

**Lily Renee's Glamorous Revenge**  
**Episode 13 of *Exile* with Mandy Patinkin**  
**A Production of the Leo Baeck Institute – New York | Berlin**  
Released July 16, 2024

*MUSIC*

**MANDY PATINKIN:** It's 1966 and we're in Manhattan.

In a grand apartment on the upper east side, a young girl crouches by a dresser, rifling through some drawers. She's never investigated these before, and she's curious: what does mom have buried in here?

The apartment is spacious and tastefully decorated. Elegant Biedermeier-style chairs combined with mid-century American pieces. On the shelves are great works of literature, some in German, some in English. The complete works of Freud, classic American novels, some philosophy.

It's a home infused with her mother's sense of style, her love of high art and culture, with signs of her European roots.

But young Nina Phillips is about to find something that will change her view of her mother forever...

**NINA PHILLIPS:** I was 12 years old and I was opening the bottom drawer of a dresser, and lo and behold, there were these drawings of Jane and Tarzan, and Jane had a, had a serpent wrapped around her leg, and she had a leopard skin outfit covering her private parts, and that was sort of ripped. And I could not believe this was my mother! [laughs] I just, I just didn't know where this came from. I had never seen a comic book that she had done, any reference to it whatsoever. So this was, this was quite shocking for me. Also that my mother was sexual in any way was shocking.

**MANDY PATINKIN:** Nina had stumbled upon relics of her mother's past. A past she had never heard about...

She had found an image from her mother's career as a comic book artist. In fact, her mother had designed and drawn a whole cadre of fearless and glamorous women. Like *Senorita Rio*...

*SPY MUSIC*

**ACTOR:** (*in mid-atlantic melodramatic style*) They think of her as the fragile and lovely cinema star... They do not know these sudamericanos—and it is well they do not! For danger is secret... and *Rio* loves danger! And as a secret service op, she gets plenty!

**MANDY PATINKIN:** This is the story of a daredevil pilot and a swashbuckling Nazi huntress. But it's also the story of their illustrator: Lily Renée Phillips, an artist and unintentional pioneer every bit as gutsy and glamorous as her comic book characters.

An exile whose forgotten career led to unexpected fame late in life.

*THEME MUSIC*

**MANDY PATINKIN:** Welcome to *Exile*, a podcast from LBI, the Leo Baeck Institute, New York. I'm Mandy Patinkin. When everything is taken away, then what? From LBI's archives, untold stories of Jewish lives in the shadow of fascism.

Today, a story of courage and transformation—how one woman created a new life in exile, and imagined heroines for a new world.

*THEME OUT*

*TRANSITION MUSIC - VIENNA*

**MANDY PATINKIN:** We begin in Vienna: a city of grand architecture, impressive museums and a famous opera house. A city rich with cultural and intellectual innovation.

It was here, in a land of big ideas and great artists, that Lily Renée Wilhelm was born in 1921.

In an interview later in her life, Lily fondly reflected on the city of her childhood.

**LILY RENEE PHILLIPS:** It was a lovely city. I mean, culture was in the air. You couldn't escape it. It was really present every day.

**MANDY PATINKIN:** Lily's father, Rudolf, was a shipping executive. He worked for companies like Red Star and the Holland America Line, managing fleets of transatlantic ocean liners.

The family lived comfortably in a plush apartment with a chef and maid. And they were steeped in the cultural riches Vienna had to offer.

Lily's father was devoted to the opera, and at galleries he loved to take in the Rembrandts. But young Lily didn't much like the gloomy portraits of sickly old people; she preferred the Renaissance paintings full of pink-cheeked, twinkly-eyed cherubs.

Lily recounted her childhood dreams in a short documentary about her life, released in 2019.

**LILY RENEE PHILLIPS:** I was an only child, no sisters, no brothers. I was a lot alone. I had to use my imagination. Which in a way was good. And I started drawing at a very early age. Anything that had to do with costumes and fantasy was interesting to me.

