

**Grand 1894 Opera House
Broadway Adventure
Thursday April 23 – Monday April 27, 2020**

Instructions for Registration:

Fill in this document and attach it to an e-mail. Send the e-mail to joe@viptoursny.com

Your Name: _____ *The name of your Hotel-Mate, if any:* _____

Your e-mail address: _____ *Your Hotel-mate's e-mail address* _____

Your cell phone number: _____ *Your Hotel-Mate's cell phone number:* _____

Your Nicknames, if any: _____

Your Choice of Broadway Shows:

4 Broadway shows are included: Friday Evening, Saturday Matinee, Saturday Evening, and Sunday Matinee.

- **Please give us 6 show choices, IN ORDER OF YOUR PREFERENCE.**
- *We will make every effort to obtain tickets for your first preferences.*
- **See Page #10 for a synopsis of all Broadway shows currently scheduled to perform during our weekend.**
- *If you are interested in seeing performances Off-Broadway, or at Lincoln Center (music/dance/opera), Carnegie hall (music), the Joyce Theatre (dance), City Center (dance), Bargemusic (chamber), Brooklyn Academy of Music (theatre/dance), you can check out their respective websites and include the performances among your choices.*
- **Before choosing your shows, please read the section below "About your seat locations." (Page #2) This section will list the shows with ticket surcharges.**

Show choice #1: _____

Show choice #2: _____

Show choice #3: _____

Show choice #4: _____

Show choice #5: _____

Show choice #6: _____

We will obtain your tickets after we receive your choices. *After you send your choices, please don't change your mind.*

You don't have to make all of your show choices at one time.

- You can choose some – or none - of your shows now, and the remainder later.
- As you make further choices, send them to joe@viptoursny.com.
- *Please remember that the earlier we obtain your tickets, the better will be your seat locations.*

About Your Seat Locations

If you have a preference, what is the closest row on which you would like to sit?_____

- *We will obtain tickets for you closer than this row only if we feel that the tickets available in back of this row are not good.*

Would you like the seat locations which are included in the cost of the program?

- *For most shows, these seats will be in the front section of the Orchestra, located directly next to premium seats in the side section (generally, but not always, beginning with the fourth seat from the center aisle).*

About Surcharges for Tickets to Select Shows

For “Hamilton,” there will be a \$275 surcharge for our usual front Orchestra tickets, described above. *The seats, if available, will probably be singles.*

- _____ “Hamilton” is one of my choices, and the surcharge is ok. Single tickets are also ok.

For “To Kill a Mockingbird,” there will be a \$225 surcharge for our usual front Orchestra tickets, described above.

- _____ “To Kill a Mockingbird” is one of my choices, and this surcharge in the front orchestra is ok.
- There will be a \$75 surcharge for similar tickets located in the mid and rear orchestra.
- _____ “To Kill a Mockingbird” is one of my choices, and this surcharge for mid/rear orchestra is ok.

For “Moulin Rouge,” there will be a \$225 surcharge for our usual front Orchestra tickets, described above.

- _____ “Moulin Rouge” is one of my choices, and the surcharge is ok.
- There will be a \$175 surcharge for similar tickets located in the mid and rear orchestra.
- _____ “Moulin Rouge” is one of my choices, and this surcharge for mid/rear orchestra is ok.

For “Hadestown,” there will be a \$75 surcharge for our usual front Orchestra tickets, described above. The seats may be singles.

- _____ “Hadestown” is one of my choices, and the surcharge is ok. Single seats are ok.
- There will be no surcharge for similar tickets located in the rear orchestra.
- _____ “Hadestown” is one of my choices, and rear orchestra seats with no surcharge is ok.

For “Harry Potter,” you must see Parts I and II, with the combinations being either Thursday night/Friday night, or Saturday afternoon/Saturday night. *We may be able to get ‘dispensation’ for you to see only Part I, on Thursday evening. Part I alone gives you a very good idea of the story and magic of the production.*

- Please specify if you want to see:
- _____ Part I on Thursday Evening and Part II on Friday Evening. Your seats will be the same for both parts.
- _____ Part I on Saturday Afternoon and Part II on Saturday Evening.
- _____ Part I only on Thursday Evening.

