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Insurers face large claims after second Boeing 737 MAX crash



Inside C2

Southern DAILY

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After Ethiopia crash horror, some nations ground Boeing 737 MAX



Clothing and personal effects from passengers are seen near the wreckage at the scene of the Ethiopian Airlines Flight ET 302 plane crash, near the town of Bishoftu, southeast of Addis Ababa

GARA-BOKKA, Ethiopia (Reuters) - Investigators in Ethiopia found two black box recorders on Monday that will help piece together the final moments of an Ethiopian Airlines plane before it plunged, trailing smoke and debris, and crashed killing 157 people.

China and Indonesia grounded their fleets of Boeing's 737 MAX 8 aircraft on Monday, although most major airlines continued to fly the plane. The disaster came just months after a jet of the same model came down in Indonesia killing 189 people, and prompted a global aviation safety scare.

Southwest customers raise queries on Boeing's 737 MAX 8 planes

Southwest customers raise queries on Boeing's 737 MAX 8 planes

The Ethiopian Airlines 737 MAX 8 plunged into farmland minutes after take-off from Addis Ababa for Nairobi on Sunday.

"The plane was very close to the ground and it made a turn. We looked and saw papers falling off the plane," Malka Galato, the farmer whose land the plane crashed on, told Reuters.

"Cows that were grazing in the fields ran in panic ... There was smoke and sparks coming from the back of the plane."

The plane tried to climb but failed, then swerved

sharply trailing white smoke and objects including clothes before crashing, said farmer Tamirat Abera.

The victims came from more than 30 countries, and the United Nations said they included 21 members of its staff. The UN had earlier said 22 of its staff were on board.

Investigators seeking to find the cause of the crash discovered the black box with both the cockpit voice recorder and digital flight data on Monday, Ethiopian state TV said.

Boeing's share price dropped 10 percent in early trading on Monday at the prospect that two such crashes in such a short time could reveal flaws in its new plane.

Airplane engine parts are seen at the scene of the Ethiopian Airlines Flight ET 302 plane crash, near the town of Bishoftu, southeast of Addis Ababa, Ethiopia March 11, 2019. REUTERS/Tiksa Negeri

The 737 line, which has flown for more than 50 years, is the world's best selling modern passenger aircraft and viewed as one of the industry's most reliable.



FILE PHOTO: Workers attend a ceremony marking the 1st delivery of a Boeing 737 Max 8 airplane to Air China at the Boeing Zhoushan completion center in Zhoushan, Zhejiang province, China, December 15, 2018. REUTERS/Thomas Peter/File Photo



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Insurers face large claims after second Boeing 737 MAX crash

P(Reuters) - Boeing Co's insurers face big claims from families of the victims of the Ethiopian Airlines crash, coming less than six months after the crash of the same type of Boeing aircraft in Indonesia, insurance and aviation sources said.

Relatives and friends of Sara Gebremichael, 38, a senior hostess and a crew leader on the Ethiopian Airlines Flight ET 302 plane that crashed, mourn at her house in Addis Ababa, Ethiopia, March 11, 2019. REUTERS/Maheder Haileselassie
An Ethiopian Airlines passenger jet bound for Nairobi crashed minutes after take-off on Sunday, killing all 157 people on board, raising questions about the safety of the Boeing 737 MAX 8, a new model that also crashed in Indonesia in October. While the initial insurance payments will be made by Ethiopian Airlines' insurers, they may look to recoup their money from Boeing's insurers if they can prove that the aircraft was faulty, the sources said.
Initial payments to the passengers' families are bound by the Warsaw and Montreal conventions, but those payouts could be much higher if families pursue legal claims, particularly through U.S. courts, said Clive Garner, head of law firm Irwin Mitchell's travel litigation group in London.

"If there were to be anything defective in terms of the plane or any of its components, then it would be possible to bring a claim against the manufacturer as well as the airline," he added.

Insurers typically form a consortium to share the risks of large claims, with the lead insurer taking a larger proportion of the risk. The insured value of the plane itself was likely around \$50 million, according to industry sources.

Willis Towers Watson was the insurance broker for Ethiopian Airlines, while Chubb was the

lead insurer, a Willis spokeswoman said on Monday. A Chubb spokesman declined to comment.

