

**THE WORLD
CAN BE CHANGED.
WE'VE DONE IT
BEFORE.**



PHOTOS BY JENNIFER ANDERSON

THE TONY AWARD®-WINNING MUSICAL

SUFFS

THE MUSICAL

EDUCATION GUIDE

Forward by Elaine F. Weiss, suffrage scholar and author of the highly-acclaimed narrative history *The Woman's Hour: The Great Fight to Win the Vote*

When the curtain rises on SUFFS we witness the first, tense meeting of two of the greatest political leaders of the 20th century. Alice Paul is a headstrong 27-year-old activist with bold ideas. Carrie Chapman Catt is 53, protégé of Susan B. Anthony, leader of the American women's suffrage movement, and one of the most famous women in the world. American women's struggle to win the right to vote is entering its seventh decade, with a third generation of dedicated activists trying to convince the nation that "We The People" also includes women. After hundreds of state and local campaigns across the country, little progress has been made.

Alice Paul and her generation of suffragists have had enough. Paul challenges Carrie Catt's plan of astute, but slow political persuasion. It is a clash of will, of ego, of strategy and vision. Two brilliant women of different generations dedicated to the same cause, but convinced of their own methods of achieving equality. It falls on the dedicated Black suffragist Ida B. Wells to remind them of their obligation to fight for all women, not just white women. We are headed into the maelstrom of one of the most pivotal political battles in American history, with the enfranchisement of half of the citizens of the nation at stake.

The fight for women's suffrage is one of the defining civil rights struggles in our history, one that cuts to the heart of what Democracy means: who gets to participate in our government. Yet the debate over women's suffrage was never just a political argument; it was also a social, cultural, and moral debate about women's role in society. That debate is, of course, still ongoing.

SUFFS is a tale of women's rights and voting rights, racism and sexism, political expediency and moral obligation. It is about how citizens can work to make change; why protest is patriotic. The women of SUFFS try to answer the question they ask themselves: "How can we do it if it's never been done?" A question for all of us to ponder today.

—Elaine Weiss

The logo for SUFFS (Suffrage University for the Future of Society) features the word "SUFFS" in a large, bold, white, sans-serif font with a slight shadow effect. To the right of the letters, there is a small, circular emblem containing the text "THE SUFFRAGE" in a smaller font.

CONTENTS

THE PRODUCTION

CREATIVE INSIGHTS: An Interview with Shaina Taub	3-5
HISTORICAL TIMELINE	6-7
MEET THE SUFFS	8-9

EXPLORATION ACTIVITIES

DISCUSSION QUESTIONS	10
ENGAGEMENT OPTIONS	11
YOUR VOICE, YOUR CHOICE BOARDS	12-14

RESOURCES

15-16

*Adapted from the original Suffs Broadway Education Guide
with new material by Timothy Reid, Jaime Marie, and Shavonne Davis for:*

STAGENOTES[®]



CREATIVE INSIGHTS

An Interview with Shaina Taub

*Shaina Taub is a two-time Tony Award winner, Grammy and Emmy-nominee, artist-in-residence at The Public Theater, and Atlantic Records recording artist. She starred in *Suffs* on Broadway, for which she won Tony Awards for Best Book and Best Score; Outer Critics Circle Awards for Best Book, Best Score, Best Musical; and a Drama Desk for Music. She is the creator of the musicals *Twelfth Night* and *As You Like It with Public Works*. She is a recipient of the Jonathan Larson Grant, the ASCAP Richard Rodgers New Horizons Award, Kleban Prize, Fred Ebb Award, and the Frederick Loewe Award, and was included on the 2024 Time 100 Next list of rising leaders. www.shainataub.com*



Excerpts below are edited from a phone interview.

What inspired you to write a musical about the American women's suffrage movement?

11 years ago, Rachel Sussman, who's one of the lead producers on *Suffs*, sat me down and asked me what I knew about the American women's suffrage movement. I realized in that moment, at age 25, that I really didn't know anything. I knew the name Susan B. Anthony and I think I vaguely knew that there was a women's rights gathering of some kind in the 19th century. But it hit me like a ton of bricks.

