



NEWSTAGE^{ED}

Touring Productions 2025-2026

Sojourner & Susan & Ida & Alice:

A HISTORY of WOMEN'S SUFFRAGE
also known as LAWBREAKERS!

Study Guide

Directed by
Xerron Mingo



NEW STAGE
Theatre

newstagetheatre.com/educate



1100 Carlisle
Jackson, Mississippi 39202



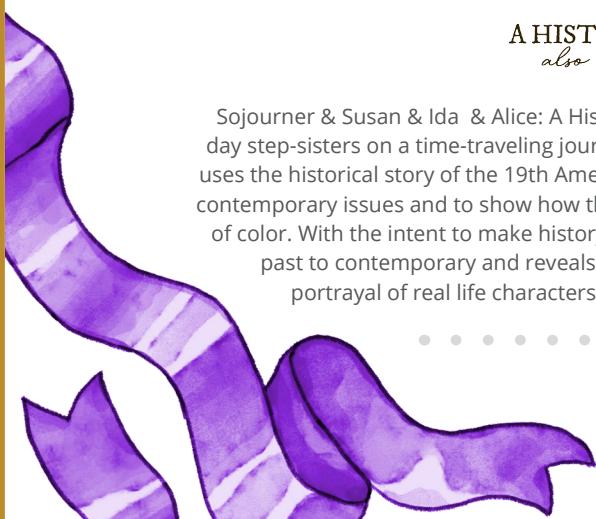
What's inside

03	Audience Etiquette	11	Black Women and The Suffrage Movement (1848-1923)
04	The Cast	13	Ain't I A Woman? Poem Activities
05	The Creative Team	14	Post-Show Discussion Evaluation Forms
06	Pre-Show Discussion	15	About New Stage Theatre
07	Key Historical Figures	16	Matinees at New Stage
08	Women in the Nineteenth Century	18	
09	Timeline: Women's Suffrage Movement in the United States	20	

SoJOURNER & SUSAN & IDA & ALICE:

A HISTORY of WOMEN'S SUFFRAGE
also known as LAWBREAKERS!

Sojourner & Susan & Ida & Alice: A History of Women's Suffrage by Diana Grisanti follows two modern-day step-sisters on a time-traveling journey through the American women's suffrage movement. The play uses the historical story of the 19th Amendment to explore the relevance of the fight for women's rights to contemporary issues and to show how the movement was shaped by complex figures, including suffragists of color. With the intent to make history accessible to young audiences, playwright Grisanti connects the past to contemporary and reveals the relevancy in the ongoing pursuit of equality through the portrayal of real life characters including Sojourner Truth and Mississippian Ida B. Wells.



Audience Etiquette



For many of your students, *Sojourner & Susan & Ida & Alice: A History of Women's Suffrage* may be their first theatre experience. It may be helpful to discuss with them the expected behavior of an audience. New Stage asks that prior to the performance, students are made aware of the following:

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Be sure to go to the bathroom before the performance begins. It is hard to leave once the performance begins.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around or put your feet on the seat in front of you.
- Absolutely no gum chewing, eating or drinking in the theatre.

Noise

Live theatre means live actors who can hear not only what is happening on the stage, but in the audience as well. While laughter and applause at appropriate time are appreciated by the actors, excessive noise and talking is not. Even whispering voices can be distracting to the actors and others in the audience.

- Do not talk during the performance.
- Cell phones are prohibited in the theatre. If you have one turn it off and put it away and do not bring it out during the performance.

Applause

Applause is used to acknowledge the performers and to voice appreciation or approval. Traditionally, applause comes before intermission and during curtain call which happens at the end of a performance when the cast returns to the stage for bows.



The Cast of

Sojourner & Susan & Ida & Alice: A History of Women's Suffrage

Associate Artists 2025-2026



Kymbrianna Griggs (Kiara) is a recent BFA acting graduate from the University of Southern Mississippi. Their USM performance credits include *Sense and Sensibility* (Fanny), *Dontrell, Who Kissed the Sea* (Shea), *Is God Is* (Racine), and more. Born and raised in Jackson, Mississippi, Kymbrianna is deeply grateful to their family and friends for their continued support and wisdom as they begin this new journey!



