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Once upon a time, every new superhero movie seemed to exist in (not-so) splendid isolation. Michael Keaton's Batman never met Christopher Reeve's Superman, despite the cities of Gotham and Metropolis being situated less than 300 miles apart in many DC comic book tales. When Sony's Spider-Man found himself under threat from the likes of the Green Goblin, Doc Ock and even a nefarious Symbiote in the early to mid-noughties Tobey Maguire films, he did not dial up Iron Man or send an email into space for the attention of one Thor Odinson of Asgard – because those characters were inconveniently owned by someone else. Only in the comics was Ant-Man likely to bump into the Hulk, or Mister Fantastic make the acquaintance of Captain America.

It was Marvel Studios, beginning with 2012's *The Avengers*, that popularised a brave new world of interconnected superheroes who, in many ways, broke all the rules of superhero film-making. Suddenly, heroes and villains were capable of extended, multiple episode character arcs that added a richness and realism to proceedings that had rarely been seen before. Iron Man might just have invented time travel, but on a psychoanalytic level he felt like a real person capable of genuine human emotions, soaring success, abject failure ... ahem, casual sexism ... and everything in between. Each new superhero to emerge fully formed into the Marvel multiverse felt intelligently connected to all the others, ripples in the fabric of reality in one corner of the multiversal web somehow affecting matters somewhere else entirely in unexpected ways (at least until the more recent, weaker films).

All of which might leave us wondering exactly why Marvel supremo Kevin Feige has just revealed that the new *Fantastic Four* film, in which Reed Richards, the Invisible Woman, the Human Torch and the Thing are about to debut for Marvel movies, will take place (at least initially) somewhere that does not seem to be in the MCU at all. Speaking on the latest episode of the *Official Marvel Podcast*, Feige confirmed suggestions that the film will be set in the 1960s, but hinted heavily that this will be a very different version of 20th-century terrestrial reality to any we've yet seen.

"It is a period film," said Feige. "There was another piece of art we released with Johnny Storm flying in the air, making the 4 symbol and there was a cityscape in the corner of the image. And there were a lot of smart people who noticed that the cityscape doesn't look exactly like the New York that we know or the New York that existed in the '60s in our world. Those were smart observations."

This is nothing new for Marvel, in a sense. The advent of alternate realities in episodes such as *Spider-Man: No Way Home* and *Doctor Strange in the Multiverse of Madness*, not to mention the TV series *Loki*, means we're used to seeing our heroes jumping from one universe to the next. Moreover, the absence of the *Fantastic Four* from the MCU would explain why nobody has ever mentioned them up until now. And yet if Feige really is hinting that the team will begin their journey in a different universe to the Earth 616 we've become used to, and which so closely resembles our own without the superheroes, this is still something new and different.

Rather than starting out in our own world, these are superheroes from another universe who are (presumably) likely at some stage to make the time and reality jump so that they interact with the characters we already know. That is after all, kind of the point of Marvel on the big screen, even to the extent that we now have superheroes who once existed in entirely different film series – Spider-Man and his various enemies in *No Way Home*; *Deadpool* and *Wolverine* in the forthcoming Shawn Levy film – happily fistbumping the MCU crew.

Of course, Marvel might just do something truly original here and keep the awesome foursome trapped in their own world, despite the fact that they have every means of bringing them into the big, multiversal picture. Who wouldn't want to explore a super-stylised, fantasy take on the 1960s where everything is slightly different from our own world, in appealingly far-out and intriguing ways? Maybe the Beatles are all Martians – who knows how weird this stuff could get? But

wouldn't that, in a sense, be cheating, given how Marvel has spent all its time and effort since 2008's Iron Man convincing us that everything is connected, to the extent that every other studio making superhero movies has become too embarrassed to do anything but mimic its more successful rival?

The short odds are on the Fantastic Four making the leap pretty quickly. It might not happen in the space of a single movie but, when it does, the results could be seismic – or at least amusing. For if advance publicity really does offer a realistic look at the groovy retro world where the quartet begin their journey, this is going to be the nuttiest fish-out-of-water tale since Arnold Schwarzenegger went chariot racing and fought a bear in Central Park in 1970's Hercules in New York.

Viagem que transformou nossa compreensão do planeta

Em 21 de dezembro de 1872, o HMS Challenger zarpu de Portsmouth **casino social** uma viagem que mudaria para sempre nossa compreensão do nosso planeta. Navegando com equipamentos de ponta e uma tripulação de 243 cientistas e tripulantes, o antigo navio de guerra britânico percorreu 70.000 milhas náuticas (130.000 km) pelo globo, coletando milhares de medições físicas, biológicas e químicas do mar e do leito marinho.

Durante a expedição de três anos e meio, foram descobertas cadeias montanhosas submarinas, fossas abissais e entidades estranhas, como a cesta de Vênus - cujo tecido delicado se assemelhava a vidro fundido. Antes, os oceanos eram vistos como uma extensão uniforme de água pouco interessante, mas eles foram revelados como profundos, vibrantes e repletos de formas de vida maravilhosas.

Ameaças às profundezas marinhas

Hoje, a fecundidade e majestade dos mares altos, reveladas pelo Challenger, estão sendo destruídas antes que os cientistas tenham uma chance adequada de explorar seus mistérios, alertam biólogos marinhos.

A velocidade e escala da destruição são assustadoras. Considere a pesca de arrasto profundo: redes e correntes pesando várias toneladas são arrastadas regularmente pelo leito do mar para varrer o bacalhau, o eglefino e camarões. Leitos de coral são esmagados, espécies ficam desabrigadas e ecossistemas inteiros são devastados.

Políticos permitiram que o ganho econômico fosse priorizado **casino social** detrimento da sustentabilidade.

A mineração **casino social** águas profundas é outra ameaça. Corporações planejam sugar minerais nodulares que jazem no leito do mar. Nuvens massivas de sedimentos seriam liberadas, junto com vírus, microorganismos e outros poluentes. Ecossistemas abissais ainda não estudados pela ciência seriam destruídos e espécies extintas antes que ficássemos cientes de **casino social** existência.

Em adição, há o descarte indiscriminado de lixo e o enchimento de plásticos que estrangulam peixes e pássaros marinhos. Há pescadores piratas que usam tripulações escravizadas para caçar espécies ameaçadas e petroleiros que afundam e derramam seu óleo. E então estão os empreendedores que querem espalhar compostos de ferro nos oceanos para estimular o crescimento de fitoplâncton e aumentar **casino social** absorção de dióxido de carbono, ajudando assim na luta contra o aquecimento global. O fato de que essas intervenções também provocariam o crescimento generalizado de florações algais venenosas é ignorado.

Uma crise nos oceanos

Heffernan é clara sobre a causa desta crise oceânica: **casino social** todos os turnos, políticos

permitiram que o ganho econômico fosse priorizado **casino social** detrimento da sustentabilidade e criaram um faroeste que permite que a laxidade e a apatia permaneçam como o status quo.

Os oceanos são o último grande patamar comum do planeta e acordos internacionais fracos e mal aplicados agora permitem que eles sejam explorados e destruídos por um pequeno grupo de oportunistas.

Uma **casino social** cada cinco

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