



**WASHINGTON
IMPROV
THEATER**



Digging In and Branching Out

FY19 Annual Report

July 1, 2018 - June 30, 2019

Spreading joy and sparking human connection is our mission at Washington Improv Theater. This year we've shared the power of improv with a wider range of people than ever—with DC youth, with people experiencing homelessness, with people furloughed during the government shutdown, and with excited Improv for All participants in every ward of the District.

Engaging new communities has helped us foster more diversity than ever before. By growing our classes and building up our performance programming, our community grows stronger and more creative, ensuring that DC is a place where people value the arts as an essential ingredient to vibrant city life. WIT's roots are deep in the District, where live, intimate performance remains a vital human experience.

- Mark Chalfant, Executive/Artistic Director



FY19 By the Numbers

* denotes all-time record

325

Individual Performances

6,084

Harold Night Attendees

20,590

Total Performance Attendees

13

Diversity Scholarship Recipients

1,300

Improv for All attendees*

1,728

Student enrollments*

2,900

WIT@Work Training Participants*

79

WIT@Work clients*

611

Individual Donors*



SHOWS

Cast of *The Fourth Estate*. Pictured below Kristen Brown, Nick Martinez, and Jonathan Murphy. Photos by Allison Freed.

WIT thrives during a year of innovative artistic programming

FY19 performances pushed the boundaries of longform improv and brought even more innovation to WIT's stage. House ensembles, new featured ensembles, special projects, and Director's Series productions expanded audiences' view of what improv can be.



Director's Series

WIT devised the Director's Series to allow directors (including first-time directors) to pitch and produce an original show. In FY19, the Director's Series spawned three productions.

The Fourth Estate: Director Kate Symes devised WIT's exploration of the media in the Fourth Estate, with cast members probing stories through the media of broadcast news, podcasts, social media, and print journalism. The show ran at the Atlas Performing Arts Center and included an ASL-interpreted performance. (Winter 2019)

“Sci-fi was always a way for me to escape as a child, and that’s what I wanted to create for our audiences. It’s a genre that tackles everyday issues in a location, like space, or a time, like the future, that provides enough distance to actually enjoy the issue. We live in a time of stressful jobs, crazy politics, and a whole host of societal problems, from climate change to lack of healthcare. This was a show that was a fun, escapist place to face those issues.”

- Denny Johnson (director, *Starship Odyssey: The Final Mission*)

Starship Odyssey: The Final Mission:

An improvised live summer blockbuster that spanned centuries and star systems, *Starship Odyssey* explored what it means to be human. *Starship* was singularly ambitious, drawing a cast and crew of 20 members of the WIT community, including a creative team spearheading lighting and production design, custom-made costumes and props, and video elements for each of the 45-minute performances during the *Improv Saves the World* summer run at Source. (Summer 2019)

You Are Afraid of the Dark:

The brainchild of director Katie Ozog, the show drew inspiration from the nineties Nickelodeon show *Are You Afraid of the Dark?*, which follows the spooky tales told by a group of teens called The Midnight Society. (Fall 2018)



Cassie Barnum, *Starship Odyssey*. Photo by Jeff Salmore.



WIT ensemble Madeline.
Photo by Jeff Salmore.

WIT's company ensembles evolve and innovate

WIT continued to spotlight the work of its company ensembles—autonomous artistic teams who represent some of the most experienced and dynamic performers in the District. Each team embarked on different artistic adventures in FY19.

Hellcat: WIT's all female-identifying ensemble continued to perform their format inspired by special guests' often embarrassing writing, text conversations, and diaries from childhood.

Madeline: Four new cast members (Bam Alston, Jasmine Jiang, Kevin Mahoney, and Erin Murray) joined Madeline in FY19 and Dan Milliken was tapped to be their new coach.

iMusical: WIT's long-running musical improv troupe added new cast members Cassie Barnum, Molly Graham, and Beth Lyons.

Nox!: Geoff Corey, Nina Hsu, and Saleh Karaman joined Nox! as they explored the

nuanced "Deconstruction" format.

Love Onion: Performing their monoscene format, Love Onion added members Joey Breems, Kristina Martinez, and Vic Whitten to the cast.

Harold Night continues to thrive with strong audiences

More than 6,000 audience members came out to Harold Night in FY19. Harold Night marked its ninth anniversary.

In FY19, 42 new players joined the Harold Team program, with 104 total players participating in the program in FY19. The Harold teams who took the stage were Captain PhD, Ghost Club, Heirloom, LIZARD GIRL, Oh That Baby, Out Sick, Ruth, The Lineup, Tiovivo, and Wonder Whale.



