



A Year of Artistic Innovation and Forward Momentum

FY24 ANNUAL REPORT



IMPROVISER IAN FARLEY WITH FRIENDS


EXECUTIVE SUMMARY

WIT's 2024 fiscal year (July 1, 2023 to June 30, 2024) got off to a galloping start thanks to the high-spirited and imaginative improvised Western *Tumbleweed!* that made its debut on July 7, 2023 — just one week into the new fiscal calendar. This pioneering Directors' Series production, which drew sold-out crowds, was WIT's most ambitious in years and, in many ways, set the stage for an exciting year of artistic innovation, institutional growth, and educational milestones.

Our 26th season — and second year in artistic residence at Studio Theatre in Northwest DC — **saw WIT experiment with performance and entertainment genres, and make our first onstage foray into the realm of artificial intelligence with two original productions that explored the roles of human creativity and machine learning.**

WIT's artistic agenda was accompanied by the expansion of our Harold program to include eight teams in total — the highest in the program's 13-year history. WIT also proudly broke new pedagogical ground by establishing the District's first-ever Musical Improv Conservatory, which welcomed 35 individuals into its inaugural cohort of students in January 2024. Meanwhile, enrollment in our core classes, especially Level 1, and our free, city-wide Improv for All workshops remained robust. **In fact, WIT staged an impressive 69 Improv for Alls in FY24, reaching an all-time high at an average of more than one per week and surpassing the 50 workshops that took place the year before.** It was thus no surprise — but no less exciting — to find out WIT's courses were named the “Best of DC” in 2023 by readers of Washington City Paper's annual “Best of DC” survey.

WIT@Work — our program for professionals that brings applied improv into the workplace — underwent positive transformation, with support from members of the board of directors, evolving to offer a broader range of services designed to meet clients' needs. The training sessions continued to garner high praise from participants for being both practical and a lot of fun.

A photograph of four cast members of the play 'Tumbleweed' on stage. From left to right: a man in a patterned shirt and suspenders holding a hat; a man in a brown vest and hat; a woman in a blue shirt and a tall, ornate hat with a green feather; and a woman in a blue shirt and a hat with a red feather. They are all looking towards the center of the stage.

**“TUMBLEWEED” CAST MEMBERS MADELINE DOZIER,
JOE RANDAZZO, ARIE RICH, AND BETHANY STOKES**



IMPROV FOR ALL WORKSHOP PARTICIPANTS

WIT was able to continue to provide free improv classes for residents of Wards 7 and 8 at the Anacostia-based Project Create thanks to the ongoing and generous support of the National Endowment for the Arts in FY24. Our programming for members of the LGBTQ+ community was made possible by a second consecutive grant from the DC Mayor's Office of LGBTQ Affairs, enabling WIT to stage four editions of the Queer Variety Cavalcade in celebration of the LGBTQ+ community.

During FY24, WIT also published a comprehensive status update, covering the period between January 2023 and April 2024, on the implementation of WIT's core values, which were codified in 2021 and continue to inform decision-making at every level of the organization.

The year wasn't without its challenges, however. WIT's search for a long-term home stretched into a second year against the backdrop of rapidly rising inflation, unflinching interest rates, and steep rents in DC. Across the board, foundations and grant makers reported decreasing levels of funding for arts and humanities programs, despite a rise in the number of organizations requesting financial help. Meanwhile, as was the case in FY23, audience attendance levels at in-person events, such as live theater, were slow to return to pre-pandemic levels, confirming that people's going-out preferences and tolerance for risk had indeed changed in the wake of the unprecedented health crisis.

Nevertheless, WIT finished FY24 with a great deal of forward momentum, having renewed our artistic residence at Studio Theatre for a third year. The close of the year also saw WIT supporting the creation of community-led affinity groups, preparing for the 2024 edition of Improvapalooza, and getting ready to hold auditions for the Harold team program and company ensembles Madeline and Nox!

WIT By the Numbers

1,132
TOTAL STUDENTS

342
TOTAL PERFORMANCES

363
LEVEL 1 STUDENTS

587
IMPROV FOR ALL ATTENDEES

913
CORE CURRICULUM
STUDENTS

66
IMPROV FOR ALL
WORKSHOPS

57
NEW ENSEMBLE/
HAROLD PLAYERS

1,376
WIT@WORK
PARTICIPANTS

387
TOTAL DONORS

8
WIT STAFF MEMBERS



Shows



CLOCKWISE FROM UPPER LEFT: TUMBLEWEED'S KATIE O'DONNELL; FIST COMPETITORS TURNER MEEKS AND MEREDITH GARAGIOLA; QVC PLAYERS MARISA BORREGGINE, DANIEL BARRERA, AND SARAH BALDWIN; HAROLD PLAYERS ISAAC STONE AND ANDREA MOSEE



COMPANY ENSEMBLE HELLCAT (FROM LEFT): LIZ HOKE, MELISSA GEDNEY, CLARE MULLIGAN, KRYSTAL ALI, SIMONE WEBSTER

Company Ensembles and Teams

WIT’s company ensembles: The Broken Bones, Hellcat, The Hypothesis, iMusical, Lena Dunham, LIZARD GIRL, Madeline, Nox!, and Uncle Gorgeous continued to serve as the backbone of WIT’s weekend artistic programming, offering the kind of world-class improv entertainment found in other major cities around the US, but with a distinct DC vibe.

Two of WIT’s company ensembles Hellcat and Uncle Gorgeous held auditions in November of 2023, resulting in 8 new members being invited to join the ranks of WIT ensemble cast members.



**HAROLD TEAM AT THE DISCO:
SARAH HERHOLD, AARON HARRIS,
TURNER MEEKS, RAE LANG,
MEGHAN FAULKNER**

Harold Night reaches new heights

Meanwhile, our 26th season also saw 46 improvisers in total join WIT's Harold program, which enables players to hone their longform improv skills — with support from coaches — through weekly rehearsals and regular Harold Night performances, that are free for WIT community members and the general public alike to watch. The number of Harold teams expanded to eight in FY24 — the highest number in the program's 13-year history.

PERSPECTIVE

My time in WIT's Harold Program has been great! While the opportunity to perform routinely for supportive audiences and receive feedback from a coach has been invaluable to improving my improv abilities, the best part of this experience has been getting to know my teammates and grow alongside them.

— **Kelly Shannon**
Harold performer





Hitting A High Note in WIT's History

In November 2023, WIT announced it would be piloting an exciting new Musical Improv Conservatory with the goal of assembling and cultivating teams of knowledgeable musical improvisers and accompanists/music directors in DC. Another one of its aims was to deepen the talent pool of players doing this type of improvising in the District.

Following auditions at the end of 2023, four teams and a total of 35 people were welcomed into the Conservatory's inaugural class in January 2024.

Led by Michael O'Connor and Beth Lyons — both long-time members of WIT's longest-running ensemble iMusical — the Conservatory held student showcases in May 2024.

Creative Ambition Meets Innovation

FY24 could arguably be described as the year when our talented directors went out on an artistic limb, seeking to delight audiences by taking them in surprising directions (even by improv standards!).

And, it could equally be said that the fiscal year ended as it began — by exploring and experimenting with different performance and entertainment genres.

WIT's 2023 summer run took place under the banner: Genre is a Construct, which had a large-scale improvised Western *Tumbleweed!* at its center. The high-spirited and imaginative production brought sold-out audiences to their feet with its infectious energy.

If laughter is medicine, it was just what the doctor ordered for everyone involved, including performers and patrons who had been made weary by the pandemic and its restrictions.



