

## Donnarummo, Taryn

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**From:** Peter Bonadies <peterbonadies@gmail.com>  
**Sent:** Monday, November 10, 2025 8:58 AM  
**To:** Donnarummo, Taryn  
**Cc:** Peter Bonadies  
**Subject:** Fwd: Julian Schlusberg Letters of Support for Theater Naming  
**Attachments:** Julian Schlusberg Letter Ashley Rondini .docx; Julian Schlusberg letter Kirsten Shepard Barr.docx; JulianSchlusbergHHS Diane Bers Malkin.docx; Letter for Hamden BOE on behalf of Julian Schlusberg 11.24.24 Danny Whitman.pdf; Resumé.docx

**External sender** <peterbonadies@gmail.com>  
Make sure you trust this sender before taking any actions.

Hi Taryn,  
Erin asked me to forward you this information. Please let me know if there is additional information or meetings regarding this that I can attend.  
Thanks,  
Peter

Begin forwarded message:

**From:** [peterbonadies@gmail.com](mailto:peterbonadies@gmail.com)  
**Subject:** Julian Schlusberg Letters of Support for Theater Naming  
**Date:** October 26, 2025 at 8:47:51 PM EDT  
**To:** Bailey Erin <[ebailey@hamden.org](mailto:ebailey@hamden.org)>

Hi Erin,  
Please find the information on Julian Schlusberg, as well as letters of support for the naming of the theater after him. We can work on a scholarship fund that goes with this in his honor. Please let us know what next steps are. I know a number of these individuals would be happy to share this mission with board of members at the appropriate time.  
Best,  
Peter

Julian S. Schlusberg  
31 Eaton Woods Road  
Hamden, CT 6518  
[Julort@aol.com](mailto:Julort@aol.com)

- Co-founder, Theater teacher, and director – Hamden Public Schools (CT) /Hamden High School – 1969 – 1999;
- Head of Theater Department, the Foote School, New Haven, CT – 2000 - 2021

#### Education Honors and Awards

- American Alliance for Theater and Education’s John C. Barner National Theater Teacher of the Year Award, 1988
- Long Wharf Theater’s Mary Hunter Wolf Award for “Excellence in the Art of Teaching Theater,” 1997
- Arts Council of Greater New Haven Award for “Excellence and Mastery of Educational Theater,” 1996
- Citation by the Governor of Connecticut and the Connecticut General Assembly for educational theater achievements, 1995
- Southern Connecticut State University Alumni Citation Award for “Outstanding Achievement in the Arts,” 1994
- Hamden Teacher of the Year, 1991
- Southern Connecticut State University’s Prominent Alumni List, 1998
- Hamden Notable Award given by the town of Hamden for “Distinguished Service to the Community,” 1983
- Hamden Board of Education Golden Bell Award for “service beyond the classroom”
- Four citations by the Hamden Legislative Council for “brilliant guidance and leadership,” 1991, ’92, ’93, ’94
- Director of Connecticut’s “Outstanding High School Production” for twenty years at the Connecticut Drama Association’s Annual Drama Festival;
- Director of recipients of the New England Theatre Conference’s Moss Hart Award for “Outstanding Production in New England extolling human dignity,” 1988 (*The Shadow Box*), 1978 (*The Crucible*);

- Connecticut Drama Association’s Lifetime Achievement Award
- Namesake of CDA’s “Julian Schlusberg Commitment to Theater Award”
- Hamden Public School’s Distinguished Service Award, 2001
- Unitas Club’s Distinguished Service Award, 2002
- ARMDI’s Distinguished Service Award
- Focal Point of “Places Please,” an educational theater documentary recognized by the National Education Association, chronicling the production of *Amadeus* at Hamden High School;
- President of the Connecticut Drama Association
- Foote School Community Award, 2021
- Foote School Hannah Lee Award, 2021

Created and developed the following Theater courses for Hamden High School:

The Hamden Theater Curriculum was used as a model by the Connecticut State Commission on Education;

The Hamden Theater Department was recognized and honored by the Rockefeller Foundation of New York City.