- If you are seeing both parts of “Harry Potter” and still want to see your full quota of different shows, please see Page #5, “ordering additional tickets”

For “Harry Potter,” there will be a \$195 surcharge for each of our usual front Orchestra tickets, described above.

- _____ “Harry Potter” is one of my choices, and the surcharge is ok.
- There will be a \$75 surcharge for each similar ticket located in the mid and rear orchestra.
- _____ “Harry Potter” is one of my choices, and this surcharge for mid/rear orchestra is ok.

For “Dear Evan Hansen,” there will be a \$60 surcharge for each of our usual front Orchestra tickets, described above.

- _____ “Dear Evan Hansen” is one of my choices, and the surcharge is ok
- There will be no surcharge for similar tickets located in the rear orchestra.
- _____ “Dear Evan Hansen” is one of my choices, and rear orchestra seats with no surcharge is ok.

For “Ain’t Too Proud,” there will be a \$50 surcharge for each of our usual front Orchestra tickets, described above.

- _____ “Ain’t Too Proud” is one of my choices, and the surcharge is ok

For “West Side Story,” there will be a \$50 surcharge for each of our usual front Orchestra tickets, described above.

- _____ “West Side Story” is one of my choices, and the surcharge is ok
- There will be a no surcharge for similar tickets located in the mid and rear orchestra.
- _____ “West Side Story” is one of my choices, and mid/rear orchestra seats with no surcharge is ok.

For “Tina, the Tina Turner Musical” there will be a no surcharge for these tickets, but the tickets may be singles.

- _____ “Tina, the Tina Turner Musical” is one of my choices, and no surcharge is ok for possible single tickets.

For “Plaza Suite,” scattered single seats are available in the rear orchestra, with no surcharge.

- _____ “Plaza Suite” is one of my choices, and single rear orchestra seats without a surcharge are ok

For “The Lehman Trilogy,” there will be a \$195 surcharge for each of our usual front Orchestra tickets, described above.

- _____ “The Lehman Trilogy” is one of my choices, and the surcharge is ok
- There will be a \$75 surcharge for similar tickets located in the rear orchestra.
- _____ “The Lehman Trilogy” is one of my choices, and this surcharge for rear orchestra is ok.

For “The Inheritance,” you can see Part I (Wednesday matinee, Thursday evening, Friday evening, Saturday matinee, and Sunday matinee) and/or Part II (Wednesday evening, Saturday evening, and Sunday Evening). *If you see only one Part, we suggest you see Part 1.*

- Please specify if you want to see:
- _____ Part I: Circle Wednesday matinee, Thursday evening, Friday evening, Saturday matinee, and Sunday matinee.
- _____ Part II: Circle Wednesday evening, Saturday evening, and Sunday Evening.
- If you are seeing both parts of “The Inheritance” and still want to see your full quota of different shows, please see Page #5, “ordering additional tickets”

For “The Inheritance,” there will be no surcharge for our usual front Orchestra tickets, described above.

About Premium Seats

_____ Please check here if you would like Premium Seats.

- For most shows, these seats will be within the first 10 rows of the Orchestra, Center Section or on the side, first four seats from the aisle
- **If you request premium seats, expect a surcharge between \$95 - \$295 additional per ticket (depending on the show) (these premium surcharges are in addition to the surcharges you may have checked above).**
- If you request premium seats and the premium surcharge is within this range, we will obtain your tickets without consulting you. If the premium surcharge is more than \$295 additional per ticket, we will not obtain a ticket for the show and will go to your next choice.

If you would like to order tickets for additional dates:

The cost of each additional ticket will be \$235, plus the surcharges mentioned above, inclusive of the ticket, facilities fees, and service charges.

Unless you ask us to do otherwise, we will select your additional show(s) from your list of preferences.