Jamal Newman and Darnell Eaton, WIT featured ensemble Lena Dunham. Photo by Jeff Salmore.

Featured ensemble program expands and diversifies WIT's family of performers

In FY19, WIT announced the creation of the **Featured Ensemble program**—an effort to broaden WIT's family of improvisers and increase diversity in its roster of acts.

The featured ensemble program:

- gives increased exposure to groups WIT recognizes as doing high quality work.
- gives increased exposure to groups who feature diverse voices that may be underrepresented on WIT's stage.
- allows these groups to manage their own rehearsal practices and schedules, while supporting them as possible.

The first three groups invited to become featured ensembles were Lena Dunham, LIZARD GIRL, and Poetic Resistance.

Lena Dunham: Having made their debut at WIT's Improvapalooza, Lena Dunham describes itself thus: "The black members from different improv troupes have joined forces to give you an inside look at what it means to be somebody's black friend."

LIZARD GIRL: After two years as a mainstay of the Harold program, LIZARD GIRL became a featured ensemble. Known for their high-energy shows, the team evolved to perform a Pretty Flower format toward the end of its tenure as a Harold team.

Poetic Resistance: Poetic Resistance turns poetry into improv and improv into poetry. In this long-running show, a local poet performs a piece. Inspired by the poem, the ensemble of improvisers performs scenes. Sparked by the scenes, another poet creates and performs an impromptu poem to close the show.

Annual Shows:

Fighting Improv Smackdown Tournament: Teams of up to four members competed for the glory of winning our thirteenth March Madness-style tournament. The Broken Bones (Erick Acuña, Neil Baron, Kristina Martinez, Kelsey Peters) won it all from a field of 79 competitors.

The Feminine Experience: “Vagina! An Improvised Monologue” reformed under the more inclusive moniker “The Feminine Experience.” Comprised of improvised true monologues, the shows benefitted House of Ruth, a local organization that provides comprehensive services to the victims of intimate partner violence and their children.

Improvapalooza: Five nights of improvised mayhem included way-out work from house ensembles, ridiculous “bit” shows, and experimental work from WIT’s community of improvisers. Audiences saw everything from a group of Christian Slaters re-enacting popular films to the silent and sensitive mimes inspired by an audience member’s reason to be sad.



Erica Johnson performs in The Feminine Experience. Photo by Allison Freed.



CLASSES

Students set enrollment records, rave about classes and teachers

WIT's training program continued its steady growth. With 485 students, the spring 2019 session marked a new enrollment record.

Students give classes high marks

To keep pace with dramatic enrollment growth (an 18 percent increase in enrollments in just three years), WIT has invested in teacher training, thus keeping student satisfaction high. In FY19, 94 percent of surveyed students rated their teachers as effective and 95 percent said they were satisfied with their classes.

Remarkably, the spring session saw **a 98 percent retention rate** from the winter for levels two through four, indicating high levels of student enthusiasm and satisfaction.

Increased teacher pay

After assessing teacher responsibilities and area pay standards, teaching artists received a 10 percent increase in pay in early FY19. In addition, there is a scheduled assessment and rate increase every year. This investment into our community of teaching artists promotes a culture of equity and transparency as well as overall accountability for delivering the best possible classroom experience.

New curriculum implemented in FY19

Based on years of classroom observation and analyzing teacher and student feedback, WIT implemented a new curriculum to better scaffold learning. Education Director Jonathan Murphy, who developed the new curriculum, gave teachers hands-on training. Feedback from teachers and students has been overwhelmingly positive—teachers report that the material is more accessible while also improving student success.

WIT U offers opportunities for skill-building

In FY19, WIT U offered 25 workshops. Sixty-eight percent of the workshops were taught by WIT faculty (rather than visiting guests) which is the highest percentage ever. This reflects the wealth of knowledge offered by local teaching artists. Offerings included workshops on different formats, physicality, characters, and musical improv.

Jordana Mishory's Advanced Harold class.





WIT students.
Photo by Richie Downs.

WIT emphasized diversity and inclusion throughout classes program

WIT continued to bolster its efforts to increase diversity in its training program. Our strategies included recruiting teachers who are women and people of color as well as reducing barriers for students from underrepresented groups.

Diversity Scholarship: After debuting in spring 2018, Washington Improv Theater’s diversity scholarship continued to engage improvisers of color and prepare them to join our performer community. In FY19, 24 individual took classes on Diversity Scholarships, which offer students a “full ride” through WIT’s five-level curriculum. So far, eleven recipients have completed WIT’s training program. WIT awarded more than \$25,000 in scholarships in FY19 for new and continuing FY18 students.

