

A Year of Change and Opportunity

FY23 ANNUAL REPORT



**ZE BESTIE TEXTIE PERFORMS DURING FIST 2023:
GEOFF COREY, EVA LEWIS, DARNELL EATON, KRISTINA MARTINEZ**

EXECUTIVE SUMMARY

The start of Washington Improv Theater’s 25th anniversary season in September 2022 coincided with the beginning of an exciting, year-long artistic residency at Studio Theatre in northwest DC.

Fiscal Year 2023 (July 1, 2022 to June 30, 2023) also saw WIT execute an **ambitious artistic agenda, featuring thought-provoking performances, innovative director-led projects, and the expansion of our company ensembles and Harold teams to include 80 new members combined**. We also experienced strong enrollment in our core classes, especially Level 1, and record participation in our free, city-wide Improv for All workshops, as well as WIT@Work—a program for professionals that brings applied improv skills into the workplace.

In addition, **WIT received its largest-ever grant from the National Endowment for the Arts** in support of our outreach to young people and adults at Project Create in DC’s Ward 8. Our programming for members of the LGBTQ+ community received robust support from the DC Mayor’s Office of LGBTQ Affairs.

FY23 wasn’t without its major challenges, however. **WIT’s search for a long-term home has continued at the same time that rental prices have soared in DC and concerns have grown over a decline in funding and donations for the arts nationwide**. Meanwhile, audience attendance levels at in-person events, such as live theater, have remained stubbornly below pre-pandemic levels, suggesting a shift in people’s behavior, habits, and tolerance for risk. Ensuring the health, safety, and well-being of our community has been an additional challenge, requiring constant evaluation and vigilance.

That said, WIT finished FY23 on a high note as we prepared for another Directors Series production over the summer and worked out an agreement with Studio Theatre that would enable us to extend our artistic residency there into a second year.

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WIT By the Numbers

1,028

TOTAL STUDENTS

298

TOTAL PERFORMANCES

345

LEVEL 1 STUDENTS

565

IMPROV FOR ALL ATTENDEES

801

CORE CURRICULUM
STUDENTS

50

IMPROV FOR ALL
WORKSHOPS

80

NEW ENSEMBLE/
HAROLD PLAYERS

2,105

WIT@WORK
PARTICIPANTS

356

TOTAL DONORS

8

WIT STAFF MEMBERS

13,000+

AUDIENCE MEMBERS



IMUSICAL: SIMONE WEBSTER, MOLLY GRAHAM, ELAINE TINKELMAN, GEOFF COREY, CASSIE BARNUM

Embracing Uncertainty

In spring 2022, WIT learned that our lease at Source—the location we had called “home” since 2008—would not be renewed. It was a surprising blow to our entire community, which was still navigating the safe return to in-person performing and learning in the wake of the global Covid-19 pandemic and persistent threats to public health and safety.

WIT’s staff and board members sprang into action, engaging our community and DC’s performing arts institutions in a sprawling public campaign aimed at identifying a new home. In August 2022, we were

thrilled to announce that we would be kicking-off our 25th anniversary season in the fall with a year-long artistic residency at Studio Theatre—a renowned and longstanding cultural institution just blocks from our previous location on 14th Street NW.

Studio provided us with a stage for six multi-week performance series in FY23, as well as a venue to showcase the tremendous talent of our company ensembles, Harold teams, local indie troupes, and the growing number of graduates from our foundational courses.



HAROLD TEAM SEDAN: ARMIN HARACIC, PETER JONES, DANIEL BARRERA ORTEGA, ANNA BURKE

Company Ensembles and Teams

Our anniversary season saw an impressive number of individuals joining WIT's ranks. Various company ensemble auditions took place from winter through the autumn of 2022, resulting in 31 performers being invited to become part of an ensemble as we began our residency at Studio Theatre.

Meanwhile, 49 improvisers were given the opportunity to join WIT's Harold program. This program enables

players to hone their longform improv skills—with support from WIT coaches—through weekly rehearsals and regular Harold Night performances, which are free to WIT community members and the general public alike. The number of Harold teams expanded to seven in FY23—the size of the Harold program before the Covid-19 pandemic.



WIT ENSEMBLE MADELINE: ROBIN DOODY,
NICK MARTINEZ, PRECIOUS JENKINS

WIT's "Don't Miss" Entertainment

In a review of WIT's inaugural run at Studio, the executive director of DC Theatre Arts, John Stoltenberg praised it as "don't miss" entertainment, writing that our residency at the theater was "a big honking deal," and that the run was *majorly important* in that it promised to "commingle a theatergoing audience and an improv fanbase and create propitious cross-appreciation."

Those performances were headlined by WIT's longest-running ensemble, iMusical, under the marquee, "Playing It By Ear"—a nod to improvisers' capacity to embrace uncertainty and WIT's ability to deftly adapt to whatever comes our way, as well as an acknowledgement of iMusical's talented performers and musicians.

"The talents in WIT are terrific at this," Stoltenberg wrote. "What they do is hard to review because it's by nature ephemeral. But it's never not fun, the funny keeps on coming; and in the midst of the spontaneity and hilarity, there can be fleeting flashes of insight."

He added, "Watching WIT is simply enthralling."

TESTIMONIAL

I love volunteering with WIT. While I get a sense of satisfaction contributing to the success of shows, events, and auditions, the greatest benefit to me has been getting to know people in the diverse WIT community. The more I learn about their backgrounds, experiences, challenges, professions, the more grateful I am to be a part of this enterprise. (OK, the discounts on classes are a nice perk as well.)

In the last year or so I finally worked up the courage to take the training to be a booth operative, running the lights and sound for shows. I had a little experience in high school and college with operating lights, but that was before light and sound boards were attached to computers.

This started as a volunteer position, and there were more than a few mistakes in my first shows in the booth by myself. I was always a little scared about figuring out just the right line for ending a set, or figuring out changes in lighting that might enhance a show. As I gained experience and confidence, I tapped into my improv skills to get creative with the lights and music. Once I had about six months

of experience, WIT started paying me for my booth shifts. It has been deeply satisfying to know that my abilities have been recognized by improvisers. I was so touched when a player came up to me at the WIT fundraiser and told me that he always feels good when he sees me in the booth.

And I didn't know he knew who I was.

— **Christine Olinger**
WIT volunteer and
booth operative





Shows

FIT FOR AN ANNIVERSARY



CLOCKWISE FROM UPPER LEFT: FIST FINALISTS THIS IS NOT A TOY (ALEX BEARD, TARA DEMMY, BETHANY STOKES, CHRIS ULRICH), NOX!'S BRIANNA LUX AND JENNA HALL, PERFORMER ERICK ACUÑA PEREDA, UNCLE GORGEOUS' SAMIYYAH ALI AND KELSEY PETERS

Celebrating a Quarter Century of Laughter

WIT Ensembles

WIT's company ensembles The Broken Bones, Hellcat, The Hypothesis, iMusical, Lena Dunham, LIZARD GIRL, Madeline, Nox!, and Uncle Gorgeous served as the backbone of WIT's weekend programming.

Ask Me Anything: Changemakers

Building on the positive reception of the summer run of Ask Me Anything, WIT brought it back for the fall, with a focus on people creating positive change in the DMV and beyond. Guests included local activist and former City Council candidate Erin Palmer and multi-disciplinary artist Holly Bass. A weekend of shows sponsored by the Mayor's Office of LGBTQ Affairs featured transgender activist and writer Charlotte Clymer and Dixon Osburn, who helped repeal the military's "Don't Ask, Don't Tell" policy. Other guests included:

- Brian Jenkins, executive director of the Armed Services Arts Partnership
- Gretchen Goldman, scientist
- Rahama Wright, socially minded entrepreneur
- Reggie Greer, LGBTQ+ advocate at the U.S. Department of State
- Kathy Baird Westfall, PR leader and advocate for indigenous people



AMA INTERVIEWEE GRETCHEN GOLDMAN



AMA INTERVIEWEE DIXON OSBURN



AMA INTERVIEWEE REGGIE GREER

TESTIMONIAL

WIT has offered me so many fantastic social and creative opportunities. When I moved to DC during the pandemic, I had few options to make connections. I was fortunate to find WIT, which led to a discovery of friendships and memories that have played a critical role in my DC experience. When I first joined WIT, I only intended to finish the curriculum and sporadically perform. Fast forward two years later, I have joined an ensemble, coached a Harold team, and teach classes. None of this is on my own merit or particular value as a performer—this was the result of a loving community. WIT

has cultivated a supportive environment where

people push each other to do things that may typically be out of their comfort zone.

