

Bucknell University  
Department of Theatre and Dance  
presents



# MACBETH

By William Shakespeare  
Directed by Anjalee Deshpande Hutchinson

October 19–22, 2012  
Tustin Studio Theatre

SOMETHING WICKED THIS WAY COMES.

Bucknell  
UNIVERSITY



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Department of Theatre and Dance presents

# MACBETH

By William Shakespeare  
Directed by Anjalee Deshpande Hutchinson

Fight Choreography..... Samantha Phillips-Norton  
Scene Design..... F. Elaine Williams  
Costume Design..... Paula D. Davis  
Sound and Light Design..... Heath Hansum  
Makeup & Hair Design..... Sarah Welton  
Assistant Directors..... Gwenn Gideon '15 and Bronwyn Barnwell '15  
Associate Costume Designer..... Nicole Valencia  
Stage Management..... Emma Case '13

## Cast

Macbeth..... Elyas Harris '13  
Lady Macbeth..... Victoria Moyer '13  
Banquo..... CJ Fujimura '13  
Macduff..... Michael Strauss '14  
Ross..... Logan Kauffeld '15  
Malcolm/Murderer..... Matt Dranzik '13  
Attendant 1 / Lady Macduff / Doctor..... Cherie Malone '13  
Duncan / Old Siward..... John Thiel '13  
Angus / Lord..... Ethan Van Buskirk '13  
Sargent / Old Man / Murderer / Lord..... Evan Turissini '16  
Lennox..... John Brunner '15  
Hecate / Young Siward..... Katharina Schmidt '13  
Witch 1 / Porter..... Simone Spira '13  
Witch 2 / Fleance..... Lindy Knight '13  
Witch 3 / Servant..... Katrina Medoff '13  
Attendant / Gentlewoman..... Estie Pyper '16  
Son of Macduff..... Kate Hutchinson '22  
Donalbain / Murderer / Seyton..... Eric Nuber '13

**THERE WILL BE A 10-MINUTE INTERMISSION**

PLEASE NOTE: Smoking, the taking of photographs, and the use of recording devices are strictly prohibited.  
Please turn off your cell phones and mobile devices before the performance begins. Thank you.

*This production contains violent content and images, sudden loud sound, fog and haze effects.*

*This production is not intended for young children.*

## Production Staff

Assistant Stage Managers ..... Kaitlin “Sparky” Marsh ’14 and Sara Hoffman ’15  
Costume Shop Manager ..... Pam L. Miller  
Costume Crafts ..... Nicole Valencia  
Costume TAs ..... Rebecca Fritsch ’15, Alexandria Hammond ’14, Nicole Kleponis ’16  
Chenqu Li ’15, Jessica Napoli ’13, Kayla Rossi ’13  
Wardrobe, Hair and Makeup Run Crew ..... Hannah Cordes ’15, Kerry Dziomba ’16, Sheridan Gates ’14  
Kathleen Miller ’16, Serenity Randle ’16, Katelyn Rothney ’15  
Light board Operator ..... Alyssa Gockley ’13  
Sound Board Operator ..... Joe Duvall ’16  
Video Operator ..... Kellen Peter ’16  
Technical Direction and Set Construction ..... Mark Hutchinson  
Prop Masters ..... Brett Walter ’15 and Jackie Eppinger ’15  
Master Electrician ..... Kyle Montgomery ’15  
Scene Painting ..... Jackie Eppinger ’15, Dana Germano ’13, Liz Lewis, Chris Sorrentino ’15, Brett Walter ’15  
Blood Coordinator ..... Isabel Blatt ’15  
Scenery and Lighting Production Crew ..... Emma Case ’13, Tyler Chadwick ’13, Matt Dranzik ’13  
Jackie Eppinger ’15, Dana Germano ’13, Matt Hacker ’13  
Skyler Harwood ’14, Madison Lane ’14, Kaitlin “Sparky” Marsh ’14  
Kyle Montgomery ’15, Mattea Rossettie ’14, Christine Sorrentino ’15  
Kyle DeViney ’16, Isabel Blatt ’16, Cristiane Maia ’13, Logan Kauffeld ’15  
Adam Wennick ’13, Alaina Eisenhooth ’13, Elyas Harris ’13, Alex Alam ’13  
Lindsey Myers ’13, Chris Mahder ’14, Sara Hoffman ’15, Russel Hart ’16  
Run Crew ..... Isabel Blatt ’16 and Jackie Eppinger ’15

