanted to stay relevant to their readers. So, they thought...

Jennifer Stuller: What if we make her more relatable by making her a real woman?

Lizzie Peabody: Hmmm.

Jennifer Stuller: But what makes Wonder Woman so extraordinary is that we have so few female superheroes, or we had, at the time, that she was such a symbol of extraordinary female power, that to take away what made her special, made her boring.

Lizzie Peabody: Eric says, it's not that the super hip secret agent was a bad idea. It's that it was a bad idea for Wonder Woman.

Eric Jentsch: I mean, just imagine if you did that with some of the popular male characters, right? Took away what made them interesting.

Lizzie Peabody: Yeah, what would that look like if the same thing happened to Superman?

[MUSIC]

Eric Jentsch: Yeah, if he just like became Clark Kent all the time. (Laughs). Right?

[MUSIC]

Lizzie Peabody: Yeah. And he like stopped caring about justice, and instead he became a huge sports fan.

[MUSIC]

Eric Jentsch: Right? (Laughs).

[MUSIC]

Lizzie Peabody: So, 1972 found Wonder Woman transformed into a fickle, tearful mortal. And the United States in a period of great turbulence.

[MUSIC]

Speaker: Actually, 15 Americans were killed in action this week, but only two deaths were tabulated in time for the official reporting.

[MUSIC]

Lizzie Peabody: The country was fighting the Vietnam War, with its vivid realities broadcast on color TV into millions of American living rooms.

Richard Nixon: Some of my citizens have become...

Lizzie Peabody: The Civil Rights movement was in full swing. Nixon was up for reelection, and the first, black, female candidate for president, Shirley Chisholm, had just announced her candidacy.

Shirley Chisholm: ...the Presidency of the United States of America.

[AUDIENCE APPLAUSE]

[MUSIC]

Lizzie Peabody: And on the floor of a tiny office in Manhattan, the editors of a nascent feminist magazine were in search of an icon.

[MUSIC]

Suzanne Braun Levine: And as soon as anybody said Wonder Woman, everybody held up their wrists to show their magic bracelets.

[MUSIC]

Lizzie Peabody: Editor, Suzanne Levine again.

[MUSIC]

Suzanne Braun Levine: She had embedded herself into the psyche of a whole generation of women. So, the idea of putting her on the cover seemed just right.

[MUSIC]

Lizzie Peabody: But when the makers of "Ms." went looking for Wonder Woman, they found her changed and not for the better. Here's Editor, Joanne Edgar.

[MUSIC]

Joanne Edgar: She was no longer a super heroine in the same way that she had been when Gloria was a child and when I was a child. And so, Gloria complained.

[MUSIC]

Lizzie Peabody: Gloria Steinem lobbied DC Comics to restore Wonder Woman's magic powers and made Wonder Woman, the face of "Ms." Magazine Issue One. In 1973, a year after this image of a re-empowered Wonder Woman entered thousands of households around the country, DC Comics relaunched Wonder Woman. She was officially back, bracelets, bustier, lasso, and all.

[MUSIC]

Lizzie Peabody: Back from the brink, Wonder Woman took off. In the decades that followed, she would take on many new forms on paper and on screen. Linda Carter made her legendary in television. And in 2017, Patty Jenkins and Gal Godot brought Wonder Woman to the silver screen for her first live action feature film.

[MUSIC]

Lizzie Peabody: Today, Wonder Woman remains the most popular female superhero of all time. And it was the feminist generation she helped create that transformed her from character into icon.

[MUSIC]

Joanne Edgar: Having Wonder Woman on the cover of the first "Ms." Magazine, with this larger than life glorious athletic woman, stopping wars, delivering aid, it really solidified her as a symbol of female strength, and power, and feminism.

[MUSIC]

Lizzie Peabody: It's an image that's safely in the collection of the National Museum of American History. Eric Jentsch says that's where the cover of "Ms." Magazine belongs.

[MUSIC]

Eric Jentsch: Putting a one-woman comic on display is one thing, but then, you put a one-woman comic, and then you show the "Ms." Magazine, you show this comic book had an impact. It made America different.

[MUSIC]

Lizzie Peabody: Wonder Woman will turn 80 years old this year. William Moulton Marston's sexy powerhouse of a role model was meant to teach girls what was possible, but she also teaches us about ourselves. Wonder Woman reminds us that while our heroes may be fictional, their power is not. We needed Wonder Woman in 1941. We needed her in 1972, and we need her today.

[MUSIC]

Joanne Edgar: You know, she doesn't tolerate evil. She shows us that kindness is a super power. She still dazzles children in ways that can be used to encourage their potential, much

like Marston wanted way back when. And so, I think about why we need her now. And it's because she's a perfect example of the values we need to champion right now.

[MUSIC]

Lizzie Peabody: You've been listening to Sidedoor, a podcast from the Smithsonian with support from PRX.

[MUSIC]

Lizzie Peabody: If you want to see the National Museum of American History's copy of the iconic "Ms." Magazine cover, we'll include it in our newsletter. We'll also link a bunch of cool articles and zany facts about Wonder Woman that we couldn't fit in this episode. Subscribe at si.edu/sidedoor.

[MUSIC]

Lizzie Peabody: Special thanks to Kristy Guevara-Flanagan and the creators of the documentary film, "Wonder Women, The Untold Story of American Super Heroines," which really helped with our research.

[MUSIC]

Lizzie Peabody: Thanks also to Jill Lepore and her book, "The Secret History of Wonder Woman." And to Gloria Steinem.

[MUSIC]

Lizzie Peabody: Thanks also to the wonderful people who helped us make this episode, including Tim Nolan, Tom Peabody, John Boudreau, Sarah Oakman, Valesca Hilbig and Alex Fairchild.

[MUSIC]

Lizzie Peabody: For more stories of important women in history, be sure to look into the Smithsonian American Women's History Initiative. To learn more, go to womenshistory.si.edu, or join the conversation using #becauseofherstory on social media.

[MUSIC]

Lizzie Peabody: Our podcast team is Justin O'Neill, Nathalie Boyd, Ann Conanan, Caitlin Shaffer, Tami O'Neill, Jess Sadeq, Lara Koch, and Sharon Bryant. Episode artwork is by Dave Leonard. Extra support comes from Jason and Genevieve at PRX. Our show is mixed by Tarek Fouda. Our theme song and episode music are by Breakmaster Cylinder. If you want to support our show, please email sponsorship@prx.org. I'm your host, Lizzie Peabody. Thanks for listening.

[MUSIC]

Eric Jentsch: It was Hour Man, he's only powerful for an hour. Oh, look, and then this ...

Lizzie Peabody: (Laughs). That's the worst superhero. (Laughs). That's the worst super power. (Laughs).

Eric Jentsch: (Laughs). Yeah. I want to show you here, this one ...

Lizzie Peabody: (Laughs). His name was Hour Man?

Eric Jentsch: (Laughs). And this one, if you see like ...

[MUSIC]