— **Eddison Wilkinson**

WIT ensemble member, teaching artist, and Harold team coach



MOONSTRUCK 2: LIZ SANDERS, MACEY SCHIFF, JORDANA MISHORY, SIMONE WEBSTER

SHOWS

Improvisers in Fighting Form

The Fighting Improv Smackdown Tournament (FIST)

—WIT's annual bracketed comedy tournament that sees teams vie for the championship in elimination rounds—attracted a significant audience of 2,739 patrons in total (averaging 91 attendees per curtain.) FIST featured 193 players, comprising 51 teams.

The 2023 winners, Moonstruck 2 (Jordana Mishory, Liz Sanders, Macey Schiff, and Simone Webster) became FIST's first-ever all-woman champion team. WIT's community partners also generated teams in the tournament, including two teams of improvisers from Project Create and another made up of military veterans, who had taken part in WIT classes with the Armed Services Arts Partnership.

WIT's FIST matchmaker service helped connect improvisers seeking teammates. For the 2023 tournament, the matchmaker created 15 teams including finalists, Skeleton Key (Morgan Burris, Urmila Janardan, Eva Lewis, and Eli Okun).

The FIST finals—featuring Moonstruck 2, Skeleton Key, and Not A Toy (Alex Beard, Tara Demmy, Bethany Stokes, and Chris Ulrich)—was one of WIT's biggest audiences to date with more than 200 people in attendance.

TESTIMONIAL

A particular highlight of my year was being invited by Bill Nelson to co-produce and co-host what became the Queer Variety Cavalcade, in drag as Birdie DuBidet. Over 30 years after I was scolded as a pre-schooler for a rare instance of breaking the rules when I stole high heel dress-up shoes from an adjacent classroom, I was fulfilling a destiny of sorts, and co-hosting a community of talented queers in a drag character created for the role. I love the way QVC not only brings together the LGBTQ talent of WIT, but also invites guest queer talent from the DMV for variety performances and special guest interviews, and thereby connecting various queer communities together. A favorite moment involved surprising

playwright Anthony Green with his book of short stories during our interview on the pink inflated chaise, and discovering together that we could auction off items in the thrill of the moment, and raise significant money for queer causes. He spontaneously showed up to a future show with a donation of tickets to his play to auction for the Drag Defense Fund. And being able to not only showcase, but **pay** queer performing talent via stipend and audience tips is very special—it's hard to make a creative living, almost impossible as an LGBTQ performer (drag is expensive!). But thanks to WIT and support from the Mayor's Office of LGBTQ Affairs, through QVC we are being the change we wanted to see in the world, and it matters.

— **Kevin Eggleston**

improviser, co-producer of QVC



**KEVIN EGGLESTON (RIGHT) WITH ASK ME ANYTHING:
CHANGEMAKERS INTERVIEWEE CHARLOTTE CLYMER**

TESTIMONIAL

When Clare Mulligan and I found out our show would premiere in May of 2023 as part of the WIT Directors Series, I had no idea that at that time I would have a 1.5-month-old daughter as well. With the support of my amazing co-director Clare, our cast, and WIT, I decided to go ahead with directing on schedule knowing that our daughter would arrive around the same time our show was launching. Improv was a cornerstone of my life before becoming a parent; it's my biggest community in DC, one of my greatest sources of joy, and it's even where I met my husband. I knew when I found out we'd be parents that I still wanted improv in my life, but was not sure how to make it happen. NAPS enabled me to stay connected to who I was before becoming a mom,

in some really fragile but amazing initial months of parenthood. Our Saturday rehearsals gave me a place to laugh and to feel "good" at something when I was learning a whole new world of taking care of a newborn. Our shows gave me a place to socialize while I was primarily home taking care of a baby, which is wonderful but also lonely at times. My confidence and sense of self were really supported by our show. I am so grateful that the WIT community was there for me in this new way at such an important time in my life. I can't wait to tell my daughter about the show I co-directed about pyramid schemes while she was a tiny baby.

— **Kaelan Sullivan Fleury**
improviser, co-director of Not a Pyramid Scheme



**KAELAN SULLIVAN FLEURY (RIGHT) WITH
CO-DIRECTOR CLARE MULLIGAN**

SHOWS

Innovative Theater

Not a Pyramid Scheme —A Directors Series show helmed by Clare Mulligan and Kaelan Sullivan Fleury, *Not a Pyramid Scheme* (NAPS) satirized the world of Multi-Level Marketing. The production, which ran for four weeks in spring 2023, explored scammers, grifters, and the lies we tell ourselves (and each other) to get ahead. While the content of each night's show was made-up on the spot, the format required weeks of rehearsing and refining to enable the fully improvised elements to flow as if it was scripted.

Maryland Theatre Guide wrote: "If you've experienced one of these schemes first-hand or just marveled at their staying power, 'Not a Pyramid Scheme' is a side-splitting look at what happens to the people who buy into MLM 'opportunities' and the people who try to get them out."



MEREDITH GARAGIOLA AND TOM DI LIBERTO

And, Scene! —WIT partnered with the Studio Acting Conservatory (SAC) to present an eight-performance run of *And, Scene!*, an innovative project that blends scripted theater with the unpredictability of improvisation. *And, Scene!* Directors Meredith Garagiola, Alex Kazanas, Isabelle Solomon, and Simone Webster paired scripted actors with improvisers to perform scenes from plays together.

"We are thrilled for the opportunity to collaborate with WIT and to be on stage with these talented improvisers," said SAC's Executive Director Emily Morrison at the time. "No matter the theme, it will be great fun to see what transpires as we play along the edge of the unknown."



SHAWN WESTFALL AND KHALID ABAYOMI

SHOWS

In addition to WIT's programming at Studio, we closed out our time at Source with two performance series: Ask Me Anything and Improvapalooza.

Ask Me Anything featured special guest monologists, sharing their areas of expertise and obsessions. The topics for the summer run were:

- Meditation Is Your Frenemy with Kate Symes*
- Mirror, Mirror: Reflections On Disney's Dead Parent Trope with Mikki Smith*
- Cast Iron Pans: Hot Takes, Accidents and Much More! with Peter Tzeng*
- Ugly and outdated? Nope! Mythbusting Brutalist Architecture with Katie O'Donnell
- Men Not Necessary: 20 Years after TLC's Fanmail with Eddison Wilkinson
- Being a TikTok Influencer with Bri Wiggity
- Talking Satellites with a NASA Engineer with Jake Solomon

- Finance Class is in Session with Steve Pilloff
- All About Invertebrates with Donna Stockton
- Jon Bon Jovi: The Greatest Human Alive with Goli Samimi
- How Boy Bands Helped Me Learn to Embrace Cringe and Love Myself with Clare Mulligan
- Written in the Stars: How Florence Harding and Nancy Reagan used Astrology to Shape their Husbands' Presidencies with Kevin Eggleston
- It's Ok to Love those Really, Really Bad Marvel Movies with Jarvis Slacks

*Indicates shows that took place at the end of FY22.

WIT's beloved **Improvapalooza**, a marathon of experimental improv shows spanning five days and involving more than 200 performances, returned for the first time since the start of the pandemic as our farewell performance event on Source's stage.



KEVIN EGGLESTON, JORDANA MISHORY, CERRA CARDWELL,
AND JASON RE PERFORM IN IMPROVAPALOOZA

OTHER HIGHLIGHTS



WIT ENSEMBLE LENA DUNHAM: KRystal RAMSEUR, EVA LEWIS, SLLI'M WILLIAMS, BAM ALSTON, ERICA JOHNSON, JAMAL NEWMAN, DARNELL EATON

- As a Kennedy Center Social Impact Partner, WIT brought **The Cookout** to the Kennedy Center's Millennium Stage in May 2023. The Cookout is a celebration of Black improv in the DMV, created and produced by Jamal Newman and Krystal Ramseur. WIT ensemble Lena Dunham and indie troupe Baggage Claim performed.