Britain's Global Aerospace was the lead insurer for Boeing and also for Lion Air, which operated the plane that crashed in October, said Global Aerospace Chief Executive Nick Brown.
Marsh was Boeing's insurance broker, two sources told Reuters. None of the sources gave financial details of the policies.
Boeing shares fell 5.6 percent on Monday.
U.S. LAWSUITS POSSIBLE
Boeing self-insures an initial layer of coverage before the Global Aerospace coverage kicks in, said Justin Green, a New York-based aviation lawyer who has represented families in cases against Boeing. Boeing declined comment on its insurance cover.
It is not uncommon for the planemaker, which is headquartered in Chicago, to face lawsuits in the United States, where legal compensation payments for the crash victims could run around \$2 million to \$3 million per person,



Members of the Ethiopian Airline Pilots' Association mourn as they attend a memorial service for the Ethiopian Airlines Flight ET 302 plane that crashed, in Addis Ababa



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美南報業電視傳媒集團王鑫生國際藝術中心于2018年7月正式成立。藝術中心設在美南國際貿易中心二樓，主要為大休斯頓地區藝術愛好者提供教育和拓展平臺，同時成列王鑫生老師在不同年代創作，不同風格的國畫、油畫作品，集創作、展覽、培訓、收藏、研究、交流為一體，搭建東西方藝術交流平臺。王鑫生的大量作品被多個國家博物館、美術館、收藏家、企業家、名人收藏。
王鑫生國際藝術中心採取會員制，年會員費 \$518，工作日和周末隨時出入，學員在中心學習繪畫和藝術創作，不額外收取費用。中心每月舉行藝術講座和各項藝術交流活動。美南國際電視臺的藝術頻道實施藝術遠程電視教學和現場實景寫生直播。

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Editor's Choice



Siti Aisyah, who was previously a suspect in the murder case of North Korean leader’s half brother Kim Jong Nam, poses with her parents after being released of her charges by Malaysian court, during a ceremony at Indonesian Foreign Ministry in Jakarta



Siti Aisyah, who was previously a suspect in the murder case of North Korean leader’s half brother Kim Jong Nam reacts as she talks during news conference at Halim Perdanakusuma airport in Jakarta



Demonstrators play drums as they march towards the Casa Rosada Presidential Palace at a rally during Women's Day celebrations in Buenos Aires, Argentina. March 8, 2019. REUTERS/Agustin Marcarian



A girl dances as women play drums at a rally during Women’s Day celebrations in Buenos Aires



Wreckage is seen from a Douglas DC-3 passenger aircraft which crashed on the Colombian plains province of Meta, San Martin



Wreckage is seen from a Douglas DC-3 passenger aircraft which crashed on the Colombian plains province of Meta, San Martin



French Navy sailors stand on the deck as French aircraft carrier Charles de Gaulle leaves the Naval base in Toulon, France



Flight deck crew members direct a French Rafale fighter jet on the French aircraft carrier Charles de Gaulle in the Mediterranean sea

The International District, in partnership with H-GAC, is conducting a Livable Centers Study. Livable Centers are places where people can live, work, and play with less reliance on their cars. Livable Centers, with concentrations of residential and employment, support more trips by foot, bicycle, transit, or carpool. H-GAC's Livable Centers program works with local communities to identify specific recommendations, such as pedestrian and bicycle facilities, that can help spark the creation of Livable Centers. The IMD is home to almost 99,000 people in a district that is only 12 square miles, making it one of most densely populated areas in Houston. Not only is IMD unique for its density, but it is also one of the most culturally diverse areas in the city. There is a variety of strong cultural identities all within the district that have unique representation through local businesses and places of worship. Because of the growing population in this district and need for connectivity, IMD is conducting a livable centers study to determine how the area can be transformed into a community where people can live, work and play with less reliance on their car for transportation. The vision for transforming IMD is to increase walkability and connectivity in a way that embraces local culture to make this area a destination within Houston.



IMD Facts
99k PEOPLE **12 SQUARE MILES**
2007 IMD CREATED
Livable Centers

Happening Today In The IMD
IMD Conducts Livable Centers Study



Connecting Our Rich Culture For The Future
Compiled And Edited By John T. Robbins, Southern Daily Editor

While all Livable Centers are distinctive, they all are based on similar concepts of development, such as:
CONNECTING -Connecting residences, stores and office spaces through mixed-use developments.
IMPROVING-Improving access to transit and multiple transportation modes, including roadways, walking and biking.
ENHANCING-Enhancing streetscapes, sidewalks and overall community aesthetics.
EXPANDING -Expanding housing and employment opportunities.