I grew up going through American public schools, and I was lucky enough to go to college. I'm a passionate, hungry student who's eager for history and learning. If this story had not made it to me until I was 25, who is it making it to? Because I've been searching for this history. I had sought it out in high school. I did an independent study on social movements because I was so into the musical *Hair*. *Hair* taught me about anti-war protest music so I did this whole independent study on the civil rights movement.

I never knew about the suffrage movement, which to me is deeply interwoven with the civil rights movement in so many ways. So Rachel gave me this book called *Jailed for Freedom* that was written by a suffragist named Doris Stevens, who became a character in the show. I stayed up all night reading it. I just was so obsessed with the story. I had no idea that American women had been the first people to march down Pennsylvania Avenue for a political cause, and they were the first people to picket outside the White House, which is something we just take for granted now. They pioneered all of these tactics

of nonviolent direct action in this country. And then they were thrown in prison for that, and they went on hunger strikes. I couldn't believe that I didn't know about them.

They reminded me so much of my friends and the women I look up to—these tenacious, stubborn women who love to work together towards a difficult challenge. That's where they found their joy in life. I just stayed up all night reading it, and I emailed her at 4:00 AM saying, "We have to do this. We have to tell this story."

For me, I realized that everything about the life I lead and all the independence I enjoy as a woman in America, even though we still have a lot farther to go in terms of the rights of women in America, and all the rights that I enjoy are because of these foremothers who fought for them for me. So in a way, how could I tell any other story?

When I was 13, learning about this movement would have meant so much to me. So I just wanted to write that show for the 13-year-olds out there who need to feel seen by a story like this so they can know, in a cynical world, that changing the world is still possible. That, in fact, people have done it before in even harder times.

How did you balance historical accuracy with creative storytelling in *Suffs*?

That was the challenge and the thrill of writing this show. In the early years of writing it, because it was a many-year long journey, I felt a sense of responsibility and obligation to these real historical women who I was dramatizing. I knew that, for many of my audience members, this might be an entry point for learning about them, because people don't grow up with this story. I certainly didn't. So I put a lot of pressure on myself to "get it right."

CREATIVE INSIGHTS



photo by Joan Marcus

Shaina Taub as Alice Paul in the *Suffs* Broadway Company

I think the process of writing the show was a process of accepting the fact that there is no “getting it right.” No one really knows what these women were thinking late at night when they couldn’t sleep and they were obsessing over a worry or a fear or a hope. No one knows their inner emotional lives, which is what we go to the theater for. I wasn’t going to necessarily find those things in the history books. People go to history books and to museums and other great cultural institutions, which are important, to learn facts.

But in the theater, I realized it’s my job to humanize these women and make them come alive in our national imagination in a way that we haven’t been asked to. We haven’t been asked to see them as fully-fleshed human beings. So I think I had to allow myself to make choices that I felt were true emotionally, even if I was compressing some of the history, and to always prioritize the humanity over the history. While I strove for accuracy, where I had to find invention was really in

their inner lives, which is what a musical does so well. You’re privy to the thoughts of a character that no one else gets to hear. That’s why it’s so tantalizing to sit in the theater because we all wish we could hear other people’s thoughts, and we get to do it in the theater. That is the lesson I had to learn over many, many revisions of allowing myself to imagine these women. Also, so much of the themes of the show are about the acceptance of the perpetual incompleteness of any social or political victory.

I had to accept the limitations of my one musical to tell this entire story and just accept that this is my version and my unique point of view on this story that I happened to write between my 20s and 30s. I hope that it serves as a gateway for people, and especially young people, to learn more and write their own versions. For me, growing up in a rural area, obsessed with musicals, even if I wasn’t seeing them on Broadway, just obsessed with the cast’s albums or getting to do them in high school, which is why high school theater is the most important theater, I think. When I listened then to a show like *Ragtime*, I was so obsessed with the character of Emma Goldman, who’s just a small character in *Ragtime*. But for me, that took me down a rabbit hole of this much larger investigation of Jewish activism. I hope that *Suffs* is just step one for people in their engagement with this history.

What challenges did you face writing the book, music, and lyrics?

