

**Transcript****Dead Ladies Show Podcast Episode 65****Romy Schneider**

(Dead Ladies Show Music — ‘Little Lily Swing’ by Tri-Tachyon)

SUSAN STONE: It’s the Dead Ladies Show Podcast! I’m Susan Stone. The Dead Ladies Show celebrates women — both overlooked and iconic — who achieved amazing things against all odds while they were alive. And we do it through women’s history storytelling on stage - here in Berlin and beyond...and then, we bring you a fine selection of those stories here on the podcast. Katy Derbyshire, co-founder of the Dead Ladies Show is right here with me, in the pink, to tell you about this episode’s Dead Lady. Hi Katy!

KATY DERBYSHIRE: Hello Susan! Yes, I am indeed, right here in the pink. We’re bringing you the story of an actress whose off-screen life was as dramatic and tragic as many of the characters she portrayed. Romy Schneider was said to have the star power of Greta Garbo or Marilyn Monroe. She was greatly beloved by the public for her performances, and yet hounded by the press for her personal decisions.

SUSAN STONE: Tale as old time, really. Our story comes from DLS co-founder Florian Duijsens, a writer, translator and educator, and a devotee of tragic glamor. Here he is from the stage at Berlin’s ACUD.

FLORIAN DUIJSENS FROM ACUD STAGE: In 1958, Romy Schneider was the best-paid actress in Germany and one of the biggest movie stars in Europe. Only 20 years old, she had made 13 movies, including eight in which she was paired with her mother Magda, who had risen to fame herself back in 1933. *Sissi*, their first film in a trilogy romanticizing the life of 19th century Habsburg Empress Elisabeth, was shown in 30 countries at the time, seen by 20 million people in Germany alone, and is still shown on TV here and in Holland every Christmas.

[SHOWS SLIDE] In China, where *Sissi* was first shown in 1985, which is after Romy’s tragic early death, the trilogy was seen by – and this from an academic paper – 800 million people, and it’s still shown every New Years’ on state television. Romy would be offered one million Deutschmarks to make a fourth one (€2.4 million today, not to mention the 15% of the gross she’d get on top of that). Yet Romy said “No.”

Instead, in 1958, at Vienna’s airport, she decided to leave her family and her country behind, changing her ticket from Cologne to Paris to surprise the bad-boy costar she’d fallen in love with, Alain Delon. [SHOWS SLIDE] Yeah! [AUDIENCE LAUGHTER] Mixed feelings in the room! The young couple moved into his mentor’s bachelor apartment on the Seine, [SHOWS SLIDE] sleeping on two sofas squished together and using the building’s shared bathroom in the hallway. [SHOWS SLIDE] For Romy, however, this was not just a passionate affair or a break from her fame and her family, but an escape from Germany. And though in many ways this was a false start, it was to be the first step in Romy’s transformation into a European actress.

To start at the beginning, [SHOWS SLIDE] Romy was born Rosemarie Magdalena Albach on 23 September 1938, a few months after the Austrian capital had become part of Hitler's Germany due to the Anschluss. [SHOWS SLIDE] One month later, she moved to the Bavarian countryside, to a house her mother had bought her parents near Berchtesgaden. [SHOWS SLIDE] As a flapper, Magda Schneider had sung and acted in all manner of light comedies. [SHOWS SLIDE] She became popular when she starred in Max Ophüls's romantic drama called *Liebelei* in 1933. Magda would later claim she never left for Hollywood because she loved her homeland too much.

[SHOWS SLIDE] Romy's father was Austrian actor Wolfgang Albach-Retty, the son of stage actress Rosa Retty, of Vienna's prestigious Burgtheater. [SHOWS SLIDE] Amazingly, Romy's grandmother actually once saw the real Empress Elizabeth at a mountain inn, randomly cleaning her dentures. [AUDIENCE LAUGHTER] Not Grandma Rosa's dentures, because she was still a child, but the Empress, her dentures. Grandma Rosa also met young Hitler when he was still a builder renovating a friend's house and borrowing that friend's Nietzsche. I wish he hadn't.