After three diversity scholarship recipients were cast on WIT’s Harold teams in the first year of the program, four more recipients were cast in year two. At the end of FY19, the Harold program featured six diversity scholarship recipients (one moved on to a company ensemble). Scholarship recipients have been featured in the WIT projects Heavy Rotation, Vagina! An Improvised Monologue, and The Feminine Experience.

Diversity in the faculty: nearly 50 percent of WIT classes are taught by women. WIT is a national leader among improv theaters in our ratio of female teachers (especially in upper levels). The share of classes taught by teachers of color has grown to reach 20 percent of WIT classes (a record 30 percent in winter 2019).

Inclusion and accessibility WIT worked with consultant Diane Nutting to refine accessibility policies and practices. This includes better communication of ADA-compliant workshop spaces as well as scheduling one ASL-interpreted student showcase in the spring of 2019.

“I decided to take just one class after finding out about the scholarship because it signaled that WIT was not just saying that they wanted to see diversity in improv, they were intentionally creating opportunities and removing barriers.

I’ve been welcomed into this hilarious, talented, disciplined, beautiful community of performers, I’ve joined a sexy troupe of incredible black women, and I have my eyes set on finishing out the curriculum.”

— Nichole Hill, diversity scholarship recipient and member of FIST team I Don’t Know Her

Photo by Jeff Salmore. From left: Simone Webster, Lauren Jordan, Nichole Hill, and Precious Jenkins



Community outreach increases access to longform improv

Free Improv for All workshops reach all-time participation record

WIT's free two-hour Improv for All workshops reached every ward of the District in FY19 as well as venues in Maryland and Virginia. For the first time ever, the number of participants in these workshops reached over 1,300 individuals. WIT held 90 free Improv for All workshops, including several that shared customized curriculum with specific communities such as teachers and IT professionals.

WIT instructor Analía Gómez Vidal, an Argentina native, facilitated a series of workshops for participants who speak English as a second language. Participants spoke languages including Spanish, French, Russian, Arabic, Nepali, and Chinese.

Erin Murray facilitated a workshop in American Sign Language. Murray is a member of WIT ensemble Madeline and professional ASL interpreter.

Providing relief during federal government shutdown

During January 2019's federal government shutdown, WIT delivered catharsis and connection for furloughed federal employees in a time of anxiety.

WIT served 120 furloughed federal employees over the course of four daytime Improv for All workshops. One workshop included a performance by a group of seven furloughed improv artists. The workshops received widespread media attention including a video feature in *USA Today*, a nationally-syndicated piece on NPR, as well as coverage from Voice of America and online news channel Newsy. Participant Ryan Baugh told *USA Today*, "[This workshop] is such a release from the stressful situation many of the people in this room are going through right now."

Lifting spirits for women experiencing homelessness

WIT performer and teacher Krystal Ramseur taught recurring classes with women experiencing homelessness at Calvary Women's Services in Anacostia. These classes develop communication and creativity skills while allowing for cathartic relief and expression.