- Improvisers Kevin Eggleston and Bill Nelson assumed the alter egos of Birdie and Butchie to debut the recurring show **QVC: Queer Variety Cavalcade** in April 2023. Structured like a traditional televised-live variety show, with a little John Waters flair, QVC features queer talent across performance disciplines.

- WIT ensemble members Jenna Hall and Justine Hipsky remounted their hugely popular Capital Fringe show **Motherload** (named Best Comedy of the 2022 Festival) on WIT's stage in December 2022. The

autobiographical and scripted dark comedy explored the complexities of mother-daughter relationships and the power of friendships.

- WIT partnered with DC-based comedy producer Erick Acuña to create **Fiesta Latina**—a bilingual Spanish-English showcase for improvisers of Latino or Hispanic identity, beginning in December 2022. For each edition of Fiesta Latina, WIT coordinated outreach to Latino-identifying students to invite them to participate in the mash-up portion of the show.

- Throughout FY23, WIT programmed **Indie Spotlight** (a pay-what-you-choose showcase of local indie talent.) In addition to featuring multiple independent teams, Indie Spotlight hosted the debut of WIT's Student-Teacher Conference, which gives people enrolled in WIT classes the chance to perform alongside experienced teaching artists.

TESTIMONIAL

We were overjoyed to take our production of *Motherload* from the Capital Fringe stage in July 2022 to the Washington Improv Theater stage at Studio Theatre in December 2022. It was a dream and an absolute honor to reprise our extremely personal show at the very theater we have called home since we first started taking classes nearly 10 years ago. While long-form improv itself is of course an unscripted artform, our WIT training empowered us with a profound skill set that spans so many mediums. Something that surprises a lot of folks is that neither of us came to WIT with a theater background. Justine was a chorus kid and Jenna a (very cool) member of her high school's color guard, and we both landed in the nonprofit space as adults. It took both of us finding WIT in our late 20s to hone our voices, build our confidence, and perhaps most crucial of all—to

find each other! It's so important to us that we share this part because it's really never too late to become a theater kid, you know? WIT gave us that. WIT gave us the space, the skills, and the people that opened up this entire new world of being able—and being empowered—to share stories on a larger scale, to connect with each other and with audiences. Every single creative aspect of *Motherload* involved fellow WIT community members—from script read-throughs, to casting, to creating our key art, and beyond. It is not hyperbole to say that *Motherload* would not exist without Washington Improv Theater, so for us to be able to stage it at our home? It brought us a deep sense of pride and love that neither of us will ever forget.

— **Justine Hipsky and Jenna Hall**
improvisers, creators of Motherload



JENNA HALL AND JUSTINE HIPSKY



Classes

MORE THAN IMPROV

WIT's classes continued to serve as a laboratory for self-discovery and creativity for individuals from across the DC area. In FY23, WIT made further strides towards rebounding from the pandemic thanks to strong enrollment in our Level 1 classes in particular. (WIT returned to in-person classes in July 2021, with proof of vaccination and masking requirements in place for most of FY23.)

A total of 1,028 individuals were enrolled in WIT classes, electives, and workshops in FY23, including 801 students in our core curriculum classes, 64

students in electives, and another 163 students in one-day workshops. At the same time, WIT had to identify and manage multiple new classroom spaces in order to accommodate the growing demand.

WIT successfully leveraged relationships with the Latin American Youth Center, Sitar Arts Center, BloomBars, Project Create, Honfleur Gallery, and the Universalist National Memorial Church to boost our classroom capacity. As of summer 2023, WIT had also established new relationships with three downtown coworking spaces.



JEFF BOLLEN'S LEVEL 2 CLASS

FY23 ELECTIVES

- Advanced Format: Advanced Harold with Jamal Newman
- Advanced Format: The Armando with Jordana Mishory
- Advanced Format: The Dusty with Jordana Mishory
- Advanced Study: 100% Organic Improv with Mark Chalfant
- How to Create an Improvised Play with Heather Marie Vitale
- Musical Improv Level 3 with Mark Chalfant, Beth Lyons and Michael O'Connor
- Scene into Song with Elaine Tinkelman and Michael O'Connor

FY23 WORKSHOPS

- Accents for Improv: Cockney with Sarah Nichols
- Emote Your Emotions with Jordana Mishory
- Fast and Fun with Patrick Rowland
- Heightening HEIGHTENING! **HEIGHTENING!!** with Jordana Mishory
- It's Not Funny! with Justine Hipsky
- Making Characters Real with Patrick Rowland
- Personalized Improv Tune Up with Jordana Mishory
- Simplifying Game with Jordana Mishory
- Stand in Your Power: Play Confidently with Cara Popecki
- Stupid Simple Improv with Cameron D
- Top of the Scene to You with Jordana Mishory

STUDENT TESTIMONIALS

First, Nikki was an **AMAZING** teacher for Level 1. She really got us to let down our guard, relax, and enjoy the fun, while we also learned a lot and improved along the way. Other participants have been warm, inviting, and stayed in touch. Second, WIT really does deliver what it promises in terms of making you a more comfortable public speaker and more at ease getting in front of crowds. **I run a small nonprofit, and people commented on the noticeable difference in my presentations, energy level, and general leadership skills since I've had two WIT classes under my belt.** Thanks, improv!

— Kathleen Brady

Starting improv classes has changed my entire perspective on life. My approach to daily tasks is completely different because of the transferable concepts that I learned in class like peas in a pod, establishing status, and mirroring. Plus I get to meet more people like me in my area!

— Lexcia Carr

WIT's activities have had a profound effect on my social skills. **I used to be super introverted and now I'm comfortable going to social events.** I have had the pleasure of forming my own indie team and practicing with people who want to get better at improv. I can proudly call all of these people my friends. Over the past year, I was on the WIT committee to help plan Improvapalooza. I plan to help again in 2024 because it was a great experience.

— Aaron Harris

I really love the WIT community! It's a fun place to meet new people and form connections. I've taken Levels 2 and 3 of improv, and am currently enrolled in Level 4, and have met some great people. In addition to applying improv (e.g., active listening, pausing, etc.) into my personal life, **nothing gives me a high like that feeling after a student showcase.** I've performed at two showcases so far, both attended by my sister and my girlfriend, and the moment I see them in the front row giving me a thumbs up and cheering me on has been the reason I continue to put myself out there!

— Aagosh Mathur

Improv has brought so many great things to my life. It has been a source of joy and humor when I badly needed both of those. **I have made great friends who have helped me grow as an improviser.** And I have grown more confident and become a better listener. Thank you!

— Mairzy Krulic

I have been incredibly happy with my Improv 101 class taught by the amazing Dan O'Neil. I very much looked forward to my Tuesday night classes thanks to the passion and dedication provided by both the instructor and my fellow students. **I also am deeply impressed by how organized and prompt the organization itself is.** I could not be more delighted to have it be part of our city landscape. Thank you WIT!

— Jessica Simon



FIST TEAM “THE THIRD GRADERS”: MICHA’LE SIMMONS, AARON HARRIS, JOANN HARRIS, TRACIE TURNIPSEED

Improv for All

WIT offers free 90-minute to two-hour introductory improv workshops throughout the year. These Improv for All workshops gained steam after restarting in FY22.

In FY23, we deepened our relationship with DC Public Libraries, becoming a staple of their outreach programming and extending our Improv for All workshops to multiple new branches including the Petworth Library, Martin Luther King Jr Public Library, and the Lamond Riggs/Lillian J Huff Library. Thanks to a grant from the Mayor’s Office of LGBTQ Affairs, WIT was able to offer monthly free workshops to the LGBTQ+ community and allies, serving 187 participants in FY23. WIT hosted a record number of 50 Improv for All workshops in FY23, serving 565 individuals in total.

IMPROV FOR ALL VENUES

- Aurora Hills Branch Library (Arlington County, Va.)
- Central Library (Arlington County, Va.)
- Kennedy Center for the Performing Arts
- Lamond Riggs/Lillian J Huff Library
- Martin Luther King Jr. Public Library
- Petworth Neighborhood Library
- Project Create
- Studio Theatre
- Upper Marlboro Branch (Prince George’s County, Md.)