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**Directly following the performance on October 20, there will be a forum on this production. Our guest speakers will be Professors Rebecca Willoughby and Jean Peterson of the Bucknell University English Department. Also taking part in the forum will be the director, cast and crew. Hope you can join us!**

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## A Test of Our ‘Undaunted Mettle’: *Macbeth* in 2012

by Rebecca Willoughby

If, during the course of this production, you find yourself intrigued or frightened, you are not alone. If, as you sit here in this darkened theatre, you find yourself understanding, empathizing, and even pitying Macbeth, you are also not alone. Ultimately, this identification with Macbeth, this recognition of his world, may in fact be the most frightening aspect of Shakespeare’s play: that while we find the events horrible, Macbeth’s actions despicable and wrong, they are temptations and acts that we might see playing out in our own world — and still we watch, just as many, many audiences have done before us.

Features of this play are designed to scare. There is murder and intrigue, magic and ghosts. Yet you are not at the Cineplex suffering through the latest horror flick. You are experiencing Shakespeare, a writer whom many scholars agree penned some of the finest literature ever written in English, whose mention has become synonymous with “culture” and “art.” Further, you might be interested to notice that you’ve sought this “entertainment” out for yourself. You, in fact, paid for a ticket to see actors go through these bloody motions before you. If these acts, these themes, are so horrible, why are you here? Why would *anyone* want to watch such things?

In point of fact, audiences have been flocking to entertainments such as this for centuries, if not millennia. And while Aristotle’s argument that tragic drama purges the negative emotions of pity and fear, when we examine this description, we can probably agree that with *Macbeth*, we’re going far beyond a tragic flaw, and into the realm of



truly unimaginable cruelty; deep, penetrating human darkness and violence. It then becomes undeniable that there is something within us that is morbidly curious about lives and bodies being destroyed, something that writhes with disgust but is somehow also excited by this representation of that which in real life we would call intolerable.

Aye, there's the rub, as Hamlet would say. It's *fiction*, it's *representation*, it's *safe*. We can see this violence and no one really gets hurt. But isn't that even a bit more disturbing? That we would choose to represent such horror, for fun? There is enough real horror in the world that we condemn: terrorism, genocide, war, hunger, epidemics. No one could pay us enough to view these social ills, and if we do see them, we're often compelled to try and help stop them from happening. Yet we pay for the privilege of watching murder, revenge, ambition, and pride wreck the lives and occasion the deaths of these characters. Audiences of Shakespeare's day paid, and we pay, too. What is the real price of this violence? Proximity to violence could be the central conundrum of *Macbeth*, and other pieces of entertainment like it, presented to popular acclaim by audiences of many different ages. In no other work by Shakespeare are we asked to so closely identify with a murderer; someone we could call both the hero and the villain. We see Macbeth's inner struggle, even when his wife blunders forward with their plan. We see his terrifying visions when no one else can. We can understand his logic, even though we know he is making a horrible choice. We are him. His horror is our own.

And the seeming madness of this sort of drama continues: we need only examine new releases at the movie theatre to see that while technology has changed, culture has changed, and media has changed, people have not: we still, by and large, seek out violence for entertainment, and the industry is booming. We are still the groundlings, attention rapt to see what terrible thing will happen next — their impassioned ghosts still haunt each terrible act that we receive in the spirit of entertainment. Is our pleasure in the ability, then, to exit the theatre none the worse for wear? Or are we really so undamaged by what we see? We understand the lines between fiction and reality, but yet we search, perhaps even yearn, for entertainment that represents the very worst in us, our elemental capacity — often denied — for extremes of emotion: passion, hatred, jealousy, ambition, and yes, even murder.

Perhaps it is the subconscious acknowledgement of those buried capacities that leads us here, to this theatre, at this moment. But in our recognition of the similarities between Macbeth and ourselves, and between his world and ours, we must also be able to envision our capacity for goodness, forgiveness, and generosity. It is because we share a nature so complex and wonderful that we can embody both the damned and the hopeful, and to cultivate the balance between the two extremes.