I think it has its advantages and challenges. With this show, even though I’ve never written the book for a show before, I consider myself a songwriter, and I still do. Even though *Suffs* took me a long time to finish and to work on, and it went through many iterations, my overall idea for it and the arc of the story is something that I had from the very beginning. I always knew where the story began and where it ended. I had never had that before, a full take on an idea beginning to end. Even though I battled with self-doubt throughout the process, I fundamentally trusted that arc, even though I didn’t know how to realize it yet.

The benefit of writing it alone is that at the end of the day, I didn’t have anyone to answer to but myself in terms of staying true to that initial impulse. The

CREATIVE INSIGHTS

challenge for me was really learning how to write dialogue. I feel most at home when I'm writing a song, but I think it made me a better songwriter to have to learn how to, in 6-10 lines of dialogue, how to tee up a song for success. Even though my passion and my focus is writing scores, I feel like by going through this I got an unofficial MFA just trying to put together dramatic structure.

What message do you hope young people take away from *Suffs*?

I have an epigraph in *Suffs*, which is a quote I put in front of the script. That's the first thing I ever wrote down when I opened a blank script document and began this 11 years ago, which is a quote from the Talmud: "You are not obligated to complete the work, but neither are you free to abandon it." I heard that quote for the first time around when the *Suffs* story came into my life, and it just crystallized for me the contradiction and the tension and the complexity of trying to fight for a better world in your lifetime.

Whether we are full-blown activists or whether we are just involved in our school, our church, or synagogue, or even in our own family or parenting, we are all trying to, in some way, leave the world better than we found it. Just because you can't finish it in your life doesn't mean it's not worth doing what you can. That, in fact, no one gets to truly see the fruits of their own labor in this lifetime. It's something we share in common with every generation. It's a scary world and there are lots of things happening in the country that are frightening and feel regressive and feel insurmountably hard to take on. The systems of power that want to divide us and keep us down and keep us cynical, would love nothing more than for us to think that it's impossible to make real change. It behooves the people in power for us to feel hopeless and to give up and to not even try because it's so insurmountable.

Stephen Colbert once said, "Despair is a victory for hate." So we need to realize that actually we are powerful, and we can make a difference, and we can work with our friends and our communities to fight for something we believe in. History is full of stories of regular everyday people coming together and changing something for the better. I hope young people can experience

this story and see that over 100 years ago, before TV, before the Internet, before any of these tools that we have now, at a time where it was categorically a worse time to be a woman, and even worse to be a woman of color, that these women still changed the United States Constitution by organizing and coming together. Despite being the people with the least power, they were able to make a difference. It was an imperfect difference. The 19th Amendment, as *Suffs* shows, was not an end result. We are still fighting for voting rights today.

I hope young people walk away knowing that they can hold both of these truths: In one hand, how far we've come, and in the other hand, how far we still have to go. They should let that inspire them and not hold them back, because they're not alone. No one has to take these fights on alone.

What advice would you give to students who want to use their creativity to make a difference in the world?

I always say find your community and find your discipline. By discipline, I mean whatever your creative practice is, whether it's writing, performing, or whatever you're passionate about. Whether it's a particular art, or going to a gym, or going to a class, develop what the creative routine is in your life. Hone your craft and your skills and find out what that is, because the first step is having a creative practice. Your creativity shouldn't be something that just happens every once in a while, but something that you truly commit to and make time for. There's a great book that changed my life by Twyla Tharp called *The Creative Habit*. She suggests treating creativity like a habit and not just a magical thing that happens every once in a while.

Also, find your like-minded peers who also care about the world and care about being creative and create a weekly meetup where you all share your writing with each other, and then you all brainstorm ideas to use the song or the painting or whatever you've made. Ask yourselves: How can you share that with your wider community to send a message? How can you share your creations or whatever it is that you're fighting for? Don't just hole up in your room and make the art, but find your group and share it.

HISTORICAL TIMELINE

The first women's rights convention is held in Seneca Falls, New York.

1847

Carrie Chapman Catt is born.

1859

The Woman's Suffrage Amendment is introduced in Congress. Many more variations on a suffrage amendment are introduced and fail over the next several years.