CREATING -Creating a public engagement strategy that encourages stakeholder involvement in the formation of the plan.
The 2019 International Management District Livable Centers Study
The IMD livable centers study will combine knowledge from previous studies with community engagement to understand the needs of the District. Through this study, IMD will formulate strategies and identify necessary changes to the area that will transform it into a destination that embraces its international characteristics. (Courtesy Inter-

national Management District)

Houston TranStar Urges Motorists: Move Over, Slow Down – It Saves Lives
Every day, law enforcement, fire fighters, emergency personnel and tow operators risk their lives responding to calls for help. In 2018, more than 1,100 crashes in the Houston/Galveston area involved emergency vehicles, according to the Texas Department of Transportation (TxDOT). The Texas Move Over/Slow Down law requires that passing motorists move

out of the lane closest to an emergency vehicle stopped on the roadway, or if they can't safely move, reduce driving speeds to 20 miles below the posted limit. Move Over/Slow Down also applies when passing stopped TxDOT vehicles and tow trucks displaying warning signals such as traffic cones or flashing lights.



HOUSTON
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“Move Over/Slow Down is designed to prevent secondary crashes and protect first responders as well as drivers and passengers,” said Dinah Massie, Executive Director at Houston TranStar. “It’s about improving safety for all, particularly emergency personnel who work in dangerous conditions along Texas roadways.”
The Move Over/Slow Down Law requires you to:
Move out of the lane next to the stopped vehicle(s) when on a highway with two or more lanes going the same direction, if it can be done safely and legally
– OR –
Slow to 20 miles per hour below the posted speed
Slow to 5 miles per hour if the posted speed is 25 miles per hour or less
Heightened enforcement of the Move Over/Slow Down law is happening across the state, with fines from \$200 to \$2,000, depending on the offense. Last year, TxDOT reports the Department of Public Safety issued more than 41,000 warnings and citations to motorists violating the law.
For more information on road safety and to learn more about how to Travel Smart with TranStar, visit www.HoustonTranStar.org

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From left to right: Hitch’s Kush Singh (CEO) and Tanuj Girish (CTO).

A new ride-sharing service based in Austin has found a way to combine the best elements of traditional hitchhiking with the latest technology. The idea for Hitch started when CEO and co-founder Kush Singh found himself dissatisfied with today’s inter-city travel options. “There are plenty of ways to travel for \$100 or \$200 from city to city. There are luxury buses, there are airplanes and there are numerous options that are half-decent,” Singh said. “But in the economy market for the \$20 to \$30 price-point for the everyday man or woman there’s not much. There’s Greyhound and there’s Megabus. Riding in those vehicles is absolutely abysmal.” “Over 10,000 cars make trips every day just between Austin and Houston, and 90% of them have just one occupant—the driver. This represents hundreds of millions of empty seats on our nation’s highways every year, billions of gallons of wasted fuel and countless hours of peoples precious time nationwide—that’s more seats than all the buses and planes combined” according to Singh, who is CEO of Hitch. The startup was founded out of the Longhorn Startup Lab at the University of Texas at Austin. Singh and Hitch CTO Tanuj Girish were connected with Jay Manickam and Matt Chasen, co-founders of Austin shipping startup uShip and both UT graduates. Manickam and Chasen round out Hitch’s group of four co-founders. Together, Singh and co-founder and CTO Tanuj Girish, came up with the concept for Krew, a city-to-city ride-sharing platform that would eventually become Hitch. The duo participated in the Longhorn Startup Lab at the University of Texas at Austin where they connected with Jay Manickam and Matt Chasen, two UT graduates who founded uShip, an Austin-based online marketplace for shipping services.



