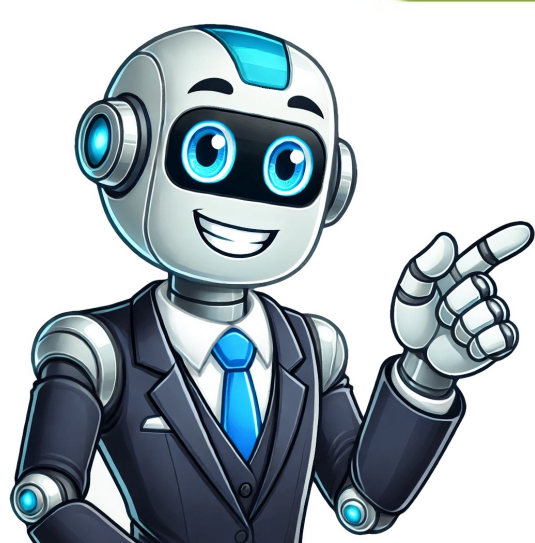


I'm not a bot































Signed in Existing password New password Submit Updating your password... Success! Email New Where is the password field? Trouble logging in? By continuing, you agree to the Privacy Policy and the Terms and Policies, and to receive email from the Pandango Media Brands. First name (Required) Last name (Required) Create my account By creating an account, you agree to the Privacy Policy and the Terms and Policies, and to receive email from the Pandango Media Brands. First name (Required) Last name (Required) Create my account By creating an account, you agree to the Privacy Policy and the Terms and Policies, and to receive email from Rotten Tomatoes. HELP TRY AGAIN CANCEL > Upcoming Movies and TV shows Rotten Tomatoes Podcast Media News + More Sign me up No thanks By clicking "Sign Me Up," you are agreeing to receive occasional emails and communications from Pandango Media (Pandango, Vudu, and Rotten Tomatoes) and consenting to Pandango's Privacy Policy and Terms and Policies. Please allow 10 business days for your account to reflect your preferences. > Upcoming Movies and TV shows Rotten Tomatoes Podcast Media News + More Sign me up No thanks OK. got it! Skip to Main Content Cancel About Rotten Tomatoes® Critics Wants to See Ratings Profile Account Log Out Movies Movies in theaters Movies at Home More Certified fresh picks TV shows New TV Tonight View All Most Popular TV on RT View All More Certified fresh pick 73% Sirens: Season 1 Link to Sirens: Season 1 FanStore New News Columns Guides View All Hubs View All RT News View All Showtimes Tomatometer 0 Reviews 87% Popcornmeter 50+ Ratings Based on real people aboard the most legendary ship in the world, *Titanic: The Musical* is "breathhtaking" (the Guardian) and "magnificent" (the Telegraph), a stunning and stirring production focusing on the hopes, dreams, and aspirations of her passengers who each boarded with stories and personal ambitions of their own. All innocently unaware of the fate awaiting them, the Third-Class immigrants dream of a better life in America, the Second Class imagine they too can join the lifestyles of the rich and famous, whilst the millionaire Barons of the First Class anticipate legacies lasting forever. Jeffrey B Beautiful score, excellent staging, wonderful cast. Rated 5/5 Stars • Rated 5 out of 5 stars 11/09/23 Full Review Trudy Such a good production, excellent camera work, absolutely outstanding voices. Keep these kind of events coming! Rated 5/5 Stars • Rated 5 out of 5 stars 11/09/23 Full Review KEN Very good production. Touching and beautiful. Voices were terrific Rated 4.5/5 Stars • Rated 4.5 out of 5 stars 11/09/23 Full Review Richard It was great being able to see the performances again, hear the music, relive the story. The pared down sets were a bit disappointing compared to the original Broadway production, but it still worked. The performances of the cast was exceptional. Rated 4/5 Stars • Rated 4 out of 5 stars 11/09/23 Full Review Dale It was wonderful. Very entertaining, which made the 2-1/2 hours go fast. They also had a 10 minute intermission. If you know the story of Titanic, which I'm sure most people do, the adaptation into a musical is very easy to follow. Rated 4.5/5 Stars • Rated 4.5 out of 5 stars 11/05/23 Full Review Sadie I love musicals and have seen many, from Broadway to local theatre. It never fails that I leave with at least one song stuck in my head. I wish I could say this about Titanic: The Musical. I had to force myself to stay awake during the 2.5 hours. Clearly I found the musical to be rather boring - very few, if any, set changes, the characters were blah, and the music I feel awful saying this but it wasn't great. I wouldn't even be able to pull one of the pieces from memory. Im so glad I only spent money on movie tickets rather than seeing it live but not sure I would even recommend that. Rated 2/5 Stars • Rated 2 out of 5 stars 11/05/23 Full Review Read more Read Less POST RATING WRITE A REVIEW EDIT REVIEW - - Tap to Unmute See Details The RMS Titanic set off on its maiden voyage from the docks of Southampton on the 10th April 1912. It was the largest ship afloat at the time and set to make the journey from the UK to New York a journey of a lifetime. However, as we know from the history books, on the 14th April the ship struck an iceberg and hours later sunk killing more than 1500 people. Whilst there have been many retellings of the tale of the Titanic, from the Oscar winning film, to exhibitions and plays, the