PERSPECTIVE

During the pandemic one thing I did to help pass the time was watch a lot of films that I either hadn't seen before or in a long time. Some of the ones I enjoyed the most were the "Spaghetti Westerns" of Sergio Leone. They're all so beautifully shot and scored. I'm also an avid hiker, which means I have time to let my mind wander.... my mind stumbled upon the idea of a Western improv show bringing together music and costumes, and the kind of wild energy that is usually reserved for Improvapalooza shows.

— **Jared Smith**
Co-Director, *Tumbleweed!*



SHOWS

Unlike most improv shows, *Tumbleweed!* featured an elaborate set, vibrant costumes, clever staging, and a cast of 13 improvisers, plus several improviser-musicians, who made up new lyrics and songs during each performance.

This pioneering production was created and directed by Jared Smith and co-directed by Macey Schiff with technical direction from Danielle Steger, musical direction from Erick Acuña, and costumes by Bill Nelson.

It was WIT's most ambitious show in years. In fact, it was WIT's first costumed production since 2019 and included the largest number of musicians involved in a WIT show since 2018.

At the other end of FY24, WIT once again tackled the notion of genre. Our summer run, which kicked off in June 2024, took place under the banner of Genre Reveal Party. Company ensembles, indie troupes, and brand new groups were invited to play with TV and cinematic archetypes such as sitcoms, rom-coms, horror flicks, fairy tales, and disaster movies.



JOSH CARTER AND ARMIN HARACIC

PERSPECTIVE

We [encouraged] the cast to explore and analyze traditional Western tropes including, for example, what it truly means to be a hero and a villain, and how these roles can be incredibly nuanced. Characters are different things to different people in different situations. For example, a hero to some could still be a villain to others, and someone who initially seems like a hero can evolve into a villain, and vice versa. Any character that exists in the world we created was multidimensional. The cast [was] brilliant at it—frequently challenging the hard line of the good vs. evil narrative, while introducing elements like vulnerability, authenticity, and depth that made us genuinely care about the characters and what happened to them.

— **Macey Schiff**
Co-Director, *Tumbleweed!*



SHOWS

One such newly-minted troupe, calling itself *What Had Happened Was*, featured a cast of all-Black improvisers portraying characters reminiscent of those found in TV shows like *The Fresh Prince of Bel Air* and *Family Matters*. A unique aspect of the group's composition was that it included improvisers with varying degrees of experience, including both established performers and students.

It was the brainchild of WIT improvisers Krystal and Samiyyah Ali, who met doing improv at WIT and eventually wound up getting married. Pulling inspiration from an audience member's favorite sitcom, they directed the cast of *What Had Happened Was* to infuse each performance with their own perspectives.



JAMAL NEWMAN, RICHARD JOHNSON, AND DARNELL EATON IN "WHAT HAD HAPPENED WAS"

PERSPECTIVE

The thing about sitcoms, especially the ones from the '90s and '00s, is that they all have unique characteristics. Whether it's how the lead protagonist engages with the audience, where the ensemble cast always gathers, or the fact that the show is about nothing at all. When someone brings up Ashley from "Fresh Prince" or Maxine from "Living Single," you can immediately picture them and can predict how they'll respond in every situation. We spent a lot of time in rehearsal talking about what sitcoms the cast members love and what they love about them... we wanted them to play with the things onstage that they personally find funny.

— **Krystal and Samiyyah Ali**
Co-Directors, *What Had Happened Was*



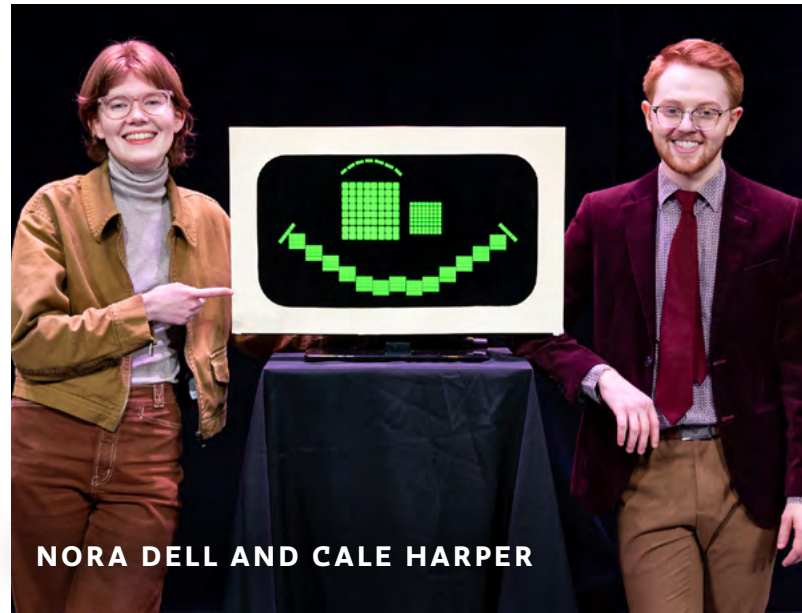
SHOWS

In addition to exploring and experimenting with genres, WIT's directors also pushed the boundaries of human creativity and machine learning in FY24 by hosting not one, but two, original Directors' Series productions that focused on artificial intelligence.

Our six-week spring run *Improv Versus the Machine* took place in March and April, and served as an example of WIT's ability to seize upon timely issues — like the complex challenges posed by AI — and examine them through a comedic lens.

Co-directed by WIT improvisers Nora Dell and Cale Harper the first show called *Beat the Bot* had the look and feel of a 1970s TV game show and put audiences in charge of determining whether they were watching “genuine” improv (i.e. comedy that was being invented by humans on-the-spot) or a computer-generated comedy script that was memorized and performed by the people on stage.

The second of the two AI-centered shows was called *LOLgorithm* — a mash-up of the acronym for “Laughing Out Loud” and “algorithm,” the word that describes the programming instructions that tell a computer how to learn and operate on its own. Directed by Craig Gagel, and assistant directors Jeanna Kim and Betsy Milarcik, the production took the bold step of treating AI as a cast member.



NORA DELL AND CALE HARPER



BEAT THE BOT (ERICK ACUÑA, ABBY FU, TIM MONTGOMERY, DEVIN HIETT)

PERSPECTIVE

We [had] humans interacting with AI on stage in real time to test how well it performs in different types of improv scenes. *LOLgorithm* [explored] the potential limitations of AI in understanding and replicating human emotions, creativity, and humor... a live experiment in human-machine collaboration.

— **Craig Gagel**
Director, *LOLgorithm*



SHOWS

It wasn't all Directors' Series productions in FY24. We also joyfully welcomed the return of WIT's annual marathon of experimental improv known as *Improvapalooza*, or Palooza for short. It took place in August 2023 and featured more than 200 shows in just five days.

For WIT community members, Palooza is non-stop fun thanks to its (almost) "anything goes" attitude. The festival is curated by a committee, whose dedicated members review each submitted idea, and set the order of things.

That was followed by our fall of 2024 performance series *WIT Presents*, featuring a mix of talented company ensembles plus indie troupes from around the DC metro area.

A distinct highlight of the run was the onstage reunion of several cast members of WIT's very first ensemble onesixtyone, who performed together for the first time in years.

A short run of holiday-inspired shows between December 2023 and January 2024, also evoked holiday nostalgia with shows like *Snowfall in Love: An Improvised Holiday Hallmark™ Movie*.

Supported by the Mayor's Office of LGBTQ Affairs, the *Queer Variety Cavalcade (QVC)* is a celebration of the LGBTQ+ community and its comedy and culture. Each quarterly edition of the variety show highlights different performance genres, including burlesque, cabaret, drag, improv, music, poetry, song, and storytelling, as well as an interview with someone who is making a positive contribution to society through their work and ideas. The show was created by Queer improvisers Kevin Eggleston and Bill Nelson, who co-host each edition as their alter egos Birdie and Butchie.