- Beginning Acting
- Intermediate Acting
- Advanced Acting
- Actors’ Studio
- Independent Study Directing
- Literature of the Theater
- Children’s Theater
- Drama for Special Needs (Behavioral and Emotionally Challenged)
- Drama for Special Needs II (Students with Mental and Physical Challenges)

Created and developed a Kindergarten through ninth grade Theater curriculum for the Foote School, New Haven, Connecticut

## Author of

### Books:

- *Letters From the Prophets, a Theater Teacher's Memoir*
- *Lessons for the Stage, An Approach to Acting*

### Articles:

- *The Dynamics of Improvisation (Secondary School Theater Journal)*
- *Doing Good Theater Means Taking Risks (Dramatics' Magazine)*
- *Shakespeare for the High School Stage (Dramatics' Magazine)*

### Directing Credits:

All productions at the Foote School unless otherwise noted

2020	The Miser by Moliere
2019	Harvey by Mary Chase Pippin (Foote Summer Theater) The Outsiders by S.E. Hinton, adapted by Christopher Sergel
2018	George Washington Slept Here by Kaufman and Hart Guys and Dolls (Foote Summer Theater) The Diary of Anne Frank by Goodrich and Hackett
2017	The Servant of Two Masters by Goldoni Brigadoon (Foote Summer Theater) Inherit the Wind by Lawrence and Lee
2016	Three one-act comedies The Actor's Nightmare by Durang The Flying Doctor by Moliere The Ugly Duckling by Milne Joseph and the Amazing Technicolor Dreamcoat (Foote Summer Theater)
2015	Hobson's Choice by Brighouse One-Act Plays A Marriage Proposal by Anton Chekhov Sorry, Wrong Number by Lucille Fletcher The Diary of Adam and Eve by Harnick and Bock Annie (Foote Summer Theater) Ah, Wilderness! By Eugene O'Neill
2014	The Mousetrap by Agatha Christie The Music Man (Foote Summer Theater) The 39 Steps adapted by Patrick Barlow
2013	Treasure Island by Phil Willmott

	Anything Goes (Foote Summer Theater)
	The Admirable Crichton by J.M. Barrie
2012	Peter Pan by J.M. Barrie
	Funny Girl (Foote Summer Theater)
	You Can't Take It With You by Kaufman and Hart
2011	A Christmas Carol by Charles Dickens
	Fiddler on the Roof (Foote Summer Theater)
	The Rise and Rise of Daniel Rocket by Peter Parnell
2010	Blithe Spirit by Noel Coward
	The School for Wives by Moliere (Foote Summer Theater)
	Shipwrecked! An Entertainment; The Amazing Adventures of Louis de Rougemont (As Told By Himself) by Donald Margulies
2009	The Importance of Being Earnest by Oscar Wilde
	The Boys Next Door by Tom Griffin (Foote Summer Theater)
	Arsenic and Old Lace by Joseph Kesserling
2008	A Midsummer Night's Dream by Shakespeare (Foote Summer Theater)
	The Man Who Came to Dinner by Kaufman and Hart
2007	The Secret Garden (Foote Summer Theater)
	Pygmalion by George Bernard Shaw
	The Belle of Amherst by William Luce
	The Matchmaker by Thornton Wilder
2006	Our Town by Thornton Wilder
	Pippin (Foote Summer Theater)
	Up the Down Staircase by Christopher Serbel
2005	Anne of Green Gables by Sylvia Ashby
	The Boyfriend (Foote Summer Theater)
	The Good Doctor by Neil Simon
2004	Brighton Beach Memoirs (Foote Summer Theater)
	The Belle of Amherst (Hopkins School))
	The Princess and the Goblin by George MacDonald
2003	Steel Magnolias by Robert Harling (Foote Summer Theater)
	Peter Pan by J.M. Barrie
2002	Ah, Wilderness! By Eugene O'Neill (Foote Summer Theater)
	Annie, the Musical
	Anne Frank and Me by Cherie Bennett
	Brighton Beach Memoirs by Neil Simon (Foote Summer Theater)
2001	A Christmas Carol by Charles Dickens
	The Rise and Rise of Daniel Rocket by Peter Parnell
	Fame (Southern Conn. State University)
	The Admirable Crichton (Foote Summer Theater)

The following productions were for the Hamden Public Schools unless otherwise noted (Foote Summer Theater, Southern Connecticut State University, CET Opera Company, Chancel Opera Company, Central Connecticut State University, Dandelion Productions, Orange Players)

\* denotes winners of the “Outstanding High School Play in Connecticut Award”

+denotes winners of the “Moss Hart Award” sponsored by the New England Theatre Conference for the outstanding production in New England extolling human dignity

