



"An eye-opener..."

- Neil Gaiman, author

Daring, fun, revelatory.

The Lavender Blues is an historical, musical and theatrical journey that tells the story of queer music before World War II. People commonly believe that the LGBT movement began in 1969 with the Stonewall Riots, but a hundred years ago queer men and women were claiming their identities in the public sphere... and singing about it too. Author, LGBT activist and performance artist Sarah Kilborne brings to life a little-known yet revolutionary moment in music history when pioneering artists sang boldly about sexual and gender fluidity.



THE LAVENDER BLUES

Women's History • Music History • LGBT History

Run Time: 90 minutes, no intermission

Cast of two, plus crew

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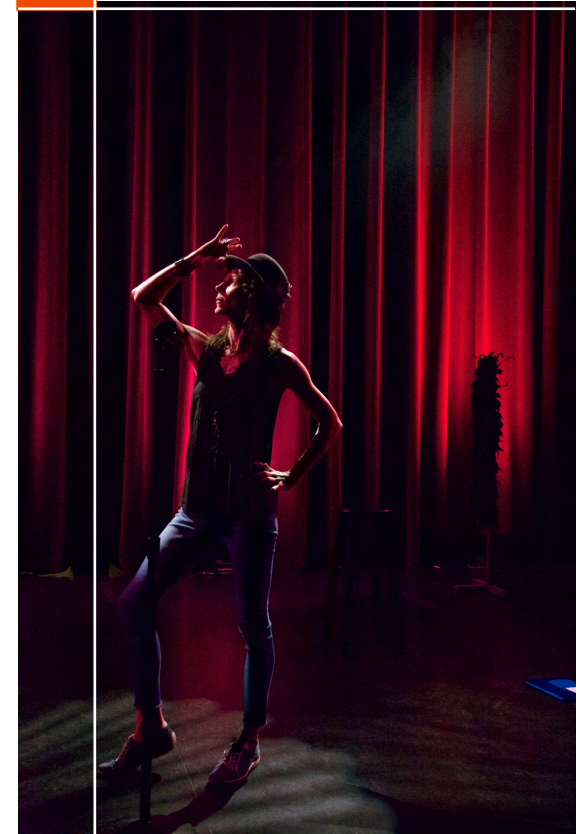
Photos by Jane O'Connor

THE LAVENDER BLUES

THE STORY OF
QUEER MUSIC BEFORE
WORLD WAR II

Written and Performed by
Sarah Kilborne

INFORMATION FOR EDUCATORS



Performances, Lectures, Workshops

The Lavender Blues offers colleges, universities and community-oriented venues a dynamic opportunity to entertain as well as inform and engage. Not only a performance artist, but also an author, lecturer and activist, Sarah brings her passions equally to the stage, the classroom and the lecture hall. In addition to performing *The Lavender Blues*, she offers performance workshops, public presentations on women's and LGBT history, and discussions about the creative process, including her own experience with *The Lavender Blues*.



"Sarah Kilborne has created a captivating blend of history and music. *The Lavender Blues* brings to light stories from our past that have too long been hidden. It is rare to find a show that so deftly presents challenging historical material woven together with a masterful musical performance."

- Kate Priessler, Director, Wistariahurst Museum

"During the fall of 2017, Sarah Kilborne's *The Lavender Blues* was an essential part of my course, Introduction to Performance Studies. In a workshop with my students and in a public performance for the wider Texas A&M community, Kilborne introduced my students to queer narratives and queer histories that were new to many. In analytical writing assignments that my students completed soon after seeing the show, several revealed that they had been transformed by the experience.

"For some, it was their first encounter with stories of gay lives lived openly and proudly; for others it was a reaffirmation of the value of experiences they knew well or had lived themselves. All found the stories—both the stories of the artists Kilborne described and her own life's journey—to be deeply moving and compelling, and thoroughly relevant to life in the United States today.

"As an educator, I found that Kilborne's work supported my curriculum in key ways. The content of her performance made explicit connections between dense and abstract theory my students had read (specifically, theories of gender performativity) and the concrete practices of artists. Describing her creative process, Kilborne also provided my students with insights into interdisciplinary performance making, especially in the ways she combined music, theatre, and storytelling.

"*The Lavender Blues* provided a model for using performance as part of a program of study. The show was deeply informed by Kilborne's archival research and built new knowledge of a time past as Kilborne embodied old songs anew."

James R. Ball III, Assistant Professor
Department of Performance Studies,
Texas A&M University