[SHOWS SLIDE] Romy and her younger brother Wolf were raised by Magda's parents for the first 10 years of her life, living through World War II far from any bombings. [SHOWS SLIDE] Much later, she would learn that she grew up right near the Eagle's Nest and had played with the children of Hitler's secretary and other Nazi luminaries. Hitler was a fan of Magda's and she was on his special Christmas gift list. [SHOWS SLIDE] Her parents were exempted from tax by the Propaganda Ministry and though neither starred in actual propaganda films, Romy's father had been a patron member of the SS since 1933, joining the Nazi Party in 1940.

[SHOWS SLIDE] He was also a terrible father [SYMPATHETIC NOISE FROM AUDIENCE], only occasionally showing up, in lederhosen, to teach them curse words or to put Romy in his backpack and bike her around. [SHOWS SLIDE] They divorced when Romy was seven, and she'd make her stage name match her mother's. [SHOWS SLIDE]

Age 10, she was shipped off to a boarding school [SHOWS SLIDE] run by nuns. Looks a bit like her ancestral home [SHOWS SLIDE] in Sissi, no? Romy always acted in the many many school plays. Here she is as a devil and a cowboy (she preferred the male roles, they were more exciting) but her parents never attended. [SHOWS SLIDE] Three days after she left school, 14-year-old Romy went to Cologne, for the first time seeing the war's devastation. She also had her first screen test that day, explaining to her diary what being photogenic meant: [SHOWS SLIDE] "Some people are very good looking, but when you take their picture, all their glow is gone. For me it's the other way around. No, not the other way around [AUDIENCE LAUGHTER], because – not to blow my own horn! – I don't even look that stupid off camera. Definitely not. As a girl you can tell these things." When she'd become a star, the nuns asked for a portrait to hang in the school entrance, and she sent one over along with a massive color TV. Much later, when she did her first nude scenes, they made her picture face the wall.

[SHOWS SLIDE] Her mother by now had remarried, to Hans Herbert Blatzheim, who had become a Nazi Party member in 1933. His party involvement was later defined as “economically necessary.” Romy would start off calling him Daddy, later downgrading him to “my mother’s second husband” – perhaps when the prolific restaurateur started selling “chicken breasts à la Romy” in his restaurants. This was when she hit puberty. Yeah, it’s gross. He’d capitalize on his stepdaughter’s fame at every chance, and probably also skimmed off her earnings. Here they are fonduing. [SHOWS SLIDE]

[SHOWS SLIDE] Empress Elisabeth had also been thrust into fame from her home in Bavaria at 16. Her innocence and beauty were meant to revive a monarchy tainted by repressive violence. Suffering horrendous eating disorders, she’d become the first celebrity royal, photographers trailing her everywhere. [SHOWS SLIDE] And though I and many other viewers may have loved Romy’s Sissi for her rebellious tendencies, the movies ultimately define motherhood and marriage as the ultimate achievements for women, not political power or professional accomplishment. [SHOWS SLIDE] They also left out Sisi’s very random murder at age 60.

[SHOWS SLIDE] After WWII, West Germany was also harkening back to traditional ideas as it tried to regain its economic and social stability. Austria, meanwhile, didn’t become an independent country again until 1955, which made the Sissi movies a key tool for national rebranding: Let’s forget all about the Nazi years and remember the “glorious” Habsburg empire with all its pastels and waltzes, imagine the tourists! In Israel, meanwhile, there were calls for a boycott: “We don’t want the Israeli youth, who didn’t experience the atrocities of Nazism, to imagine the Germans as sympathetic, polite, romantic, and sensitive people, as these German and Austrian films show them.” It’s also no surprise that the films were blockbusters in monarchies like Holland, Belgium, Spain, Greece – all countries eager to connect to more “innocent” eras. [SHOWS SLIDE]

Still, given her parents’ pedigrees, it’s ironic that Romy was seen as a new face, “taufrisch” is the German word that was constantly used, dewy fresh, untainted. The *New York Times* review of the abridged Sissi trilogy – the Americans got a three hour movie that was condensed out of the three movies somehow – also described Romy as “glowing like a ripe peach.” [AUDIENCE LAUGHTER] Nobody, it appears, believed she was acting: she simply was Sissi, despite the 6 kilos of wig on her head. [SHOWS SLIDE] Her mother explained her appeal like this: “People feel that here is finally a creature untouched by the filth of the world. Don’t tell me you believe any of the other 17-year-olds in cinema are still virgins!” [INCREDULOUS LAUGHTER] In protecting her daughter’s image, Magda prevented Romy from working with Luis Buñuel, signing a three-year deal with Paramount, and acting at the Burgtheater. Instead, she made Romy pick jobs for films, fluffy films, she’d later describe as “whipped cream for the soul.”