Hannah Beth Rollman (Maya, Alice Paul) is a graduate of Belhaven University, where she earned her BA in theatre performance and her BS in biology. Her favorite roles from Belhaven include Susy in *Glimpses of the Moon*, Gwendolen in *The Importance of Being Earnest*, and Guard in *The Burial at Thebes*. She has also previously performed at New Stage in *Little Women* (Troll/Amy U.S.) as well as in the Unframed shows *The Grown-Ups* (Maeve) and *Fairview* (Suze). Originally from Birmingham, Alabama, Hannah Beth finds joy outside of the theater in creating digital collages, finding new favorite songs, and playing a nice session of D&D. She is thrilled to join the team at New Stage and plans to use the knowledge and experience she accumulates to pursue a career in film acting. Philippians 1:6.



Michaela Williams (Emma, Ms. Duncan, Sojourner Truth, Ida B. Wells) is an actor from Columbus, Georgia, with a passion for fashion and a flair for the dramatic! She is a 2025 graduate of Auburn University with a BFA in musical theatre. Her previous roles include *Ordinary Days* (Deb), *Natasha Pierre and the Great Comet of 1812* (Fedya Dolokhov), *Barbecue* (Marie), *The Wolves* (#00), *Violet* (Lula Buffington), and more! Michaela's artistry also includes draping in the costume shop, writing new works, and exploring various styles of dance. When she's not performing, she enjoys reading and relaxing with a cup of coffee. She is so excited to begin her professional career at New Stage, and to embrace all of the opportunities yet to come!



Tarvorius House (Chris, Marius Robinson, Sam, Voiceover Announcements) is an actor, singer, and director from Lowndes County, Alabama. He earned his Bachelor of Arts in theatre arts with a concentration in performance from Alabama State University in Spring 2024. While at ASU, Tarvorius performed in several mainstage productions, including Dreamgirls (C.C. White), The Wiz (Tin Man), and Blues for an Alabama Sky (Sam Thomas). Expanding his artistry beyond the stage, he served as musical director for Little Shop of Horrors at Booker T. Washington Magnet High School, director of the short play Smoke Scenes by Nick Zagone, and stage manager for Vonne, an original work by Michaela "Mikki" McKenzie. Tarvorius is honored to continue sharing his passion for storytelling with his new artistic home at New Stage Theatre.



Seth Rodivich (Night Guard's Voice, Police Officer's Voice, Doctor (Video), Crowd Voices) is a 2025 graduate from the University of Southern Mississippi with a B.F.A. in theatre performance. He was born and raised in southern Louisiana. Seth's previous performance roles include *Big Fish* (Will) and *The Lieutenant of Inishmore* (Christy/James) at USM. He is the co-founder of the Hattiesburg theater company, *The New Era Theatre* (Instagram: @the_ne_t). Seth is pursuing a career in artistic direction and theatre acting. Seth would like to thank all friends and family for their continued support.



The Creative Team

Sojourner & Susan & Ida & Alice: A History of Women's Suffrage

XERRON X. MINGO (Education Director/ Director) is a graduate of Florida A&M University. Born in St.Thomas, Virgin Islands and recently resided in New York City where he worked as a health & safety manager for productions on Apple TV and HGtv. He also worked as a testing secretary and production coordinator for television shows with LIONSGATE and Apple Music Reviews. For the past ten summers, Mingo has worked at Raquette Lake Camps teaching musical theatre to students from all across the world. He recently made a return to the stage and served as choreographer while playing the role of Fezziwig in *A Christmas Carol* at New Stage in 2021. He has worked professionally at a plethora of regional theatres in a handful of states. Some of his past credits include *Matilda* (Rudolpho/Choreographer), *Hell In High Water* (Cephus), *Sister Act* (TJ), *Shakespeare in Love* (Wabash/Frees), and Disney's *Beauty & The Beast* (Monsieur Dar'que). Moreover, *The Wiz* (The Lion) and *The Hot Mikado* (Pooh-Bah) at the GLOW Lyric Theatre in Greenville, S.C. He was in *Black Nativity* (Narrator) at Westcoast Black Theatre Troupe, *The Great Society* at Asolo Rep, and *Hairspray* (Gilbert) at American Stage. Mingo continues to live in the Light and could not be more blessed to do so as he embarks on this new journey as education director at New Stage Theatre.