1966: Three teenagers hitchhiking on the Sunset Strip, Los Angeles, California. uShip co-founders Matt Chasen and Jay Manickam have now teamed up with former U.T. freshman Kush

Singh and Tanuj Girish, who they met while guest lecturing at an undergraduate business school class, to launch a city to city ridesharing service called Hitch. Hitch’s mission is to connect people who need to travel between neighboring cities with drivers who are already making the trip, and today they are officially launching service between Austin and Houston. “There have been a multitude of startups that have tried to solve this 50– 350-mile ride sharing problem using a model where the rider posts a ride request and drivers post their trips days in advance and they try to match. We believe these have all languished due to too much logistical difficulty in planning in advance for the rider and, more importantly, the driver,” says Chasen. Over the past few months, the Hitch team has been experimenting with various service models, and believe they have found a completely new, unique product experience that will make matching riders and driver vastly easier for both parties. Hitch offers service from 7 a.m. to 7 p.m. and charges about \$25 to \$35 a ride. (The fare range will likely expand if Hitch brings the service to more cities.) Pricing is dynamic and automatically adjusts based on the supply of drivers and demand from riders at any given time, but the average price point is competitive with economy bus services—around \$25—for a 150-mile ride from Austin to Houston. The startup recommends an hour’s lead time to meeting a driver, though Singh says his team plans to reduce that time to 20 minutes. Hitch takes a 20 percent to 30

percent commission from each ride and about 100 drivers have signed up, he adds.



From left to right: Tanuj Girish (CTO), Kush Singh (CEO)

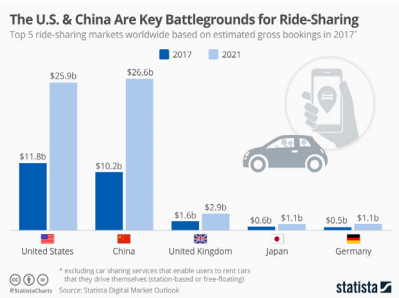
“We’ve re-thought the end to end service model on a first principles level, and built a completely frictionless experience for both riders and drivers, which requires almost no planning,” says Girish, Hitch’s CTO. The key innovation of this new model is that, rather than trying to provide the entire door to door trip for the rider, Hitch leverages pick-up and drop-off locations that are “on the way” for drivers that are making the trip with empty seats. Riders join a virtual queue and drivers are able to simply pull over at Hitch pickup locations and provide rides to the next riders in the queue. Today’s ridesharing services like Uber and Lyft are essentially local hitchhiking, and we believe that people have grown very comfortable with the idea of ridesharing and will be eager to ditch their cars to ride-share longer distances—especially millennials and students”, says Singh. “Trust and safety is the foremost priority for us. All drivers are background checked, and all riders are ID verified using scanned driver licenses and facial recognition. The company is off to a promising start—it recently won U.T.’s Longhorn Startup Lab competition, granting them a \$25K investment from Austin-based Capital Factory—who subsequently invested another \$100,000. They also won the consumer category of the Redbull Launch Institute competition, securing it a spot

at Techcrunch Disrupt SF last September—where it successfully raised its first round of outside funding.



Left to Right: Matt Chasen (Chairman), Tanuj Girish (CTO), Kush Singh (CEO)

Hitch aims to make the ride-sharing experience seamless and enjoyable to both the rider and the driver. It is available on iOS and Android via their respective app stores. The founders suggest users visit Hitch.net first to get acquainted with the company and all it has to offer. “We wanted to leverage the lure behind hitchhiking. To really think about the freedom of travel. Hitchhiking was a great way to connect with people all over the world,” Singh said. A rider would simply check into the app and see when the next driver would be available, go to a pickup location and wait for the driver to come by. Riders only need to book their rides 45 minutes to an hour before the driver’s arrival. Unlike other ride-sharing services, Hitch drivers do not need to drop off their customers at individual locations. The idea is that the driver will already be traveling to the intended city and then select an ideal drop-off point for everyone in the car. The driver would also have the discrepancy of dropping off riders at individual locations if the driver does not have to go out of their way. This way, the driver is compensated for a drive they were making anyway. Ride-Sharing: The Global Competition



“If you think about the model, it’s really tech-enabled hitchhiking,” Singh said. “Where two people are meeting exactly along the driver’s route, however, we’ve embedded background checks and safety features into the app, to make sure nothing goes wrong and everyone feels safe in the car.” Another unique feature of Hitch is the flexibility of service. There are departures every one to two hours. “You never have to pre-schedule a ride,” Singh said. The founders decided to begin with the Austin to Houston route because it’s an “extremely dense” and cost-effective route. The Austin to Houston corridor sees more than 10,000 car trips a day and 90 percent of those are single drivers in a vehicle, they added. “We’ve been watching this rideshare space develop, obviously with Uber and Lyft on the local side, but even back when we launched uShip there were startups pursuing inter-city ride-sharing,” Chasen said.