**MANDY PATINKIN:** From a young age, Lily was obsessed with drawing and creating fantasy worlds with characters and elaborate outfits.

*MUSIC - PROPULSIVE*

**MANDY PATINKIN:** But throughout this period, as Lily grew from a child into a teenager, the Nazi threat was rising in Germany. And the Austrians were paying close attention.

*SFX: CROWD NOISE, NAZI SPEECHES*

**MANDY PATINKIN:** Antisemitism was deeply entrenched in Austria in the 1930s. Jews faced prejudice in all kinds of aspects of society, from academia to politics and beyond.

Despite that, Austria's population of almost 200,000 Jews had found ways to survive, and some to thrive. Like Lily's family.

Her father had served in the army during the first World War, and then risen to become a successful business leader. Despite the explicit antisemitism, it felt like it was possible to integrate and to prosper. But that came to an abrupt and shocking end.

*SFX: MILITARY CONVOY*

**MANDY PATINKIN:** In March 1938, Hitler's army marched in, annexing Austria and taking it under Nazi rule. Many Austrians embraced them with open arms.

Newsreel footage shows German soldiers crossing the border to an enthusiastic welcome. Children and adults lean out of windows in celebration; Nazi flags hang from every window.

For Lily and her family, the arrival of the Nazis initiated a period of terror and humiliation.

**LILY RENEE PHILLIPS:** I remember when the Nazis came into Vienna, I was like 15 or 16. I remember the noise the motorcycles made. And it was a horrible noise. And I have always hated motorcycles since then.

*SFX: MOTORCYCLES; FADE TO RADIO STATIC*

**MANDY PATINKIN:** One evening, the family was sitting together listening to the radio—in those days, a grand looking wooden box with a curtain in the front. The doorbell rang.

*SFX: DOORBELL*

**MANDY PATINKIN:** It was the son of one of the neighbours. He said he was working with newly installed Nazi officials nearby and they were in need of a radio.

**LILY RENEE PHILLIPS:** And I was so astonished because I thought my father would just close the door on him. But my father went over and he disconnected it and picked it up and handed it to him. And that so stayed in my mind, you know, you did what they asked you to. Whether it was illegal or not, you know.

**MANDY PATINKIN:** An act of casual humiliation, of exploitation.

For Lily's father, a wealthy, successful professional who felt entirely integrated, this new reality was almost impossible to accept.

**LILY RENEE PHILLIPS:** My father had been in the army and he was so convinced because his family had been in Vienna for like three generations that nothing would happen to us and that this was just a very short thing that, you know, nobody would take it seriously and so forth.

*MUSIC - PROPULSIVE*

**MANDY PATINKIN:** But worse was to come.

A few weeks later, Lily was sent on an errand to collect a document for her mother.

*SFX: FOOTSTEPS*

**MANDY PATINKIN:** She made her way to the consulate and waited in a long queue, alongside other Jews also waiting for documents.

Suddenly, a fleet of vehicles drove up, and SS soldiers swarmed around them.

*SFX: CARS, FOOTSTEPS, MUFFLED SHOUTING*

**MANDY PATINKIN:** With aggressive gestures and barked commands, the soldiers forced the whole group into a nearby synagogue. As the crowd huddled together, terrified and quiet, a rumor started going around that the SS men were going to burn the synagogue down with all of them inside.

**LILY RENEE PHILLIPS:** I was really stupid, because I thought because I was a young pretty girl, you know, men always were nice to me, and I stood next to this guy, a soldier. And I thought, well, he would protect me if this is set on fire. And I looked at him and I saw his eyes and I thought, oh man, it was just terrible. That really showed me what was happening. Because he was so totally uninvolved and cold, he wouldn't have cared if I burned next to him or anything.