In October 2023, QVC presented *A League of Their Own*, based on the 1992 fictional film about the real-life All-American Girls Professional Baseball League. The guest interviewee was the chair of DC Girls Baseball Ava Benach, who is also an immigration lawyer for the LGBTQ+ community. During our winter show series, QVC came back (like the ghosts of Christmas past, present, and future) to perform *A Queermas Carol*, featuring the indie improv troupe the QVC Players among others.



SHOWS

In April 2024, QVC presented its first edition of *The Queeries: A Celebration of Queer Talent and Pop Culture Camp*. The director of the Mayor's Office of LGBTQ Affairs, Japer Bowles, made his second appearance on the WIT stage, when he was bestowed with a "Queery" in recognition of his office's generous support for WIT's programming. Dr. James Ellzy of the Gay Men's Chorus of Washington, whose 17th Street Dance Ensemble performed, was also honored.

For their final show of FY24, QVC presented a *Burlesque Beach Bash*, including Black Deaf Trans Femme Burlesque legend Alluorra Rosé. American Sign Language interpretation was provided to ensure the show was accessible to the deaf community.

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 4,044 patrons in total in FY24.

FIST 2024 pitted 76 teams against each other, making it one of the largest tournaments in the tradition's 16-year history. The winners, Kinfolk (Jamal Newman, Kendall Hollimon, Krystal Ali, and Samiyyah Ali) became the first-ever all-Black champion team to claim the trophy. This followed the first-ever all-woman team Moonstruck 2 (Jordana Mishory, Liz Sanders, Macey Schiff, and Simone Webster) winning the title in FY23.

WIT's *FIST* matchmaker service helped connect improvisers seeking teammates. For the 2024 tournament, the matchmaker created 15 teams spanning 59 players.



PERSPECTIVE

Winning was a bit overwhelming and very surreal. I had to look at Jamal to make sure I'd heard them actually say 'Kinfolk.' We were surrounded by so much support and love throughout the tournament, and it all peaked in that moment. Kinfolk was a feeling, more than it was a name. We wanted to create a space to honor the feeling you get when you find your people. So, the name was a natural, descriptive fit for that moment.

— **Samiyyah Ali**
FIST Champion, Kinfolk





STUDENTS AHMAD WOODARD
AND YALAN SESAY

Classes

MORE THAN IMPROV

WIT's classes continued to serve as a laboratory for self-discovery, connection, and creativity for individuals from across the DC area in FY24. Enrollment numbers continued to increase with a total of 1,132 students enrolled in WIT classes, electives, and workshops during the FY24 timeframe. That figure was up by just over 100 from FY23, when it stood at 1,028.

In FY24, 363 students took a Level 1 class, while there were 913 people in total that enrolled in one of WIT's core curriculum courses, which cover Levels 1 through 5, including key foundational concepts such

as character development and scene work.

The need to identify and manage multiple classroom locations in DC remained a major challenge, occupying a good deal of time and effort on the part of our Education and Operations Directors.

In FY24, WIT managed relationships with and made use of the following venues: Bloombars, CARR Workplaces, the Latin American Youth Center, Metro Offices (Farragut and Metro Center locations), Project Create, and Sitar Arts Center.



WIT STUDENT SHOWCASE

FY24 ELECTIVES

- **Advanced Format: Close Quarters** with Jeff Bollen
- **Advanced Studies: The Dusty** with Jordana Mishory
- **Musical Improv: Level 1** with Beth Lyons and Michael O'Connor
- **Musical Improv: Level 3** with Mark Chalfant, Beth Lyons and Michael O'Connor
- **Personalized Improv Tune-Up Class** with Jordana Mishory
- **Scene Study: Game** with Jordana Mishory
- **Scenic Song Formats** with Travis Ploeger

FY24 WORKSHOPS

- **Accents and Funny Voices** with Luke Hennig
- **Analogize This** with Jordana Mishory
- **Characters Unleashed: Expanding Your Character Range** with Dave Johnson
- **Fast & Fun** with Patrick Rowland
- **Mastering Object Work** with Jack Novak
- **Premise-based Initiations** with Jordana Mishory
- **Simplifying Game** with Jordana Mishory
- **Unleash Your Onstage Charisma** with James Jelin

STUDENT TESTIMONIALS

WIT has helped me be comfortable with being uncomfortable. It has helped me face certain fears, pay attention more, and listen to others more carefully. It has helped improve my creativity plus it has helped me with [being] patient and to be more outgoing. With each class it has improved my improv knowledge and I have learned various techniques. I love all the people I've met. I've made real friends and enjoy the sense of community. I love the acceptance of everyone and the safe space [WIT] provides. [Improv] pushes you to get out of your comfort zone, which builds confidence. I also enjoy laughing, watching other [people's] techniques and skills, and observing different formats. I enjoy hearing laughter when I perform... It's all been wonderful! I feel a sense of connection.

— Kevin Tomko

WIT taught me to enjoy the demands and rewards of everyday improvisation, when before, it made me angry and frustrated. WIT constantly teaches me it's okay to make mistakes (and move on), and how to trust my colleagues. It's just amazing to watch the evolution of spontaneity and to learn the skills of creativity. Dealing with my aging parents was frustrating until I learned from WIT how many options there are to deal with any given human problem. Your classes have helped me take the poison out of toxic people and relationships, so that we can all take away something truly helpful and powerful.

— Helen Dorsett

I'm almost as proud to be a level 5 WIT graduate as I am to now finally be a Doctor of Immunology (after seven years of working towards my Ph.D.) It's the best professional training for creativity and working with people out there, and it's a real bargain at \$350 per level. I literally use [improv] every day — whether it's sizing up new people I meet by looking and listening for their “deal” so I can figure out quickly how best to work with them, or listening attentively in general and trying to approach most ideas I hear with a spirit of ‘Yes, and!’ I also use [it] to “ABC” a tricky problem as a way of brainstorming around it. (Usually by ideas C, D, or E, I've come up with something at least worth trying.) And improv helps me keep my professional talks only loosely “memorized,” so I can read the room and adjust my delivery as needed if I start to sense I'm losing people.

— Julia Gross





**IMPROV FOR ALL PARTICIPANTS AT A WORKSHOP
TAUGHT BY SAMANTHA WATSON**

Improv for All

FY24 was a banner year for our free Improv for All workshops, which give members of the public a taste of what improv entails. We hit a record number of 69 workshops, averaging more than one per week. (That's compared to 50 in FY23.) In total, 565 individuals took part in our Improv for All program in FY24. The 90-minute to two-hour introductory workshops were held all around DC and in neighboring parts of Maryland and Virginia.

In FY24, WIT continued to partner with several DC Public Library System (DCPL) branches to host the sessions. The partnership offers WIT access to various communities and the programming is a mainstay of the libraries' public outreach. Our DCPL partners in FY24 were: Palisades Library (newly added in FY24), Petworth Library, Martin Luther King Jr. Memorial 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 57 participants in FY24.

IMPROV FOR ALL VENUES

- **Columbia Pike Library (Arlington, VA)**
- **Shirlington Library (Arlington, VA)**
- **Kennedy Center for the Performing Arts**
- **Lamond Riggs/Lillian J. Huff Library**
- **Martin Luther King Jr. Public Library**
- **Petworth Library**
- **Palisades Library**
- **Hill Center at the Old Naval Hospital**
- **Arena Stage**
- **Deanwood Library**
- **Latin American Youth Center**
- **Project Create**
- **Studio Theatre**
- **Upper Marlboro Branch (Prince George's County, Md.)**



WIT@WORK DIRECTOR JOHN WINDMUELLER

WIT@Work

WIT@Work is our workplace training program that offers team building and professional training services for businesses, government agencies, nonprofits, NGOs, and other entities in DC and beyond via in-person workshops and online sessions that can be fully customized to suit a client's needs. In FY24, with support from WIT's board of directors, WIT@Work evolved to include three distinct areas of service: Team Building and Effectiveness, All-Hands Retreats and Large Events, and Leadership Development and Critical Communication Skills.