[SHOWS SLIDE] But simply fleeing to Paris didn’t get Romy out of these movies she had already signed on to do, so for two years, she basically spun her wheels in Paris while Alain smoldered through hits like *Rocco and His Brothers* and *Purple Noon*, which if you haven’t seen it, is the first take on Patricia Highsmith’s *Talented Mr Ripley* and ooooooh! [AUDIENCE LAUGHTER] Her stepfather, to appease the press, engineered an engagement party where

Delon wrecked the teak on Daddy's boat. [SHOWS SLIDE] The couple moved into a house of their own in Paris and became "les fiancés de l'Europe." [SHOWS SLIDE] It's not until 1960 [SHOWS SLIDE] that Delon's biggest fan, director Luchino Visconti – what you're seeing here is Alain Delon through Visconti's eyes [AUDIENCE LAUGHTER] – proved to be the rare gay Italian count who has the best intentions for the lady in question. I'm saying this because on this stage I've very often told stories of Dead Ladies who meet gay Italian counts who are up to no good. [AUDIENCE LAUGHTER]

[SHOWS SLIDE] Visconti hired both young actors to play incestuous siblings in the 17th-century play *'Tis Pity She's a Whore*. [AUDIENCE LAUGHTER] (The title was censored on the French posters). Romy got a crash course of 6 to 8 hours a day in stage French, and the 1961 premiere was attended by Ingrid Bergman, Anna Magnani, Shirley MacLaine, etc. She followed up 120 performances of this with a touring French production of Chekhov's *The Seagull*. [SHOWS SLIDE] The German press ignored Romy's achievements in France, both for nationalist reasons and more misogynist ones, emphasizing that she was living out of wedlock and generally acting like Brigitte Bardot. [SHOWS SLIDE] The French meanwhile praised her: "No more accent, or hardly one, no more appetite, no more bad taste... The transformation is complete!" [LAUGHTER] Dressed in (and by! Personally, by) Coco Chanel, Romy was also drinking more.

The French press, as we'll see in this short clip from that year's Cannes festival wasn't much better, asking Alain about Romy's plans and then calling her Sissi. [SHOWS SLIDE]

[CLIP PLAYS, FRENCH SPEECH IS HEARD]

FLORIAN DUIJSENS: This dynamic would intensify when Alain broke up with her after four years via a note: "Gone to Mexico with Nathalie. All the best." [AUDIENCE BOOS] Newspapers suggested the broken engagement was clearly a failure on Romy's part, maybe she couldn't have kids? It didn't help that Alain married his new girlfriend soon after and they had their first child just months after that. [MORE BOOS] What neither Romy nor the new wife knew, of course, [SHOWS SLIDE] is that Alain had already had a son with a pre-Velvet Underground Nico back in 1962.

[SHOWS SLIDE] I should stress here that, although insanely beautiful, Alain Delon is also a horrible, horrible person: beating women, collecting weapons, opposing gay adoption, and supporting the far right, not to mention using a shoot with Romy to provide a false alibi for a murder! [INCREDULOUS AUDIENCE NOISES] I'm not saying he murdered that person, but he did provide a false alibi! Yet this doesn't stop the internet (or me) from gawking over Romy and his very long engagement.

[SHOWS SLIDE] Romy attempted suicide, leaving scars on her wrist. Professionally, however, her star was rising again, appearing in Visconti's *Boccaccio '70* [SHOWS SLIDE] and in *The Trial* by Orson Welles, [SHOWS SLIDE] who'd call her "the best actress of her generation. She soon will be the greatest." Off she went to America! [SHOWS SLIDE]

[NEWS CLIP PLAYS]

AMERICAN MALE VOICEOVER: To help sustain the director, there is a kiss from actress, Romy Schneider, who chose this particular day to arrive from Europe.

ROMY SCHNEIDER: I was born in a cold country where it can be cold in December, February, March. After 10 minutes I asked myself how the actors can speak, because you couldn't move anymore, the face, everything was blue. I had never been so cold in my life.

AMERICAN MALE VOICEOVER: Romy's part in *The Cardinal* is vitally important to her career. A popular star in Europe, this is her first appearance in an American tale. She has come all this way just to meet her fellow actors, and to discuss her role with Preminger.