musical is something that has passed me by and I've been eager to catch it after seeing so many positive reviews. Celebrating its 10th anniversary in the UK, *Titanic* the Musical has landed in Southampton again to impress audiences. Based on real people that were aboard the *Titanic*, *Titanic* the Musical is a powerful production that focuses on the hopes and aspirations of the people on board, and their innocence as they await their untimely fate. You are introduced to characters across the whole class system, from the workers on board the ship, to the first class passengers that dance the night away in beautiful ball gowns. Each person on board has a story to tell. You meet the young Irish girls in third class who wish to fulfil a better life for themselves in America, and the couples in second class who strive to mingle with the first class passengers and live their lifestyle. The story itself is one that is ultimately full of sadness and sorrow, but the stories you witness on stage are full of life, love, and hope. It's hard to pinpoint one story that stands out more than the others, they are all entwined so beautifully that you can't help but feel connected to each and every character on stage. I adored Barnaby Hughes who took to the role of Henry Etches, the first class servant who charmed the millionaires whereas the tenacity of Lucie-Mae Sumner as Kate McGowan left me cheering her on with her determination to make a better life for herself. *Titanic* the Musical was visually stunning. A simplistic set that allowed the story and songs to be the most powerful message on stage, the added touch of the list of victims of this horrific tragedy being a poignant touch. The cast weaved throughout the audience to show the urgency and intimacy of the stories that were being shared. Each song resonated in hope and sadness and you felt like you were being sailed away on the harmonies that were both rousing and emotional, truly allowing the power of the stories being told shine through. Although *Titanic* the Musical is ultimately one of sadness, it's one of optimism and honesty. It showcases the true division of classes that is still unfortunately present today, and allows the audience to hear those true stories of passengers in a unique way. Whilst I wish that we could have delved into those stories in more detail, I appreciate that there is a potential to make this show hours long as a consequence. It's a truly remarkable show about hope, love, and the fragility of life. *Titanic* the Musical runs at the Mayflower Theatre, Southampton until 15/4/23 before continuing on a uk tour. For more info and to buy tickets: [Titanic Tickets](#) *Titanic* the Musical sails into Birmingham in a spectacular and epic production featuring a colossal cast. The lavishly detailed musical set on an ocean liner is currently playing at The Birmingham Hippodrome until Saturday 22 April. The musical originally opened on Broadway in 1997 with music and lyrics by Maury Yeston and a book by Peter Stone. *[media-credit]* *Titanic* the Musical sails into Birmingham in a lavish production Going into the performance without any background to the show one would immediately think *Titanic* the Musical is a stage adaptation of James Cameron's record-breaking Hollywood film which scooped up a multitude of Oscars and billions of dollars and immortalized Leonardo DiCaprio and Kate Winslet who starred as the doomed lovers, Jack and Rose. There's no Jack or Rose in *Titanic* the Musical, nor is the iconic song My Heart Will Go On by Céline Dion heard or sung anywhere in this show. Nor are there any submarines searching for the wreck of the *Titanic* in search of the fictional Heart of the Ocean necklace which formed the prologue and epilogue of the glossy Hollywood film. *[media-credit]* The costume design is authentic and very detailed One of the hospitable and knowledgeable staff at The Birmingham Hippodrome - Mark Brooks - not only gave a warm reception on press night but also generously provided some background information about the show. Brooks explained that the stage show - which premiered in the year as the famous Hollywood film - does not feature the two fictional lovers from the movie. The stage musical focuses on the individual hopes and dreams of the passengers, some of them villains and others heroes, and provides powerful and poignant contrast between the immaculately uniformed officers on deck and the grimy engineering crew who are sweltering in hellish conditions below decks, and the show also highlights passengers from different social