WIT@WORK DIRECTOR JOHN WINDMUELLER

WIT@Work

WIT@Work reached over 2,100 participants across 56 engagements in FY23. Our clients spanned multiple sectors, including the education tech company 2U, the National Museum of Women in the Arts, the Bill & Melinda Gates Foundation, the Aspen Institute, Goodwill International, and the FBI Crisis Negotiation Unit. Most engagements were in-person, although eight were delivered online.

Feedback for our training continued to be overwhelmingly positive. Participants in the 2U workshop offered feedback like:

- *“This was the best team activity that I have ever done as professional development. I really enjoyed it and found it incredibly relevant and fun.”*
- *“This far exceeded my expectations! It was a lot of fun and super practical.”*
- *“Not going to lie, I was not looking forward to the Improv session and did not know why we’d spend time doing it. I ended up loving it! John [Windmueller] did a great job relating the psychological and social concepts behind the improv techniques and games by tying it in very well to listening/communication and relationship skills.”*

TESTIMONIAL

In June 2023, WIT@Work facilitated a training for the FBI Crisis Negotiation Unit—a branch of the bureau whose work includes dealing with hostage situations. The following testimonial is drawn from a follow-up email from the client.

I just wanted to say thank you again for coming down on Thursday. As I told you before, there had been grumblings throughout the week about what a block on improv might be (some thought you were going to teach us how to roleplay better...?) but I continued to tell them to trust me, it would be good...but I’ll admit I was nervous. You blew their expectations out of the water and the feedback on our evaluations was overwhelmingly positive. **I know one student told you there that of all the speakers we’d had that week (including Brené Brown!) you were the favorite and the evaluations reflected that that opinion was not uncommon.** There was an excitement and buzz after your block that I’ve never seen before with the students discussing the ways they could incorporate improv into their various trainings as soon as they returned. **In a group that can be rather jaded and salty, generating that type of response is unheard of.** Thank you, thank you, thank you!

WIT@WORK CLIENTS

2U
AIA
Amazon
Aspen Institute
Association of Corporate Council
BECO Realty
Bank of America
Beacon House
DASH*
DC Bar Foundation
EAB
Eurasia
FBI Crisis Negotiation Unit
FERC
Fannie Mae
George Mason University
GPO

Galway
Gates Foundation
Georgetown
Goodwill International
Goodwill North Carolina
Conference
HRSA
House of Ruth*
HumRRO
Leadership Greater Washington
MedStar
NACD
NIST
NORC
National Museum of Women in
the Arts
The Bladen Group

Powell Elementary
Progressive Strategies
SEA
Safekids.Org
Steampunk
Thirty Madison
Thurgood Marshall College Fund
UMBC / Department of Energy
USDA
USP
Urban Land Institute
Virginia Tech
Women's Council of Realtors
WIT Board
World Bank

* Indicates pro bono client.





LEFT: BAGGAGE CLAIM AT THE KENNEDY CENTER (RENEE NAMAKAU OMBABA, CLYDE THOMPSON, SAMIYYAH ALI, EDDISON WILKINSON). RIGHT: THIS IS HOW WE DO WIT FUNDRAISER

Organizational Achievements

Among WIT's other accomplishments for FY23:

WIT was named one of the Social Impact Partners for the 2022-23 season at the Kennedy Center for the Performing Arts. As one of six local arts nonprofits selected by the Kennedy Center, WIT was able to present The Cookout on the Millenium Stage and a day of free Improv for All workshops.

In 2022-23, WIT was selected to take part in a DC-based cohort working with national non-profit ArtSpace, building institutional knowledge and capacity for a space search.

WIT hired Sarah Greenberg in FY23 as our part-time production manager. In this role, Sarah oversaw the process of getting WIT's performances on the stage, including lighting and sound.

For the first time since the start of the pandemic, WIT organized an in-person fundraiser in June 2023. The 90s-themed event, "This is How We Do WIT" paid homage to WIT's founding 25 years ago in 1998.

In June 2023, Anna K. Nelson joined WIT's staff as Marketing and Development Manager. In this role, Anna is responsible for supporting WIT's day-to-day fundraising efforts, including individual giving campaigns and donor engagement, as well as promoting WIT's classes, shows, community outreach, and the WIT@Work program.



WIT ENSEMBLE UNCLE GORGEOUS

WIT'S CORE VALUES: AN ENDURING COMMITMENT

In 2021, WIT worked with DC's Young Playwrights' Theatre and their "Abolishing Racism and Oppression in the Workplace" Initiative to establish a set of core organizational values, which continue to inform our day-to-day decision-making and long term strategy-setting at all levels. WIT's commitment to upholding our core values is an enduring one, requiring stock-taking of their implementation and measurement of their impact over time. In FY23, progress was made in terms of integrating our values into our performances, pedagogy, and professional training programs.

WIT's Core Values

Facilitating Creative Joy & Self-Discovery

WIT is dedicated to using longform improv to bring joy into people's lives and using it to help people learn about and express themselves.

Centering Humanity WIT prioritizes people, including their health, safety, and mental well-being. Levity, shared laughter, and joy are vital to human well-being, and WIT creates spaces where these are possible for all.

Building Community WIT recognizes improv's ability to counteract the isolating factors of modern life and to form bonds between people and facilitates the creation of multiple intersecting communities within its reach.

Creating a Welcoming & Inclusive Environment WIT creates a friendly atmosphere where everyone feels like they belong and can be their preferred self. WIT embraces its continued evolution in cultivating an organization that is anti-oppressive in every form.

Building & Fostering Diversity at All Levels WIT believes that improv can offer something to everyone and everyone can bring their own voice to improv. As an extension of our inclusive environment, WIT values serving a diverse spectrum of patrons, students, and artists.

Valuing Openness & Transparency WIT proactively shares information about our actions and our decision-making. We are responsive to community input.

OUR CORE VALUES

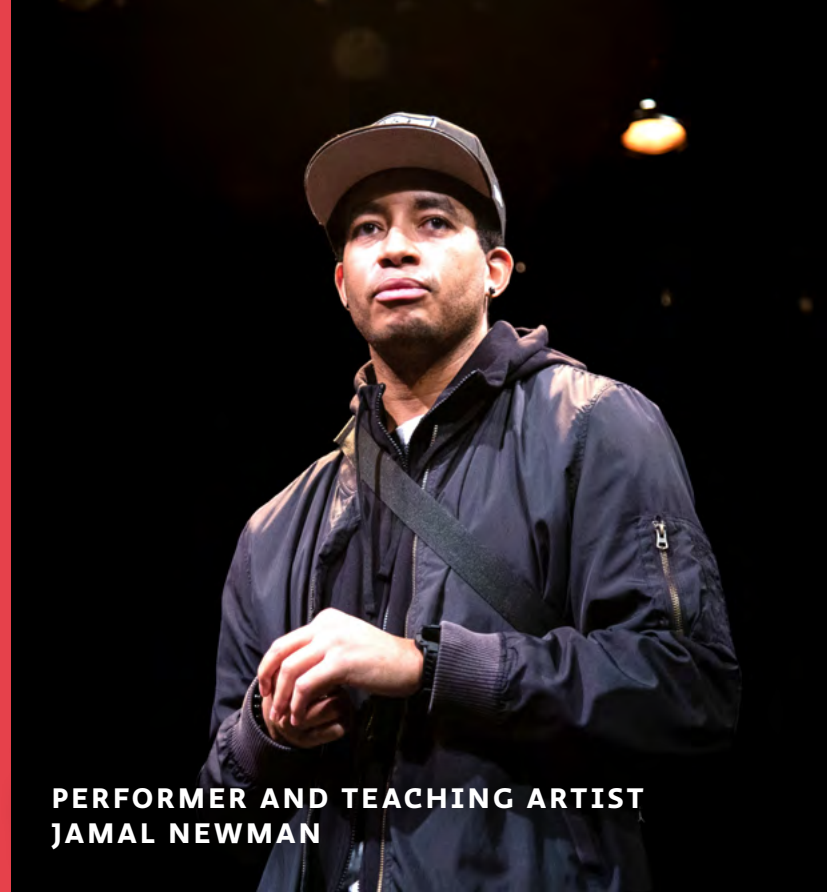
Performances

When curating our performances, special attention was paid to ensuring racial, gender, and age diversity in the selection process. (To this end, we request demographic information for each show that is submitted.) WIT's Directors Series productions, which provide individuals of varying levels of experience with the support they need to realize their creative visions, enabled several first-time directors the opportunity to grow artistically and present their projects on the WIT stage in FY23.

