

### Hollywood Reporter Review -

<http://www.hollywoodreporter.com/review/charlie-victor-romeo-sundance-film-414218>

"If 3D is an unneeded gimmick here, seeing the filmed version on a big screen seems a must. Not just because a theater's sound system re-creates the continuous rumble of jet engines in a way that puts us in the plane -- and makes us sickeningly aware of turbulence and other disruptions. But because the ritualized presentation of these disasters -- six of them play out in real time, with slides at the end of each informing us of the number of fatalities -- adds up to a kind of unsettling spiritual experience, a communion with the dead that demands the quiet participation of a group: We who are alive honor your deaths by observing what you could not see -- the fear and heroic struggle of men and women behind the cockpit door, doing all they could to bring you home safely."

### Hollywood.com -

[http://www.hollywood.com/news/charlie\\_victor\\_romeo\\_sundance\\_2013\\_review\\_plane\\_crash\\_drama/48916938](http://www.hollywood.com/news/charlie_victor_romeo_sundance_2013_review_plane_crash_drama/48916938)

"In 2012, *Flight* director Robert Zemeckis forced our jaws to the floor with the keystone sequence of his **Denzel Washington**-led addiction drama. As coked-up pilot Whip Whitaker, Washington brought urgency and intensity to an imminent plane crash. A malfunction forces Whitaker to down the plane — which he first must fly upside down to stabilize it. With shakey camera work, high production value, and special effects that recreate the harrowing scene, Zemeckis trumped his own plane crash work in *Cast Away* to craft one of the most terrifying sequences of the year.

But it has nothing on the Sundance premiere, *Charlie Victor Romeo*."

### FilmSchoolRejects.com -

<http://www.filmschoolrejects.com/reviews/sundance-2013-review-charlie-victor-romeo-kkell.php>

"This is a minimalist film and definitely unconventional, even by Sundance standards. But it has been the most powerful film I've seen all week. It's probably not something you'll want to see just before you take a trip, as I'm already dreading my flight home, but this is a movie that will stay with you for a long time. It's a very respectful and frightening look at what goes on behind those locked doors on the flight deck.

**Upside:** The sound design is flawless throughout the film, and even though you're only seeing the cockpit, sometimes you feel like you're right there on the plane.

**Downside:** I'm terrified to fly home now, and I haven't been able to stop Googling airline "incidents" (because they don't like to use the word "crash").

**On the Side:** While the Denzel Washington movie *Flight* features a harrowing, but fictional, plane crash, United Flight 232 over Sioux City, Iowa, is much more terrifying, and is featured in this movie.

**Grade: A"**

**J.B.Spins** - <http://jbspins.blogspot.com/2013/01/sundance-13-charlie-victor-romeo.html>

"CVR is kind of like the parts of Zemeckis's *Flight* audiences really want to see, played repeatedly with key variations each time. An intriguing application of technology to film (which is why it is a New Frontiers selection), but also an unusually faithful adaptation of a stage piece for the big screen, *Charlie Victor Romeo* is recommended for fearless flyers when it screens again today (1/24) and Monday (1/28) at Park City's Prospector Square Theatre (the designated 3D venue) as part of this year's Sundance Film Festival. Travel safe everyone."

**AVClub.com** -

<http://www.avclub.com/articles/day-five-at-sundance-is-all-about-the-perplexing-o,91442/>

"One review opined that it was "hard to see what 3D would add," given that the film consists of a stage play filmed on its own minimalist sets, invariably a cockpit mockup surrounded by blackness. But I submit that 1) One has no way of knowing what unseen aspects of a film might or might not add, and 2) The nature of its source material is precisely what makes the decision to use 3D so interesting. Rather than be confined by the proscenium or go the obvious route of "opening up" the play, the members of the Collective: Unconscious theater group chose to film the performance space in depth, in a manner congruent with Wim Wenders' *Pina*. I can only hope some bold distributor gives people, including those who couldn't last night, a chance to see *Charlie Victor Romeo* in its truest form."

**Variety Review** - <http://www.variety.com/review/VE1117948985/>

"*Charlie Victor Romeo*" defies one convention after another: A thriller with arthouse bona fides, minimalist in design but shot in 3D, it brings the original 1999 play -- based on black-box cockpit recordings recovered from air disasters -- to the screen in a fashion that's stagebound yet otherworldly. Commercial prospects -- including screenings aboard airplanes -- are profoundly limited, but festival and speciality exposure should be healthy, driven by a novel premise and the film's surefire appeal to the morbidly curious."

**AFP Review - Sundance film revives plane crash final moments** -

[http://www.google.com/hostednews/afp/article/ALeqM5grRFjEBB\\_xuTgrv3Au6bZ2mibswQ?docId=CNG.8406ca72dc1e5f41d9bcf42c95029bc7.7b1](http://www.google.com/hostednews/afp/article/ALeqM5grRFjEBB_xuTgrv3Au6bZ2mibswQ?docId=CNG.8406ca72dc1e5f41d9bcf42c95029bc7.7b1)

"Part of the hopefulness and part of the power of the film is how hard these men and women work, how they are trained to deal with crisis, with the idea that they can prevail, doing everything in their power to get that plane on the ground..."