and class divides whose lives collide in unexpected and momentous ways when the ship tragically sinks into an ice cold ocean. The musical fittingly gives voice to the poor working-class passengers who are travelling to a new country in search of a better life which hauntingly resonates with the tragic and painful plight of migrants and refugees from the modern era. *[media-credit]* The working-class engineers sweat away in the bowels of the *Titanic* This show very wisely avoids turning the material into a jukebox musical experience which would have been unpalatable and in poor taste considering the horrific loss of human life on that fateful night on April 15 1912 when RMS *Titanic* sank in the North Atlantic Ocean and around 1,500 people perished on their journey from Southampton to New York. The musical opts to do away with jaunty tunes and instead employs music that strikes the heart and mind. The song and dance numbers - whether solo or chorus - strive to tell the stories and dreams of people on a life-changing journey to a new world. The music, which is delicately balanced between dramatic and soulful, evokes the emotions, hopes and fears of the passengers. The musical landscape of the show years away from the sinking of the RMS *Titanic* is a truly memorable and captivating night at the theatre. *Titanic* the Musical is an exhilarating combination of drama, music, dance, history and a celebration of the power of the human spirit to rise up when everything in the world seems to be sinking into a cold abyss of darkness and paranoia. VERDICT: ★ ★ ★ ★ *Titanic* the Musical is running at The Birmingham Hippodrome until Saturday 22 April Reddit and its partners use cookies and similar technologies to provide you with a better experience. By accepting all cookies, you agree to our use of cookies to deliver and maintain our services and site, improve the quality of Reddit, personalize Reddit content and advertising, and measure the effectiveness of advertising. By rejecting non-essential cookies, Reddit may still use certain cookies to ensure the proper functionality of our platform. For more information, please see our Cookie Notice and our Privacy Policy. Cast & crewUser reviewsTriviaA stunning and stirring production focusing on the hopes, dreams, and aspirations of her passengers who each boarded with stories and personal ambitions of their own.A stunning and stirring production focusing on the hopes, dreams, and aspirations of her passengers who each boarded with stories and personal ambitions of their own.2User reviews1Critic reviewSign in to rate and Watchlist for personalized recommendationsSign inSuggest an edit or add missing contentWhat is the Spanish language plot outline for Titanic: The Musical (2023)?AnswerYou have not recently viewed pagesThe original 1997 Broadway staging of "Titanic: The Musical" created a legend of itself, rising from previews' technical snafus and mixed reviews before achieving a Best Musical Tony and a run of 804 performances. Nowadays, the title might sound like a mimetic gag for those uninitiated with its existence. Really? A musical about the 1912 sinking of the RMS *Titanic*? But the music that by shattering the stoniest of hearts. The morbidly curious or the die-hard theatre-heads who can't access or afford a live professional production now may get their chance. Coincidentally also sharing a 25th anniversary with James Cameron's blockbuster this year, "*Titanic: The Musical*" finally has a Fathom Events theatrical release, namely a capture of the Thom Southerland-directed production filmed at the Southampton's Mayflower Theatre. This BroadwayHD-produced capture directed by the screen by Austin Shaw) preserves what has aged like fine wine. Maury Yeston's sumptuous score, buoyed by the currents of chorales and fusions of vocals. These honeyed harmonies can send skeptics floating to the stratosphere (Mark Aspinall handles musical supervision, with new musical arrangements by Ian Weinberger). In a matter-of-fact portrait of class hierarchies, Peter Stone's book rotates around multiple passengers and seafarers – directly or loosely inspired by real people – without a central protagonist. Gracing the first class, Isidor (David Delve) and Ida Straus (Valda Aviks) discuss their legacy with their ownership of Macy's. The second class Alice Beane (Bree Smith, whose high-wattage giddiness lights up any scene) sneaks around the first-class amenities, much to the chagrin of her husband, Edgar (James Darch). Below in third class, a pregnant-out-of-wedlock Irish immigrant, Kate McGowan (Lucie-Mae Sumner), has her eye on a fellow immigrant, Jim (Chris Nevin). Deeper in the bowels, the coal shoveler Frederick Barrett (Adam Filipe) pines for his sweetheart, while lamenting that the proletariat labors only feed into the glories of their masters. He befriends Harold Bride (a charming Alastair Hill), a wireless telegraph operator, who extols his nerdy love of the telegraph in the wholesomely techno-optimistic "The Proposal/The Night Was Alive." And I'm just naming a few drops in a sea of characters. However, lording above all these tales of love and American Dreams, human oversight is shaking hands with the greed of capitalistic interests. Politics brew between Captain Edward Smith (a dignified Graham Bickley), the shipbuilder Thomas Andrews (Ian McLarnon), and Chairman J. Bruce Ismay (Martin Allanson, who stops short of cartoonishness). This particular staging opens and bookends on the guilt of Ismay, who pressures Captain Smith to accelerate the maiden voyage to impress the news headlines. Although these men's real roles in the tragic sinking have been subject to historical controversy, these fictionalized tensions contribute to a cautionary tale about powerful men inflating their pride in their "Unsinkable" creation and the passengers that pay the price. The musical staging by Cressida Carré, Southerland's direction and David Woodhead's set design shoot for economical rather than go-for-broke grandeur. Many productions have ramped up the spectacle, dating back to Stewart Laing's Broadway generous multi-level set design and Michael Cerveris singing Mr. Andrews' death aria while balancing on a 30-degree sloping set around sliding furniture. That's not even mentioning the Serenbe Playhouse's 2018 production that mounted Adam Koch's sinkable set design over a lake. By comparison, Southerland conducts the effects at a modest, but still effective, scope: the sweep of Howard Hudson's lighting and Andrew Johnson's groaning sound design to signal the iceberg collision and a second-story scaffolding that tilts for a one-person stunt. The stage economy allows us to lean on the magnitude of the music, sung by a good-to-great ensemble (wearing Woodhead's period costume designs). However, the shot coordination could better service their performances. The live capture does a decent job (with editing work by Egli Keli) with generous wide shots and impressive low-camera angles, but I sense a sharper live capture would have leaned harder into the rapports. At times, the camera consigns itself to hovering at the side profiles of arguing couples or positions itself at a distance, so it can dampen the marital dynamic crucial for humanization. With that said, "Titanic: the Musical" is good at wearing its heart on its sleeve. Any consciousness of the live-capture's shortcomings can melt away for a devastating Act Two when survivors have to take their shattered dreams to their lifeboats while the doomed must make peace with premature farewells. The love duet "Still," a paean to marital devotion, between Isidor and Ida never fails to twist the knife. In the show's penultimate chapter, this production leaves an elegant ghost-story touch that pays homage to the drowned. From the monumental "Godspeed, *Titanic*," opener to the waltz of "Autumn," Yeston's music has reinforced "*Titanic: The Musical*," lasting mileage in musical theatre. "Titanic: The Musical" is playing at select theaters on November 4 and November 8. *Titanic The Musical* Grand Opera House, Belfast Until Saturday April 6*Titanic The Musical* isn't all-singing, all-dancing, it's more a light opera with a very solid storyline, well staged and well acted. A large cast of over two dozen passengers and crew acted out the crowds on the quayside in Southampton, the posh and the underprivileged boarding for a voyage of a lifetime.Food is delivered and the captain checks the maps. Then we were off. Above the stage the senior officers conduct from the bridge, surrounded by white railings; below, first class enjoy the luxury of the floating city, the biggest moving object in the world. Second class look on with envy and in staterage men and women dance and fall in love. It was all going so well. But then unease crept in amongst the officers - an ice field ahead and some large icebergs cause concern.Act One was long, with good strong singing and plenty of movement, not least the white staircase propelled between areas on deck. The second act is shorter and depicts the panic and the arguments between Bruce Ismay (Martin Allanson), Captain Edward Smith (Graham Bickley) and