If you want us to obtain additional tickets for you, please put a check next to the performance:

Saturday Matinee: _____

Sunday Matinee: _____

Another performance (let us know the day and matinee/evening): _____

Please indicate the type of hotel room you want (*Millennium Broadway*):

___ Standard Room (240 Sq Ft) with one Queen bed (included in the cost of the program)

___ Standard Room (240 Sq Ft) with two single beds (included in the cost of the program)

___ Upgraded Standard Room (240 Sq Ft) with *two double beds*

- \$40 additional per room per night inclusive of all taxes and surcharges

___ Superior Room (240 Sq. Ft, higher floor) with One Queen Bed

- \$40 additional per room per night inclusive of all taxes and surcharges

___ Superior Room (240 Sq. Ft, higher floor) with two Double Beds

- \$80 additional per room per night inclusive of all taxes and surcharges

___ Deluxe Corner Room (413 Sq. Ft.) with One Queen Bed, if available

- \$120 additional per room per night inclusive of all taxes and surcharges

___ Deluxe Corner Room (413 Sq. Ft.) with Two Double Beds, if available

- \$160 additional per room per night inclusive of all taxes and surcharges

___ Suite (580 Sq. Ft., highest floors) with living area and one Queen bed, if available

- \$275 additional per room per night inclusive of all taxes and surcharges

If you would like to extend your room for additional nights:

If you would like to book your room for additional nights, either before or after the start of the program:

- *At the moment, the cost for additional nights for a Standard Room with one double bed is \$325 per room per night, single or double occupancy, inclusive of all taxes and surcharges.*
- If you are staying in an upgraded room, the cost for each additional night will be \$325 inclusive, single or double occupancy, PLUS the cost of the upgrade

Before you request additional hotel nights, please read the following:

- Room rates for additional nights may be lower if booked online.
- Before comparing online rates with ours, please make sure the online rate includes ALL taxes and service charges and is fully refundable.
- Additional nights requested through us can be changed or canceled up to 3, or possibly fewer, days before your arrival date.

If you book additional nights on your own:

- You will have two sets of reservations and it will probably be necessary for you to change rooms.
- We will be responsible for your room only during the designated program dates.

If you would like us to reserve additional hotel nights for you, the date(s) of your additional night(s) are: _____

- You can book or cancel additional room nights up to 3 days before the start of the program (possibly fewer than 3 days, but it's up to the hotel). If you want to change you additional room nights, send an e-mail to joe@viptoursny.com.

Paying your Deposit:

Please pay your \$1250 per person deposit as early as possible.

- Your deposit will reserve your place in the program.
- _____ I would like you to obtain my theatre tickets immediately. I understand that my deposit will be non-refundable.
- Please don't obtain my tickets until (specify a date) _____. I want my deposit to be 100% refundable until that date.

You can pay your \$1250 per person deposit by check or by credit card.

- **Check here If you want to pay by credit card**
- **Enter below your credit card number and expiration date (*We don't need your security code*)**
- **Credit card number:** _____
- **Expiration Date:** _____
- If you prefer to give us your credit card number and expiration date by phone, please call Alejandro at 646-510-1823.

Indicate here if you want to pay by check.

- **Please make your check payable to V.I.P. Tours of New York**
- **Send your check by U.S. Mail or (preferably) by Fed Ex 3 day mail with indirect signature) to:**
- Joe Rosenberg
- c/o V.I.P. Tours of New York
- 320 W. 38th St., Suite #1003
- New York, NY 10018
- 917-335-1743

**THE REMAINDER OF THIS DOCUMENT IS FYI,
AND DOES NOT HAVE TO BE FILLED OUT AND RETURNED**

Paying your Balance:

4 – 6 weeks before the start of our Broadway Adventure, you will receive an invoice, with instructions for paying your balance.

Planning Your Flights to/from NYC:

Arriving Flights:

- Please try to use either Newark (choice #1) or JFK (choice #2) as your arrival airport unless you are using Delta Airlines, in which case it will *probably* be OK to use La Guardia as your choice #1.
- La Guardia's main terminal is being rebuilt and at times it is very inconvenient to obtain all types of ground transportation after arrival. This will change, but we don't know when.
- Delta's two terminals are not being rebuilt and are usually convenient for obtaining ground transportation upon arrival.
- If possible, please try to schedule your arrival *by early afternoon* of the first day of our Broadway Adventure.