MICHAEL MONTGOMERY (Scenic Designer/Properties Manager/ Charge Artist) is originally an artist and actor from Mobile, AL. He moved to Jackson to receive a BA from Millsaps College where he studied Studio Art, Music and Creative Writing. There, he performed in multiple shows, his favorite production being David Ives's All in the Timing: Sure Thing and The Universal Language which was directed by Sam Sparks. His more recent performances come from the New Stage's Unframed Series, most recently the role of Mack from Fairview. His most recent role on the New Stage mainstage would be his reading as Zeus in Sons of Levi. He has primarily served as a set painter for New Stage since 2023 which has included the following shows: Johnny Cash, Lend Me a Soprano, What The Constitution Means to Me, Elf The Musical, The Secret Garden: Spring Version, Chicken & Biscuits, Junie B. Jones the Musical, Noises Off, Gaslight, Million Dollar Quartet, The Mountaintop, and Unframed's Is God Is, The Grown Ups, and The Moors.

CALLIE JACKSON (Resident Sound Designer/Engineer) is a graduate of Mississippi State University with a B.A. in Political Science and is from Madison, MS. She began working with New Stage Theatre in 2024 as a sound board operator and is now working Little Women as a full time production staff member. Her regional credits include: *Noises Off*, *Million Dollar Quartet Christmas*, and *The Mountaintop*. She worked with Center Players Community Theatre as the Sound Designer/Engineer for 6 years. Some of those shows include; *Oklahoma*, *Bye Bye Birdie*, *Newsies*, *Into the Woods*, *Clue*, and *Grease*. She is excited to be continuing her passion of theatre with New Stage Theatre and is grateful for the opportunity.

ESTHER MARGARET (Costume Designer) is a freelance artist, teacher, and collaborator based in Jackson, Mississippi. She currently works full time as the Costume Shop Supervisor at the University of Southern Mississippi and is excited to work with New Stage on this special show. Esther earned a BFA in Theatrical Design and Technology with a specialization in Costume Design and Construction from the University of Southern Mississippi in 2011. She has worked freelance as a costume designer and stitcher at various professional theatres including the Tony Award-Winning Alley Theatre, the Nashville Repertory Theatre, and Mississippi's own New Stage Theatre. She is grateful for her brilliant theatre community as well as her two awesome children.



Pre-Show Discussion

1. Why is voting important? What do you think it would feel like to vote for the first time?
2. When did your state first give women the right to vote? How does that compare with neighboring states? Compare women's suffrage in the U.S. with other countries.
3. Compare women's suffrage in the U.S. with other countries.
4. We now take for granted universal suffrage (all U.S. Citizens over the age of 18 may vote). How was suffrage first defined in the Constitution and how has it expanded over time?
5. Who famously voted illegally in a presidential election? Why did she use this form of civil disobedience and what impact did it have?
6. What groups were opposed to suffrage and what reasons did they give?
7. What was the 19th century view of a woman's role and how did this ideal of womanhood influence attitudes about suffrage?
8. Why did President Wilson finally agree to support the 19th Amendment? What reasons did he give? What other reasons might have influenced his decision to support women's suffrage?
9. What has been the impact of women's suffrage in the 20th century?



Key Historical Figures

The sisters' journey brings them face-to-face with several pivotal activists. The play intentionally focuses on figures beyond the most commonly taught white suffragists to present a more complete and complex picture of the movement.



Sojourner Truth

An abolitionist and women's rights activist. The play likely incorporates elements of her powerful speeches regarding the strength and rights of women



Ida B. Wells

A pioneering Black journalist, anti-lynching crusader, and suffragist. Her presence highlights the fight against racism within the suffrage movement itself.



Alice Paul

A key strategist known for her more militant tactics. The play depicts her as a steadfast figure who helped open doors for women, though not all women equally



Susan B. Anthony

One of the most famous leaders of the suffrage movement



Frances Gage

An abolitionist and writer who presided over the 1851 Akron Women's Rights Convention



Women in the Nineteenth Century



alamy.com

For many women in the early nineteenth century, activity was limited to the domestic life of the home and care of the children. Women were dependent on the men in their lives, including fathers, husbands, or brothers. Once married, women did not have the right to own property, maintain their wages, or sign a contract, much less vote. In colonial America, most Black women were considered property.

Women were expected to obey their husbands, not express opinions independent of, or counter to, their husbands'. It was considered improper for women to travel alone or to speak in public. Immigrant women, women of color, and low-income women nevertheless had to work outside the home, often in domestic labor or sweatshops. In the nineteenth century taking a job was considered neither respectable nor something that an "honest" woman would do, and women who did so were considered to have given up their claim to "gentle treatment" and were often exploited by their employers.