He and Manickam realized the challenges and opportunities that ridesharing spaces offered. They saw startups pursue similar business models without significant success. “With Hitch, we’re embarking on an opportunity that really can make travel much more efficient. We founded uShip after we observed that there is so much unused capacity driving around on our roadway,” he said. “Whether it’s moving shipment, goods, freight or people, technology should be able to solve this problem. I expect it will and can serve to take a lot of cars off the road and help with climate change and other urgent issues that face our society.” (Courtesy <https://www.americaninno.com>, <https://xeconomy.com/texas> and <https://austinstartups.com/>)

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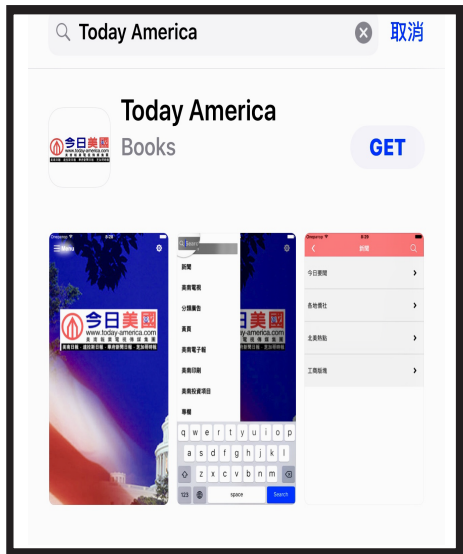
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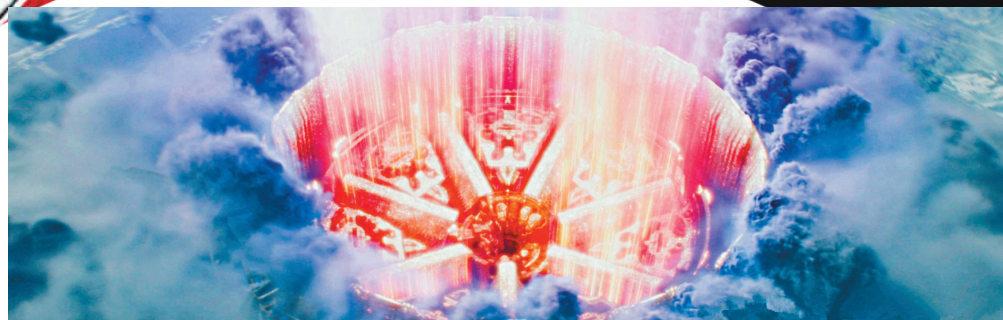
如需開車時收聽廣播，請鏈接到車載音響設備(數據線/藍牙設備)，效果更佳。

香港文匯報訊（記者 李兵 成都報道）逼真的冰封城市、鐵甲洪流般的運載車、精密的空間站……今年春節期間，根據科幻作家劉慈欣同名小說改編的國產科幻電影《流浪地球》火爆銀幕。《流浪地球》借助大量視效鏡頭來呈現故事情節，讓觀眾彷彿身臨其境。一個個精美的鏡頭後面，有什麼鮮為人知的故事呢？《流浪地球》特效製作方之一 MORE VFX，日前向媒體公開了其中的秘密。

《流浪地球》票房破45億 2000個特效鏡頭 半數國產



■吳京飾宇航員。



■電影場景“北京發動機”。MORE VFX 供圖。

截至3月5日，《流浪地球》累計票房已突破45億元（人民幣，下同），升至中國電影票房總榜第二名，被媒體評價為“開啟了中國科幻電影的新紀元”。《流浪地球》全片共2,003個特效鏡頭，超過一半的鏡頭均出自國內特效公司之手。其中，MORE VFX承接了800多個鏡頭，包括影片中最高難度的特效部分。

1分鐘鏡頭耗時9個月

影片開頭，劉啟帶著運載車從北京礦區採石場駛出，鏡頭從運載車的車頭開始往外拉，一路看到整個礦區，再到行星發動機的一條腿、發動機引擎口，然後再向後拉呈現出地球上排排行星發動機的藍色光柱，再到越來越小的地球，最後直到太空站入鏡，這個長鏡頭時長接近1分鐘。2018年4月，MORE VFX開始製作鏡頭，直到今年1月才全部交付，耗時長達9個月。