Departing Flights

Try to schedule your departure for 3:30 PM or later on the final day of our Broadway Adventure.

For *departing* flights, it is often OK to use La Guardia for any airline, as your ground transportation will be able to take you directly to the main terminal.

- However, recently there have been horrendous traffic jams within the airport property due to changes in the traffic patterns (because of construction). Every time the problem is supposedly solved, it seems to re-appear! We suggest you consider using Newark or JFK for departures.

About Travel Insurance:

Should you not be able to come to New York, your payments will be non-refundable.

If you want your insurance to cover pre-existing medical conditions, it may be necessary to apply for your insurance policy within 14 days after paying your deposit.

We do not offer travel insurance, nor do we get a commission from any travel insurance broker. Following are Insurance companies recommended to us (we have had no contact with any of them):

- Cruise & Vacation Authority – <http://tcava.com> – (678) 903-0213
- Starr Assist – www.starrassist.com – (866) 477-6741
- Travel Guard - www.travelguard.com - (800) 826-4919
- TravelEx - www.travelexinsurance.com - (800) 228-9792
- Travel Insurance Services - www.travelinsure.com - (800) 937-1387

A Synopsis of Broadway Shows

Please note that this list is subject to change.

- If currently running shows are not on this list, it means they are scheduled to close before your Broadway Adventure weekend.
- If there are recently announced shows which are not on this list, feel free to add them to your choices:

AIN'T TOO PROUD – THE LIFE AND TIMES OF THE TEMPTATIONS: A musical which charts the rise of the R&B group from the streets of Detroit to the Rock & Roll Hall of Fame.

ALADDIN: A critically acclaimed musical based on the beloved Disney film.

AMERICAN BUFFALO: Laurence Fishburne and Sam Rockwell star in a revival of David Mamet's play about two junk shop owners, and third rate criminals, who undersell a valuable nickel to a customer and then seek revenge by stealing the customer's coin collection. **Previews begin March 24, 2020. Due to Open April 14, 2020.**

BEETLEJUICE: A musical based on Tim Burton's Academy Award winning film about a strange and obsessed teenager, obsessed with the idea of being dead, who coincidentally lives in a house haunted by a recently deceased couple. **Due to close June 6, 2020**

BIRTHDAY CANDLES: Debra Messing returns to Broadway in a play which tracks the life of a woman from 17, when she thinks she is insignificant to the universe, to her current age of 101. **Scheduled to start previews April 2, 2020. Due to open April 21, 2020. Limited Engagement.**

THE BOOK OF MORMON: A musical, which unexpectedly took Broadway by storm, written by the creators of South Park and Avenue Q, about a group of Mormons on a mission to spread the gospel in Uganda.

BLUE: Phylicia Rashad makes her directing Broadway debut with a play, featuring jazz and soul music, which explores the complexities of identity and trust behind the carefully constructed façade of a socially prominent family that is struggling with the legacy and pitfalls of their own good fortune. **Tentatively scheduled to start previews April 1, 2020.**

CAROLINE, OR CHANGE: Sharon D. Clark reprises her Olivier Award Winning role in a revival of the musical, written by Tony Kushner with music by Jeanine Tesori (Fun Home) about a black maid who works for a family which has just lost their mother. **Scheduled to start previews March 13, 2020. Due to Open April 7, 2020.**

CHICAGO: A sophisticated revival of Kander and Ebb's hot jazz musical, over which all the critics waxed ecstatic during its 4 sold out performances at City Center in 1996, and has become one of the longest running American musicals on Broadway. With little scenery and Broadway-type embellishments, it features a recreation of Bob Fosse's signature choreography.

COME FROM AWAY: A musical, with great 'word-of-mouth,' that explores the connection forged between a group of travelers whose planes were diverted to a small Newfoundland town on 9/11/01.

COMPANY: Katrina Lenk and Patti LaPone star in a gender-reversal production of Stephen Sondheim's masterpiece.

DEAR EVAN HANSEN: A critically acclaimed musical, transferring from a sold-out engagement Off-Broadway. Sparked by the real life suicide of a high school student, this musical drama follows one student's struggle for identity and for telling the truth - which follows the chaos the student's death caused among the family members and his fellow high school students.