WIT also continued to hold very flexible requirements for WIT ensembles, enabling them to rehearse and practice at a pace best suited to their needs. Similarly, in an effort to integrate more flexibility into our rigorous Harold team program, WIT created a hiatus policy that offers improvisers the possibility to take an extended leave of absence to care for a family member or manage a personal situation rather than vacate their spot in the program.

Auditions

WIT has worked to demystify our audition process and mitigate the risk of bias by clearly describing how auditions are conducted, and by communicating which skills panelists are looking for. Ensembles and Directors Series projects that include auditions are tasked with taking the need for diversity regarding race, gender, and age into consideration when making their selections. Auditions for the coached Harold team program are monitored and evaluated by panels of players, using a process designed to limit the influence of any one individual.



**PERFORMER AND TEACHING ARTIST
JAMAL NEWMAN**

Classes

Since 2022, we have worked to ensure that WIT's classrooms are welcoming and inclusive spaces for everyone, where students feel at-ease exploring their creativity in an environment free from any kind of harassment, oppression, or exclusion. In the process of codifying and implementing our core values, prior to FY23, WIT placed heavy emphasis on communicating to students what they can do if they feel they have been excluded or the subject of aggression, for example. This included establishing a non-retaliation policy that offers students a way to report issues or incidents they have experienced. This policy was proactively shared with all incoming students in FY23, and reinforced by teachers in the first class of each session.

We have also begun surveying students to gauge awareness of these policies and will further revise our monitoring to better measure the direct impact of our policies and to see whether students do, in fact, feel that WIT offers a welcoming and inclusive atmosphere.

OUR CORE VALUES

Curriculum

A review committee examined WIT's core curriculum to identify areas where WIT could do more to create a welcoming environment. The team also identified exercises that may need adaptation or replacement, as well as best practices for teaching. WIT's Education Manager Kacie Peterson has shared these practices with our teaching artists in quarterly faculty meetings. We are currently adapting our post-class surveys to help us gauge our success in achieving our goal of creating a welcoming atmosphere for all.

At the start of realigning our curriculum with our core values, we held the false assumption that it would be a straightforward effort. However, once discussions began among the curriculum revision committee, which was composed of faculty members, WIT staff and a board member, we realized it required substantial attention and revision. As a result, we engaged a member of the committee, Justine Hipsky to serve as point person for processing feedback and revising the curriculum. Justine has worked as both a WIT faculty member and a public school teacher, so she possesses a thorough understanding of improv, pedagogy, and curriculum structure. As of early FY24, we have completed revisions to our Level 1 and 2 classes, and are now progressing through Level 3.

In addition to revising the curriculum, we have taken steps to center the importance of establishing a welcoming and inclusive classroom in our teaching practice. Faculty meetings and candid emails have normalized discussions around how to handle situations in the classroom that go against or undermine WIT's values.

**IMPROVISER AND
WIT EDUCATION MANAGER
KACIE PETERSON**

OUR CORE VALUES

WIT@Work

WIT frequently receives requests to conduct free or low-cost organizational training for nonprofits in the DMV. In 2022, we began proactively selecting nonprofit sectors where we thought improv workshops could have a positive impact on staff, boards, and/or stakeholders. Food and housing security were the sectors chosen for pilot outreach. As a result, WIT led a series of pro-bono workshops for House of Ruth (a non-profit organization that serves more than 600 women and children, who have been abused and are experiencing homelessness in DC) and the District Alliance for Safe Housing or DASH (a nonprofit organization, providing access to safe housing and services to survivors of domestic and sexual violence and their families).





**IMPROVISER AND WIT
ARTISTIC/EXECUTIVE DIRECTOR
MARK CHALFANT**



**IMPROVISER AND WIT
BOARD MEMBER
SIMONE WEBSTER**

OUR CORE VALUES

WIT's Board

WIT'S BOARD CONTINUED TO HOLD WIT'S VALUES AT THE CENTER OF ITS WORK IN FY23:

The board's **Governance Committee** focused on creating a welcoming environment for prospective members and on recruiting a pool of candidates who bring diversity to the table in terms of experience, race, gender, and age. In interviews with prospective board members, the committee stressed the importance of WIT's ongoing work and goals around antiracism to ensure alignment. Orientation for new members was streamlined to be more engaging and to set new board members up for full participation as of their first meeting.

The board's **Finance Committee** has reviewed WIT's vendor relationships with an eye toward giving greater weight to factors such as local community involvement and diversity among vendors' leadership. As a result, WIT engaged Select ARC to prepare the organization's annual financial review and file our 990 with the IRS. When WIT sought an HR consultant to help align our personnel practices with our values, we engaged HRPro4You, an organization owned and led by a Black woman in the DMV.

The board's **Anti-racism Task Force** focused on holding each board committee responsible for embedding WIT's values and antiracism priorities in their work, and on serving as a resource and partner to WIT staff as they advance these goals.



An Evolving Public Health Environment

WIT has continued to adapt our COVID policies since returning to in-person classes in 2021. FY22 saw a requirement to show proof of vaccination, as well as strict masking protocols. Students were grateful to come back together in a safe and healthy environment thanks to the protective measures that WIT put in place.

Feedback from participants demonstrated the importance of providing opportunities for students to be creatively challenged and connect with others in-person. At the same time, WIT takes its responsibility to protect the well-being

of our community very seriously. In June 2023, WIT carried out a survey of our community members, which reflected that a strong majority were in favor of making masking optional rather than required. A limited number of “masks by survey” classes were offered during the summer transition period from “masks required” to “optional” at shows, in classes, and during in-person training. WIT maintained its proof of vaccination and booster policy throughout FY23 for all students and performers.





TESTIMONIAL

We believe in the enormous power of theater and the impact it has on positive development in our young students. We have watched our students build social and communication skills, develop self-confidence, and collaborate in healthy ways with their peers. We are also grateful for WIT's work with adults in our community, who enjoy and appreciate the accessible arts opportunities.

— **Christie Walser**
Executive Director
at *Project Create*

TEACHERS EVA LEWIS (LOWER LEFT) AND TANDRA TURNER (LOWER MIDDLE) WITH STUDENTS AT PROJECT CREATE. SELFIE BY EVA LEWIS.

COMMUNITY OUTREACH

WIT'S COMMITMENT TO COMMUNITY OUTREACH WAS AS STRONG AS EVER IN FY23

Armed Services Arts Partnership (ASAP)

ASAP helps military veterans return to civilian life through engagement with the arts. WIT provides tailored introductory classes, as well as free workshops for their community, to give veterans a risk-free sampling of improv. In FY23, WIT offered two full classes to ASAP's community. Ryan Brookshire taught a virtual class and Clyde Thompson (who is himself a Navy veteran and a WIT board member) led an in-person class. In addition, Elizabeth Cutler and Ryan Brookshire both led virtual samplers for ASAP.

Capitol Hill Village

Capitol Hill Village is a member-driven, volunteer-based local organization that engages seniors in building a vibrant, inclusive, and age-friendly community that empowers everyone to thrive and live meaningful,

purposeful lives. WIT provides virtual improv classes to its community. Samantha Watson led a committed group of CHV members.

Project Create

With funding from our largest-ever grant from the National Endowment for the Arts in FY23, WIT continued our partnership with Project Create. In addition to free after-school youth programming taught by Dave Johnson and Anna Claire Walker, WIT also offered adult classes that were free for residents of Wards 7 and 8. In April 2023, WIT's first cohort of adult participants from Project Create graduated from our curriculum after finishing Level 5: The Harold with Jamal Newman. A group of students from that cohort advanced to the third round in WIT's Fighting Improv Smackdown Tournament and has subsequently taken part in other performances at Studio Theatre.



MILITARY VETERANS PERFORM AS PART OF AN IMPROV SHOWCASE WITH WIT COMMUNITY PARTNER ASAP (ARMED SERVICES ARTS PARTNERSHIP)

Calvary Women's Services

Calvary Women's Services works with women experiencing homelessness by providing them with services and support towards achieving independence. WIT offers an adapted version of our Foundations of Improv class to Calvary's clients. Calvary staff say that the collaborative skills training is incredibly helpful for their residents. In FY23, WIT received a grant from the Mayor's Office of African American Affairs to support the program. Teaching artist Caroline Howe led all of the classes in FY23.