2000	Chess (Foote Summer Theater) Fiddler on the Roof (The Orange Players)
1999	A Midsummer Night’s Dream by William Shakespeare Barnum (Foote Summer Theater)
1998	Sunday in the Park With George (Foote Summer Theater) *On the Verge, or the Geography of Yearning by Eric Overmyer
1997	Big River (Foote Summer Theater) *Summer and Smoke by Tennessee Williams
1996	The Secret Garden (Foote Summer Theater) *Antigone by Jean Anouilh
1995	Joseph and the Amazing Technicolor Dreamcoat (Foote Summer Theater) *Camille by Pam Gems
1994	Pippin (Foote Summer Theater) *Dancing at Lughnasa by Brian Friel
1993	The Song of Norway (CET Opera Company) Funny Girl (Foote Summer Theater) *The Boys Next Door by Tom Griffin
1992	*Much Ado About Nothing by William Shakespeare Fiddler on the Roof (Foote Summer Theater) The Telephone and The Music Master (CET Opera Company)
1991	Brigadoon (Foote Summer Theater) *Steel Magnolias by Robert Harling
1990	The Boyfriend (Foote Summer Theater) A Thousand Clowns by Herb Gardner (Dandelion Productions) *The Little Foxes by Lillian Hellman l’Elisir d’Amore by Donizetti (CET Opera Company)
1989	*The Admirable Crichton by J.M. Barrie
1988	*+The Shadow Box by Michael Cristopher
1987	Brighton Beach Memoirs by Neil Simon
1986	Amadeus by Peter Shaffer *As You Like It by William Shakespeare
1985	Ah, Wilderness! By Eugene O’Neill The Matchmaker by Thornton Wilder (Southern Conn. State University) *Children of a Lesser God by Mark Medoff
1984	Picnic by William Inge (Southern Conn. State University) Brigadoon (Foote Summer Theater) *The Elephant Man by Bernard Pomerance The Gift of the Magi (Chancel Opera Company)

1983 Wonderful Town  
The Fantasticks  
The Curious Savage by John Patrick  
\*Richard III by William Shakespeare

1982 Bells are Ringing  
The Prime of Miss Jean Brodie by Jay Presson Allen(Central Conn. State U.)  
Stage Door by Edna Ferber and George S. Kaufman

1981 \*Becket, or the Honor of God by Jean Anouilh  
The Sound of Music  
\*The Great White Hope by Howard Sackler  
The Fabulous Fable Factory (Foote Summer Theater)

1980 The Star Spangled Girl by Neil Simon  
The Devil's Disciple by George Bernard Shaw  
\*Othello by William Shakespeare

1979 The King and I  
Camelot  
Forty Carats by Jay Allen  
Born Yesterday by Garson Kanin  
\*Desire Under the Elms by Eugene O'Neill

1978 Carnival  
The Good Doctor by Neil Simon  
\*+The Crucible by Arthur Miller

1977 Funny Girl  
A Christmas Carol adapted by A. Richard Coakley  
Look Homeward, Angel by Ketti Frings  
Dial 'M' for Murder by Frederick Knott

1976 Carousel  
\*The Prime of Miss Jean Brodie by Jay Presson Allen  
A Thousand Clowns by Herb Gardner  
Cyrano de Bergerac by Edmond Rostand

1975 My Fair Lady  
The Lion in Winter by James Goldman  
Blithe Spirit by Noel Coward  
A Midsummer Night's Dream by William Shakespeare

1974 Fiddler on the Roof  
\*The Miracle Worker by William Gibson  
Butterflies Are Free by Leonard Gershe  
Wait Until Dark by Frederick Knott

1973 The Odd Couple by Neil Simon  
Brigadoon  
Elizabeth the Queen by Maxwell Anderson

1972 Black Comedy by Peter Shaffer

1971 The Mousetrap by Agatha Christie  
Anastasia by Marcelle Maurette  
Oliver!

1970 Guys and Dolls

1969           The Crucible by Arthur Miller  
                  Bye Bye Birdie  
                  The Glass Menagerie by Tennessee Williams  
                  The Thieves' Carnival by Jean Anouilh  
1968           Pygmalion by George Bernard Shaw  
                  Our Town by Thornton Wilder

Touring Children's Plays for the Hamden Public Schools

Wiley and the Hairy Man  
Aladdin and His Magic Lamp  
The Dragon of Nit  
Tarradiddle Tales  
The Forgotten Door  
Charlotte's Web  
The Wind in the Willows  
Just So  
Golliwhoppers  
The Marvelous Adventures of Tyl  
The Purple Fan  
The Red Spikey Ball  
The Snow Queen  
The Red Shoes  
The Fabulous Fable Factory  
Sleeping Beauty  
Free to Be You and Me  
The Great Cross Country Race  
The Doctor in Spite of Himself  
Aladdin  
The Enchanted Journey  
The Clown Prince of Wanderlust  
Hallelujah Hopscotch  
Kap the Kappa  
The Incredible Journey of Fenda Maria  
The Clown Who Ran Away  
The Flying Prince  
Cinderella

Dear Members of the Hamden Education Association,

I'm writing to express my strong support for naming the Hamden High School auditorium in honor of Mr. Julian Schlusberg, who was not only an extraordinary theater teacher and director, but someone who made a lasting impact on generations of students.