1877

After tensions dissipate, NWSA and AWSA combine to form the National American Woman Suffrage Association (NAWSA), led by Elizabeth Cady Stanton. NAWSA's mission is to lobby for women's voting rights on a state-by-state basis.

1890

Alice Paul is born.

1885

Ida B. Wells co-founds the Alpha Suffrage Club in Chicago, aimed to empower Black American women to participate in politics and advocate for their rights.

1913

Alice Paul and Lucy Burns form the Congressional Union for Woman Suffrage. Their focus is lobbying for a federal constitutional amendment to secure the national right to vote for women.

1913

The first ever Women's March on Washington is held on Pennsylvania Avenue the day before Woodrow Wilson's inauguration calling for a federal suffrage amendment.

March 3, 1913

A revised Woman Suffrage Amendment fails again without President Wilson's support.

1915

Inez Milholland dies. Her memorial is the first ever held at the U.S. Capitol for a woman.

1916

The Suffs, calling themselves the Silent Sentinels, picket the White House in the United States' first-ever silent protest. For two and a half years, more than 2,000 women protest Wilson.

1917

Alice Paul and other picketers are arrested over charges of "obstructing traffic" and taken to Occoquan Workhouse where they go on hunger strike and are forcibly fed.

1917

The 19th Amendment is adopted and officially becomes part of the U.S. Constitution.

**August 26,
1920**

Tennessee becomes the 36th state to ratify the Woman Suffrage Amendment, solidifying it into law.

**August 18,
1920**

A revised Suffrage bill is introduced, this time with President Wilson's support. The 1918 Suffrage Bill passes the House with only one vote to spare but fails the Senate by two votes.

1918

Alice Paul authors the Equal Rights Amendment (ERA) and it is introduced in Congress that same year and subsequently reintroduced in every session of Congress for half a century.

1923

The Woman Suffrage Amendment is passed by the House of Representatives and Senate.

1919

The Voting Rights Act is signed into law. It prohibits racial discrimination in voting and secures voting rights for many Black Americans who were still disenfranchised even after the 19th Amendment.

1965

Virginia becomes the 38th state to ratify the ERA. However, the amendment's future remains uncertain.

2020

The battle to pass the ERA continues.

Today

Alice Paul passes away at 92-years-old at her home in Moorestown, NJ.

1977

MEET THE SUFFS

The National Woman's Party (NWP)



Alice Paul

Co-founder and head of the National Woman's Party (NWP).



Lucy Burns

Alice's best friend and co-founder of the NWP.



Inez Milholland

Labor lawyer and socialite. The public face of the NWP.



Ruza Wenclawska

Polish factory union organizer in the NWP.



Doris Stevens

College student, writer, and secretary of the NWP.



Dudley Malone

President Wilson's aide turned Suffrage ally.



Alva Belmont

Philanthropist divorcee who funds the NWP.

The National American Woman Suffrage Association (NAWSA)



Carrie Chapman Catt

President of the National American Woman Suffrage Association (NAWSA).



Mollie Hay

Carrie's second-in-command at NAWSA.

The National Association of Colored Women (NACW)



Ida B. Wells

Co-founder of the National Association for the Advancement of Colored People (NAACP), prominent journalist and anti-lynching activist.



Mary Church Terrell

American civil rights activist, journalist, and teacher.



Phyllis Terrell

Suffragist and civil rights activist who worked alongside her mother, Mary Church Terrell.

Other Historical Figures



President Wilson

28th President of the United States.



Harry Burn

Youngest member of the Tennessee state legislature who casts the deciding vote in favor of ratifying the Nineteenth Amendment.



Phoebe Burn

Mother of Harry Burn and the reason Harry Burn voted in favor of women's suffrage.

DISCUSSION QUESTIONS

As *Suffs* demonstrates time and again onstage, there's power in speaking up and inspiration in pushing the envelope. Below are some post-show discussion questions for you and your peers to dig into and expand on.

1. Why is voting important in a democracy? Can you think of someone whose voting habits or beliefs have influenced your own views about civic engagement?

2. Some argue the voting age should be lowered to 16 or raised to 21. What do you think, and how might that affect voter turnout or engagement?