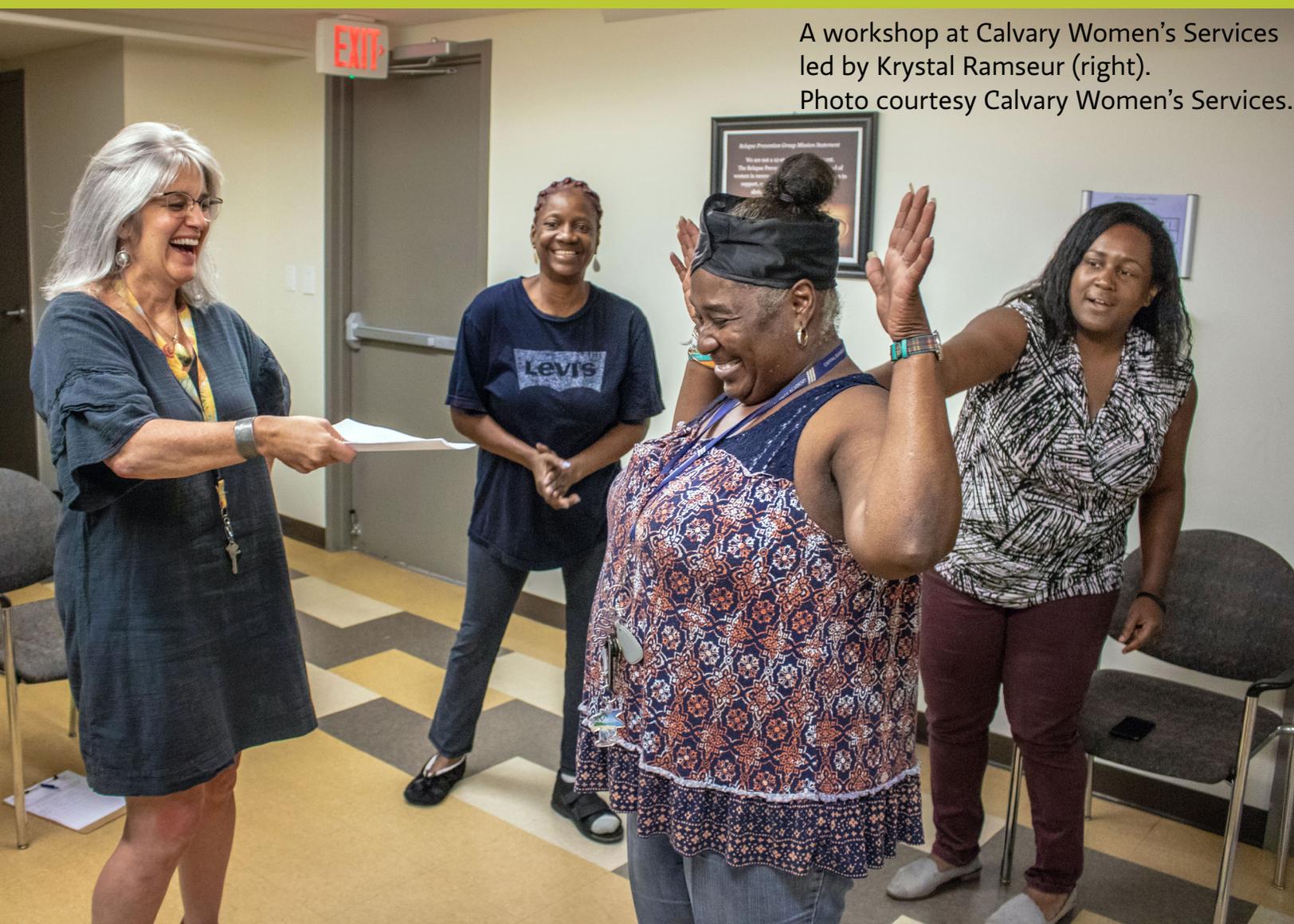
Calvary staff member Elaine Johnson said: "The collaborative attitude and skills that are the focus of the class are so helpful for our residents, both in the time they spend with us in a community setting and in the many tasks that they undertake in order to move forward with their lives."



Photo of Improv for All workshop courtesy of WAMU

“A few days ago a staff member pulled me aside. She said, ‘I know you don’t always see this, but I see these women before class and they are emotionally at a 3 out of 10. When they leave class, they’re at an 8.’”

— Krystal Ramseur,
teacher at Calvary Women’s Services



A workshop at Calvary Women’s Services led by Krystal Ramseur (right). Photo courtesy Calvary Women’s Services.

Improv for All venues in FY19

Ninety workshops reached more than 1,300 participants.

Ward One

CentroNía
Latin American Youth Center
Source
Mt. Pleasant Library

Ward Six

Atlas Performing Arts Center
Capitol Hill Village
DC State Fair
Northeast Neighborhood Library
Sasha Bruce House
Southeast Neighborhood Library

Ward Two

Georgetown Neighborhood Library
Shaw Neighborhood Library

Ward Seven

Deanwood Neighborhood Library

Ward Three

Tenley-Friendship Library

Ward Eight

Anacostia Arts Center

Ward Four

Petworth Neighborhood Library
Phelps A.C.E. High School

Maryland

B'nai Tzedek

Ward Five

Dance Place
Inspired Teaching Public Charter School

Virginia

Chesterbrook Presbyterian Church
Central Library (Arlington)
Shirlington Branch Library



Improv for All participants.
Photo by Donna Steele.

Growing roster of youth organizations and DC Public Schools partner with WIT

WIT's youth outreach expanded dramatically. We served 375 youth in FY19 over the course of 101 individual sessions. WIT currently works with Marie Reed Elementary, Sitar Arts Center, Kingman Boys and Girls Club, Sasha Bruce Youthworks, and more. These programs are all free for students.

Teaching artist Jack Novak shares the importance of the work: "Improv encourages expressiveness, something that society, over time, encourages us to repress. Improv also fosters creativity, fun, listening and observation, empathy, and communication skills. These are extremely important traits in life for successful and happy humans."

