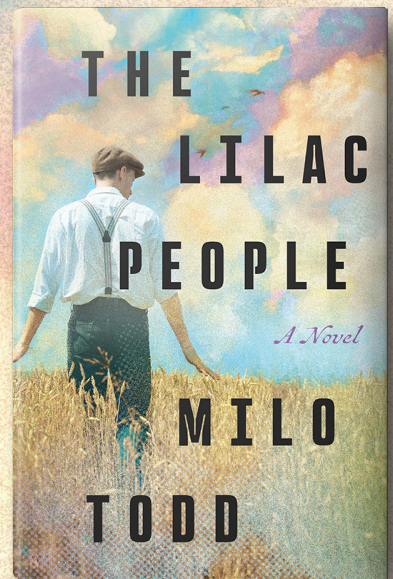


The history behind The Lilac People

While *The Lilac People* is a work of fiction, author Milo Todd was inspired by true history and artifacts he found in his research. Its pages contain such events as the rise of the original trans and queer fascism movement, the first documented queer and trans book ban, and other atrocities. Here are some images to help you visualize that time.

9781640097032 | OSD: 4/29/25 | 320 Pages | 5-1/2 x 8-1/4



This is the “transvestite card” of Gerd Katter. Issued in 1928, it’s the last surviving document of its kind, permitting a cardholder to dress as themselves without fear of being arrested by the police on crossdressing charges. I directly quote from this document in *The Lilac People* for Bertie’s card, though I changed the name, birthdate, and residential address.

Fun fact: As an homage, Bertie’s residential address is the same as author Christopher Isherwood’s.



This is the passport/travel pass of Berthold Buttgereit. Issued in 1918, it’s the last known surviving document of its kind, permitting the holder to dress as themselves during travel.

While not pictured here, the back reads “B.B. is not forbidden to wear man’s clothes.” This is what makes it a “transvestite” passport/travel pass. This document was inspiration for the “transvestite passport” plotline in *The Lilac People*.



This is the exterior of the Eldorado club located on Motzstraße and Kalckreuthstraße. It was a club for queer and trans people so popular that cishet people would come from all over the world to experience it. I relied on this photo heavily for the club's exterior descriptions in *The Lilac People*.

Fun fact: This club is believed to have inspired Christopher Isherwood's *Goodbye to Berlin*, which would eventually become the hit musical *Cabaret*.



This is a postcard of the interior of the Eldorado club located on Elsässerstraße. While this particular club isn't featured in *The Lilac People*, I relied on this postcard heavily for interior descriptions of the earlier mentioned Eldorado club. The stage is exactly how I picture Bertie, Gert, and Sofie singing and playing the piano during Chapter 2.

This is a drawing of the Institute for Sexual Science around 1921. The Institute was a place of medicine and learning about all sex-based matters, including queer and trans people, abortion, STIs, and other such topics.

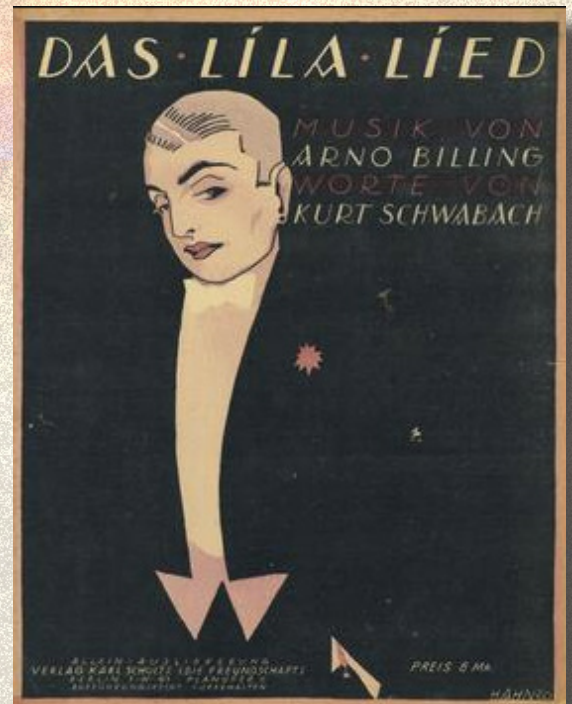
Fun fact: The first known transgender surgeries were performed here. The Institute was so popular that people traveled from all over the world to go on its tours. I relied on this drawing heavily when describing the exterior of the two buildings in *The Lilac People*.





This is one of many newspaper stories published in United States newspapers about trans people being "found out," most especially trans masculine people. Such articles inspired the plot of Bertie collecting them in *The Lilac People*, and this particular headline is quoted in Chapter 1.

This is the original composition cover for *Das Lila Lied* (The Lilac Song), which is the first known queer anthem in the colonized world. It was written in honor of Dr. Magnus Hirschfeld, the founder of the Institute for Sexual Science. The song is full of wit, slang, and double speak, though some meanings have been lost to history. While originally not planned, this song became influential to the plot and thematic elements of *The Lilac People*, ultimately creating the book's title.



This is a photo of a queer party taking place at the Institute of Sexual Science, which was known for throwing big parties for queer and trans people. Second from the right (with the glasses washed out by light) is Dr. Magnus Hirschfeld, the founder of the Institute. He's holding hands with Karl Giese, one of his two lovers. This photo and others like it were the inspiration for the Silvester party Bertie helps Dr. Hirschfeld throw in *The Lilac People*.