DIANA: A musical about Princess Diana during the period she was thrust into a spotlight brighter than any the world has known, as she finds herself at odds with her husband, an unrelenting news media, and the monarchy itself.

FLYING OVER SUNSET: Carmen Cusak and Tony Yazbeck star in a new musical fiction about Aldous Huxley, Clare Booth Luce, and Cary Grant experimenting with the drug LSD.

FROZEN: Stage adaptation of the hit animated Disney film that won an Oscar with the song “Let It Go” and is based on the Hans Christian Anderson story of a princess who freezes everything she touches.

GIRL FROM THE NORTH COUNTRY: A transfer from the New York Public Theatre, and London’s Old Vic and the West End, a musical with a book by Conor McPhertson and music by Bob Dylan, set in the Depression, about a family desperate to save their farmhouse from foreclosure, which would make them homeless, and their relationship with the guests staying in the house

GRAND HORIZONS: Jesse Tyler Furgueson and Mary Steenbergen star in a new musical about a couple, happily married for 50 years, whose wife surprises everyone by wanting out of the marriage and their grown children descend on the senior living community where the couple lives. **Limited engagement.**

HADESTOWN: A musical which follows two intertwining love stories – that of young dreamer Orpheus, who travels to the underworld to rescue his fiancée Eurydice, and that of King Hades and his wife Peresphone.

HAMILTON: The critically acclaimed Off-Broadway musical, starring Lin Manuel-Miranda - who also wrote the book, music and lyrics – incorporates historical figures such as George Washington, Aaron Burr, James Madison, and Thomas Jefferson and brings them into present-day consciousness with hip-hop music.

THE HANGMEN: Martin McDonagh’s play about an executioner in the UK who owns a pub with his wife and teenage daughter, who is dealing with the UK’s abolition of hanging as an execution, and who is dealing with a customer who flirts with his daughter, and makes him think that his daughter has been kidnapped. The executioner hangs his customer illegally, which is exactly what the customer wanted. **Limited engagement due to end July 18, 2020.**

HARRY POTTER AND THE CURSED CHILD, PARTS 1 AND 2: An original stage play, transferring from the West End, which continues the story of a former boy wizard, his friends, and his son, in a time-traveling adventure to save the world from an evil Lord. *Combinations for Parts 1 and 2: Thursday night/Friday night or Saturday Matinee/Saturday Evening. We may be able to get you ‘dispensation’ to see Part 1 only – Thursday evening.*

HOW I LEARNED TO DRIVE: Paula Vogel’s Pulitzer Prize Winning play reuniting the Mary-Louise Parker and David Morse with their original director, from the 1997 Off-Broadway production about the strained sexual relationship between a young girl and her aunt’s husband as she goes through her teenage years, college, and beyond. **Limited run.**

THE INHERITANCE, PARTS 1 AND 2: A re-envisioning of E. M. Forster’s masterpiece “Howard’s End” to 21st Century gay men in New York, follows the interlinking of 3 generations of gay men searching for a community of their own – and a place to call home. *Combinations for Parts 1 and 2: Thursday night/Friday night or Saturday Matinee/Saturday Evening. It is possible to see Part 1 only (Thursday night, Saturday Matinee).*

JAGGED LITTLE PILL: A musical about a picture-perfect suburban family which, when cracks start to appear beneath the surface of their lives, are forced to choose between maintaining the status quo or facing harsh truths about themselves.

THE LEHMAN TRILOGY: Simon Russell Beale and the original cast star in a transfer of the original London production which traces, over a 150 year period, the trajectory of western capitalism by following the fortunes of a single family.

THE LION KING: A brilliant version of the hit movie, telling the story of the epic adventures of a young lion cub named Simba as he struggles to accept the responsibility of adulthood and his destined role as king.

MEAN GIRLS: A musical adaptation of the hit 2004 film comedy about rivalries among high school girls.

THE MINUTES: Tracy Lett, Jessie Mueller, and Armie Hammer star in Tracy Lett's scathing comedy about a small town city council meeting, with its back stabbing manipulation, and mistruths.