3. What is the difference between equality and equity? Is voting rights an equality issue or an equity issue? What about women's rights?

4. What are the most significant ongoing barriers to women's empowerment and equality?

5. What personal experiences motivate you to think and/or care about gender/ racial equality?

6. What is the purpose of Women's History Month, and how does it help (or fail to help) advance gender equality today? Can you think of a way it could be more impactful?

7. In *Suffs*, some male allies played important roles in supporting the movement. What can we learn from them about allyship today? How can men be effective and respectful allies in gender equality movements?

8. In your opinion, who was the most influential leader of the women's suffrage movement? Why?

9. What reasons did state governments give for denying women the right to vote? Why was women's suffrage legal in some states and not others?

10. What role did state governments play in extending voting rights to women? What role did the federal government play?

11. What tactics and strategies did women use to win the right to vote? Which were successful? Which were not successful?

12. What protest tactics used by the *Suffs* do you still see in action today? What are new methods and strategies of protest?

ENGAGEMENT OPTIONS

Using the Choice Boards

These choice boards are designed to give students voice and choice as they explore the themes of **Suffs** – including protest, media, leadership, and internal conflict. Each board is organized into three categories: Learn, Create, and Reflect. Use these boards however best fits your goals and classroom time. Below are a few flexible ways to implement them:

Option 1: Pick One

Students choose any ONE task from any board.
Ideal for a short class period, early finisher work, or bell ringers that still connect to the broader themes.

Option 2: Pick Three - From One Board or Mixed Across Boards

Students choose one task from each column (Learn, Create, Reflect) from a single board – or mix and match tasks from different boards.
Encourages both creativity and deeper understanding across *Suffs* topics.

Option 3: Group or Partner Work

Students team up to complete one or more tasks collaboratively.
Consider assigning roles (e.g., researcher, writer, designer, presenter) for group success.

Option 4: Teacher-Selected Focus

You select one row, column, or individual task for the whole class to complete, based on your learning goals.
Useful for scaffolding or focusing on a particular skill (e.g., analysis, media literacy, persuasive writing).

Standards Addressed:

Choice Board 1:

Common Core State Standards

Writing 9-12: 1, 2, 3, 4, 9

Reading 9-12: 1, 2

Speaking & Listening 6-12: 1, 2

National Core Arts Standards

Theater: TH:Re9.1.I/II

Music: MU:Re7.1.Ia • MU:Re7.2.I/II

MU:Cn11.0.Ia

Visual Arts: VA:Cr1.1.Ia • VA:Cr2.1.Ia

VA:Pr4.1.Ia

C3 Framework for Social Studies

D2.Civ.2.9-12 • D2.Civ.7.9-12

D2.Civ.10.9-12

D2.His.2.9-12 • D2.His.6.9-12

D2.His.14.9-12 • D2.His.16.9-12

Choice Board 2:

Common Core State Standards

Writing 9-12: 1, 2, 6, 7, 9

Reading 9-12: 6, 7

Speaking & Listening 6-12: 5

National Core Arts Standards

Theater: TH:Re9.1.I/II • TH:Cr3.1.I/II

Visual Arts: VA:Cr1.1.Ia • VA:Cr2.1.Ia

VA:Pr4.1.Ia

Media Arts: MA:Cr1.1.Ia • MA:Cr2.1.Ia

MA:Pr4.1.Ia • MA:Re8.1.Ia • MA:Cn11.1.Ia

C3 Framework for Social Studies

D2.Civ.2.9-12 • D2.Civ.7.9-12

D2.His.2.9-12 • D2.His.4.9-12

D2.His.14.9-12

D3.1.9-12 • D4.1.9-12 • D4.3.9-12

D4.6.9-12

Choice Board 3:

Common Core State Standards

Writing 9-12: 1, 2, 3, 7, 9

Reading 9-12: 1, 2, 6

Speaking & Listening 6-12: 1, 4

National Core Arts Standards

Theater: TH:Cr1.1.HSI/HSII

TH:Pr4.1.HSI/HSII • TH:Re7.1.HSI/HSII

TH:Cn11.1.HSI/HSII

Visual Arts: VA:Cr1.1.HSI/HSII

VA:Cr2.1.HSI/HSII • VA:Cn11.1.HSI/HSII

C3 Framework for Social Studies

D1.1.9-12 • D1.3.9-12

D2.His.1.9-12 • D2.His.4.9-12

D2.His.14.9-12 • D2.Civ.10.9-12

D2.Civ.7.9-12 • D3.1.9-12 • D3.3.9-12

D4.1.9-12 • D4.2.9-12 • D4.6.9-12

YOUR VOICE, YOUR CHOICE!