Theater for Young Audiences—The NitWITs: FY19 saw the debut of WIT's theater for young audiences performing ensemble, The NitWITs. Directed by Jack Novak, the show for kids ages six and up debuted to a packed Saturday morning house, proving the demand for family-friendly programming.

More NitWITs shows are being planned for the future.



Instructor Jack Novak with students at Marie Reed Elementary. Photo by Tony Lazzeroni.



Students at Anacostia Arts Center.



National Endowment for the Arts grant enables a year of classes and workshops at Anacostia Arts Center

With our first-ever grant from the National Endowment for the Arts, WIT programmed classes at Anacostia Arts Center. Using WIT's past engagements at AAC as a guide, we built on lessons learned to help the classes fully enroll and maintain high retention rates.

Starting in summer 2018, WIT used a two-pronged approach in conducting outreach for Level One classes at AAC. This approach included communication with local residents as well as engaging applicants to the scholarship program. All of the classes were filled.

Fifty-two students took classes at Anacostia Arts Center as part of the grant. Twelve students enrolled after WIT offered a free class to Improv for All workshop participants who live in Wards 7 and 8. Another 37 students enrolled who had previously applied to the scholarship program.

“Before the NEA grant, our programming at AAC appealed to people by being free or very low cost. But focusing on price instead of value meant we experienced higher rates of no-shows or drop-outs. Retention was challenging. By offering classes to our scholarship applicants, we saw a much higher retention rate, which allowed us to run a Level Three class at AAC in winter 2019. Excitement about a second Level Two at AAC this spring was off-the-charts.”

- Education Director Jonathan Murphy



WIT@Work client, real estate development company Jair Lynch.

WIT@Work

Record-breaking number of clients say yes to WIT@Work

FY19 was a record year for WIT@Work, bringing improv to over 2,900 participants across 79 client engagements. WIT@Work had a 25 percent growth in revenue, supporting WIT's overall growth and success. Thirty-two satisfied clients booked WIT@Work for return engagements.

Building Leadership Skills and Executive Development

This was WIT@Work's third year of leading improv workshops at Deloitte University in Texas, helping new Deloitte Project Managers develop skills in managing up and down, communicating with clients, and being resilient and creative when addressing projects' unexpected challenges. We also trained a marketing team of 60 Capital One executives and we continued our workshops for

senior leaders in Leadership Greater Washington and Leadership Montgomery.

Other notable corporate clients this year included Bain & Company, Novartis, Nutricia, Precision Strategies, Hilton, and Marriott.

Engaging educators and education researchers

This was our second year leading a series of workshops for KIPP teachers, helping them find new ways to successfully engage students and get the most from teachable moments in their classrooms. WIT@Work also helped the leadership team at Bellwether Education Partners in their work to collaborate and effectively communicate their research on educational policy.

“I just wanted to thank you for joining the Bellwether team last week for such a fun and informative session. Everyone really enjoyed themselves, even (and perhaps especially) those who were a little ‘wait and see’ at the beginning. We really appreciated the tailored activities and the ways they connected to the goals we outlined at the front of the planning process. Since the training I’ve heard at least three references to specific activities and tips from the training on team calls, and multiple ‘yes, and how might we’ in conversations!”

— Bellwether Education Partners

Helping fellow nonprofits do good work for good causes

United Way—supported internal collaboration and exploring new ways to engage donors and strategic partners through a workshop with the development department.

DC Bar Foundation—helped integrate new board members and support a “yes, and” approach to constructing their new strategic plan and work toward ensuring that residents of the District have equal access to justice, regardless of income in a workshop for their board’s annual retreat.

Leading Age—supported their mission of being “a trusted voice for aging” in a workshop for their leadership team.

Sasha Bruce Youthwork—supported staff in a workshop focusing on their mission of helping young people in the arenas of safe housing, health, family, education, and careers.

Candid—supported team building and collaboration in the midst of the merger between Guidestar and the Foundation Center.

Other Clients of Note

Public sector: FEMA, DISA, USIP, and HumRRO

Environmental advocates: World Wildlife Fund and Rare

The Arts: Leadership team of the Washington Bach Consort, National Museum of Women in the Arts



WIT@Work client Enterprise Knowledge.

ORGANIZATION

WIT expands its team and builds capacity heading into FY20

Organizationally, WIT continued to grow and thrive in FY19, adding staff and increasing efforts to find a permanent home through our own fundraising and developer partnerships.

The DC Commission on the Arts and Humanities continued its support of WIT's mission with a \$91,000 general operating support grant. In addition, the Morris and Gwendolyn Cafritz Foundation renewed its support of WIT for another year. A new relationship was formed as WIT was honored as a grantee and participant in Bloomberg Philanthropies' Arts Innovation and Management program. This invitation-only program seeks to strengthen the organizational capacity and programming of small and mid-size cultural organizations by providing unrestricted general operating support as well as arts management training.