Mr. Schlusberg created something rare and invaluable at Hamden High: a place where students felt safe to be themselves. His classroom was a refuge, and his productions were more than performances—they were communities built on trust, discipline, and joy. I was lucky to be part of that world. After high school, I went on to work as a professional actress until I was 30. Today, I work as a therapist, and I can say without question that the confidence, presence, and empathy I rely on every day were first cultivated in his program.

In a world that gives so much attention to sports and athletics, we had our own winning team in that auditorium. Under Mr. Schlusberg's leadership, every actor and every crew member was valued equally. We all mattered. And on the opening night of each show, he gave every single cast and crew member a personalized letter—words of encouragement and recognition that many of us still treasure decades later.

Attached to this email are five letters from former students who have gone on to a range of professions, both in and beyond the arts. Each one speaks to Mr. Schlusberg's extraordinary influence. And if I asked, I have no doubt I could easily gather 100 more letters from students who would say the same.

Naming the auditorium after Julian Schlusberg would be a meaningful and fitting tribute to a teacher who gave so much to his students, his school, and his community. Thank you for considering this well-deserved honor.

Warmly,  
Diane Bers Malkin  
Hamden High School, Class of 1992  
Dianebmalkin@gmail.com  
917-881-0168

## Letter for Julian Schlusberg

I am writing in support of the initiative to name the theatre at Hamden High School the Julian Schlusberg Theatre in honor of the extraordinary work Mr Schlusberg has done over many decades to enrich and transform students' lives through theatre, and the benefit he has brought to the generations of people who have come to see his productions. He has been without doubt one of Hamden's outstanding citizens and one of the high school's greatest educators.

I am currently Professor of English and Theatre Studies at the University of Oxford, where I am also a Fellow in English at St Catherine's College. The fact that I have spent my career studying theatre is entirely due to Mr Schlusberg. I graduated from Hamden High School in 1984, and in my three years there I spent as much time as I possibly could in studying and making theatre with Mr Schlusberg. Prior to that, I attended Michael J Whalen Junior High School where I was completely immersed in productions directed by Mr Schlusberg. Thus, from age 12 to 18, arguably some of the most challenging and formative years in a person's life, I was constantly supported and encouraged by Mr Schlusberg as a teacher, director, and mentor. It is well established that teenagers need one or two adults outside their immediate family to provide strong role models. That is exactly what Mr Schlusberg was for so many of us.

One of the many qualities I would single out is his ability to make every person involved in a production or a class feel valued. He never favored anyone or focused on just the lead actors in a show. He is deeply fair, just, and inclusive; he modelled equality, diversity, and inclusivity long before it became a requirement of any organization. He also has a unique talent for getting the best out of everyone, often to the complete surprise and elation of the person he is working with. I remember many times as a performer feeling that sense of surprise and delight when I was finally able to do something I hadn't done before in my acting, getting to the 'next level.' Such moments help to build self-confidence and give you belief in your own capabilities, something that teenagers especially often desperately need.

Another outstanding feature of working with Mr Schlusberg was his discipline. Hundreds of Mr Schlusberg's students will remember vividly how he would rehearse a scene, crouched down, watching intently and offering suggestions but never demonstrating or saying 'do it this way'—pushing us, encouraging us onwards, till we had done it and would look at him with excitement but also dread—what did he think of our acting? We knew we had nailed it if he pronounced 'Not half bad!' That was his highest compliment and we had to earn it. I still value that to this day. He also modelled how teachers should interact with students generally. He kept a respectful distance, friendly yet always professional. And then, on opening night, he would give each member of the production, from actors to stage hands to

lighting crew, a personal, hand-written note, thanking them warmly and praising them for their hard work and achievement.

In all of these ways, Mr Schlusberg not only educated us, he modelled how to work and live—building skills and learning empathy, concentration, cooperation, listening, kindness, ingenuity, dedication, team work, and the aspiration to do the best work that each individual is capable of. He taught us how to work together to create something special and to feel everyone had a stake in the outcome and the achievement.