TESTIMONIAL

I've had the pleasure of teaching [at Calvary] with WIT and it has been a highlight of 2023 for me. It is dramatically different from any other improv I've taught, full of so much discovery as a teacher and for the women in the group. It is magical! We have moments of absolute catharsis as we move through a huge range of emotions and find total release in laughter and silliness.

– Caroline Howe
*improviser, instructor at
Calvary Women's Services*

Finances

In FY23 WIT's earned revenue outpaced our contributed revenue for the first time since FY20, indicating progress back toward financial stability. Earned revenue is from box office sales, class enrollments, and WIT@Work training fees. Contributed revenue is from individual donors, foundations, and public grants. When COVID slashed WIT's program revenue, generous individual donations and pandemic-related emergency relief sustained the organization, giving us time until we could rebuild programming.

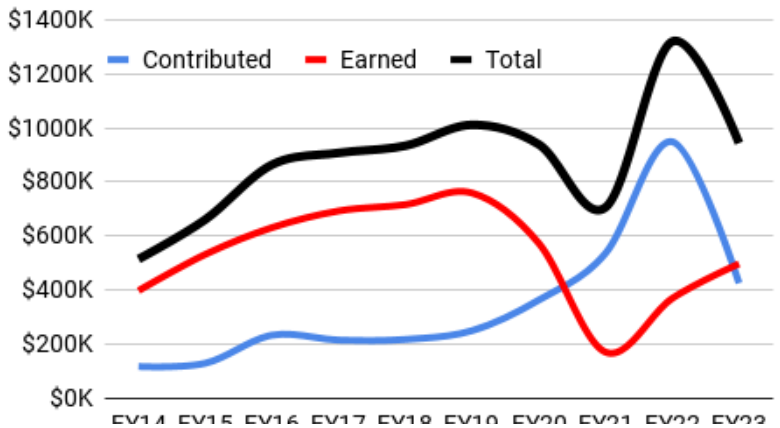
While it's positive news that our earned revenue surpassed contributed revenue for the first time in FY23 since the pandemic, the amount that WIT earned was closer to what we took in back in FY14. So, from that perspective, even though students, clients, and patrons are coming

back, they're doing so at a pace that puts us almost on-par with where we were a decade ago, when we had hoped to see our pre-Covid patterns of exponential financial growth and program expansion continue over the past few years.

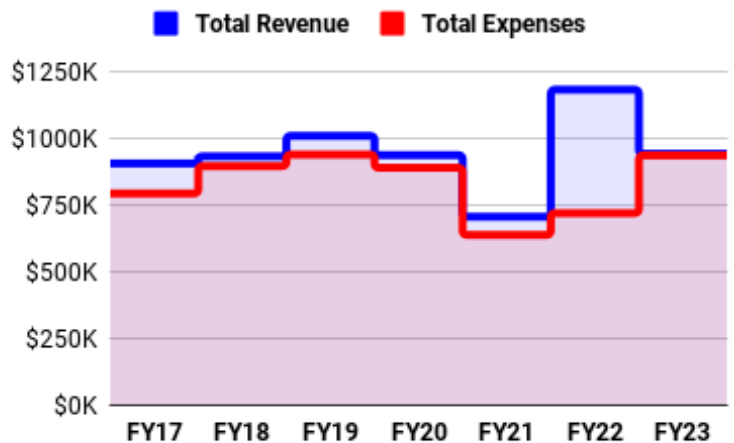
WIT's mission is to share the ideas and experience of improv with everyone we can throughout the DMV. On a basic level, earned revenue means more audience members, more students, and more organizational training participants whom we are reaching. Earned revenue also offers WIT more stability—relying on thousands of individual patron decisions rather than the relatively few high-dollar yes/no grantmaking decisions that determine large parts of our contributed revenue.



Contributed + Earned Revenue (FY14-23)



Total Revenue & Expenses



Finances

WIT has almost always operated “in the black,” setting aside some net revenue each year for emergency reserves and (we hope) future use toward a more permanent home. In FY22 COVID-related emergency grants created a “bubble” of surplus revenue. Because WIT was able to reduce expenses like rent and teacher pay when the classes program went dormant, we were able to set aside some of this revenue for use now as we do the hard work of trying to scale our programming back up to pre-pandemic levels.

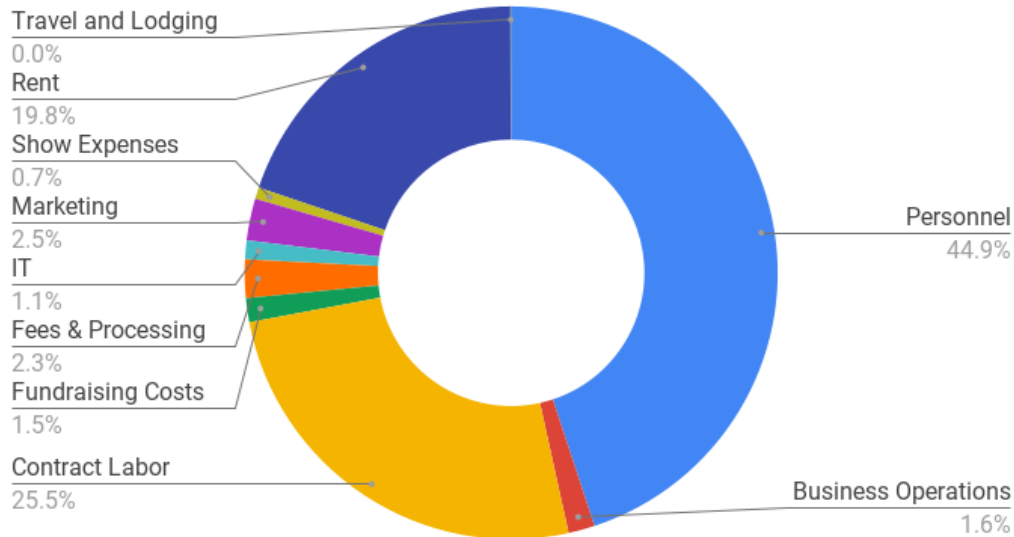
WIT spent most of its money on people in FY23, which is standard for us. Personnel (full-time and part-time staff) and contractual labor (teachers, facilitators, etc.) made up 70% of all expenses. Rent was 20%.

Washington Improv Theater Statement of Financial Position

	FY2023*	FY2022
	(7/1/22 - 6/30/23)	(7/1/21 - 6/30/22)
ASSETS		
Current Assets		
Total Bank Accounts	\$ 1,234,580	\$ 1,274,464
Total Accounts Receivable	\$ 76,103	\$ 55,445
Total Other Current Assets	\$ 7,641	\$ 13,436
Total Current Assets	\$ 1,318,323	\$ 1,343,345
Total Other Assets	\$ 7,500	\$ 2,700
TOTAL ASSETS	\$ 1,325,823	\$ 1,346,045
LIABILITIES AND EQUITY		
Liabilities		
Total Accounts Payable	\$ 18,211	\$ 18,822
Total Other Current Liabilities	\$ 71,425	\$ 70,133
Total Liabilities	\$ 89,635	\$ 88,955
Total Equity	\$ 1,236,188	\$ 1,257,089
TOTAL LIABILITIES AND EQUITY	\$ 1,325,823	\$ 1,346,045

* as of 10/24/2023. Minor variances may occur.

FY23 Expenses





VASANT JOSEPH, ARMIN HARACIC, ARIE RICH,
AVALON WARNER-GONZALES, NORA DELL

People

DONORS

As a result of the pandemic, the landscape for nonprofit theaters is more challenging than ever. As WIT continues to rebuild our programming, our community of donors continues to step up in support of our mission. Thank you to everyone who chipped in to make our work possible, including our family of monthly donors.