WIT strategically grows its board, staff

WIT's capacity reached an all-time high in FY19, employing four full-time employees and three part-time employees. WIT's board grew to its largest size ever, with 21 members.

In FY19, WIT brought on a class of eight new board members, each bringing impressive skills and expertise to the organization.

Molly Murchie joined Washington Improv Theater's staff in the newly created role of marketing associate. In this newly created role, Murchie worked to enhance the organization's marketing efforts in areas including social media and digital advertising.

WIT also welcomed Donna Steele as its education fellow during the winter and spring. Working alongside Education Director Jonathan Murphy, Steele helped coordinate day-to-day activities of WIT's education program and supported other aspects of our operations.



WIT marketing associate
Molly Murchie.
Photo by Jeff Salmore.



Teen Spirit attendees Krystal Ramseur, Steve Karig, Erin Murray, and Adam Levine. Photo by Jeff Salmore.

Teen Spirit fundraiser raises money, bonds community

Individuals from all over the WIT community got together for an unforgettable prom-themed night at the Thurgood Marshall Center with music, dancing, and WIT’s annual silent auction to raise over \$31,000. Prom-themed superlatives we awarded at the event and included “Cutest Couple” and “Best Social Media Presence.” Goli Samimi and Jennie Ellwanger served as event chairs.

WIT’s Space Search

WIT continued to aggressively pursue a home theater dedicated to our community. In FY19, we pursued multiple opportunities with real estate developers.

WIT partnered with developer Jair Lynch to include a ground-floor-level theater in a project proposal for a

site near the U Street metro. Our proposal was one of six to make it to the final round, but ultimately another proposal was picked.

WIT also partnered with Level 2 Development to create an exciting vision for a mostly underground theater facility at 2 Patterson St. NE near Union Market in NoMa. WIT submitted a letter to the Office of the Deputy Mayor for Planning and Economic Development (DMPED) with over 300 community co-signers urging them to select the Level 2 Development project. Our proposal made it to the final round of six developers, but was not selected.

Most recently, developer Hoffman and Associates opened a request for proposals for an arts organization to occupy a space in a new building near Waterfront Metro. The building would include a 9,000-sq.-ft. theater space. WIT submitted a response that included a design with a main stage, studio stage, and two classrooms, along with a 5-year business plan showing how WIT would thrive in Southwest DC.

WIT remains fiscally strong heading into FY20

WIT's finances for FY2019 were stable.

Revenue remained greater than expenses, allowing WIT to contribute further to our cash reserves and operating reserves. WIT follows the best practice recommended for nonprofits of maintaining three months of expenses as cash reserves, and four months of expenses as operating reserves. These reserves are important to allow WIT to navigate the irregular cash-flow cycle that comes with being a nonprofit, and are also crucial in building our capacity and credibility—among partners, donors, and financiers—in our on-going search for a dedicated performance venue for WIT.

Revenue: As seen in the Revenue by Program Over Time graph, each program (classes, performances, and WIT@Work trainings) saw growth in revenue over FY2018, with the steepest growth achieved by WIT@Work program, jumping 25% over FY18 earnings. Within the Contributed Revenue, Foundation contributions jumped \$47K from FY18, attributed to a \$10K increase in support from the Morris & Gwendolyn Cafritz Foundation, and the award of a two-year grant from Bloomberg Philanthropies. WIT is a mission-driven organization, and sometimes that means it's more important to reach someone with our programs than it is to earn revenue. So it's important to note that increases in free show attendance and in scholarship class enrollments will not be evident in the financial reporting.

Expenses: An 11% increase in total personnel, due largely to two new positions: a Marketing Associate hired in FY19, and a Production Manager who was here for only half of FY18. Rent was the most sizable increase, with rent increases for admin and performance space at Source plus classroom and rehearsal space at CentroNía. A performance run at Atlas Performing Arts Center also added to these expenses. Marketing costs increased by 62% as we increased WIT's digital and social media advertising spend.