While all of this was going on in classrooms and rehearsals on a daily basis, Mr Schlusberg was also getting us involved in competitions, such as the Connecticut Drama Festival or the New England theatre competition. We often won first place and many other awards at these competitions. He put Hamden High School's theatre department on the map regionally as well as locally—amazing achievements, bringing renown to the school, enhancing its reputation and standing.

Theatre is often referred to as ephemeral, because the performance doesn't last beyond itself—when it's over, it's gone. But Julian has made me think the opposite: the productions we did have lasted forever in our memories, and perhaps those of our audiences. They have been formative, life-changing, and attitude-shaping. When I graduated from Hamden High, I decided not to pursue acting as a career, because of the uncertainty of employment. But I knew I had to work with theatre in some way. My experiences working with Julian literally shaped my entire life. I have built a career focusing on theatre research and studying plays and their histories, and this is almost entirely due to his inspiring influence.

Julian Schlusberg has left a brilliant legacy through his work at Hamden High School and I wholeheartedly support the naming of its theatre in his honor. I cannot think of a more fitting tribute to him, and I would be delighted to provide further information in support of this letter if that is helpful.

All best wishes,

Kirsten Shepherd-Barr

(Kirsten Shepherd, class of 1984)

Professor of English and Theatre Studies

University of Oxford

England

June 6<sup>th</sup>, 2025

Dear Members of the Hamden Education Association,

I am writing this letter in support of the initiative to rename the Hamden High School Theater in honor of the incredible former HHS faculty member Julian Schlusberg.

I will trust that others can speak more specifically to Julian's many accolades—his honors as Hamden Public Schools Teacher of the Year, his Connecticut Theater Association Awards, the exact number of his many years of service and myriad productions.

What I want to share personally is that I can confidently state that Julian Schlusberg has been one of the most impactful mentors and educators I have ever had the privilege of coming across in my lifetime. During my high school years in the early 1990s, he made the theater a safe haven for so many of us: not just the most musically and artistically gifted among us, but any of us who were looking for a sense of community that enabled us to feel like part of something larger than ourselves.

My generation—"Generation X"—is often referred to as the "latchkey" generation; the kids who had to let themselves into empty houses after school, who navigated more unstructured and unsupervised time than generations before us, and who are often historicized as characteristically disaffected and disengaged. You would have never guessed any of that if you had been behind the curtain at a Hamden High School theater production under Julian's guidance. He managed to make us all feel seen, and, more importantly, valued---the honor roll kids, the kids who were struggling, the artsy kids, the wallflowers...we were *all* taught to lift each other up, to build something that we could *all* shine through and be proud of. He had a gift for getting all of us to show up and be entirely present, because he modeled that for us. Whether one was a rising star, or faintly circling a more distant orbit, Julian taught us how to

bring the light in each of us together to form the constellations that told beautiful human stories on stage.

As an adult, with a 25+ year career in higher education, I can say with honesty that there are life lessons that I took with me from being Julian's student that make their way into my professional praxis every day. Just as we approached every character that we played in his classrooms and productions with curiosity and empathy, I remind myself that every young person that I encounter has an entire backstory that informs the tiny glimpses of who they are that I get to see. I know that every young person that comes into my classroom has been in a lifetime of other scenes that I have not watched them in, and cannot know; that they carry with them the stories of the lives that they have lived before they have been called upon to perform the role of a learner or a scholar in my classroom. I know that they may have motives that are not narrated aloud; the kind that might appear in italicized, parenthetical notations in a script that I cannot read but can only watch them play to the best of their abilities against the backdrop of an increasingly uncertain world. I think of Julian, and I endeavor to give them what he gave to all of us: the gift of letting them know that they are seen, that they are safe, and that they are part of a community of learners. I try to create an ensemble in my classrooms where it is ok to try new things, to take risks, to make mistakes, and—perhaps most importantly of all—to open one's self up to empathizing with the experiences of others; to consider other points of view, to imagine the experiences of those who enter from other unknown scenes, who also carry undisclosed backstories.

I can't say for sure that I always succeed in all of this. But I can say that I would not have had a model for imagining what it could look like, or how much it could matter, had I not been a student of Julian Schlusberg's in my formative years. He was more than a teacher, a mentor, and a director. For many of us, he was a north star. He guided us to see what an ethic of care and a microcosm of the world could look like when success was conceptualized collaboratively rather than solely individually--despite the relentless messages that the broader world gives us

about being in constant competition with other. I can't help but feel that the world that we are living in right now would be a far kinder place if only his lessons could reach larger audiences.