## Guest Artists

**SAMANTHA PHILLIPS-NORTON AEA, SAG, SAFF (Fight Choreographer)** Samantha holds an MFA in Opera and Theatre from the University of Maryland College Park, is an Affiliate Artist with The Bloomsburg Theatre Ensemble, and is the Artistic Director of FightTrix: a theatre company that trains actors and students for Stage and Film Fighting. Through the course of Bucknell University's 2010–11 school year, Samantha had the opportunity to apply her singing and vocal coaching skills for the casts of *Shepardfest*, *The Bacchae* and individual students, Eddie Paillet, Stephanie Walters, Emily Hooper and Sheridan Gates. Other professional affiliations are Voice and Movement Instructor with the Electric Theatre Company and Improviser with the Commedia dell'Arte troupe, Zuppa Del Giorno in Scranton, PA. As an actress Samantha received The New York Innovative Theatre Artists Awards for Best Supporting Actress in *How I Learned to Drive* and her role of Penelope Pennywise in *Urinetown, The Musical*. At The Bloomsburg Theatre Ensemble, Samantha recently assisted as the dialect consultant as well as playing Mrs. Elton in John Jory's adaptation of *Emma*.

**SARAH WELTON (Makeup and Hair Design)** Sarah is a freelance makeup artist, fine artist and licensed nail technician. Her interest in makeup and hair began at a young age while she was a ballet student at Maryland Youth Ballet. She has worked with many local high school and community theatre productions as well as professional companies such as: Goldwell Inc., Cinema Secrets by Maurice Stein, and Arthur Murray Dance Studio. Sarah continues to provide makeup services for weddings and hair fashion editorials. She also creates hand painted ornaments and various mediums through her company "Sugar Plum Traditions."



## Cast and Crew

**JOHN BRUNNER '15 (Lennox)** Bucknell: *The Wild Party* '12 (Men's Hair and Make-Up Crew); *Almost, Maine* '11 — *This Hurts* (Steve), *Pride and Prejudice* '11 (Sir William Lucas/Ball Guest). Bentonville High School: *Seussical the Musical* '11 (Student Director), Arkansas All-State Cast 2011.

**BRONWYN BARNWELL '15 (Assistant Director)** Bucknell: *The Wild Party* '12 (Assistant Stage Manager), *Savage and Limbo* '12 (Linda).

**EMMA CASE '13 (Stage Manager)** Bucknell — Stage Manager: *The Bacchae* '11, *Shading Silhouettes of Smaller Ones* '10, Fall Dance Showcase '10, Fall Dance Concert '10; Assistant Stage Manager: *Five Women Wearing the Same Dress* '09. Yale School of Drama Summer Cabaret — Assistant Stage Manager: *The Tempest* '11, *Rose Mark'd Queen* '11, *As You Like It* '11.

**MATT DRANZIK '13 (Malcolm/Murderer 1)** Bucknell: *The Wild Party* (Phil D'Armano), *Pride and Prejudice* (Mr. Bingley), *The Bacchae* (Obi), Shepardfest — *Gary Cooper or the Landscape, Tongues, Cowboy Mouth*, and *Curtains* (Harv Fremont), Bucknell Dance Dept Productions. Other credits: CAP21 Professional Summer Theatre Intensive, Old Academy Players: *Singing in the Shower* (Rodriguez)

**CJ FUJIMURA '13 (Banquo)** Bucknell: *How I Learned to Drive* '12 (Teenage Greek Chorus), *Pride and Prejudice* '11 (Mr. Gardiner)

**GWENN GIDEON '15 (Assistant Director)** *Pride and Prejudice* (Mrs. Gardiner), *Aria da Capo* (Thyrsis), *How I Learned to Drive* (Teenage Greek Chorus).

**ELYAS HARRIS '13 (Macbeth)** Bucknell: *This Is Me Project* '12 (Director), *Night Train to Bolina* '12 (Mateo), *Pride and Prejudice* '11 (Dancer), *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* '10 (Stage Manager), *No Exit* '09 (Joseph Garcin). Other Credentials: Writer: *It's an Obamination* '09, TC Squared Theatre Company; *Street Lights* '08, Emerson College Theatre Festival; *Boys Soul Element Project* '07, Imbroglia Strand Theatre '07. Directing: *Master Harold And the Boys*, Boston Arts Academy '09; *Kill A Man* '09, Boston Arts Academy. Acting: *Master Harold and the Boys* '09 (Willie), *Anne and Emmett* (Emmett Till), Emerson College '09; *Joe Turner's Come and Gone* (Bynum), Boston Arts Academy '08; *Romeo and Juliet* (Romeo), Publick Theatre Company '08; *Pajama Game* (Box Boys Steam Heat), Walnut Hill School '07

**SARAH HOFFMAN '15 (Assistant Stage Manager)** Bucknell: *Savage in Limbo* '12 (April). Other: *Grease* '11 (Miss Lynch); *Joys and Sorrows of a Sisterhood* '11 (Director/Author); *Inherit the Wind* '09 (Tom Davenport); *Our Town* '07 (Sam Craig).