*SFX: PEOPLE SHOUTING*

**MANDY PATINKIN:** Quite suddenly, they were pushed out of the synagogue and released back onto the street.

Later, Lily would wonder if it had been some kind of rehearsal. How close had she been to death? Because the very next day, a series of synagogues were burned down, the windows of Jewish shops smashed.

The looting, destruction and murder of Jews began in what became known as Kristallnacht, the Night of Broken Glass, a spree of violence against Jews, encouraged by Nazi authorities.

*MUSIC - PROPULSIVE*

**MANDY PATINKIN:** Lily needed a way to escape the encroaching terror of Nazi rule. But getting the right papers, even for a child, was a fiendish obstacle course.

While studying English at school, she had been connected with a penpal in England, a girl named Molly Keeley.

After many months of letters back and forth, Molly's family agreed to host Lily in England. Her travel was arranged as part of the Kindertransport program, facilitated by the British government.

**LILY RENEE PHILLIPS:** Each child, we had a string around our neck with a cardboard thing with a number on it. And I just want to point out how well it's done, very, I mean, Germans did things well. They did the Holocaust very well.

**MANDY PATINKIN:** And so, with a large cardboard label hanging around her neck, stamped with the number 133, Lily said goodbye to Vienna, goodbye to her parents, and set out on her own.

*MUSIC*

*SFX: STEAM TRAIN*

**MANDY PATINKIN:** After travelling by train through Germany and Holland, after a ship across the channel, and another train to the north of England, Lily arrived in a city called Leeds.

Her penpal, Molly, and Molly's mother arrived to meet her. But Lily was not what they expected.

**LILY RENEE PHILLIPS:** I was supposed to be this poor refugee. But I was wearing this very beautiful white coat, and I had elegant luggage.

**MANDY PATINKIN:** Lily was vulnerable, alone and dependent on her new hosts. But she was also a sophisticated and beautiful young woman from an affluent background.

**LILY RENEE PHILLIPS:** I was the wrong child to arrive there. Also, I had better clothes than Molly had, and I was taller and more sophisticated. And they had I thought that, you know, I would be pathetic, in a way. She resented me from the beginning, actually. I made her uneasy.

**MANDY PATINKIN:** While Molly was at school, Mrs. Keeley put Lily to work doing household chores. Cleaning, washing, cooking. And Lily tried. But she was out of her depth.

*SFX: DISHES CLATTERING*

**LILY RENEE PHILLIPS:** Her mother had thought I would be very helpful, you know, cleaning and washing up and everything. And we always had servants, and I was not allowed to go into the kitchen and stuff like that. So it was, it was wrong.

**MANDY PATINKIN:** As the months marched on, their relationship got worse. Mrs. Keeley wouldn't feed Lily properly. She resented her deeply.

Then, in 1939, a new shock: Britain was officially at war with Germany. Even occasional letters home were now impossible. Lily was cut off completely, entirely alone with this woman who loathed her.



**LILY RENEE PHILLIPS:** The mother of Molly got very upset, because she didn't know whether she was stuck with me. And she said to me, you don't even know your parents are still alive. When I heard her say that, I thought, I'm not spending another night in this house.

**MANDY PATINKIN:** In an act of steely courage, at the age of just 17, Lily packed up her few belongings and walked out. With no money for bus fare, she walked for hours into Leeds city centre.

*SFX: FOOTSTEPS, STREET NOISE*

*MUSIC - PROPULSIVE*

**MANDY PATINKIN:** Lily made her way to an employment agency. She had to work to survive and stay in the country. But she had left so late at night, she turned up long before it opened, and fell asleep on the front step. Only to be woken hours later by the manager.

As the war raged, Lily muddled through a series of domestic jobs. Looking after children, washing sheets in a hospital, working as a domestic companion and maid.

*SFX: CLATTERING, SCRUBBING, BABY BABBLING*

**MANDY PATINKIN:** All the while, she's cut off from her parents, wondering. Did they ever make it out? Are they even still alive?