Aaron Mosby, Abigail Fu, Adrian Gaston Garcia, Adrienne Thomas, Aimee Imundo, AJ Andrita Jude, Alexander Abbott, Alexander Kazanas, Alexander Beard, Alexandra Crump, Alex Barrio, Alex Kazanas, Alex Rankin Macgill, Alice and Harvey Galper, Alison Foley, Alissa Platz, Amanda Fulton, Amber Bellsdale, Amira Pierce, Amy Austin, Amy Bergquist, Amy Harbison, Analia Gomez Vidal, Andrea Fuller, Andrea T. Quach, Andrew Allred, Andrew Detweiler,

Andrew Guban, Angela Lee, Anita Singh, Anna Ross, Anne Colwell, Anne Jardine, Anthony Addo, Archie Cubarrubia, Arthur Kapell, Ashley Campbell, Ashley Thompson, Astrik Tenney, Aunt Pepper, Bethany Coan, The Bladen Group, Brent Buxton, Brian M. Callahan, Brianna Lux, Brodi Zimmer Malfliet, Bryce Slinger, Bv Redler, Carlic Huynh, Caroline and Peter Knickerbocker, Caroline Chen, Caroline L Wolverton and Charles D Wolverton II, Caroline Mccarthy, Caroline Wolverton, Cassandra Barnum, Cassie Ann Hoffman, Cassie R. Hoedeman, Cat Dyson, Catherine Deadman, Catherine Porter, Catherine Terrell Fuller, Cathi Cohen, Cecilia De Robertis, Chad Kinsman, Charis Redmond, Charlie Ball, Chau Ngo, Christen Sparago, Christine L. Olinger, Christopher Lewitzke, Christopher Ulrich, Chuck and Sandy Neubauer, Cicie Sattarnilasskorn, Clare Mulligan,

Clyde Thompson, Corey Barton, Court McGrew, Courtney L. Williams, Craig Gagel, Cristina Velazco-Weiss, Daad Pierce, Dana Heiser, Dan Crane, Danielle Toth, Dan O'Neil, Darnell Eaton, David Gleave, David Matthew Alexander, David Richman, David Standish, David Steib, Dawn Perlas, Deborah Williams, Dennis R Johnson, Devin Horne, Diego Hernandez, Diego J. Cancel, Dina Finkel, Donald Keys, Donna A. Steele, Douglas Choi, Eddison Wilkinson, Ehmonie Hailey, Elaine Tinkelman, Elise Buckley, Elise Webb, Elizabeth Arnold, Elizabeth Cutler, Elizabeth Dranitzke, Elizabeth Lowry, Elizabeth Milam, Elizabeth Mulkey, Elizabeth Nolan, Elizabeth Sanders, Ellen Perlman, Ellen Platz, Ellen Reiterman, Emily Fiske, Emily Ornstein, Erick Acuña, Etsu Garfias, Eva Lewis, Forbright Bank, Gary Kochetkov, Genevieve Dabrowski, Genevieve De Mahy, Geoff Brusca, Geoff Corey, George Jones, Giselle Aris, Goli Samimi, Graziella D. Jackson, Greer Smith, The Gurvitch Family in Honor of Aimee Imundo, Hannah Cole, Hannah Piper, Hannah Zlotnick, Heather Marie Vitale, Heather Mcdaniel, Heather Peeler, Helen Thompson, Henry Staples, Hilary Joel, Holly Jones, Indira Henard, Isaac Moore, Isaac Stone, Jaci Pulice, Jaime Fearer, Jamal Newman, James Baxley, Jamie Fragale, Jamie Lantinen, Jane White, Jared Smith, Jason C Walther, Jason Re, Jeff Campbell, Jeffrey Bollen, Jeffrey Friedman, Jeff Waggett, Jenna Hall, Jennie Ellwanger, Jennifer Comey, Jennifer Mills, Jessica Simon, JJ Jackson, Joanne Harris, Joel R

Kahle, Johanna M Franzen, Johnathan Garza, John Davis, John Sener, John Stoltenberg, John Webster, Jonah Gordon, Jonathan Chesebro, Jonathan Gann, Jon Gann, Jorge Mora, Joseph Randazzo, Joshua Kravitz, Julia Rocchi, Justine Hipsky, Kaelan Fleury, Kaelan Sullivan, Karyn Wilson, Kate Symes, Kate Wing, Kathleen Corey, Kathleen Horn, Kathleen Munn, Kathleen O'Donnell, Kathryn Belliveau, Kathryn Kunkle, Kathryn Ozog, Katie McDermott, Katie Rush, Katrina Ferrebee, Kelsey Peters, Kevin Michael Eggleston, Kimberly Martin, Kim Mccarthy, Kirra Jarratt, Kourtney Ramseur, Kristina Martinez, Kristin M. Pollock, Krisztina Vanyi, Krystal Ramseur, Kunal Duggal, Lara Ponomareff, Laura Mcdonald, Laura Wall, Lauren Cross, Lauren Gabel, Lauren Jordan, Lauren Persky, Lauren Rogal, Lauren S. Jordan, Leslie Rowland, Lidia F Hernandez, Lisa Campbell-Thornton, Lisa Schreihart, Lorraine Cohen, Luke Hennig and Adriana Usero, Lura Barber, Lynne Blake, Macey Schiff, Madeline Black, Marcus Smith, Margaret Bupp, Margaret Lee, Maria-Veronica Banks, Marietta Catsambas, Mark Abman, Mark Chalfant, Mark Mellman, Martin Steger, Mary Dingley, Mary Murchie, Matthew Jacob Smith, Matthew Scott, Matthew T. Strote, Matt Winterhalter, Megan Wills, Melissa Gedney, Meredith Garagiola, Michael Cannon, Michael Frohm, Michael John Astrauskas, Michael Kitces, Michael Kopalek, Michael O'Connor, Michael Whybrew, Michelle Olsen, Michelle Smith, Mike Chelen, Molly Scott, Morgan Burris, Myra



WIT ENSEMBLE UNCLE GORGEOUS: MADELINE DOZIER, JORDANA MISHORY, KELSEY PETERSON, MIKAIL FAALASLI, TOM DI LIBERTO, SAMIYYAH ALI, JOEY BREEMS

Gossens, Natalie Knazik, Natasha Hilton, Neal E. Cutler, Neil G. Baron, Nicholas Small, Nicholas Tschernia, Nicolas Martinez, Nicole Barrett, Nikki Rogers, Nina Hsu, Niv Elis, Norbert N. Carte, Pamela Creekmur, Patrick Fleury, Patrick Mahoney, Paul Hitlin, Phoebe Smith, Precious Jenkins, Rachel Coyne, Rachel Kronowitz, Rachel Lang, Rachel Sloan, Raymond Simeon, Reed Waterworth, Richie Nguyen, Robert Casper, Robert Falk, Robert Lyons, Robin Miller and Bob Levine, Rona Hitlin-Mason, Rose McGovern, Ryan Bergmann, Ryan McCloskey, Sabahat Chaudhary, Samantha Watson, Samiyyah Ali, Sam Schifrin, Samuel Jackson, Sarah Arkin, Sarah Armstrong, Sarah Burstyn, Sarah Herhold, Sarah Katz-Hyman, Sarah Liebman, Sarah M. Greulich, Sawyer Heppes, Scott Backer, Sean Murphy, Seyedeh Sara Rouhi, Shaina Rudman, Shana Glickfield, Sharona Shuster, Shawn Peabody, Shawn Rubbin, Shea Hermann, Solaiman Aziz, Stacey Pelika, Stefan Agregado, Stephanie Jaffa, Stephanie Marshall-Horry, Stephanie Wester, Stephanie Wilson, Steven Marcellino, Suad Mirzayeva, Susan B. Tetterton, Susan Jacob, Svend Larsen, Tamara Woolfork, Tandra Turner, Teresa Dykes, Terrell Fuller, Thomas Harris, Timothy Harkin, Timothy John Coady, Timothy Little, Timothy Montgomery, Tom May, Toni Moletteri, Travis Ploeger, Tyler Korba, Vanessa De La Cruz, Vincia Vanterpool, Wesal Astephan, Whitney M. Brimfield, William Ferriby, William Hancock, William Nelson, Will Robinson, Zachary Mason

Foundation and Government Support

DC Commission on the Arts and Humanities, DC Mayor's Office of LGBTQ Affairs, DC Mayor's Office of African-American Affairs, Events DC, Morris and Gwendolyn Cafritz Foundation, National Endowment for the Arts