WIT@Work reached 1,376 participants across 55 engagements in FY24, spanning a wide range of sectors and clients, including:

- Finance & Professional Services (e.g., Capital One, IMF, World Bank, Fannie Mae, Arts & Letters, Virtru, Leidos)
- Education & Training (e.g., KIPP, UMBC, School Leader Lab, Strategic Education)
- Healthcare & Life Sciences (e.g., MedStar, NIH, United Therapeutics, Novo Nordisk)
- Government & Public Sector (e.g., DOJ, USDA, Veterans Affairs, HRSA, and DC Dept. of Human Services)
- Nonprofits & Advocacy (e.g., Freedom Forum, Campaign Legal Center, Bezos Earth Fund)
- Professional Associations & Industry Groups (e.g., SHRM, Women's Council of Realtors, American Clean Power)

TESTIMONIALS

WIT@Work continues to receive glowing feedback on our work:

We continue to hear incredible feedback from our staff on the improv session you hosted during our Earth Fund All-In Week!

– Ashley Pratt-Gallo, Bezos Earth Fund

“It is difficult to express how much our staff enjoyed and benefited from your presentation last week!!! It was fantastic and everyone is still talking about it. We most certainly want to work with you again in the future.”

– Cindy Keith, Chief Human Resources Officer at the Freedom Forum

“The team was raving about you! It was just what they needed/wanted!”

– Emily Martin, Alliance Development, Corporate Sustainability & Social Impact at Novo Nordisk

“I’ve never, ever had an hour and forty-five minutes where I had more usable, resonant content for my work.”

– Howard Fertig, Director of Corporate Solutions at SHRM (Society for Human Resource Management)

WIT@WORK CLIENTS

AIA Richmond
American Clean Power
Arts & Letters
BHope
Beekeeper
Bezos Earth Fund
CGI
Campaign Legal Center
Capital One
Compass Group
DC Gov Workshop
DOJ
Fannie Mae
Free Sampler
Freedom Forum

Goodwill
HRSA
Haute
Hotel Monaco
IFPA
IMF
KIPP
Leadership Greater Washington
Leidos
MedStar
Medstar Health
Merriweather
NIH
NJMedia
NORC U Chicago

Novo Nordisk
Oursman
SHRM
School Leader Lab
Sela School
Sign Research Foundation
Strategic Education
UMBC
UMD Research Workshop
USDA
United Therapeutics
Veterans Affairs
Virtru
Women's Council of Realtors
World Bank



ONE OF WIT@WORK'S MOST UNUSUAL ENGAGEMENTS WAS A HAUNTED TOUR FOR UNITED THERAPEUTICS, FEATURING AAGOSH MATHUR, KATE SYMES, MATT ALEXANDER, SARA ROUHI, DAVE JOHNSON, AND NAMAKAU LEWANIKA.



ATTENDEES OF THE DREAM BIG GALA (FROM LEFT): EVA LEWIS, SAMIYYAH ALI, KRYSTAL ALI, LAUREN GABEL, ERICK ACUÑA, JORDANA MISHORY, KOURTNEY RAMSEUR

Organizational Achievements

DREAM BIG GALA

In June 2024, WIT organized an in-person fundraiser (our second since the start of the Covid-19 pandemic) at Culture House DC — a gallery and private event space in southwest DC. WIT board member Cicie Sattarnilasskorn is the gallery's director and kindly facilitated our use of the venue at a greatly reduced price for the gala, which took place under the banner of "Dream Big."

The Dream Big theme was a nod to WIT's ongoing search for a long term home of its own and an invitation to the entire community to envision a bold next chapter in WIT's 25+-year history as the premier destination for longform improv in the District. The event's silent auction, which included items ranging from vacation stays to flower arranging classes, brought in over \$9,000 to help fund WIT's programming and overhead costs.



FY24 BOARD MEMBER AIMEE IMUNDO (CENTER) IS PICTURED WITH FELLOW BOARD MEMBERS HILARY JOEL (L) AND PEG JOBST (R) AT THE FUNDRAISER. AIMEE STARTED WIT'S AND, WISER AFFINITY GROUP FOR OLDER IMPROVISERS, WHO REGULARLY HOLD JAMS AT THE MARTIN LUTHER KING JR. LIBRARY IN DC.

PRODUCTION

WIT hired Pierce Stoneburner in FY24 as our new part-time production manager. In this role, Pierce oversaw the process of getting WIT's performances on the stage, including lighting and sound, as well as training outside staff to work in the lighting and sound booth. Pierce also worked to facilitate various aspects of production including trouble-shooting maintenance issues, coordinating off-run transfers of equipment and staging materials between theaters, and liaising with Studio Theatre staff on production matters. He also introduced a walkie-talkie system, enabling show hosts, booth operatives, and front of house staff to communicate with each other more fluidly and easily.

AFFINITY GROUPS

In May 2024, WIT canvassed the whole community about their interest in instituting Affinity Groups for like-minded individuals with shared interests and/or identities. The response was very positive and several individuals stepped up to manage the groups themselves with support from WIT staff in communicating about their meetings and jams. The initial groups that emerged (and were formally announced at the start of FY25) were:

- And, Wiser Improv (a group for self-identified older improvisers initiated by WIT board member Aimee Imundo)
- Asian American/Pacific Islander/Native Hawaiian Improvisers
- GenderQueerProv (intended for trans, enby, gender non-conforming/nonbinary+ improvisers)
- Improvisers Who Speak English as a Second Language (initiated by WIT board member Analía Gómez Vidal)
- South Asian Improvisers
- Military Veterans (initiated by WIT board member Clyde Thompson)



WIT'S CORE VALUES: AN ENDURING COMMITMENT

Codified in 2021, WIT's Core Values continued to serve as the foundation for all of our activities — from day-to-day programming to long term institutional decision-making — in FY24. WIT held regular staff check-ins to ensure that our values were being upheld, and included in goal-setting and advanced planning. This reporting was regularly communicated to WIT's board at each of their meetings and was shared with the broader WIT community in our implementation progress report covering the period between January 2023 and April 2024.

In addition, WIT instituted monthly discussions involving staff that explored points of privilege and their impact on different communities, such as age, physical ability, and neurodivergence, as well as how to best ensure that WIT's curriculum, programming, and practices reflect important observations and learnings shared among staff plus outside expertise and external lessons learned by other improv institutions.

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.

A professional headshot of David Beam, a man with short brown hair, wearing a white collared shirt and a dark grey suit jacket. He is smiling slightly and looking towards the camera.

BOARD MEMBER
DAVID BEAM

A portrait of India Banks, a woman with dark hair pulled back, wearing a bright orange headband and a white shirt. She is smiling and standing in front of green foliage.

BOARD MEMBER
INDIA BANKS

WIT's Board

WIT's board of directors supports the organization through strategic guidance, fundraising, networking, and more. In FY24, three of its major objectives were:

To help shape the future of WIT's corporate training program WIT@Work by providing guidance on the expansion and redefinition of the program's scope of services and pricing structure. This effort was led by the board's WIT@Work advisory committee, which is made up of business professionals and individuals with broad experience in the corporate training ecosphere. The changes were in response to increasing demand from clients to go beyond team building and effectiveness and to also include leadership and critical communication skills, as well as large events and all-hands retreats. This process resulted in WIT@Work's ability to customize its programming to better suit clients' needs and to be more flexible in terms of what it charges to maximise return on investment. The effort also resulted in a full revision of the WIT@Work landing page and service pages on the witdc.org/work website.

