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O nce upon a time, every new superhero movie seemed to exist in (not-so) splendid isolation. Michael Keaton's Batman never 9 met Christopher Reeve's Superman, despite the cities of Gotham and Metropolis being situated less than 300 miles apart in many 9 DC comic book tales. When Sony's Spider-Man found himself under threat from the likes of the Green Goblin, Doc Ock 9 and even a nefarious Symbiote in the early to mid-noughties Tobey Maguire films, he did not dial

up Iron Man 9 or send an email into space for the attention of one Thor Odinson of Asgard – because those characters were 9 inconveniently owned by someone else. Only in the comics was Ant-Man likely to bump into the Hulk, or Mister Fantastic 9 make the acquaintance of Captain America.

It was Marvel Studios, beginning with 2012's *The Avengers*, that popularised a brave new world 9 of interconnected superheroes who, in many ways, broke all the rules of superhero film-making. Suddenly, heroes and villains were capable 9 of extended, multiple episode character arcs that added a richness and realism to proceedings that had rarely been seen before. 9 Iron Man might just have invented time travel, but on a psychoanalytic level he felt like a real person capable 9 of genuine human emotions, soaring success, abject failure ... ahem, casual sexism ... and everything in between. Each new superhero 9 to emerge fully formed into the Marvel multiverse felt intelligently connected to all the others, ripples in the fabric of 9 reality in one corner of the multiversal web somehow affecting matters somewhere else entirely in unexpected ways (at least until 9 the more recent, weaker films).

All of which might leave us wondering exactly why Marvel supremo Kevin Feige has just revealed 9 that the new *Fantastic Four* film, in which Reed Richards, the Invisible Woman, the Human Torch and the Thing are 9 about to debut for Marvel movies, will take place (at least initially) somewhere that does not seem to be in 9 the MCU at all. Speaking on the latest episode of the *Official Marvel Podcast*, Feige confirmed suggestions that the film 9 will be set in the 1960s, but hinted heavily that this will be a very different version of 20th-century. terrestrial 9 reality to any we've yet seen.

"It is a period film," said 9 Feige. "There was another piece of art we released with Johnny Storm flying in the air, making the 4 symbol 9 and there was a cityscape in the corner of the image. And there were a lot of smart people who 9 noticed that the cityscape doesn't look exactly like the New York that we know or the New York that existed 9 in the '60s in our world. Those were smart observations."

This is nothing new for Marvel, in a sense. The advent 9 of alternate realities in episodes such as *Spider-Man: No Way Home* and *Doctor Strange in the Multiverse of Madness*, not 9 to mention the TV series *Loki*, means we're used to seeing our heroes jumping from one universe to the next. 9 Moreover, the absence of the *Fantastic Four* from the MCU would explain why nobody has ever mentioned them up until 9 now. And yet if Feige really is hinting that the team will begin their journey in a different universe to 9 the Earth 616 we've become used to, and which so closely resembles our own without the superheroes, this is still 9 something new and different.

Rather than starting out in our own world, these are superheroes from another universe who are (presumably) 9 likely at some stage to make the time and reality jump so that they interact with the characters we already 9 know. That is after all, kind of the point of Marvel on the big screen, even to the extent that 9 we now have superheroes who once existed in entirely different film series – *Spider-Man* and his various enemies in *No 9 Way Home*; *Deadpool* and *Wolverine* in the forthcoming *Shawn Levy* film – happily fistbumping the MCU crew.

Of course, Marvel might 9 just do something truly original here and keep the awesome foursome trapped in their own world, despite the fact that 9 they have every means of bringing them into the big, multiversal picture. Who wouldn't want to explore a super-stylised, fantasy 9 take on the 1960s where everything is slightly different from our own world, in appealingly far-out and intriguing ways? Maybe 9 the Beatles are all Martians – who knows how weird this stuff could get? But wouldn't that, in a sense, 9 be cheating, given how Marvel has spent all its time and effort since 2008's *Iron Man* convincing us that everything 9 is connected, to the extent that every other studio making superhero movies has become too embarrassed to do anything but 9 mimic its more successful rival?

The short odds are on the *Fantastic Four* making the leap pretty quickly. It might not 9 happen in the space of a single movie but, when it does, the results could be seismic – or at 9 least amusing. For if advance publicity really does offer a realistic look at the groovy retro world where the quartet 9 begin their journey, this is going to be the nuttiest fish-out-of-water tale since *Arnold*

Schwarzenegger went chariot racing and fought 9 a bear in Central Park in 1970's Hercules in New York.

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