There was no way to know. Until one day, in 1941...

*SFX: PAPER UNFOLDING*

**LILY RENEE PHILLIPS:** I got a letter.

**MANDY PATINKIN:** The Jewish Refugee Agency, which kept track of all the Kindertransport children, contacted Lily; her parents were alive and well. They had made it to New York City. She could follow them and start a new life in America.

It was an incredible relief. It meant a future for Lily, perhaps, beyond this muddle of an existence, flitting between domestic roles, entirely at the mercy of others.

But before she can get out, two officers from Scotland Yard arrive at the house where she has been working. One of her employers was German, and the police were suspicious. Could there be a spy?

**LILY RENEE PHILLIPS:** They searched the house, and because I was there, they asked me if I had a camera, and I had a Leica, which my parents had given me. And that was a very good camera. And I was afraid they were going to take it away. So I lied. I said no. And they found it. So I became enemy alien.

**MANDY PATINKIN:** Being categorized as an enemy alien was disastrous for Lily. The English government considered her a threat to national security.

**LILY RENEE PHILLIPS:** That was the worst, worst thing that you could be. So I had to report to the police every week. And I was not supposed to move from that place.

**MANDY PATINKIN:** Lily was stuck. Time was running out. If she didn't get to London, she wouldn't be able to get the papers she needed, and she would miss the Kindertransport ship to America.

Desperate to be reunited with her parents in New York, Lily ran away to London.

*MUSIC - PENSIVE*

*SFX: STREETS OF LONDON*

**MANDY PATINKIN:** London was a whirlwind of stress and trauma. Getting the right papers to get on the boat seemed almost impossible. But she managed to figure it out with some luck and the help of friendly strangers.

And then, just as she thought she was going to miss it, the ship she was due to board was delayed after a sailor fell overboard while winching the anchor. Just in the nick of time, she made it.

In a strange coincidence, the ship was called The Rotterdam, part of the Holland America line, which her father used to manage. This was the ship that would take her back to her parents.

Lily's new life in New York began with an anxious wait.

**LILY RENEE PHILLIPS:** In New York, nobody knew where my parents were because my father had been too proud to go to any of the places to give handouts, as he said. And so I was sitting there on my luggage for three hours.

**MANDY PATINKIN:** When her parents were eventually found, she almost didn't recognize them.

**LILY RENEE PHILLIPS:** And then I saw this couple, and I thought, these are not my parents, they're much too old.

*MUSIC*

**MANDY PATINKIN:** But it was them. Her parents had lost everything and it had taken a toll. Her mother was frail, and walking slowly. She had been savagely kicked by a Nazi soldier back in Vienna, and it had left her injured.

It was a challenging new reality. Accustomed to space and servants and comfort, the Wilhelm family were now living in very different conditions.

**LILY RENEE PHILLIPS:** They took me to a place on 72nd Street, but on the west side, which was like a rooming house for refugees. And they had one room. After our big apartment, there was one room. And it was so hot that I sat out on the fire escape in the back during the night because the humidity and the heat was so horrendous.

**MANDY PATINKIN:** Gradually, Lily found odd jobs, using her drawing skills to sketch mail order catalogues. She was even able to find occasional work as a model.

**LILY RENEE PHILLIPS:** I modelled for Kusov hats. That was very nice. I read all of Dostoyevsky when I was sitting there waiting for these wholesale people to come in, and then all I had to do is put on this hat and walk back in, sit down again, and continue reading.

**MANDY PATINKIN:** And then, a new opportunity!

**TRINA ROBBINS:** Her mother saw an ad in the paper that Fiction House Comics was looking for someone to draw comics.

**MANDY PATINKIN:** This is Trina Robbins, a comic book author and historian, who became friends with Lily later in life.