To support WIT's search to find a long term space of its own by lending knowledge and expertise in the field of architecture and design to the effort. In addition to helping to define WIT's most pressing needs in terms of space for classrooms, workshops, and shows, the committee also played a role in going on exploratory site visits to potential locations. Its members helped facilitate relationships with municipal entities and brokerage firms in DC.

To provide guidance on an audit of WIT's website to assess accessibility, usability, and potential security concerns, as well as to create a far user-friendly calendar, enabling patrons to more easily see upcoming shows and purchase tickets. The board's Communication Committee was involved in selecting Openbox9, the DC-based firm that carried out the assessment, which was funded by a \$19,500 Capital Projects grant from the DC Commission on the Arts and Humanities for FY24.



STUDENTS IN AN ASAP CLASS
WITH INSTRUCTOR CLYDE THOMPSON
(UPPER RIGHT). PHOTO BY ANNA K.
NELSON

COMMUNITY OUTREACH

Armed Services Arts Partnership (ASAP)

ASAP helps military veterans (and their family members) readjust to civilian life through engagement with the arts. WIT provides eight-week introductory improv classes, as well as ad-hoc workshops for the veteran community, at no-cost to them thanks to our partnership with ASAP and the support of individual donors. The sessions are tailored to veterans' needs and are also available to veterans' family members and active duty servicemen and servicewomen. In FY24 WIT teaching artist and board member Clyde Thompson, who is himself a Navy veteran, led all of our ASAP classes.

WIT's classes and workshops offer individuals, who may be living with post traumatic stress from events they experienced in combat, an opportunity to let their guard down and enjoy themselves in a setting where those experiences are understood and valued. They also provide a safe space for comradery and fellowship.

TESTIMONIALS

Arleen Roberts, ASAP student and US Marine Corps and Navy Veteran: "Serving our country is such an honor and there's so much responsibility that comes with it. Programs like this give you the opportunity to put that aside just for a minute and have fun. We speak a language that we all understand and it's a very safe space."

Anne Barlieb, ASAP Student and US Army Veteran: "By inviting service members in and saying, 'You know, you wore the uniform, you have that experience, we respect it... we even have great reverence for it, but that's not all you are,' it allows for a space where we can own our experience and then expand from there, and integrate it into the way forward."



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. The training covers topics like practicing for job interviews and negotiating a lease, but it, too, offers a safe space where participants can be themselves and talk about their experiences through improvised role-playing.

Project Create

WIT's ongoing partnership with Project Create in DC's Ward 8 continued throughout FY24 thanks to continued support from the National Endowment for the Arts.

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.

TESTIMONIALS

Nicole Geldart, Project Create student: "WIT has increased my everyday confidence, especially when meeting new people. I most enjoyed having dedicated time each week to play and have fun in a safe, creative, and supportive environment. The class helped me be more comfortable speaking in front of a group, and actively listening and responding to others. My class had students from a range of ages and backgrounds, and we all were there to learn and support each other. I love that no two improv shows are ever the same, and that ideas can grow and morph into weirder and more wonderful ideas!

Anna Claire Walker, youth teaching artist: In a culture that rewards individualism and competitive thinking, it was inspirational to watch as children explored more collaborative and creative avenues for connection and play. I watched reserved, shy kids gain confidence, and outgoing kids learn when to take the lead and when to lift others up. I marveled as the group became a supportive and cohesive cohort over just a few short weeks.

Finances

Revenue

Earned revenue from programs continued to recover and contributed revenue leveled off. Overall revenue grew from FY23, and FY24 was the first year to exceed revenue from FY19 while including no COVID support funds. Performance programming and the WIT@Work organizational training revenues both recovered to pre-COVID levels. Classes enrollment and revenue continued to grow, but did not yet reach pre-COVID levels. Restoring classes capacity and revenue has been a bigger challenge due to teacher and classroom space availability and changes in demand and student behavior.

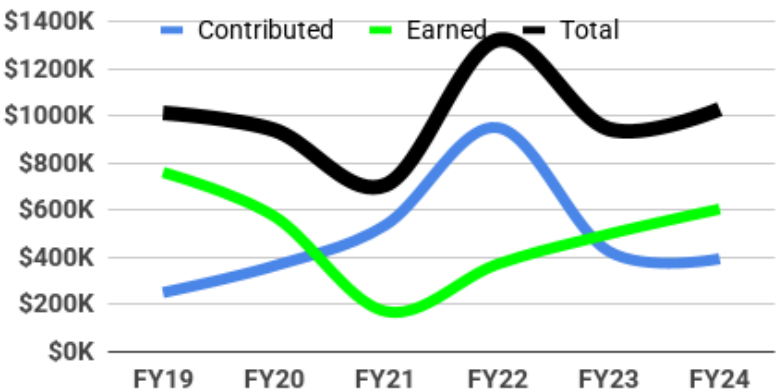
Expenses

Total expenses overshoot revenue by a significant \$160K which is extremely unusual for WIT, which has operated in the black nearly every one of its 27 years. A few factors account for this: Rental expenses increased 22%. Health insurance increases, cost-of-living salary increases and investment in an additional staff member increased Personnel Costs by 32%. Show Design and Crew expenses jumped 63%. Front of House staffing increased 47%. Software and web services expenses increased 28%. A pilot program of internship stipends expensed \$17,000. These increases were brought on by a number of con-

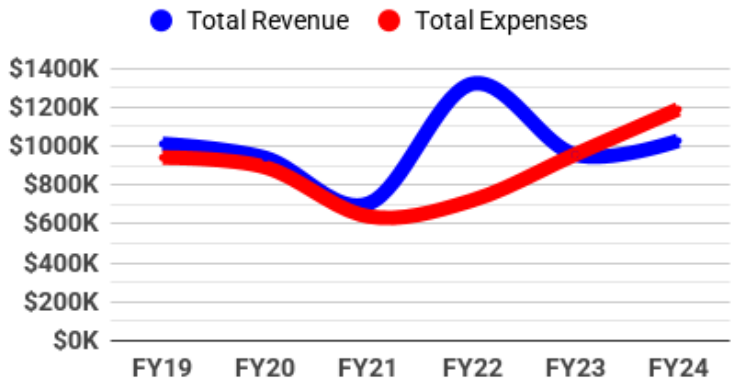


JASON RE AND ANALÍA GÓMEZ VIDAL BID ON SILENT AUCTION ITEMS AT THE DREAM BIG WIT FUNDRAISER IN JUNE 2024.

Contributed + Earned Revenue (FY19-24)



Total Revenue & Expenses



Finances

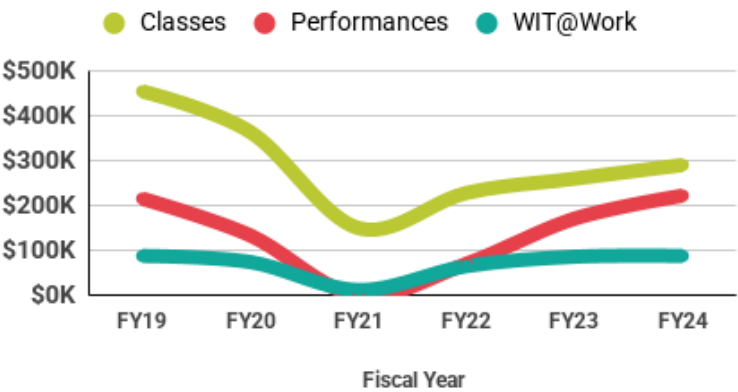
ditions, including changing schedule circumstances at Studio Theatre, general inflation, and some experiments we wanted to try.