“這個長鏡頭有2,400幀全CG製作渲染，是影片中製作難度級

別最高的鏡頭。”MORE VFX創始人兼CEO徐建說，鏡頭裡呈現出的礦區、發動機引擎、地球、太陽、空間站等元素，其實比例大小和空間位置關係，相當於重建一個不存在的世界觀，需要大量的細節堆疊。在一個場景文件裡，團隊製作和搭建了近千億面的資產、2,000多盞燈，總共做了45個渲染層。

特效製作方兩獲金像獎

日前，記者走進位於成都高新區銀泰城的MORE VFX成都分公司實地探訪，近3,000平方米的辦公場地分為上下兩層。第二層為特效製作集中區，牆壁上掛着《黃金大劫案》等電影海報。寬敞的特

效製作區域內，近百名視效工作人員正為一部名為《征途》的電影做視效。

據悉，從2007年初創期的5人工作室，到去年9月在成都高新區成立首家分公司，MORE VFX經過12年積累，已成為中國本土體量最大、技術一流的數碼特效製作公司。香港文匯報記者在現場看到，MORE VFX團隊充滿朝氣，多以90後為主，還有不少剛剛畢業的大學生。

2012年，MORE VFX首次參與《黃金大劫案》視效製作獲得成功，後來又參與了《一餉好戲》、《悟空傳》、《羞羞的鐵拳》等電影視效製作。憑藉電影《西遊記之孫悟空三打白骨精》和《悟空傳》，MORE VFX連續兩年拿下香港電影金像獎最佳視效效果獎。“目前，在大環境、大氣氛、坍塌破碎等特效鏡頭技術方面，國內水平與國外越來越接近，但一些生物類型的角色表演國內外差距較大。”徐建介紹，目前，該公司開始向生物角色發起挑戰，正在製作中的《征途》和《刺殺小說家》，都有生物角色的表演。

成都建千人製作基地

“視覺特效行業集創意密集型、藝術密集型、科技密集型等特質於一身，對所能承載的土壤有極其苛刻的要求。”徐建說，MORE VFX團隊通過調查對比認為，成都高新區遊戲、動漫產業集聚，具備了視效公司發展的必要條件。

目前，成都高新區聚集了以騰訊、金山、尼畢魯、咪咕音樂、極米等為代表的眾多文創產業企業，涉及動漫設計、多媒體服務、遊戲開發等多個領域，《王者榮耀》成為本土研發的現象級手遊，曾榮登“中國IP價值榜-遊戲榜top10”。今年1月，該區發佈數字文創產業綠廊打造計劃，計劃通過3年建設，打造10個以上具有國際影響力的數碼文創品牌IP，培育100家以上優質數碼文創企業，建成超過100萬平方米數碼文創產業載體，形成500億元人民幣以上數碼文創產業規模。

MORE VFX成都分公司去年開業運營以來，正在被越來越多人知曉，許多影業公司慕名前來。“MORE VFX將從北京調派更多人才和項目到成都，在成都高新區建立一個1,000人製作基地。”徐建表示，“千人計劃是一個大工程，需要時間和耐心慢慢積澱。”

《流浪地球》導演郭帆表示，MORE VFX具有精明的管理團隊和運營團隊，希望在成都這片熱土上繼續發揚光大。



■MORE VFX成都分公司去年開業。李兵攝。

摩星嶺山上拍MV

Bingo被叫做麻甩動作

香港文匯報訊（記者 莎莉）女子組合Bingo趁“婦女節”當日推出新歌《後街女孩》，事隔一年推出全新廣東跳舞歌的她們都表示興奮又緊張，因為今次歌曲概念對比以往歌曲特別，玩味更重。此歌概念源於一個日本動漫，以最紅《抖音》熱播歌曲當中的健康舞蹈及“食雞”遊戲中的動作去改編，動作簡單易記。

對於今次拍MV的感受，成員Carman說：“在跳舞跳了足足七個鐘，頭髮和衫褲都濕透了，濕到好像剛剛淋完雨！拍MV中途，公司同事叫我們扮麻甩的動作配合這首歌的主題，怎麼知道原來做回自己就是麻甩，連公司同事都說我好適合走麻甩路線。同理，今次有男主角參與拍攝，令到MV更加好玩及有趣味性。”而成員Odilia就話：“有機會手持槍械拍攝，因為我好鍾意打槍Game減壓，今次可扮槍手，一償所願，應該好看過食雞遊戲入面的人物，哈哈！和自己怕有水腫，在前一晚不敢吃太多東西，搞到肚餓睡不