**TRINA ROBBINS:** Now, Lily was an artist. Lily had drawn all her life, but she'd never drawn a comic and she didn't even read comics. They went to the newsstand, they bought a couple of comics, Lily studied them, and she drew a couple of panels, just sample panels, and brought those to Fiction House, along with, of course, her portfolio of her non-comic work. And she told me that the editor was, as he was looking at her stuff, he started laughing, and she thought, oh my god, you know, am I that bad?

**LILY RENEE PHILLIPS:** And then he said, um, tell you what, I'll try you for two weeks. And I said, when do I start? He said, tomorrow. That's how I got the job.

## MUSIC

**MANDY PATINKIN:** Initially, at Fiction House, she was rubbing out pencil lines for the senior illustrators, or colouring segments. It was a job, regular and reasonably well-paid.

But it was not pleasant. Lily was a shy young woman working in close quarters with a whole room of dirty-minded men.

**LILY RENEE PHILLIPS:** It was like hell because there were these men which were, they were like adolescents that were thinking of nothing but sex all the time. And here, I was landed in the middle of this. It was just terrible. They were going to teach me English words. I mean, it was awful. And I was not used to that, and I was inhibited, and everything embarrassed me, and I felt everybody was undressing me, and I would cry myself to sleep every night because I was suffering.

**MANDY PATINKIN:** But despite the harassment and misogyny, Lily's talent shone through.

She got a break when one strip called *Werewolf Hunters* came up in need of an artist. It wasn't too popular with illustrators or the public, so it was given to Lily.

She immediately made it her own, creating a new plot device where a magician used music to turn cats into beautiful women—and she loved drawing the beautiful women!

## SFX: DRAWING

Elements of Lily's distinctive style began to emerge. She conjured forceful female characters, bursting out across the comic book panels, dominating the page, sometimes vampy and seductive, sometimes fierce and pugnacious, but always stylishly dressed.

**TRINA ROBBINS:** She had a kind of, um, well, really like a German expressionist style, you know, which of course, she's from Vienna, the place of Klimt, you know? And she's very, very decorative, very design-y in her splash panels, and she always has one panel, one long panel where you see, see the heroine completely, and it's the first big panel that introduces the story that is to come. And in Lily's case, they were always very beautiful, very decorative, and very fancy.

*SFX: DRAWING*

**MANDY PATINKIN:** As her skill grew and her talent was recognised, Lily was put in charge of more popular strips. Eventually, she began to draw the character who would really make her name. Her most glamorous heroine: Senorita Rio.

*SPY MUSIC*

**MANDY PATINKIN:** With flowing jet black hair, long elegant legs, and a deadly left hook, agent Rio is a spy with movie star looks—an iron fist in a velvet glove. Moonlighting as a nightclub entertainer, Rio travels around South America battling axis agents and foiling Nazi plots.

**TRINA ROBBINS:** She dresses really like Carmen Miranda. She's a Latin American heroine. She wears these beautiful, colorful clothes. Actually, in my favorite splash panel is when she's sitting there reading the newspaper wearing a leopard coat, a leopard skin coat, and in the background are two evil Germans. And one of them is saying, who is that beautiful fraulein? And he says, ahhh, she dances for our men, but we know her as Senorita Rio, you know, and watch out, she is dangerous!

**MANDY PATINKIN:** The character of Rio appealed to Lily immensely.

While living in a crowded tenement building with limited means, she was able to create a character with opulent style and an endless wardrobe.

**TRINA ROBBINS:** I think that she related to Senorita Rio. She said that her character could wear great shoes, expensive shoes, and leopard skin coats, you know, and she couldn't afford those things. So she, she really lived through her character. I mean, she even looked like Senorita Rio, really, you know, a dark-haired beauty. And she fought the Nazis through her character!

**LILY RENEE PHILLIPS:** She was always performing and fighting the Germans. So that was great, too. I was fighting the Germans. Even if I was just doing it on paper, it was good.