Timeline of the Women's Suffrage Movement in the United States

1848 The first women's rights convention is held in Seneca Falls, New York. After 2 days of discussion and debate, 68 women and 32 men sign a Declaration of Sentiments, which outlines grievances and sets the agenda for the women's rights movement. A set of 12 resolutions is adopted calling for equal treatment of women and men under the law and voting rights for women.

1850 The first National Women's Rights Convention takes place in Worcester, Mass., attracting more than 1,000 participants. National conventions are held yearly (except for 1857) through 1860.

1868 Ratification of the 14th amendment declaring "All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside" and that right may not be "denied to any of the male inhabitants of such State, being twenty-one years of age, and citizens of the United States"

1870 Congress ratifies the 15th amendment: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude."

1869 Split among the suffragist movement. Susan B. Anthony and Elizabeth Cady Stanton form the National Woman Suffrage Association. The primary goal of the organization is to achieve voting rights for women by means of a Congressional amendment to the Constitution.

Lucy Stone, Henry Blackwell, and others form the American Woman Suffrage Association, which focuses exclusively on gaining voting rights for women through the individual state constitutions.

1872 Susan B. Anthony arrested for voting for Ulysses S. Grant in the presidential election.

1878 The Women's Suffrage Amendment is first introduced to congress.

1890 The National Women Suffrage Association and the American Women Suffrage Association merge to form the National American Woman Suffrage Association (NAWSA). As the movement's mainstream organization, NAWSA wages state-by-state campaigns to obtain voting rights for women.

1893 Colorado is the first state to adopt an amendment granting women the right to vote.

1896 The National Association of Colored Women is formed, bringing together more than 100 black women's clubs. Leaders in the black women's club movement include Josephine St. Pierre Ruffin, Mary Church Terrell, and Anna Julia Cooper.

1913 Alice Paul and Lucy Burns formed the Congressional Union for Women Suffrage. Their focus is lobbying for a constitutional amendment to secure the right to vote for women. The group is later renamed the National Women's Party. Members picket the White House and practice other forms of civil disobedience.



Timeline continued...

1916 Alice Paul and her colleagues form the National Woman's Party (NWP) and began introducing some of the methods used by the suffrage movement in Britain. Tactics included demonstrations, parades, mass meetings & picketing the White House over the refusal of President Woodrow Wilson and other incumbent Democrats to actively support the Suffrage Amendment.

1917 In July picketers were arrested on charges of "obstructing traffic." including Paul. She and others were convicted and incarcerated at the Occoquan Workhouse in Virginia. While imprisoned, Alice Paul began a hunger strike.

1918 In January, after much bad press about the treatment of Alice Paul and the imprisoned women, President Wilson announced that women's suffrage was urgently needed as a "war measure."

1919 The federal woman suffrage amendment, originally written by Susan B. Anthony and introduced in Congress in 1878, is passed by the House of Representatives and the Senate. It is then sent to the states for ratification.

August 26 1920

The 19th Amendment to the Constitution, granting women the right to vote, is signed into law.



Library of Congress



Library of Congress



Library of Congress



Black Women and The Suffrage Movement (1848-1923)



The New York Public Library

"There is no slave, after all, like a wife...Poor women, poor slaves... All married women, all children and girls who live in their father's house are slaves."

– Mary Boykin Chesnut, *A Diary from Dixie*, 1861

When Woodrow Wilson arrived in Washington, D.C. on March 3, 1913, he expected to be met by crowds of people welcoming him for his inauguration as United States President the next day. But very few people came to meet his train. Instead, hundreds of thousands of people lined Pennsylvania Avenue to watch a Woman Suffrage Parade.

To demand their right to vote, five thousand women had united under the leadership of suffragist, Alice Paul, and marched through Washington on the day that would give maximum exposure to their cause.

Women demanded suffrage as early as 1848. The Seneca Falls convention in July of 1848, brought together two hundred women and forty men, including feminists Elizabeth Cady Stanton and Lucretia Mott, to make the claim for full citizenship. The delegates believed women to be citizens not limited in any way to their roles as wives or mothers. In the language of the founding fathers, they wrote, "We hold these truths to be self-evident that all men and women are created equal." They rejected Victorian domesticity and its separation of women and men into private and public spheres, respectively. It was at Seneca Falls that the suffrage movement first began.