**KATE HUTCHINSON '22 (Son of Macduff)**. Linntown Elementary: *The Case of the Exploding Bean Plant* (Bulah); *Odyssey of the Mind: Campers in the Forest of Fire*. Past Member of LARA Gymnastics team with John Rowe and Lewisburg Dance Conservatory with Jamie Host.

**LOGAN KAUFFELD '15 (Ross)** *Almost, Maine* '11 (Chad), *Pride and Prejudice* '11 (Colonel Fitzwilliam)

**LINDY KNIGHT '13 (Witch 2/Fleance)** *Almost, Maine* '11; *Where It Went* (director); *Pride and Prejudice* '11 (Kitty Bennett); *Cocktails* '10 — *10 Million Pieces of My Heart* (director); *No Exit* '10 (Estelle Rigault); *bobrauschenbergamerica* '10 (Chorus); *Cocktails* '09 — *Arms* (Sis)

**CHÉRIE C. MALONE '13 (Lady Macduff/Doctor of Physic/Attendant)** Bucknell: *For Colored Girls who have considered suicide/when the rainbow is enuf* '11 (Lady in Red), *Lying on the Floor, Yelling at God* '11 (Erin), *Be You[tiful]* '10 (Bread Lady), Cocktail Theater '10 — *Doubt* (Sister Aloysius)

**KAITLIN "SPARKY" MARSH '14 (Assistant Stage Manager)** Bucknell – Stage Manager: *Square Peg, Round Hole* Workshop '12; *The Wild Party* '12; Fall Dance Showcase '11; Fall Dance Concert '11; Spring Dance Concert '11; Fall Dance Showcase '10; Fall Dance Concert '10. Assistant Stage Manager: *The Bacchae* '11; *Pride and Prejudice* '11 (Sound Operator)

**KATRINA MEDOFF '13 (Witch 3/Servant)** Bucknell: *The Bacchae* (Maenad Tanissa), *Savage in Limbo* (Director), *The Wild Party* (Hazel), *Curtains* (Ensemble), *A Whole House Full of Babies* (Director), *Thor's Day* (Waitress), *Tongues* (Ensemble), *Your Mother's Butt* (Psychiatrist).

**VICTORIA MOYER '13 (Lady MacBeth)** Bucknell: *The Wild Party* '12 (Assistant Director), *Aria da Capo* '12 (Director); *Pride and Prejudice* '11 (Jane Bennet); *The Bacchae* '11 (Maenad Syriana); *Be You[tiful]* '10 (various characters), *Nightswim* '10 (Cocktail Theatre Director) *Shepardfest* '10 – *Red Cross* (Carol), *Chicago* (Sally), *Tongues* (Chorus); *Curtains* '10 (Jane Settler); *The Vagina Monologues* '10/'11. Other: Assistant Director/Stage Manager for Fulton Opera House Youtheatre '11.

**ERIC NUBER '13 (Donalbain/Murderer 3/Seyton)** Bucknell: *Almost, Maine* – *Where It Went* '11 (Phil), *Cocktails* '10 – *Ten Million Pieces of My Heart* (Suitcase)

**ESTIE PYPER '16 (Gentlewoman/attendant)** High School: *The Taming of the Shrew* (Bianca), *Hamlet* (Claudius), *The Trojan Women* (Hecuba), *The Learned Ladies* (Bélise), *Dancing at Lughnasa* (Agnes).

**KATHARINA SCHMIDT '13 (Hecate)** Bucknell Theatre Department: *The Bacchae* (Shadosah/Maenad), *Be You[tiful]* (Ensemble); *Shepardfest* – *Gary Cooper or the Landscape* (Ide), *Cowboy Mouth* (Cavale); *Curtains* (Connie Subbotin); *bobrauschenbergamerica* (Phil's Girl/Charity). East/West Project: *The American Family* (Devising/Ensemble). Stagedoor Manor: *42nd Street* (Maxine the Stage Manager); *RENT* (Mrs. Cohen/Lead Dancer/Ensemble). CPCA (Children's Performing Company of Australia): (Ensemble/Dancer)