The gap between revenue and expenses coincides with the lag in class enrollment and revenue. We continue to turn the corner in building back classes enrollment, and we aim to reduce this gap each year. In the mean-

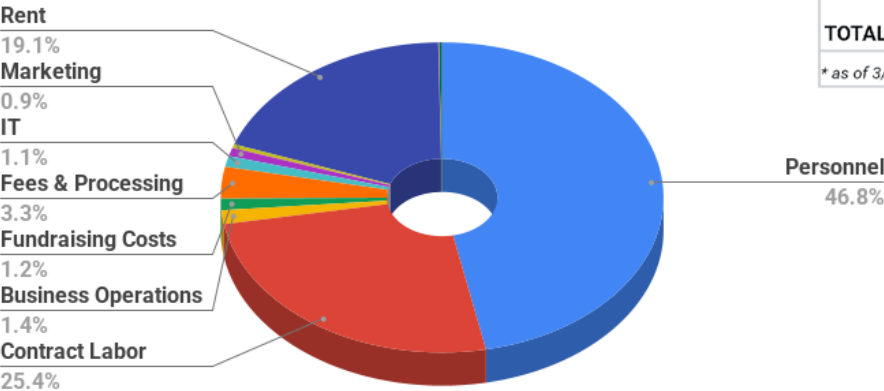
time, the COVID support that WIT received in FY20-22 helped us cover the FY24 deficit.

Despite the various expense increases mentioned above, WIT continued to spend the greatest proportion of its funds on people: personnel and contract labor made up nearly 75% of overall expenses.

Earned Revenue by Program



FY24 Expenses



Washington Improv Theater		
Statement of Financial Position		
	FY2024*	FY2023
	(7/1/23 - 6/30/24)	(7/1/22 - 6/30/23)
ASSETS		
Current Assets		
Total Bank Accounts	\$ 1,168,846	\$ 1,235,834
Total Accounts Receivable	\$ 34,113	\$ 67,513
Total Other Current Assets	\$ 19,747	\$ 6,387
Total Current Assets	\$ 1,222,706	\$ 1,309,734
Total Other Assets	\$ 7,500	\$ 7,500
TOTAL ASSETS	\$ 1,230,206	\$ 1,317,234
LIABILITIES AND EQUITY		
Liabilities		
Total Accounts Payable	\$ 55,560	\$ 26,291
Total Other Current Liabilities	\$ 105,053	\$ 60,435
Total Liabilities	\$ 160,613	\$ 86,726
Total Equity	\$ 1,069,593	\$ 1,230,508
TOTAL LIABILITIES AND EQUITY	\$ 1,230,206	\$ 1,317,234

* as of 3/30/2024. Minor variances may occur.



AL-HASSAN KOROMA AND KENDALL HOLLIMON
IN "WHAT HAD HAPPENED WAS"

People

DONORS

As WIT continues to serve more and more Washingtonians, 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, Abraham Hiatt, Adina Lasser, Adrian Gaston Garcia, Aimee Imundo, Alex Rankin Macgill, Alex Kazanas, Alexander Abbott, Alexander Weinert, Alexandra Ruth, Alice Galper, Alicia Butler, Alissa Platz, Alyssa Staats, Amanda Fulton, Amber Bellsdale, Amy Purcell, Analia Gomez Vidal, Andrea Quach, Andrea Mosee, Andrew Allred, Andrew Freedman, Angela Graugnard, Anna Walker, Anna Nelson, Anna Ross, Anuj Christian, Archie Cubarrubia, Arielle Rich, Armin Haracic,

Ashley Thompson, Ashley McDonald, Ashley Del Sole, Aubrey Peterson, Avalon Warner-Gonzales, Beatrice Leydier, Ben W., Benjamin Wojtasik, Benjamin Redmond, Benjamin O'Hara, Bethany Stokes, Bethel Domfeh, Betsy Devlin-Foltz, Brenda Jean Foley, Brendan Gaughan, Brendan R Quinn, Brenna Agee, Brent Buxton, Brian M. Callahan, Brian David Shevenaugh, Brian Shevenaugh, Brianna Lux, Caitlin Rickwald, Carlic Huynh, Caroline Wolverton, Caroline Chen, Carolyn Ellison, Carolyn Clendenin, Carter Harvey, Cassandra Barnum, Cassie Hoffman, Catherine Terrell Fuller, Catherine Castillo, Catherine Mullins, Catherine Deadman, Ceci De Robertis, Cecilia De Robertis, Chenming Ran, Chris Lewitzke, Christine Olinger, Christopher Orvin, Christopher Ulrich, Christopher Spiller, Christopher Lewitzke, Cicely Lewis, Cicie Sattarnilasskorn,

Claire Lee, Clare Mulligan, Clyde Darren Thompson, Constance Scott, Court McGrew, Craig Gagel, Daad Pierce, Damund Williams, Dan Milliken, Dana Heiser, Danica Gonzalves, Daniel Stanton, Daniel Fernandes, Daniel Wagner, Daniel Barrera, Danielle Steger, Darnell Eaton, Daryl Wells, David Matthew Alexander, David Shadburn, David Standish, David Beam, David Steib, David Cranberg, David Brake, David Alexander, David Lapkoff, Debbie Kaplan and Jeff Hoffman, Deborah Williams, Demi Chang, Dennis Johnson, Devin Horne, Devon Villa Gessert, Diana Lewkowicz, DMArchitects (Matt Alexander), Donna A Steele, Eddison Wilkinson, Edward Pauls and Sharona Shuster, Elaine Colwell, Eli Okun, Elisa Pilloff, Elise Webb, Elizabeth Sanders, Elizabeth Mulkey, Elizabeth Cutler, Elizabeth Lowry, Elizabeth Henderson, Elizabeth Masciale-Walmer, Ellen Platz, Ellen Reiterman, Emils Bramowitz, Emily Pirt, Emmy Harvey, Erick Acuña, Eva Lewis, Fred McEldowney, Gabriela Villegas, Genevieve Dabrowski, Geoff Corey, Geraldine Garcia, Gifford Wong, Goli Samimi, Gordon Myers, Grace Marie Belizario, Grace Champion, Graziella D. Jackson, Hannah Piper, Hannah Holsinger, Heather Marie Vitale, Hilary Joel, India Banks, Ingrid Embree, Isaac Stone, Isabelle Hartnett, J.J. Jackson, Jaci Pulice, Jack Barnes, Jaime Fearer, Jamal Newman, Jamie Lantinen, Jamila Aswad, Jane White, Jared Smith, Jason Re, Jason Fliegel, Jasper Harvey, Jeanna Kim, Jeff Waggett, Jeffrey Friedman, Jenna Hall, Jennie Ellwanger, Jessica Norman, Jessica Joynes, Jessica Clear, Jessica Simon, JJ Jackson, Jo Scott Coe, Johanna Franzen, John