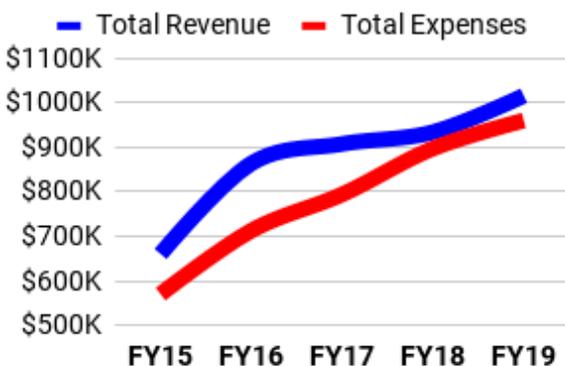


Statement of Financial Positions

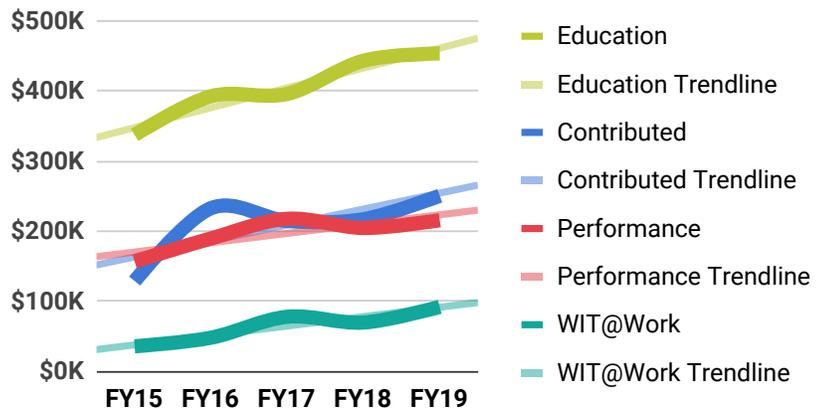
	FY2019*	FY2018	FY2017	FY2016
ASSETS				
Current Assets				
Checking/Savings	558,246	554,498	485,654	369,809
Accounts Receivable	33,230	36,509	45,651	17,084
Other Current Assets	20,518	6,831	13,981	3,523
Total Current Assets	611,994	597,838	545,286	390,416
Fixed Assets	1,511	2,026	1,819	1,400
Other Assets	2,900	2,400	2,850	2,450
TOTAL ASSETS	616,405	602,264	549,955	394,267
LIABILITIES & EQUITY				
Liabilities				
Current Liabilities	89,379	129,020	128,265	76,750
Total Liabilities	89,379	129,020	128,265	76,750
Equity	527,026	473,244	421,690	317,517
TOTAL LIABILITIES & EQUITY	616,405	602,264	549,955	394,267

* Minor adjustments to FY2019 year-end figures may still occur.

Total Revenue & Expenses



Revenue by Program Over Time



PEOPLE

Board

Goli Samimi (chair), Graziella Jackson (vice chair), Thomas Harris (treasurer), Kimberly Martin (secretary)

Aaron Mosby, Adam Koussari-Amin, Alex Stille, Carolyn Ellison, Ceci De Robertis, Cicie Sattarnilasskorn, Ehmonie Hailey, Geoff Corey, Jaci Pulice, Krystal Ramseur, Mark Chalfant (ex officio), Michael Hendrix, Michael Kitces, Sheena Foster, Terrell Fuller

Joining in FY20: Sarah Caffee, Michael Fryar, Oxana Holtmann, Kirra Jarratt, Aimee Imundo, Nikki Rogers, Shane Sarver, Kaelan Sullivan

Ensemble performers and directors

Alex Beard, Bam Alston, Beth Lyons, Brianna Lux, Caroline Chen, Cassie Barnum, Catherine Deadman, Chris Ulrich, Clare Mulligan, Dan Miller, Dan Milliken, Darnell Eaton, Donna Steele, Elaine Colwell, Erin Murray, Geoff Corey, Jasmine Jiang, Jenna Hall, Joe Dawson, Joey Breems, John Heiser, Jonathan Murphy, Jordana Mishory, Justine Hipsky, Kaelan Sullivan, Kaitlin Kemp, Katie Ozog, Kevin Mahoney, Kristina Martinez, Krystal Ramseur, Liz Sanders, Lura Barber, Macey Schiff, Margaret Lee, Mark Chalfant, Matt Berman, Matt Winterhalter, Molly Graham, Molly Murchie, Nina Hsu, Patrick Fleury, Patrick Slevin, Ryan Brookshire, Saleh Karaman, Sam Bonar, Sean Paul Ellis, Tim Harkin, Travis Charles Ploeger, Vic Whitten, Yael Rothman



FIST winners The Broken Bones
Photo by Jeff Salmore.



WIT Harold team Ruth.
Photo by Jeff Salmore.