As the movement progressed, others spoke loudly, including Susan B. Anthony, who stated, "I will cut off this right arm of mine before I will ever work or demand the ballot for the Negro and not the woman." White and Black women fought among and between themselves over the best course of action. Sojourner Truth, who had already experienced her own personal struggle toward freedom from slavery, remained unwavering in her support of women's rights. In her unique way, Sojourner



Black Women and The Suffrage Movement continued...

commented on the issue in 1867, when female suffrage was still very much being debated: "I feel that I have the right to have just as much as a man. There is a great stir about colored men getting their rights, but not a word about the colored women; and if colored men get their rights, and colored women not theirs, the colored men will be masters over the women, and it will be just as bad as it was before."



Silent Sentinels picketing the White House

The Fifteenth Amendment passed in 1870, without reference to sex as a protected category. Exhausted and embittered from the debate, members of the American Equal Rights Association split into two separate factions, the National Woman Suffrage Association (NWSA) and the American Woman Suffrage Association (AWSA). The vast majority of American women, Black and White, did not belong to either organization. They seemed to accept society's claim that they truly were apolitical beings and belonged not in the voting booth, but at home, taking care of their families. Some housewives even denounced female suffrage, claiming that if women were to vote differently from their husbands, domestic unrest would surely follow.

During the last quarter of the nineteenth century, White and Black women, however, did return to their role as social reformers. The largest and best known was the Woman's Christian Temperance Union, (WCTU) founded in 1874. Their policies encouraged separate Black and White unions, but at least one White woman, Amelia Bloomer, campaigned against racism within the movement, and some Black women did rise to positions of prominence. Frances Harper, for one, was most effective in recruiting Black women to the cause and was eventually appointed to the national office.

Among Black women who were staunch suffragists was Anna Julia Cooper, best known for her statement: "Only the BLACK WOMAN can say when and where I enter in the quiet undisputed dignity of my womanhood, without violence or special patronage; then and there the whole Negro race enters with me." Cooper was particularly effective in emphasizing to Black women that they required the ballot to counter the belief that "Black men's" experiences and needs were the same as theirs.

Despite the racial divisions, Black women were collective in their courage in the fight for equality. Ida B. Wells-Barnett, the journalist who led an anti-lynching campaign in the late nineteenth century, organized the Alpha Suffrage Club among Black women in Chicago and brought members with her to participate in the 1913 suffrage parade in Washington, D.C. The organizers of the march asked that they walk at the end of the parade. She tried to get the White Illinois delegation to support her opposition of this segregation, but found few supporters. They either would march at the end or not at all. Ida refused to march, but as the parade progressed, Ida emerged from the crowd and joined the White Illinois delegation, marching between two White supporters. She refused to comply with the segregation.

Excerpts taken from *One of Divided Sisters: Bridging the Gap Between Black and White Women* by Midge Wilson & Kathy Russell, Anchor, 1996—and PBS.org





"Ain't I A Woman?"

by Sojourner Truth (1851)



Afro Newspaper/Gado/
Archive Photos/Getty
Images

Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

Then they talk about this thing in the head; what's this they call it? [member of audience whispers, "intellect"] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Obliged to you for hearing me, and now old Sojourner ain't got nothing more to say.

Delivered at the 1851 Women's Convention, Akron, Ohio



Activities

Elementary K-5

1. Have the class vote on something (an activity or pizza/snack) but only half the class gets to vote. After the voting and the activity have a class discussion on the following questions:
 - A. How does it feel to be excluded from the decision making?
 - B. Why do you want to have a vote?
 - C. Would the result have been different if everyone voted?
2. Search the internet for suffrage parades and posters and have the class make their own suffrage posters. Compare to actual posters. What kinds of messages/pictures would you use to persuade people?

Middle 6-8

1. Review suffrage protests/ posters – Library of Congress primary data
2. March for a cause in your school. Discuss how your protest/march is similar and different from those of the suffragists.
 - A. How would you try to persuade people?
 - B. What arguments did you come up against?
 - C. Were some people more sympathetic to the cause than others?
3. Imagine you are a suffragist urging people to sign your petition for a statewide referendum on the issue. What arguments do you mobilize to influence people to sign your petition? What counter arguments do you hear from those passing by in the street who oppose women's suffrage?
4. In 1913, Holland's magazine sponsored an essay contest on the women's suffrage. Have the students write an article in response to the magazine. What would you say about why women should have the vote?



Post-Show Discussion

1. How do the different personalities of Maya and Kiara shape how they experience the past? How does their relationship change over the course of the play?
2. The play highlights moments of conflict within the suffrage movement, particularly around race. Why is it important to show these “harsh truths” instead of a simplified, unified story?
3. Discuss the play’s theatrical style. How does the use of modern slang and a fast pace affect the way the audience receives the historical information?
4. The playwright’s goal was to make young people “leave the theatre excited about voting”. In your opinion, what is the most persuasive argument the play makes for the importance of voting?
5. Kiara connects her modern experiences with discrimination to the historical struggles of the suffragists. What are some other modern social justice issues that connect to the themes presented in the play?