Carroll, John Heiser, John Davis, John Barnes, John Sener, John Stoltenberg, Jonah Gordon, Jonathan Murphy, Jonathan Zucker, Joseph Randazzo, Joseph Bushur, Joshua Carter, Joshua Kravitz, Joyce Koeneman, Julia Indalecio, Julia Gross, Juliana Duffy, Julie Perng, Justine Hipsky, Kaelan Sullivan, Kaelan Fleury, Kara Kinsey, Karen Lange, Karyn Wilson, Kate Belliveau, Kathleen Munn, Kathleen O'Donnell, Kathleen Haugh, Kathryn Kunkle, Kathryn Ozog, Kathryn Evans, Katrina Ferrebee, Keiosha Alexander, Kelly Shannon, Kelly Leanne Shannon, Kelsey Peters, Kevin Eggleston, Kevin Mullaney, Kimberly Martin, Kirra Jarratt, Kourtney Ramseur, Kris Bradley, Kristina Martinez, Krystal Ramseur Ali, Landon Hatcher, Lashaunda Cheeks, Lateefah Simms, Lauren Jordan, Lauren Gabel, Lauren Eyster, Lauren Kwasman, Leslie Turner, Lidia Hernandez, Lindagrace De La Cruz, Lisa Reppell, Lisa Schreihart, Liz Kukura and Caitlin Coslett, Lori Pitts and Shawn Peabody, Lori Pitts, Luke C Hennig, Lura Barber, Lyla Zegelstein, Lynne Blake, Macey Schiff, Madeline Welch, Madeline Dozier, Malaika Marable Serrano, Marcus Smith, Marcy Coburn, Margaret Lee, Margaret Serrano, Margaret Jobst, Margaret J Bupp, Maria Batdorff, Maria-Veronica Banks, Mariano Spector, Marietta Catsambas, Mark Benjamin, Mark Chalfant, Mark Abman, Mary Murchie, Mary Dingley, Mary Hubbard, Mason Heilman, Matt Winterhalter, Matt Alexander, Matthew Strote, Matthew Smith, Matthew Vollenweider, MBA Services, McKenzie Foster, Meaghan Griffith, Meghan Faulkner, Melissa Gedney, Melissa Wiley, Melissa Gedney, Meredith



QUEER VARIETY CAVALCADE CAST MEMBERS

Garagiola, Michael Lawrence, Michael Kitces, Michael Whybrew, Michael Kopalek, Michelle Smith, Mikail Faalasli, Mikki Smith, Molly M. Scott, Molly Graham, Monica Daly, Morgan Smith, Morgan Burris, VB Gorsevski, Namakau Ombaba, Nancy Lazear and Patrick Coyne, Natalie Knazik, Natasha Khan, Neil Baron, Nicholas Tschernia, Nicholas Small, Nick Tschernia, Nicolas Martinez, Nicole Barrett, Nina Hsu, Niv Elis, Nora Cahill, Olivia D'Aoust, Patricia L. Shaffer, Patricia Smith, Paul Hitlin, Paula Dixon, Peg Jobst, Peter Tzeng, Peter Bird, Peter and Caroline Knickerbocker, Phoebe Smith, Precious Jenkins, Rachael A. Paz, Rachel Sloan, Rachel Coyne, Radhika Shah, Rae Lang, Randy Lioz, Raney John, Rashee Raj, Reed Waterworth, Renan Snowden, Richard Barnum, Robert Loper, Robin Selfridge, Ryan Baugh, Ryan McClure, Sabahat Chaudhary, Sabahat Begum, Samiyyah Ali, Samuel Jackson, Sandy and Chuck Neubauer, Santiago Cunial, Sarah Herhold, Sarah Arkin, Sarah Liebman, Sarah Armstrong, Sarah Baldwin, Sarah E. Bilbao, Sarah Katz-Hyman, Sarnata Reynolds, Scott Brown, Seyedeh Sara Rouhi, Shana Glickfield, Sharon E Klotz, Sharona Shuster, Shawn Rubbin, Shawn Logue, Shea Hermann, Sheila Enright, Simin Jiang, Sistine Robot, Solaiman Aziz, Spencer Orenstein, Stacey Pelika, Stacey Higgins, Stephanie Wester, Stephanie Kline, Stephanie A. Wester, Stephen Gabauer, Stephen Ho, Steve Pilloff, Steve Glickman, Steven Marcellino, Susan Jacob, Susan B. Tetterton, Tanya Mutaflan, Tara Stokes, Tara Demmy, The Bladen Group, The Murrays, Thomas Harris, Thomas Di Liberto, Timothy Montgomery, Tina Chancey, Travis Ploeger, Trey Johnson, Turner Meeks, Tyler Korba, Valarie Clark, Vasant Joseph,

Virginia Gorsevski, Whitney Brimfield, Whitney M. Brimfield, Will Robinson, William Hancock, William Powell, Yuri Forgues, Zachary Miller, Zhaokang Ong

Foundation and Government Support

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

Company Ensembles Players

Aaron Mosby, Adam Levine, Adrienne Thomas, Anna Claire Walker, Aubrey Peterson, Beth Lyons, Bethany Stokes, Bri Lux, Bryce Slinger, Ceci De Robertis, Chris Ulrich, Clare Mulligan, Darnell Eaton, David Brescia-Weiler, Devin Hiatt, Eddison Wilkinson, Elaine Tinkelman, Eva Lewis, Geoff Corey, Goli Samimi, Henry Ring, Jamal Newman, Krystal Ali, Bam Alston, Darnell Eaton, Eva Lewis, Jamal Newman, Erica Johnson, Nic Small, Simone Webster, Cassie Barnum, Jared Smith, Erick Acuña, Jessica Norman, Jessie Cali, Joey Breems, Krystal Ali, John Heiser, Jordana Mishory, Kaelan Fleury, Kelsey Peters, Samiyyah Ali, Kendall Hollimon, Kristina Martinez, Krystal Ramseur, Liz Hoke, Lori Pitts, Macey Schiff, Madeline Dozier, Mark Chalfant, Matt Berman, Matt Strote, Matt Winterhalter, Melissa Gedney, Michael O'Connor, Mikail Faalasli, Namakau Renee Ombaba, Stacey Axler, Neil Baron, Nic Small, Nick Martinez, Nina Hsu, Patrick Fleury, Precious Jenkins, Robin Doody Lauren Emily, Ryan Campbell, Ryan McCloskey, Ryan McClure, Samiyyah Ali, Sarah Baldwin, Simone Webster, Simonica Mendes, Slli'm Williams, Mikey Blunschi, Steph Wilson, Tandra



LEFT: CAST MEMBERS OF UNSCRIPTED DIAGNOSIS
RIGHT: HAROLD TEAM MEMBERS JEANNA KIM AND CAM LUTHER



Turner, Tom Di Liberto, Travis Charles Ploeger

Harold Team Players and Coaches

Aaron Harris, Abby Haverty, Abigail Fu, Adina Lasser, Adrian Gaston Garcia, Aimee Imundo, Al-Hassan Koroma, Alex Kazanas, Alissa Platz, Allison Yolo, Andrea Mosee, Andrea Quach, Andrew V. Ly, Anna Nelson, Arielle Rich, Armin Haracic, Avalon Warner-Gonzalez, Becky Steffen, Betsy Milarcik, Bill Nelson, Brent Buxton, Caitlin Brady, Cale Harper, Cameron Luther, Carly Kraybill, Catherine Mullins, Chizobam Nwagwu, Chris Clark, Chris Lewitzke, Chris Olinger, Colin McIntyre, Court McGrew, Craig Gagel, Daniel Barrera, Daniel Calingaert, David Lapkoff, David Shadburn, Devin Hiett, Douglas Choi, Eli Okun, Elizabeth Cutler, Emily Dalton, Emmy Harvey, Eva Lewis, Genevieve Dabrowski, Gifford Wong, Grace Champion, Gwendolyn Bogard, Hannah Piper, Isaac Stone, Jack Barnes, Jamal Newman, Jason Fliegel, Jason Re, Jeanna Kim, Joe Randazzo, Joey Scully, Jojo Franzen, Jonah Gordon, Joseph Bushur, Joshua Kravitz, Kacie Peterson, Kae Tvrdy, Katie Munn, Kelly Shannon, Kelsey Peters, Kevin Eggleston, Kristina Martinez, Lauren Gabel, Leslie Turner, Liz Lowry, Marisa Borreggine, Mark Benjamin, Mark Chalfant, Mason Heilman, Matt Alexander, Matthew Schwartz, Meaghan Griffith, Meghan Faulkner, Michael Williamson, Mikael Johnson, Mikki Smith, Morgan Burris, Natalie Knazik, Neil Baron, Nick Tschernia, Nicole Barrett, Niv Elis, Nora Dell, Ola Komolafe, Patrick Hsieh, Peter Jones, Phil Jones, Rae Lang, Richard Johnson, Robin Dickey, Ryan McCloskey, Ryan McClure, Ryan Pierannunzi, Sam Jackson, Sam Ruback, Samantha Watson, Sarah Herhold, Sarah Wilson, Shawn Peabody, Smriti Goel, Sol Aziz, Stan Seiden, Stephen Gabauer, Steve Karig, Taylor Kniffin, Tim Montgomery, Turner Meeks, Urmila Janardan, Vasant Joseph, William Ferriby, Zhaokang Ong