■左起：成員Carman、Queena和Odilia熱舞。

著。”至於，新成員Queena表示：“今次是我加入Bingo的第一個MV，好多人說我‘眼大無神’，平時自己就沒有太多留意，但在鏡頭前就顯露無遺。尤其是拍大頭和面部表情時，眼要識講說話，我就好像停了機一樣。導演一直在旁邊配音，指導我做表情和動作，最後自己看回自己覺得很搞笑。”

■王祖藍發揮其變聲絕技。



祖藍變16聲絕技技驚四座

香港文匯報訊 中學時期已跟著名配音老師學配音的王祖藍，入行後曾為金城武及周杰倫等配音，近日他在內地綜藝節目《聲臨其境2》再度發揮其變聲絕技，除了一人聲演9個角色為動畫電影《歡樂好聲音》配音技驚四座外，他又以英語為《魔戒》的“咕嚕”進行了對比性極強的配音，並拿出之前在“獎門人”中已展示過的

經典看家本領，在節目主持的挑機下，一口氣聲演了風、打開電視機、倒紅酒、星球大戰對打場口、F1賽車賽、拉二胡、吸塵機、電鑽、鬚刨、公雞、母雞、小雞、馬、豬、青蛙以及恐龍共16種不同的聲音。

最終祖藍亮眼的聲演，為他爭取了極好的成績，並成功躋身稍後播出的第二輪比賽。

事後問到祖藍是如何發掘自己的變聲絕技，他笑言：“小的時候嫻嫻在元朗有個農場，那個時候我早上5點多就要起身，當然沒有東西玩啦，只有雞在叫，那我就跟着叫，叫着叫着就樣樣動物都知道叫，都很得意。（扮完這麼多聲音有沒有喉嚨痛？）配完《魔戒》的時候是有的，因為那個聲是最傷聲的。”

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DC《黑亞當》 鷹俠要與強森正面剛 逐星女、原子粉碎者將登場

早在2014年“巨石”道恩·強森就宣布他將出演DC超級英雄黑亞當，由於檔期過於繁忙，強森已接連錯過《正義聯盟》和《雷霆沙贊！》的客串機會，獨立電影《黑亞當》的拍攝計劃同樣壹拖再拖。

近日這部DC超級英雄獨立電影終於有新動向曝光，the Hashtag Show網站爆料稱，《黑亞當》的編劇Adam Szytkiel上個月向負責影片制作的華納子公司新線影業提交了壹版修改好的劇本，其中將出現鷹俠，以及黑亞當在正義協會的隊友逐星女與原子粉碎者。

鷹俠本是古埃及第十九王朝拉美西斯二世之子，他與妻子鷹女經歷了無數次轉世，擁有強大的力量、敏銳感官、快速自愈、耐寒、高速飛行等能力。片方將角色定位在30-39歲之間、能與強森正面對決的強壯男性，體格要求很高。

逐星女本名康特尼·懷特曼，她的星腰帶給予了超級力量、超級敏捷的能力，她的星杖使她獲得飛行、操縱宇宙能量、製造力場的能力，她也可以通過她的裝備接收遠程心靈感應。逐星女與鷹俠都曾經在美劇《明日傳奇》中亮相，今年逐星女將單飛推出獨立劇集。

原子粉碎者是DC英雄初代原子俠的教子，從他的超級反派祖輩那裏繼承了超級力量，改變自身大小和密度的能力。原子粉碎者則是逐星女的搭檔，漫畫中兩人結為連理，並與黑亞當壹同服務於超級英雄組織正義協會。

報道稱《黑亞當》劇組正在尋找20-29歲之間的演員扮演逐星女與原子粉碎者。影片暫定於2020年春季開機，尚未公開導演人選。

喬丹皮爾 "我們" 逃出絕命鎮後 再戰心理恐懼

《逃出絕命鎮》導演喬丹·皮爾的新作《我們》當地時間3月8日亮相西南偏南電影節，隨後媒體評分解禁，爛番茄新鮮度100%，34個媒體評分全鮮，均分8.08，同時mate均分82，全部14個打分都給出了正面評價。