“Keep Marching” – The Power of Protest and Civic Action

LEARN	CREATE	REFLECT
<p>Experience the PBS interactive “The Vote: She Resisted” and summarize how women used protest to influence change.</p>	<p>Based on what you saw in <i>Suffs</i>, design a protest sign that could be used today. Include a slogan inspired by a line or lyric from the show. Be ready to explain how it connects to both the musical and a modern issue you care about.</p>	<p>Write a journal entry from the POV of a young suffragist: What drives her to keep marching?</p>
<p>Use the PBS short history of the Women’s Suffrage Movement to identify key ideas and moments. Compare them to a modern protest movement.</p>	<p>Plan a dynamic dinner party where you strategically seat eight influential suffrage leaders from <i>Suffs</i> and explore the conversations their shared beliefs and conflicts would ignite.</p>	<p>Choose a modern or historical song that reflects the struggles and goals of the women’s suffrage movement. Write a brief analysis explaining the connection and why it resonates.</p>
<p>Choose a scene from <i>Suffs</i> that portrays public protest (e.g., picketing, speeches, or marches). Write or discuss how the staging, music, and choreography helped show the power of civic action. What mood or message did it send? How might that impact the audience?</p>	<p>Design a 1-page newspaper front page covering a suffrage protest as if you were a reporter at the time.</p>	<p>Reflect in a journal entry: Why did it take so long for the 19th Amendment to pass? What obstacles did reformers face, and how did they overcome them?</p>

YOUR VOICE, YOUR CHOICE!

“The March (We Demand Equality)” – Media’s Influence on Social Movements

LEARN	CREATE	REFLECT
<p>The suffragists used newspapers, songs, and speeches to spread their message. How did <i>Suffs</i> use lighting, sound, or costume to “broadcast” messages on stage? Choose a moment from the show and explain how theatrical elements replaced or enhanced historical media.</p>	<p>Create a TikTok-style video or PSA (30–60 sec) promoting a current civil rights issue, using persuasive visual messaging.</p>	<p>Use Sufrage and the Media to compare two media tactics from suffragists to those used in other historical protest marches.</p>
<p>Analyze a suffrage-era editorial or cartoon. What’s the bias or message? How does it aim to persuade?</p>	<p>Create a political cartoon that critiques or supports the suffragist movement. Include symbols and a caption that reflect public sentiment.</p>	<p>Create a graphic comparing key media moments in the suffrage movement and a modern movement of your choice.</p>
<p>Pick a scene or moment from <i>Suffs</i> and imagine how the characters would share it as a modern TikTok or Instagram reel. Script or storyboard the video – include hashtags, audio choices, and visual style. How would you capture the message using today’s tools?</p>	<p>Design a magazine cover featuring a modern youth activist (real or fictional). Include headlines and a teaser article.</p>	<p>Write a comparison essay: How would the suffrage movement have changed if social media had existed?</p>

YOUR VOICE, YOUR CHOICE!