Evaluation Form for Students

Name _____ Date _____
School _____ Grade _____

1. What was your overall reaction to the play?

2. What was your reaction to the acting, singing and dancing?

3. What was your reaction to the scenery, costumes, etc. of the play?

4. What was your favorite part of the play?

5. Did you learn anything from this production? If so, what?

6. What other stories would you enjoy seeing staged by live actors?

• •

Send us your feedback!

Return form to: **New Stage Theatre, ATTN: Education Director, 1100 Carlisle Street, Jackson, MS 39202**



Evaluation Form for Teachers/Leaders

Name _____ Date _____
School _____ Grade _____

1. What was your overall reaction to the play?

2. What was your reaction to the acting, singing and dancing?

3. What was your reaction to the scenery, costumes, etc. of the play?

4. Please comment on the educational value of the play.

5. Do you feel this production was age appropriate for your students?

6. What titles or subjects would you like to see staged for student audiences?

6. Do you have other suggestions for future performances?

• •

Send us your feedback!

Return form to: **New Stage Theatre, ATTN: Education Director, 1100 Carlisle Street, Jackson, MS 39202**



About New Stage Theatre

Winner of the 2019 Governor Arts Award for Excellence in Theatre, located in the heart of Jackson.



The Theatre

New Stage Theatre is located in Jackson, Mississippi. New Stage Theatre was chartered as a nonprofit organization in 1965 and produced its initial season in the winter and spring of 1966. New Stage's first home was an adapted church at the corner of Gallatin and Hooker Streets. The theatre produced 13 seasons in the 150-seat church before moving to its present site in Belhaven in 1978.

Built in 1963 for the Jackson Little Theatre, the 12,000 square foot structure includes the 364-seat Meyer Crystal Auditorium, and a flexible, smaller performing space, the Jimmy Hewes Room. The theatre also owns the five other structures on the site, four of which are used for actors' housing and one for offices. In 1997, the theatre complex was designated as the Jane Reid Petty Theatre Center in recognition of the New Stage founder's contributions to the development of professional theatre in Mississippi.



The Mission

The mission of New Stage Theatre is to provide professional theatre of the highest quality for the people of Mississippi and the southeast. New Stage is committed to producing important contemporary works and classics, selected for their artistic merit and their power to illuminate the human condition. Challenging new works in development are included through the Eudora Welty New Play Series named for the distinguished writer who helped found New Stage. New in recent years is The Mississippi Plays Series.



More about New Stage Theatre

The theatre is dedicated to cultivating and educating a culturally diverse audience by gathering the finest available resources including playwrights, actors, directors, designers, technicians, administrators, trainees, and board members. Integral to the theatre's total effort, New Stage's Education Department maximizes its impact within our surrounding community, through artistic and technical apprenticeships, which mount touring programs facilitated by our Apprentice Company, aided with classroom materials for schools statewide, and developing curricula for and instructing youth classes.



Mainstage Productions

New Stage produces five plays each year in its subscription series, in addition to a holiday show, an annual student matinee, and a musical theatre summer camp featuring local youth. Mainstage productions range from master works to contemporary classics to new plays. All productions carry the mark of professional quality for which the theatre has long been recognized. Additionally, New Stage has a second season called Unframed, overseen by Artistic Director Francine Reynolds and facilitated by our Apprentice Company and Education staff, that features contemporary works. New plays are read and developed through the Eudora Welty New Plays Series and the Mississippi Plays Series.

The Staff

The theatre staff is comprised of seven full time administrative and artistic staff members, six full time production staff members, four acting apprentices, and three part time employees. All actors are paid and typically one to two AEA actors are hired per production.



Upcoming Matinees

Attend our weekday season productions for a discounted ticket price. Performances are at 1 p.m. and admission includes a comprehensive study guide before the show and a post-show discussion with the company following the matinee.

FEBRUARY 17 – MARCH 1, 2026



APRIL 7 – APRIL 19, 2026



MAY 26 – JUNE 7, 2026



To reserve seats call Mahri Mclean at 601.948.3533 ext. 226 Read more about each production at newstagetheatre.com!





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& Susan & Ida
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