Harold team players and coaches

Adam Levine, Adriana Usero, Alex Waddell, Alexandra Tucci, Allan Eakin, Allison Yolo, Analía Gomez, Andrea Quach, Andrew Dickinson, Andy Braden, Angela Karpiniak, Anna Ross, Anuj Christian, Aubrey Peterson, Bam Alston, Beatrice Leydier, Ben Taylor, Bethany Stokes, Bill Nelson, Bizzy Fain, Bobby Williams, Brady Peters, Brianna Rooney, Bryce Slinger, Cara Popecki, Catherine Giddings, Chris Orvin, Chris Westfall, Dave Johnson, David Brescia-Weiler, David Shadburn, Dennis Pangindian, Diego Hernandez, Donna Steele, Eileen Breslin, Eli Okun, Elissa Heller, Elizabeth Cutler, Elizabeth Fulton, Elizabeth Mulkey, Erick Acuña, Erin Murray, Ginnie Seger, Heather Marie Vitale, Henry Ring, Isabel Galbraith, Jack Lewis, Jamal Newman, James Jelin, James Paul, Jared Smith, Jasmine Jiang, Jeffrey Friedman, Jesse Chimes, Jessica Norman, Joe Dawson, Joey Breems, John Haines, JoJo Franzen, Joshua Rachford, Justin Carty, Justine Hipsky, Kalynn Chambers, Kara Kinsey, Karyn Wilson, Katie Munn, Kelsey Peters, Kelsie Anderson, Kenny Yi, Kevin Koeser, Kristen Timko, Lauren Cross, Lauren Gabel, Lauren LaVare, Lauren Woody, Leah Donnela, Lori Pitts, Madeline Black, Marcus Lustig, Maria Gahan, Maria Halloran, Mark Abman, Matt Strote, Max Makovetsky, Melissa Gedney, Meredith Garagiola, Michael Blunschi, Mikail Faalasli, Molly Graham, Morgan Smalley, Natalia Antas, Nick Martinez, Nik Manohar, Nora Boedecker, Olivia Martinez, Patrick, Fleury, Patrick Slevin, Paul Chen, Rachel Lang, Rajyashree Sen, Ray Simeon, Renan Snowden, Rosemary Grant, Ryan Brookshire, Samantha Watson, Sarah Wilson, Seth Payne, Shealy Molpus, Stacey Axler, Steve Karig, Tandra Turner, Tara Demmy, Tess Higgins, Tom DiLiberto, Tonya Jordan, Tu-An Truong, Tyler Laminack, Vic Whitten, Virginia Lyon, Zhi Bo Deng

Featured ensemble players

Analia Gomez Vidal, Bam Alston, Bryce Slinger, Caroline Chen, Ceci De Robertis, Christina Floriza, David Brescia-Weiler, Darnell Eaton, Derek Hayes, Eric Acuna, Erica Johnson, Eva Lewis, Ginnie Seger, Heather Marie Vitale, J.J. Jackson, Jamal Newman, Jared Smith, Jason Walther, Jessica Norman, Krystal Ramseur, Lauren Woody, Mary Lauran Hall, Mikey Blunschi, Nic Small, Richie Khahn, Saleh Karaman, Shealy Molpus, Slli'm Williams

Special project cast, directors and crew

Abel Vandegrift, Adam Levine, Adriana Usero, Alex Kazanas, Amanda Hahn, Analia Gomez Vidal, Bam Alston, Bill Nelson, Cara Popecki, Caroline Pettit, Cassie Barnum, Chris Ulrich, Clare Mulligan, Colin Murchie, Denny Johnson, Diego Hernandez, Elijah Abram, Elizabeth Cutler, Erica Johnson, Erick Acuña, Erin Murray, Erin Smith, Ginnie Seger, Jamal Newman, Jane White, Jared Smith, Jason Walther, Jeff Bollen, Jenna Hall, Jessica Norman, John Heister, Jonathan Murphy, Jules Duffy, Justine Hipsky, Kara Kinsey, Karyn Wilson, Kate Symes, Katie Ozog, Keenan Gibson, Krisitin Brown, Lauren Lavare, Lauren Woody, Liz Sanders, Luke Hennig, Lura Barber, Marten Steger, Mary Ann Badavi, Matt Berman, Mikey Blunschí, Molly Graham, Molly Murchie, Neil Baron, Nick Martinez, Nicole Barrett, Raymond Simeon, Richie Khanh, Sabrina Shahmir, Saleh Karaman, Sam Schiffrin, Spencer Orenstein, Tess Higgins, Vic Whitten, Yael Rothman, Zach Mason

Teaching artists

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FIST competitors Gush: Ginnie Seger, Diego Hernandez, and Melissa Gedney. Photo by Jeff Salmore.

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