Beat the Bot

Abigail Fu, Cale Harper, Carly Kraybill, Catherine Mullins, Chris Orvin, Devin Hiett, Eddison Wilkinson, Erick Acuña, Eva Lewis, Jonah Gordon, Katie Munn, Kristina Martinez, Lauren Gabel, Macey Schiff, Nora

Dell, Stephanie Wester, Timothy Montgomery

LOLgorithm

Adam Levine, Adina Lasser, Arie Rich, Betsy Milarcik, Bill Nelson, Craig Gagel, Elizabeth Cutler, Grace Champion, Hannah Piper, Jack Barnes, Jeanna Kim, Kelsey Peters, Mikael Johnson, Neil Baron, Samiyyah Ali

What Had Happened Was

Krystal Ali, Samiyyah Ali, Darnell Eaton, Kendall Hollimon, Richard Johnson, Al-Hassan Koroma, Jamal Newman, Chizo Nwagwu, Simonica Mendes, Kourtney Ramseur, Arielle Rich, Jelicia Ross, Tandra Turner, Francesca Washington, Simone Webster, Eddison Wilkinson

Teachers and Teaching Assistants

Adam Levine, Adina Lasser, Beth Lyons, Court McGrew, Dan O'Neil, Daniel Barrera, Danielle Steger, Darnell Eaton, Dave Johnson, Devin Hiett, Eddison Wilkinson, Elizabeth Cutler, Eva Lewis, Genevieve Dabrowski, Hannah Piper, Ian Farley, Jack Novak, Jamal Newman, James Jelin, Jason Re, Jason Walther, Jeff Bollen, Jordana Mishory, Kacie Peterson, Kate Symes, Kelsey Peters, Krystal Ali, Krystal Ramseur Ali, Lauren Cross, Lauren Gabel, Mandy Murphy, Mark Chalfant, Matt Mansfield, Melissa Gedney, Michael O'Connor, MJ Welch, Nikki Frias, Patrick Hsieh, Paul Hitlin, Peter Jones, Richie Khanh, Robin Doody, Sabrina Shahmir, Samiyyah Ali, Sol Aziz, Tandra Turner, Taylor Kniffin, Travis Ploger, Turner Meeks

WIT Staff

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

Interns: Alex Hong, Barrett Odom, Evan Galchutt, Jaida Gillespie

FY23 Board of Directors

Aimee Imundo, Analia Gomez Vidal, Andrea Fuller, Carolyn Ellison, Cicie Sattarnilasskorn, Clare Mulligan, Clyde Thompson, Dana Malone Heiser, David Alexander, Geoff Corey, Hilary Joel,



"TUMBLEWEED" CAST MEMBERS AUBREY PETERSON, ARIE RICH, MADELINE DOZIER, AND BETHANY STOKES

Lindagrace De La Cruz, Macey Schiff, Maria-Veronica Banks, Michael Kitces, Molly Scott, Naib Mobassir, Nikki Rogers, Peg Jobst, Sharona Shuster, Simone Webster, Stacey Pelika

Front of House Staff

Alex Cordero, Alex Hong, Anahita Dhungel, Anna-Claire Walker, Barrett Odom, Chris Koppi, Corinne Kenny, Donna Xia, Emerson French, Evan Galchutt, Gabi Rodriguez, Hannah Lebowitz-Lockard, Hannah Piper, Jaida Gillespie, Kate Belliveau, Kathryn Kunkle, Marjanna Smith, Patricia Shaffer, Savannah Blackwell, Sophia Colón Roosevelt, Sophia Osho, Tandra Turner

Volunteers and Booth Operatives

Aagosh Mathur, Aaron Harris, Aaron Young, Abby Fu, Adam Davis, Adam Whitman, Adina Lasser, Afua Riverson, Akanksha Singh, Alex Parsky, Ali Stahr, Allie Swanson, Amber Bellsdale, Aminah Brown, Anika Khan, Anna Claire Walker, Anna McDonald, Anna Nelson, Anne Sorensen, Arielle Rich, Austin Combs, Azka Hafeez, Becky Steffen, Beth Lyons, Betsy Milarcik, Bojana Jankovic, Boris Senatorov, Caitlin Brady, Chizo Nwagwu, Chris Olinger, Christina Malliris, Court McGrew, Daarel Burnette, Danae Barnes, Danielle Steger, David Beam, Devin Hiett, Elaine Tinkelman, Elijah Rakha-Sheketoff, Elizabeth Mugo, Emily Dalton, Erika Wind, Genevieve Dabrowski, Gifford Wong, Goli Samimi, Gunjan Maheshwari, Gwendolyn Bogard, Hannah Lord, Hannah Piper, Heather Marie Vitale, Ian Farley,

Iesha Washington, Jack Barnes, Jasper Harvey, Jeff Hewitt, Jeff Salmore, Jennifer Lin, Jenny Zeng, Jerry Liu, Jessica Simon, Jessie Cali, Jillian Cardillo, Joey Cathey, John Davis, Johnny Beason, Jonah Gordon, Julia Gross, Kathryn Kunkle, Katie O'Donnell, Kourtney Ramseur, Lee Taylor-Penn, Leslie Turner, Lexcia Carr, Lisa Schreihart, Malikah Lakhani, Malissa Magiera, Mandy Murphy, Marjanna Smith, Mark Benjamin, Mason Heilman, Maureen Zeufack, Maya Lopez, Meghan Faulkner, Melody Salerno, Memphis Worley, Mikki Smith, Natalie Knazik, Olivia D'Aoust, Oluwasegun Okusaga, Patricia Shaffer, Patrick Hsieh, Phil Bolin, Philip Browne, Philip Rogers, Rachel Sloan, Rae Lang, Rasheeda Campbell, Regina Wang, Richard Johnson, Ryan Baugh, Ryan McClure, Sam Ruback, Sami Ali, Sarah Baldwin, Sarah Bilbao, Sarah Gordon, Sharon Thomas, Simone Cannage, Turner Meeks, Vasant Joseph, Zhaokang Ong

2023 Improvapalooza Planning Committee

Aaron Harris, Coumba Gueye, Court McGrew, Deanne Winslett, Elina Thapa, Geoff Corey, Hannah Piper, India Banks, Jonah Gordon, Kelsey Peters, Lauren Cross, Meghan Faulkner, Patricia Shaffer, Smriti Goel, Stanley Seiden

Photo Credits:

Mikail Faalasli, Jeff Salmore, John Windmueller

FY24 Annual Report:

Written and compiled by Anna Nelson

Layout by Dan Miller