Ensembles and Harold Teams

Aaron Mosby, Abigail Fu, Adam Levine, Adam Mastroianni, Adrienne Thomas, Al-Hassan Koroma, Alex Beard, Alex Kazanas, Alissa Platz, Allison Yolo, Andrea Quach, Andrew Townes Werdal, Angel Idrovo, Anna Burke, Anna Claire Walker, Anuj Christian, Armin Haracic, Aubrey Peterson, Beth Lyons, Bethany Stokes, Bill Nelson, Brent Buxton, Brianna Lux, Bryce Slinger, Cassie Barnum, Ceci de Robertis, Chris Lewitzke, Chris Ulrich, Clare Mulligan, Clyde Thompson, Colin McIntyre, Court McGrew, Craig Gagel, Daniel Barrera, Daniel Shanker, Darnell Eaton, David Brescia-Weiler, David Shadburn, Derek Hayes, Devin Hiatt, Douglas Choi, Eddison Wilkinson, Elaine Tinkelman, Eli Okun, Elizabeth Cutler, Emmy Harvey, Erica Johnson, Erick Acuña Pereda, Eva Lewis, Genevieve Dabrowski, Geoff Corey, Goli Samimi, Heather Marie Vitale, Heather Marie Vitale, Henry Ring, Isabelle Solomon, Jack Barnes, Jamal Newman, Jared Smith, Jason Re, Jenna Hall, Jessica Norman, Joey Breems, Joey Scully, John Heiser, John Papageorgiou, John Wambach, Jojo Franzen, Jonah Gordon, Jordana Mishory, Joseph Bushur, Joshua Carter, Justine Hipsky, Kacie Peterson, Kae



LEFT: HAROLD TEAM ZEAL (ANDREW WERDAL, WILLIAM FERRIBY, JOEY SCULLY)
RIGHT: HAROLD TEAM AFFORDABLE LUXURY'S ABBY FU



Tvrdy, Kaelan Sullivan Fleury, Katie Munn, Kelsey Peters, Kevin Eggleston, Kristina Martinez, Krystal Ali, Lauren Emily, Lauren Gabel, Liz Hoke, Liz Sanders, Lori Pitts, Macey Schiff, Madeline Dozier, Mark Benjamin, Mark Chalfant, Matt Berman, Matt Strote, Matt Winterhalter, Meaghan Griffith, Meghan Faulkner, Melissa Gedney, Meredith Garagiola, Michael Kopalek, Michael O'Connor, Michael Williamson, Mikail Faalasli, Mike Frank, Mikey Blunschi, Mikki Smith, Molly Graham, Molly Hoke, Morgan Burris, Natalie Knazik, Neil Baron, Nic Small, Nick Martinez, Nina Hsu, Niv Elis, Nora Dell, Patrick Fleury, Patrick Gaskill, Patrick Hsieh, Patrick O'Leary, Peter Jones, Precious Jenkins, Rae Lang, Renee Namakau Ombaba, Robin Dickey, Robin Doody, Ryan Campbell, Ryan McCloskey, Ryan McClure, Ryan Pierannunzi, Sam Jackson, Samantha Watson, Samiyyah Ali, Sarah Herhold, Sarah Wilson, Sean Doherty, Sean Paul Ellis, Shealy Molpus, Simone Webster, Slli'm Williams, Smriti Goel, Sol Aziz, Stacey Axler, Steph Wilson, Stan Seiden, Stephen Gabauer, Steve Karig, Svend Larson, Tara Demmy, Taylor Kniffin, Tim Montgomery, Tom Di Liberto, Travis Charles Ploeger, Turner Meeks, Urmila Janardan, William Ferriby

And, Scene! Cast

Improvisers: Chris Ulrich, Gabriel Alejandro, Henry Ring, James Nugent, Jane White, Jordana Mishory, Justine Hipsky, Kelsey Peters, Meredith Garagiola, Mikail Faalasli, Richie Khanh, Sabrina Shahmir, Shawn Westfall. Directors: Alex Kazanas, Isabelle Solomon, Meredith Garagiola, Simone Webster

Studio Acting Conservatory Performers for

And, Scene!:

April Everett, Brian Franchell, Chelsea Shorte, Crystal Fomba, Danielle J. Curry, Emily Morrison, Erika Eldrenkamp, George Kassouf, Hana Clarice, Joseph Crea, Maryanne Henderson, Rebecca Newton, Robyn Freeman, Trenor Gould

Not a Pyramid Scheme Cast

Bethany Coan, Caroline Chen, Christina Malliris, Craig Gagel, Jordana Mishory, Liz Hoke, Meredith Garagiola, Natalie Knazik, Peter Jones, Samiyyah Ali, Stephanie Wilson, Taylor Kniffin, Tom Di Liberto. Directors: Clare Mulligan, Kaelan Sullivan Fleury. Show coordinator: Allison Shaw

Teachers and Teaching Assistants

Alex Beard, Anuj Christian, Béatrice Leydier, Cameron D, Cara Popecki, Caroline Howe, Clyde Thompson, Court McGrew, Dan O'Neil, Daniel Barrera, Darnell Eaton, Devon Heitt, Eddison Wilkinson, Elaine Tinkelman, Elizabeth Cutler, Erick Acuña, Eva Lewis, Genevieve Dabrowski, Hannah Piper, Heather Marie Vitale, Jamal Newman, Jason Re, Jason Walther, Jeff Bollen, Jordana Mishory, Justine Hipsky, Kacie Peterson, Kae Tvrdy, Kelsey Peters, Krystal Ramseur Ali, Liz Sanders, Mandy Murphy, Mark Chalfant, Martin Steger, Matt Mansfield, Michelle Smith, Mikael Johnson, Mike O'Connor, Nikki Frias, Niv Elis, Patrick Hsieh, Patrick Rowland, Pete Bergen, Precious Jenkins, Rae Lang, Richie Khanh, Robin Doody, Samantha Watson, Sara Rouhi, Sarah Herhold, Sarah Nichols, Sean McGrath, Sim Rivers, Stanley Seiden, Stewart Walsh, Tara Demmy

WIT Staff

Anna Nelson, Dan Miller, John Windmueller, Jordana Mishory, Kacie Peterson, Kelly Matthews, Mark Chalfant, Sarah Greenberg

Interns: Jayson Borenstein, Alex Hong

FY23 Board of Directors

Aimee Imundo, Andrea Fuller, Carolyn Ellison, Cicie Sattarnilasskorn, Clare Mulligan, Dana Malone Heiser, Fred Hill, Geoff Corey, Graziella Jackson, Hilary Joel, Krisztina Vanyi, Krystal Ramseur, Lindagrace De la Cruz, MV Banks, Macey Schiff, Matt Alexander, Michael Kitces, Naib Mobassir, Nikki Rogers, Sean Rossman, Sharon Klotz, Sharona Shuster, Simone Webster, Stacey Pelika



CAST OF "AND, SCENE"

Incoming FY24 Board of Directors:

Peg Jobst, Molly Scott, Clyde Thompson, Analía Gómez Vidal

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Kate Belliveau, Kathryn Evans, Katie O'Donnell, Kelly Shannon, Kelsey Peters, Kevin Eggleston, Khadijah Wilson, Kourtney Ramseur, Lauren Emily, Lauren Gabel, Liz Hoke, Madeline Dozier, Meghan Faulkner, Melissa Gedney, Mercedes Hesselroth, Mere Burns, Michael Kopalek, Mikael Johnson, Mikey Blunsch, Mikki Smith, Molly Scott, Monica Lefton, Nicole Barrett, Nikki Frias, Nina Hsu, Olivia D'Aoust, Patricia Lewis, Patrick Fleury, Peter Jones, Philip Rogers, Precious Jenkins, Rosemary Grant, Ryan Baugh, Ryan Campbell, Ryan McClure, Samiyyah Ali, Sarah Baldwin, Sarah Cottrill, Sasha Gates, Sean Maulhardt, Sean McGrath, Seth Langer, Shea Hermann, Simone Webster, Smriti Goel, Stacey Pelika, Steph Wilson, Tandra Turner, Tara Demmy, Travis Ploeger, Vasant Joseph, William Ferriby

2022 Improvapalooza Planning Committee

Chris Olinger, Geoff Corey, Goli Samimi, Jared Smith, Jeanna Kim, Jonah Gordon, Julianna Ferrell, Kelsey Peters, Matt Strote, Molly Scott, Niv Elis, Peter Jones, Ryan Baugh

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Book Design & Layout:

Christina Michaelidis owner of CGM designs