“Wait My Turn” – Many Struggles Within One Movement

LEARN	CREATE	REFLECT
<p>Read the PBS article “Black Women’s 200 Year Fight for the Vote” and take notes on the contributions of Black suffragists.</p>	<p>Write a letter as a Black suffragist (e.g., Ida B. Wells) to white allies explaining the need for inclusion and intersectionality.</p>	<p>Make a short slideshow comparing the challenges faced by Black women in the suffrage movement to those faced by Malala Yousafzai or other young activists.</p>
<p>Research and create a bio-sketch of one underrepresented figure in the movement (e.g., Mary Church Terrell).</p>	<p>Select a character from <i>Suffs</i> who you found intriguing or wished to explore further. Write a short monologue (1-2 paragraphs) from this character’s perspective. Consider what they might express in a private moment, revealing layers not overtly presented on stage.</p>	<p>In a small group or as a written dialogue, debate the ethical conflicts activists face when movements exclude marginalized voices.</p>
<p>Analyze and argue: Should the Equal Rights Amendment (ERA) be passed today? Why or why not? Use historical and current perspectives in your answer.</p>	<p>Draw or paint an image that represents both the strength and sacrifice of a suffragist or modern activist.</p>	<p>Identify a scene in <i>Suffs</i> where characters disagree – for example, over race, strategy, or generational differences. How did the actors’ body language, tone, or blocking highlight that conflict? Write a short analysis or journal entry reflecting on how theater made the tension feel real.</p>

RESOURCES

THE PRODUCTION WEB

OFFICIAL BROADWAY SITE: suffsmusical.com

SOCIAL MEDIA

FACEBOOK: facebook.com/suffsmusical

INSTAGRAM: instagram.com/SuffMusical

X: x.com/SuffMusical

TIKTOK: tiktok.com/@suffsmusical

PRINT

Shaina Taub's Top 5 Picks

Jailed for Freedom by Doris Stevens

Uphill with Banners Flying by Inez Haynes Irwin

Alice Paul: Claiming Power by J.D. Zahniser and Amelia R. Fry

African American Women in the Struggle for the Vote by Rosalyn Terborg-Penn

From Equal Suffrage to Equal Rights by Christine Lunardini

Historical Nonfiction

The Woman's Suffrage Movement (Anthology edited by Sally Roesch Wagner)

The Woman's Hour by Elaine Weiss

A Woman's Crusade: Alice Paul & The Battle for the Ballot by Mary Walton

Vanguard: How Black Women Broke Barriers, Won the Vote, and Insisted on Equality for All
by Dr. Martha S. Jones

Why They Marched by Susan Ware

Recasting the Vote: How Women of Color Transformed the Suffrage Movement
by Cathleen D. Cahill

RESOURCES

Autobiographies & Biographies

Alice Paul

Alice Paul: Claiming Power by J.D. Zahniser and Amelia R. Fry

Conversations with Alice Paul: Woman Suffrage and the Equal Rights Amendment (Interview conducted by Amelia R. Fry)

Carrie Chapman Catt

Carrie Chapman Catt: A Public Life by Jacqueline Van Voris

Carrie Catt: Feminist Politician by Robert Booth Fowler

Woman Suffrage and Politics: The Inner Story of the Suffrage Movement by Carrie Chapman Catt and Nettie Rogers Shuler

Ida B. Wells

Crusade for Justice: The Autobiography of Ida B. Wells by Ida B. Wells

Ida: A Sword Among Lions by Paula Giddings

To Tell the Truth Freely: The Life of Ida B. Wells by Mia Bay

Ida B. the Queen: The Extraordinary Life and Legacy of Ida B. Wells by Michelle Duster

Inez Milholland

Inez: The Life and Times of Inez Milholland by Linda J. Lumsden

Mary Church Terrell

A Colored Woman in a White World by Mary Church Terrell

Unceasing Militant: The Life of Mary Church Terrell by Alison Parker

Children's Books

Finish the Fight! The Brave and Revolutionary Women Who Fought for the Right to Vote by Veronica Chambers

The Bold and the Brave: Ten Heroes Who Fought for the Right to Vote by Kirsten Gillibrand, illustrations by Maira Kalman

Ida B. the Queen: The Extraordinary Life and Legacy of Ida B. Wells by Michelle Duster

The Woman's Hour: Our Fight for the Right to Vote (Adapted for Young Readers) by Elaine Weiss

Documentaries

All In: The Fight for Democracy (Available on Amazon Prime)

The Vote (PBS' American Experience)

Podcasts

The Daily: A Rift Over Power and Privilege in the Women's March (New York Times)

And Nothing Less: The Untold Stories of Women's Fight for the Vote (Produced by the Women's Suffrage Centennial Commission, the National Park Service, and PRX)

Hindsight: Looking Back at 100 Years of Women's Suffrage (KMUW/NPR)