Thomas Andrews (Ian McLarnon) - a heated debate apportioning blame on each other, all sung in opera style and it's heavy duty.There are dramatic moments. First Officer Murdoch (Billy Roberts) shooting himself is hard to watch, as is Thomas Andrews clinging onto the rails as the ship tilts alarmingly and he falls into blackness.There are several false endings but to my mind ending on the poignant tableau of the names of 1,500 souls who perished, most of them crew and in third class only 174 of its approximately 710 passengers survived. In front of this curtain of names stand a row of men and women each with a blanket round their shoulders showing the name Carpathia, the ship that came to the rescue just over 700 survivors; as they turn towards us they tell of their loss, husbands, wives, even children and babies were drowned.For me it would have been a very emotive and thought provoking final scene but we headed back to witness more goodbyes and the shame of Bruce Ismay who had pressed the Captain for more speed than was safe, who reduced the number of lifeboats from 48 to 16 and climbed aboard one of them and lived to tell the tale.This is a well considered piece of theatre, though with little chance to form any relationships with characters. It's darkly intense and certainly nothing catchy to hum on the way home, but plenty of memories to relive. It was meant to inspire a feeling of awe, of monumentalism, but in the end, the name "Titanic" came to signify hubris. The fate of the White Star Line vessel, which sank in April 1912, has become immortalised in popular culture. And while James Cameron's film has tended to dominate tales of the ship's maiden (and only) voyage, *Titanic* The Musical offers a less flashy, more emotional take on the human drama. Crowd scenes on Southampton dock and, later, on the ship itself teem with life Rather than telling the story through a fictional romance, like the movie, the musical takes an ensemble viewpoint, following several passengers and crewmates from the ship's boarding at Southampton and on the journey towards New York. The scale of the ship is reflected by a full complement of 25 actors – each with named roles, and some of whom further double up. This makes crowd scenes on Southampton dock and, later, on the ship itself teem with life. Yet director Thom Southerland ensures that while scenes look busy, they never sacrifice clarity. David Woodhead's set design is simple, carried across from this production's original 2013 run at Southwark Playhouse. His two-storey white railings give an understated impression of a luxury liner. But it is the people at the heart of the show who make the biggest impression. Book writer Peter Stone ensures that each individual vignette has a purpose: from Bree Smith's over-eager Alice, a passenger in Second Class with a desire to hobnob with the celebrities in First, to Emily George, Niamh Long and Lucie-Mae Sumner as three young Irish women, all called Kate and all travelling in Third Class with dreams of new lives in America. With each sliver of a story, the social hierarchies on board solidify. Joseph Peacock and company (photo: Pamela Raith) Act One is dedicated to introducing everyone on board, with the result that Maury Yeston's songs can feel like standalone numbers rather than offering narrative progression. Accompanying them all is our foreknowledge of what is to occur. Playing into this is the fractious relationship between Graham Bickley's Captain Smith and White Star chairman J Bruce Ismay (Martin Allanson), who wants to push the ship to break records and arrive early in New York. This tussle is largely fictional but it adds tension, while - by contrast - the passengers' stories continue in ignorance. The encounter with the iceberg forms the Act One finale, meaning that the latter half of the musical can concentrate on the reactions, the evacuation and the tragedies that ensue. It becomes more compelling, as the arrogance inherent in the ship's 'unsinkable' design becomes all too apparent. Bickley and Allanson, together with Ian McLarnon as ship designer Thomas Andrews, effectively spar as they each attempt to wriggle out of taking any blame. As events proceed to their grim conclusion, the various strands laid out in Act One start to coagulate. David Delve and Valda Aviks get their chance to shine as elderly couple Isidor and Ida Straus as they make the decision to stay on board together rather than separate. Their mutual expression of love into old age in 'Still' provides one of the strongest romantic beats among many. One aspect