MJ The Musical: A Biomusical about Michael Jackson, focusing on the 1990s as he prepared for a tour to promote his "Dangerous" album. With a book by two-time Pulitzer Prize winner Lynn Nottage and choreography by Tony Winner Christopher Wheeldon. **Previews due to start July 6, 2020. Due to open August 13, 2020.**

MOULIN ROUGE: A musical combining contemporary music with a story about doomed lovers in late 1800's Paris.

MRS DOUBTFIRE: Rob McClure stars in a musical about an out-of-work actor who loses custody of his kids in a divorce and disguises himself as a Scottish nanny in a desperate attempt to stay in their lives.

THE MUSIC MAN: Hugh Jackman and Sutton Foster star as Professor Harold Hill and Marion, the Librarian, in this revival. **Previews due to start September 9, 2020. Due to open November 1, 2020.**

MY NAME IS LUCY BARTON: Laura Linney stars in a solo play about a woman who wakes after surgery to find, to her surprise, her mother – whom she hasn't seen in years - at the foot of the bed. **Limited Engagement.**

PHANTOM OF THE OPERA: Andrew Lloyd Webber's elaborate, emotionally touching musical adaptation of Gaston Leroux's classic Gothic horror tale. The tale of a deformed composer, living under an Opera House, who becomes obsessed with a young soprano and will go to any length to have her sing his music and to become his lover.

PLAZA SUITE: Sara Jessica Parker and Mathew Broderick star in the first Broadway revival of the 1968 Neil Simon classic with its uproarious and piercing look at marriage. The in-real-life-husband-and-wife-couple play three different couples staying in the same room, at different times, in the Plaza Hotel.

1776: Revival of the musical about the people who signed the Declaration of Independence from England. **Due to start previews Spring, 2021. Due to open early Summer 2021. Limited engagement due to end Autumn 2021.**

SIX: A musical which retells, as a pop concert, the lives of the six wives of Henry VIII.

A SOLDIER'S PLAY: Revival of a play, based loosely on Herman Melville's Billy Budd, which uses a murder mystery to explore the complicated feelings of anger and resentment that some African Americans have towards one another, and the ways in which many black Americans have absorbed white attitudes. **Limited Engagement.**

THE SOUND INSIDE: Mary Louise Parker stars in Adam Rapp's play about a creative writing professor, with a recent Cancer diagnosis and little chance of survival, and one of her students, who lacks social skills but whose life becomes intertwined with that of his mentor.

TAKE ME OUT: Revival of Richard Greenberg's 2002 Tony-award winning play about the reactions of his team mates when a popular and successful mixed-race baseball player at the peak of his career who decides to come out. **Limited engagement.**

TO KILL A MOCKINGBIRD: Stage adaptation of Harper Lee's classic, Pulitzer Prize winning novel, directed by Tony Award Winner Bartlett Sher.

TINA, THE TINA TURNER MUSICAL: Transferring from The West End, with Adrienne Warren in her Olivier nominated role, this musical follows Turner's life from her humble childhood in Tennessee to her transformation into the global Queen of Rock n Roll, who dared to defy the bounds of her age, gender, and race.

WEST SIDE STORY: Revival of the classic musical, directed by Ivan van Hove with contemporary choreography – the first major Broadway production to stray from the Jerome Robbins's original.

WHO'S AFRAID OF VIRGINIA WOOLF?: Laurie Metcalf and Eddie Izzard star in a revival of Edward Albee's play in which a college professor and his wife invite a young academic and his wife for drinks after a late night party, leading to an evening of sadistic games, attempted seductions, and shattering revelations.

WICKED: Stephen Schwartz's visually exciting musical based on Gregory Maguire's purportedly true story about Australia's "Wicked Witch of the West" a woman who was raised in the backwaters, sent to school in the city, suffers through her dorm mates prissy behavior, becomes a radical animals rights' advocate, and falls in love. Meanwhile the Wizard of Oz performs magic feats, including reducing the beloved, talking animals to their former roles of beasts of burden and flood.