**MANDY PATINKIN:** The Nazis had taken everything from her family. Lily's parents had escaped with what they could carry, but many of her family members died in concentration camps.

*MUSIC - PENSIVE*

Fighting the Nazis on paper, in her imagination, was small recompense. It channelled some of that grief and anger, at least, into creative work at which Lily excelled.

And she continued to thrive at Fiction House.

**TRINA ROBBINS:** She got better and better and he gave her her own strip and soon she was doing covers, too. And she was the only woman cartoonist in Fiction House who actually drew covers.

**MANDY PATINKIN:** But none of the readers knew she was a woman. Lily simply signed her work L. Renee. Fiction House would receive fan mail thanking L. Renee for *his* spirited heroines.

In 1950, Lily finally left the world of comic books after eight years. She had worked on scores of magazine issues, and created hundreds of panels bursting with energy and style.

But, for her, it had just been a job, an opportune way to use her skills and earn a living. Comics had never been the dream. In fact, she had felt it was a rather grubby compromise. Her daughter Nina recalls.

**NINA PHILLIPS:** She was really an intellect, and her artwork, which was specifically early on, the comics, she was sort of ashamed of that. It was if you were a ballerina doing stripping on the side in the '40s, you didn't want people to know that.

**MANDY PATINKIN:** The next phase of life was dedicated to marriage and family.

She eventually settled down after marrying financial consultant and political operative Randolph Philips. Together they had two children, Rick and Nina.

Life was not without turbulence. But in many ways Lily managed to take back the life the Nazis had stolen.

**NINA PHILLIPS:** George Stephanopoulos has a full floor of the building that I grew up on. I did have a nanny and there was a housemaid. And my parents went out to dinner and we had a babysitter...

**MANDY PATINKIN:** It was Nina, who, as a 12-year-old, came across one of her mother's early cartoon drawings and learned, for the first time, of her surprising career.

But many years later it would be her daughter—Lily's granddaughter—who would make the next thrilling discovery.

**NINA PHILLIPS:** And it was only when my daughter googled her name in college and found out that she had a fan club, and that there was an exhibit of her work two blocks away from my office in a comics gallery. She had no idea it existed. She had none whatsoever. She didn't know there was a fan club. She didn't know that she was in print in any way. She thought it was all in the past and no one paid any more attention and she certainly hadn't paid any



attention. And we got in touch with Trina Robbins, who practically fell off her chair when she found out she was alive.

**TRINA ROBBINS:** I got an email from her daughter saying, hello, I'm Lily Renee's daughter. And I still thought that Lily was long gone and I said, what can you tell me about your mother? And she said, well, you can talk to her. That was my first inkling that Lily was still with us. So I phoned her immediately, she gave me Lily's phone number...[fades under]

**MANDY PATINKIN:** Trina discovered that Lily, despite being in her 90s, had lost none of the poise and strength that had carried her through the toughest years.

**TRINA ROBBINS:** She was very gracious. She was so elegant that I was actually a little afraid of her. You know, it was like she was an empress or a queen! Oh, and her accent, her wonderful Austrian accent, which she never, you know, got rid of. It was beautiful. I mean, when she phoned me, you know, I'd pick up the phone and hear her say, "Triiiinah"? And I knew it was Lily, you know?

**MANDY PATINKIN:** Connecting with Trina ushered in a whole new era.

**NINA PHILLIPS:** That was an extraordinary moment. Her career, I mean, it just all escalated into going to Comic Con and doing lectures there and people, you know, really wanted to gravitate to her and get autographs and this whole fan base that was completely out of her element.

*MUSIC - CHEERFUL*

**MANDY PATINKIN:** Lily discovered, with some bemusement, that she was celebrated for her glamorous heroines. She was invited to speak at events, and on panels.

In 2007, Comic Con recognised Lily with an Inkpot award, given to individuals for their contributions to the world of comics. And in 2021 she was inducted into Comic Con's Eisner Hall of Fame.