喜劇演員出身的喬丹·皮爾這次大膽的為影片加入了更多的喜劇元素，但同時在前作《逃出絕命鎮》中讓人稱道的“心理恐懼”繼續占據上風，在用影像來呈現人類內心深層恐懼這件事情上，導演的功力越發爐火純青了。

導演喬丹·皮爾攜露皮塔·尼永奧等壹眾主創亮相電影節紅毯，當天露皮塔的裝束十分應景成為全場焦點。傳遞著電影元素的發夾和剪刀耳環別致亮眼。

IndieWire (91分)：這是壹部出色

家庭入侵式驚悚片，其中展現了許多深入80年的文化元素，同時帶給妳大雜燴式的內心恐懼。有些像《趣味遊戲》和柯南伯格的身體恐怖，以及希區柯克的驚悚懸疑的大碰撞。

洛杉磯時報 (90分)：《我們》是壹部充滿喜劇張力和心理恐懼的大釋放，用笑聲作為武器，它提醒我們，笑聲、尖叫以及思考並不是相互排斥的。

好萊塢報道者 (80分)：顯然這位雄心勃勃的創作者繼承了Rod Serling的衣鉢，它提供了豐富的轉折、諷刺和錯誤的結局。同時這位出身喜劇演員的導演更為大膽的為該片賦予了相比處女作更多的笑聲。

The Playlist (75分)：這是那種在未來幾十年也會被人們討論和爭論的電

影，假設在未來三十年，當事態繼續陷入混亂，《我們》會被當作壹則寓言來回顧，而現在看來，它很迷人、有些瘋狂，也很有趣。

The A.V. Club (75分)：《我們》是壹種令人沮喪的凝視，壹個視覺和技術的奇跡，只是不太確定那是什麼。它不同於《逃出絕命鎮》當妳離開影院會後勁十足，《我們》是對內心深層恐懼最佳的視覺呈現，是非理智的。

Variety (70分)：恐怖…看之前知道的越少—看完之後想的也越少—這個電影也就越好。皮爾不可思議的想象力和我們自己的腦補相結合，這種無限巨大的恐怖和險惡要比電影所呈現出來的更多。

妮可基德曼 出演迪士尼 "庫伊拉"中反派？



根據外媒The Hashtag Show報道，迪士尼的新作、真人版《庫伊拉》目前看上了妮可·基德曼，希望她在影片中出演壹位反派角色。“庫伊拉”(Cruella de Vil)這個角色，來自於60年代的動畫片《101斑點狗》，在片中是個瘋狂迷戀動物皮草的大反派。在1996年的同名真人版電影中，今年與奧斯卡影後失之交臂的格倫·克洛斯特飾演了她那個版本的“庫伊拉”。

而“石頭姐”艾瑪·斯通則會主演迪士尼這部新影片中，年輕版的“庫伊拉”。雖然妮可·基德曼聽上去就像是“庫伊拉”本人，但她要飾演的角色叫“男爵夫人”(Baroness)，這位反派人物在庫伊拉成為壞人的轉型中，扮演了至關重要的角色。艾瑪·湯普森、查理茲·塞隆、朱麗安·摩爾與黛咪·摩爾等人，目前都在迪士尼為這壹角色打造的選角計劃中。

根據同壹消息源報道，《庫伊拉》的劇情梗概：“Estella(當時庫伊拉還叫這個名字)和其他流氓壹起，生活在上世紀70年代的倫敦，我們會了解到Estella為什麼會那麼恨斑點狗”。很久以來，《叢林中的莫黎特》制作人/編劇艾利克斯·蒂姆伯斯都是本片導演，但由於日程衝突，他只能去年12月離開這個項目，取代他的是《我，花樣女王》的導演克雷格·吉勒斯佩。

《庫伊拉》預期最早今年夏天開拍，上映日期未定。今年壹年還有很多迪士尼電影可以看，包括3月29日全美公映的《小飛象》，5月24日公映的《阿拉丁》與7月19日公映的《獅子王》，都是根據原版動畫片改編而來的真人版電影。而下半年，動畫片《小姐與流浪漢》會在Disney+平臺上首播；而《沈睡魔咒2》將於10月18日公映。

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