that does suffer is the demise of the Third-Class passengers. With so many of the onstage characters coming from First and Second class, the fates of hundreds of others, locked out of even attempting to reach lifeboats, are lost to the waves. The closing moments of the show are its most memorable and profound. Act One's triumphant 'Godspeed *Titanic*' is reprised as a eulogy, in front of a list of the more than 1,500 souls who lost their lives. We feel their loss through even the small scraps of fictionalised accounts we have witnessed. This is the success of *Titanic*: its ability to tell a story that has been told multiple times over, and to make it hit home harder than ever. Music, lyrics Maury Yeston Book Peter Stone Cast Valda Aviks, Martin Allanson, Graham Bickley, David Delve, Emily George, Barnaby Hughes, Niamh Long, Ian McLarnon, Bree Smith, Lucie-Mae Sumner et al Direction Thom Southerland Musical direction Ben Papworth Lighting Howard Hudson Sound Andrew Johnson Set, costumes David Woodhead Mayflower Theatre, Southampton 11-15 April 2023, touring until 5 August 2023 Reviewed on 15 April 2023 ActressCasting DepartmentCasting DirectorSuggest an edit or add missing contentYou have not recently viewed pagesWhen the musical *Titanic* opened on Broadway in 1997, there were many that thought it would go down with all hands, as fast as the legendary disaster whose story it so meticulously chronicles. But it went on to win that year's Tony Award for Best Musical – and remains to this day to be one of the greatest stagings of a musical I've ever seen on Broadway.Its London professional premiere at Southwark Playhouse in 2013 (after a number of amateur stagings, which were able to call on vast casts to populate it as I once saw in Stevenage) had to wrestle twice over the memory of what had gone before in terms of production but also, of course, with the James Cameron film version which had opened the same year as the Broadway musical and had long cast 3D images of the disaster unfolding into the public consciousness with the kind of realism that theatre can never match.Yet theatre and this musical does something even more vivid and astonishing: it plays with our imagination and its score soars and surges ecstatically in our ears and more importantly burrows into our hearts.Maury Yeston's stunningly melodic, chorally inspired music filled Southwark Playhouse fit to burst in 2013, and now – three years later -- it is doing so again in its transfer to the funnel-like shaped Charing Cross Theatre, which feels even more intimate and constrained.Thom Southerland's production tries to spread its wings a little by having the actors parade through the aisles of the stalls at times, but this production – bold and captivating in its sheer simplicity and directness – has no other effects or special reveals, beyond a moment near the end that I won't reveal here to signify the final sinking.Instead, the show is about the people more than the awestruck, frequently described majesty of the "ship of dreams" that turned into one of a collective nightmare. And thanks to Peter Stone's book, it craftily dovetails character studies of some of the over 2000 people who were aboard (and some 1517 of whom perished) into a drama that embraces the ship's crew from stoker to captain and passengers from first class aristocracy to Irish workers heading for what they hope will be a better future in America.They are brought to piercing, agonisingly beautiful life by a sublime cast that sing and act as if their lives depended on it. And of course, in this show it tragically does for those they are playing.There are too many to name them all, but there are particularly skilful and full-blooded contributions from David Bardsley, Niall Sheehy, Helena Blackman, Shane McDaid, Victoria Serra, Judith Street, Rob Houchen, Sion Lloyd and Claire Machin.The show is a must-see.Originally published on Jun 15, 201600/00 Subscriptions19.99 / month Share – copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt – remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution – You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike – If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions – You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Disclosure - We were invited to watch *Titanic* The Musical. All thoughts and opinions are our own. This post contains affiliate linksWe are always eager to experience new shows at the theatre and also experiencing new venues too. We do tend to visit the same theatres local to us as we know them so well after visiting them for many years however there are lots of theatres close to home that we have yet to visit and last week we ticked one off the list, The Grand Theatre, Blackpool. We were invited to watch *Titanic* The Musical and were excited to not only watch the show but also to try out the theatre too.In the final hours of 14th April 1912 the RMS *Titanic*, on her maiden voyage from Southampton to New York, collided with an iceberg and 'the unsinkable ship' slowly sank. It was one of the most tragic disasters of the 20th Century. 