**'Charlie Victor Romeo' Review: An Unusually Inspirational In-Air Nightmare [Sundance 2013]**

<http://www.slashfilm.com/charlie-victor-romeo-review-an-unusually-inspirational-in-air-nightmare-sundance-2013/>

*Charlie Victor Romeo* is sure to be among the most stark and unnerving films you ever see. By using real conversations between cockpit and control tower from scenarios that ended in airplane crashes, the film walks an atypical line between entertainment and education.

The sheer, visceral terror to be had in this adaptation of the long-running stage play might lead to claims of exploitation, but there are no sick thrills here. *Charlie Victor Romeo*, shot in 3D, puts us right in the cabin with crews feverishly working to save themselves and their live cargo. It engenders fear, respect, and a fascinated detachment. This is an unusual and unforgettable film.

**BBC News - Real-life air emergencies re-enacted on film -**

<http://www.bbc.co.uk/news/entertainment-arts-21267718>

A new 3D film, *Charlie Victor Romeo*, in which real-life airline emergencies are re-enacted by a group of actors, has just had its world premiere.

The screenplay is based on transcriptions of the actual cockpit voice recordings of flights that have encountered difficulties.

Talking Movies' Tom Brook went to meet the director and cast.

**Huffington Post - Sundance Art Films: The 10 Most Stunning Independent Movies At The Festival (PHOTOS, VIDEO) -**

[http://www.huffingtonpost.com/2013/01/25/sundances-art-films-\\_n\\_2547203.html#slide=2023942](http://www.huffingtonpost.com/2013/01/25/sundances-art-films-_n_2547203.html#slide=2023942)

"Based on an award winning theatrical documentary, "[Charlie Victor Romeo](#)" is made

entirely from Black Box transcripts of real airline emergencies. In its adaptation to the screen, Robert Berger and Karlyn Michelson employed stereoscopic 3D technology. It is supposed to be terrifying. [The Hollywood Reporter's John DeFore explained](#): "Their dialogue, in which words like "speed" are repeated endlessly for reasons we don't understand, becomes a kind of terrifying, avant-garde found poetry."

#### **Postmedia News - The 10 best films of Sundance -**

<http://www.canada.com/entertainment/best+films+Sundance/7894475/story.html>

Charlie Victor Romeo – Based on a stage play that uses nothing but transcripts of cockpit voice recorders, this was the only 3D drama at Sundance and caused a lot of buzz. But this movie from Robert Berger and Karlyn Michelson isn't what you'd call spectacular entertainment. The film is shot very much like the play, where the viewer watches several people on a darkened stage attempt to problem-solve their way through disaster. Six crashes are re-enacted in terrifying detail, and most of them end in tragedy. Though this film would make a good fit for museums, it's an interesting think-piece on the nature of free will, and whether humans have any chance of overcoming fate if they work together. The film left Sundance without distribution, but the premise will always pique public curiosity should it chose a Do-It-Yourself model.

#### **Stereoscopy News - Charlie Victor Romeo 3D -**

<http://www.stereoscopynews.com/hotnews/events/conferences-a-festivals/2933-charlie-victor-romeo-3d.html>

"Charlie Victor Romeo is one of the most terrifying movies you will ever see. And it was shot the Wim Wenders way in native stereoscopic 3D format on a minimal set (a cockpit mockup surrounded by blackness). The film grabbed journalists' attention at the Sundance festival where the projectionists tried -and failed- for 45 minutes to play the film in its intended 3D stereoscopic format. Finally screened in 2D only, the movie left nevertheless a strong impression on the audience. We will have to wait for theatrical distribution to assess if 3D makes the film more human and more real, as intended by its filmmakers."

#### **Filmmaker Magazine - 3D Plane Crashes and Charlie Victor Romeo -**

<http://filmmakermagazine.com/62985-3d-plane-crashes-and-charlie-victor-romeo/>

"Berger's decision was to push the technology in a direction no had yet seen. "As long as 3D technology has been used in film, it's been an end in and of itself... to increase drama by radically altering an audience's perspective and perception of depth and motion, usually as visual accent to cinematic action. We have a production that through the physical proximity to live audiences and almost forensic attention to detail, has been regarded as one of the most intense theatrical experiences in recent time. How can we capture the intimacy of that experience in a new medium? When we saw the demonstration of

stereoscopic 3D camera technology, designed specifically for the recording of live performance, we were amazed and completely hooked. To have an opportunity to place the perspective of our film audience in the best seat in the theater exactly serves the requirement we require to make the *Charlie Victor Romeo* film as powerful and unique an experience as it is a live one.””

**Time.com - 15 Sundance Movies To Keep An Eye On -**

<http://entertainment.time.com/2013/01/17/15-sundance-movies-to-keep-an-eye-on/>

"If you want to see some conceptually interesting cinema, an interesting film—in the “New Frontier” category at Sundance—may be [Charlie Victor Romeo](#), the dialogue for which is taken directly from transcripts of “black box” recordings from airplane emergencies. And speaking of black box, it’s also a film of a stage play."