**SIMONE SPIRA '13 (Witch 1/Porter):** *Pride and Prejudice* (Mary Bennet); Cocktail Theatre 2010 – *Nightswim* (Rosie); Cocktail Theatre '09 – *Superhero* (Rachel); *Almost, Maine* '11 (Director)

**MICHAEL J. STRAUSS '14 (Macduff)** Bucknell: *The Wild Party* '12 (Burrs); *Aria Da Capo* '12 (Pierrot); *The Bacchae* '11 (Pentheus); *Shepardfest* '10 – *The Sad Lament of Pecos Bill on the Eve of Killing His Wife* (Pecos Bill)

**JOHN THIEL '13 (Duncan/Old Siward)** Bucknell: *The Wild Party* '12 (Jackie), *The Bacchae* '11 (Cadmus/Zeus), *Curtains* '10 (Bobby Pepper); Cocktail Theatre '09 (*The Client / Your Mother's Butt*), *The Complete Works of Shakespeare Abridged* '09 (ensemble); BDC Fall Dance Concert '10. Stockton Civic Theatre: *Sweeney Todd* '12

**EVAN TURISSINI '16 (Serf/ant/Ord Man/Lord/Murderer 2)** First role at Bucknell.

**ETHAN VAN BUSKIRK '13 (Angeus / Lord 1)** Bucknell: *Aria da Capo* '12 (Cothurnus), *Almost, Maine* '11 – *Getting It Back* (director); *Pride and Prejudice* '11 (Livery Man 1); *Shepardfest* '10 (Assistant Costume Designer). Boomerang Theatre Company: *Hamlet* '12 (directing intern).



## Department of Theatre and Dance

|                               |                                               |
|-------------------------------|-----------------------------------------------|
| Paula D. Davis, chair         | costume design and history                    |
| Anjalee Deshpande Hutchinson  | acting and directing                          |
| Christine Fry                 | academic assistant                            |
| Gary Grant                    | theatre history, theory, directing            |
| Heath Hansum                  | production manager, lighting and sound design |
| Er-Dong Hu                    | dance technique and theory                    |
| Mark Hutchinson               | technical coordinator                         |
| Kelly Knox, director of dance | dance technique and theory                    |
| Dustyn Martincich             | theatre and dance technique                   |
| Pam Miller                    | costume shop manager                          |
| Nicole Valencia               | costume design intern                         |
| F. Elaine Williams            | scenography and costume design                |

## Special Thanks to:

John Plummer, Jean Peterson, Kelly Knox, Rebecca Willoughby, Merritt Pedrick, Bob Frangioni, Ketaki Hutchinson, Akash Nadkarni, Henry Heintzelman, Mark Hutchinson, Er Dong-Hu, and Robert Gainer.

## Upcoming Events

### Mainstage Events:

**Fall Dance Concert** directed by Kelly Knox, featuring faculty, student, and guest artist choreography. November 30 and December 1 at 8 p.m. in the Harvey M. Powers Theatre.

***The Lovesong of J. Robert Oppenheimer*** directed by Victoria Moyer '13. February 22, 24 and 25 at 8 p.m. and Saturday February 23 at 2 p.m. in the Tustin Studio Theatre.

***Mask, Movement and Mayhem*** an original work directed by guest artist Kali Quinn. April 12, 14 and 15 at 8 p.m. and Saturday, April 13 at 2 p.m. in the Harvey M. Powers Theatre.

### Other Events:

**Fall Dance Showcase** directed by Dustyn Martincich featuring faculty, student, and guest artist choreography. November 9 at 8 p.m. and November 10 at 2 p.m. in the Harvey M. Powers Theatre.

**Cocktail Theatre**, Directing I students present A Night of One Act Plays. December 3 and 4 at 5 p.m. in the Tustin Studio Theatre.

**Nightcaps**, Directing 1 students in their senior year present 'Gruesome Playground Injuries' by Rajiv Joseph. December 3 and 4 at 9 p.m. in the Tustin Studio Theatre.

**Choreographer's Showcase** directed by Er-Dong Hu featuring faculty, student, and guest artist choreography. April 5 at 8 p.m. and April 6 at 2 p.m. and 8 p.m. in the Tustin Studio Theatre.



## Theatre and Dance Subscribers 2012-13

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*Generous support by the  
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Arts, the Richard A. Klein  
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and the Offices of the Dean  
of Arts and Sciences and the  
Provost has made our 2012-13  
artistic season, guest artists'  
residencies, master classes,  
and workshops possible.*

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## Theatre and Dance Contributors 2012-13

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