1517 men, women and children lost their lives.Based on real people aboard the most legendary ship in the world, *Titanic* The Musical is a stunning and stirring production focusing on the hopes, dreams and aspirations of her passengers who each boarded with stories and personal ambitions of their own. All innocently unaware of the fate awaiting them, the Third-Class immigrants dream of a better life in America, the Second Class imagine they too can join the lifestyles of the rich and famous, whilst the millionaire Barons of the First Class anticipate legacies lasting forever.Everything about the show was amazing. The set, the characters and the extremely talented actors. I think I counted a cast of around 25 with some playing multiple roles of 1st, 2nd and 3rd class passengers. There were a few moments that really stuck out for me. Firstly when they first see the iceberg right ahead, it was such a strong and gripping performance. I had tears in my eyes. Obviously as it's a true story you can only imagine how hard it was for them all at that moment. Secondly the sinks sinking. I wasn't sure how they would do this, no spoilers here but it was really good. Unfortunately the *Titanic* The Musical 2023 tour has come to an end. We are hoping the show announces another tour an as soon as it does we will be sure to update you with the dates and venues available. The running time of the show was approx 2hrs 35 including a 20 minute interval. I do want to add that the musical is not like the movie. If you are expecting a love story between Jack and Rose you will be disappointed. We loved *Titanic* The Musical and would definitely recommend it to all. Michelle - If you enjoyed this post leave us a comment. Like us on Facebook, Twitter or Instagram and follow us on our adventures.- If you have visited any of the attractions mentioned in this post share photos with us on our socials. - If this post has helped you in anyway you can Buy Us A Virtual Coffee to say thanks.- If you would like to work with us please visit our Work With Us page for more details Page 2 Page 3 The West End has been hit by an iceberg of laughter as *Titanique* The Musical docks in London. This outrageous parody of James Cameron's epic film *Titanic* has sailed from cult favorite to theatrical sensation, packing the stage with pop ballads, campy chaos, and Céline Dion as the ultimate narrator. But did this madcap musical make waves with the critics—or did it sink under the weight of its own absurdity? Forget what you know about Jack and Rose—this is *Titanic* like you've never seen it before. Set to the iconic soundtrack of Céline Dion, *Titanique* reimagines the doomed voyage with a hilariously unbinged twist. Céline herself (or at least a fabulously over-the-top version of her) guides the audience through a story full of heart, high notes, and hysterics. As the "unsinkable" ship hits rough waters, so too does the plot—with love triangles, diva meltdowns, and absurd musical numbers that leave no iceberg unmocked. Expect glittering costumes, soaring vocals, and a relentless stream of jokes that range from delightfully dumb to surprisingly sharp. But does this musical spoof float with flair, or is it just a shipwreck of silliness? What are the critics saying about *Titanique* The Musical? ' It's Airplane! with a musical theatre twist.' - *The Times* 'It has the mass appeal to run for months, even years.' - *Daily Mail* 'Total camp fever dream.' - *Theatre & Tonic* 'Get on board with this outrageous Celine Dion parody.' - *Evening Standard* 'A riotous voyage with Céline Dion.' - *WhatsOnStage* 'Celine Dion musical is a titanic hit.' - *City A.M.* 'The year's first squeal-a-long-a-musical.' - *Daily Express* 'A deliriously silly musical spoof.' - *Financial Times* Book tickets to *Titanique* The Musical Currently playing at the Criterion Theatre, be sure to read about what we thought of the show in our review and take a deep dive into the characters with our in-depth guide. Book your tickets to *Titanique* The Musical now. Tagged as