I can think of no more fitting tribute to Julian to dedicate the theater to him; the place that he turned into a home for many of us should be home to his name. There are generations of us—former Hamden theater kids from the leads, to the set designers, to the prop managers, to the lighting crews, to the ensemble players, to the costume teams—whose lives have been shaped by Julian's legacy in ways that merit acknowledgement and thanks during his lifetime. I urge the Hamden Education Association to honor Julian Schlusberg with this gesture.

Sincerely,

Ashley C. Rondini, PhD, MA, MA

Associate Professor of Sociology, Franklin & Marshall College

HHS Class of 1993 President



November 24, 2024

Hamden Board of Education  
60 Putnam Avenue  
Hamden, CT 06517

Dear Hamden Board of Education:

Once in a great while, there is an individual who enters a child's life and leaves an indelible mark in ways that affect them for years to come. For me, that person was Julian Schlusberg, who taught theatre and English at Hamden High. I urge you to rename the theatre at Hamden High School after Julian as a way to celebrate his extraordinary legacy.

Like so many children, I was a lost soul desperately searching for a place to fit in. What I found in Julian's theatre program was that and much more.

Julian created an educational setting where students would develop a deep love, understanding and respect for great dramatic literature. He taught classes with students craving to learn and come back to school the next day to learn more. Julian created a classroom and rehearsal environment where we strived for excellence in all areas, but there were no stars, no leads responsible for carrying a production but an ensemble made up of all actors in any role, and every person on the crew – no matter how large or small their impact was – who would all be seen and celebrated as equals. In fact, Julian named the Hamden High School theatre department, the Mainstage Ensemble. These weren't just words. The definition of ensemble is: "A group of items viewed as a whole rather than individually." We were all acutely aware at that time of the expectations this collection of words set for all of us.

There is an unparalleled list of Julian's students who went on to study theatre at the college level and pursue a career in the performing arts – many of whom would work extensively in television, on film, on Broadway, Off-Broadway and in the most celebrated regional theatres across the country. But like Julian, I don't mark his success in these terms, though the list is extensive and impressive.

Each year, the Hamden High School Mainstage Ensemble would attend the Connecticut Drama Association Festival. We worked passionately and tirelessly toward this each year. It was an extraordinary opportunity to share our work, and watch the work of other students from high schools from across the state. The CDA Festival was also a competition, however, Julian made one thing clear. We were not there to win. Winning didn't matter. That being said, at this festival with dozens of performances each year from high schools in every corner of the state, Hamden took one of the top two prizes more than it didn't. Julian never let us celebrate too much. He made it clear that our hard work and our own pride in that work was all that truly mattered. But let me be clear, there was excellence happening among Hamden High School students – onstage and behind the scenes.

Our casts and crews were diverse in every way. In fact, I like to believe that Julian was years ahead of the evolution of diversity in professional theatre. Our casts and crews were diverse in terms of racial identity, disabilities and within the inevitable social strata of the student body. When we stepped into Julian's theatre environment, everyone was equal and treated with respect – by him and by fellow students. Julian made it clear that there was no room for anything less. There was a camaraderie and collaboration amongst students who otherwise were from very different social groups within the student body, which made the results of our work that much more rich. This occurred because Julian set the tone from day one. I also remember Julian emphasizing personal kindness and generosity every step of the way. He

expected us to all champion each other's hard work, and encourage everyone contributing in any way.

In January, after 15 years as Director of Development of Broadway Cares/Equity Fights AIDS, the philanthropic heart of Broadway, I will step up as the executive director of this extraordinary organization. The values and work ethic that I carry with me every day in this work to provide healthcare, housing, nutritious meals and so much more to millions each year – compassion, integrity and desire to embrace and lift up anyone underrepresented – come from the foundation Julian Schlusberg instilled to all of his students in classes and as part of the Hamden High School Mainstage Ensemble.

I can't think of anyone more deserving of his name being associated with Hamden High School's theatre in such a prestigious way as Julian Schlusberg, who ignited passion, hard work and essential lifelong values that would guide us as adults for years to come.

Don't hesitate to contact me with questions at 212-840-0770, ext. 239, or [whitman@broadwaycares.org](mailto:whitman@broadwaycares.org).

Sincerely,

A handwritten signature in blue ink that reads "Danny Whitman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Danny Whitman  
Director of Development