But when Lily turned 98, there was one event that would prove the most meaningful of all—an event which would, for the first time, draw together the different threads of her long life.

The city, and the country that had betrayed her family so profoundly had no fondness in her heart.

But one day, Vienna came calling again.

**SABINE APOSTOLO:** It's always an important point for our museum to bring forgotten stories back to be known, or at least to be accessible. And the story of Lily Renee, it was really very forgotten. Nobody knew about her in Vienna, so it was a real discovering story.

**MANDY PATINKIN:** Sabine Apostolo is a curator with the Jewish Museum in Vienna.

After a colleague stumbled across Lily's story, he asked Sabine and her collaborator Michael Freund to put together an exhibition.

In 2019, the exhibition opened. It was called "Three With a Pen" and explored the life and work of three Viennese artists and cartoonists forced into exile.

A selection of Lily's cartoons and book illustrations were featured, including photos from her childhood and pieces from throughout her life.

Returning now, to be celebrated in the Jewish Museum, was a strange and intense experience. Michael and Sabine remember one of the unexpected highlights.

**MICHAEL FREUND:** Every Viennese child's favorite drink is a soda pop that is a raspberry syrup in seltzer water, you know, so it's like this pinkish,

sweetish, yet refreshing drink, and she longed for it. She told us about it in New York, how much she liked that drink back in Vienna.

**SABINE APOSTOLO:** I have to say that I saw her most happy when Michael gave her Himbe soda, and really, you could see how she turns back as a child. I had the feeling that she was much happier drinking this Himbe Soda than at the opening of the exhibition!

**MANDY PATINKIN:** It was full circle, back to the place she started, the place that had shaped her so deeply. But this time, with her children and her grandchildren.

**NINA PHILLIPS:** One of the greatest moments that I think all of us shared in the family with her was when she was being honored in Vienna, through an exhibit at the Jewish Museum. So they had this big auditorium that after viewing this exhibit, speeches were made. And at the end of the speeches, they presented my mother with the first copy of her book in English and in German. And it was just a wonderful, wonderful moment.

**MICHAEL FREUND:** And her relatives had come, her children had come, grandchildren. So it was a big family reunion as well. And it was, if you want, a kind of a gestalt to her life, a closure to her experience coming back, but knowing that she would not stay here.

**MANDY PATINKIN:** Lily returned to New York, her home of many decades. A couple of years later, the exhibition would follow, recreated at the New York Austrian Cultural Center.

At the age of 100, she would leave her apartment-for the last time, to attend the opening with family, and take a final look back at her life and her legacy.

In 2022, Lily died in Manhattan at the age of 101.

*THEME MUSIC*

After this episode was recorded, we learned that Trina Robbins passed away. She will be remembered as a pioneer who fought for greater representation of women in comics through her own celebrated works.

### *THEME MUSIC*

**PRODUCER:** In addition to first editions of Lily Renee's work for Fight Comics in the 1940s in the LBI Library Collection, the LBI Archives include an oral history interview with Lily Renee from 2012, which was featured in this episode. Check it out at [www.lbi.org](http://www.lbi.org). *Exile* is a production of the Leo Baeck Institute, New York and Antica Productions. It's narrated by Mandy Patinkin. This episode was produced by Ilan Goodman. Our executive Producers are Laura Regehr, Rami Tzabar, Stuart Coxe, and Bernie Blum. Our associate producer is Emily Morantz. Research and translation by Isabella Kempf. Voice acting by Cyrus Lane. Sound design and audio mix by Philip Wilson. Theme music by Oliver Wickham. Special thanks to Rick Phillips, as well as Adrienne Gruben and David Armstrong for the use of their short film, LILY.

This episode of *Exile* is made possible in part by a grant from the Conference on Jewish Material Claims Against Germany, which is supported by the German Federal Ministry of Finance and the Foundation Remembrance, Responsibility and Future.