FLORIAN DUIJSENS: Despite a Golden Globe nomination, her American career would quickly fizzle out, but her roles in films about the war did make her think differently about her family and Germany's recent history. [SHOWS SLIDE] In *The Victors*, she played a violinist forced into sex work by the war, and *The Cardinal* is about an American priest trying to convince the Vatican not to collaborate with the Nazis. To little avail, as history has shown.

[SHOWS SLIDE] In 1966, five months pregnant, she married Harry Haubenstock, a Jewish German stage actor and director who had survived the concentration camp of Neuengamme and made his name directing German adaptations of Broadway hit plays. [SHOWS SLIDE] Perversely, he'd often be cast as Nazis, and he'd taken the stage name of Harry Meyen, which also gives you an indication of the political climate in West Germany at the time.

Forty-one to Romy's 27, he'd already been married for 12 years when they met, but Romy helped pay off the divorce settlement of 200,000 mark (€400,000). They moved to West Berlin's Grunewald, [SHOWS SLIDE] and at this point she had trouble remembering how many films she'd made (30!). But it didn't matter, because her husband thought most of them were very silly. A conservative, and close friend of tabloid mogul Axel Springer's, Harry also fielded scripts for her, kept track of her weight, and made fun of her lack of formal education. Yeah, nice guy! Never mind that he couldn't speak French. [SHOWS SLIDE] When their son David was born, the baby stayed in a separate apartment with his nanny. Harry slept late because of his terrible migraines and insomnia, which he treated with addictive sedatives that then exacerbated those original symptoms. Romy would soon follow his example, and start taking sedatives.

[SHOWS SLIDE] She also took his lead politically, and this in the very exciting late 1960s! Then, in short order, both Romy's father and her mother's second husband died. But, [SHOWS SLIDE] in 1968, Alain called – [EXCITED AUDIENCE NOISES] I know, a dramatic return! – asking if Romy would act opposite him in a new French film called *La Piscine (The Swimming Pool)*. She literally leapt into the air and ran to their bedroom to pack her bags. [SHOWS SLIDE] The press had a field day with Romy and Alain's reunion, of course. And in the film, Romy is fantastic, luminous, bronzed for the gods, even if the rest of the film confuses toxic masculinity for character. [KNOWING AUDIENCE LAUGHTER] Then again, so do most of her movies from this era.

*La Piscine* skyrocketed Romy's career as a French actress, returning her to box-office success throughout the 1970s with bold, raw, emotional performances in films like *The Things of Life*, [SHOWS SLIDE] *Max and the Junkmen*, [SHOWS SLIDE] *Cesar & Rosalie*, [SHOWS SLIDE] *The Train*, [SHOWS SLIDE] and especially *The Old Gun*. [SHOWS SLIDE] In these latter two, she played victims of the Nazis again. In clear terms, she explained why: "I take these roles on purpose, to take a stand against the Nazis who still have something to say in Germany." In 1971, she took another stand, [SHOWS SLIDE] signing an open letter by women who'd had abortions. In response, the nuns at her old school finally removed her portrait entirely. [LAUGHTER AND CLAPPING] Romy's grandma quipped: "At least they kept the TV." [SHOWS SLIDE]

I was shocked to learn abortion is still technically illegal in Germany, except in the first trimester with mandatory patronizing counseling and a three-day wait, or in cases of assault, or if the person's physical and/or mental health is at risk. So much for progress since 1971.

As Romy was taking stands, [SHOWS SLIDE] she even felt brave enough to return to the role that had stuck to her like *Grieß* ("cream of wheat," I guess, porridge, anything sticky and gooey and gross): playing Sissi in Visconti's four-hour biopic of her cousin, "Mad King Ludwig II". This part of the Empress' life wasn't covered by the original trilogy, [SHOWS SLIDE] as the Empress spent her last decade grieving her son, roaming Europe to be anywhere but at the Hofburg palace. It's hard not to read Romy's appearance here as a comment on her own early fame and escape abroad.

[CLIP OF FILM *LUDWIG PLAYS*]

ROMY SCHNEIDER AS SISSI: I still protect myself by running away. They say I'm eccentric, but they said that even before when it became clear, I hated that prison Hofburg. When it became clear I really could not bear a husband, always in uniform, always going to war. Whatever I do, I say they criticize me, so why shouldn't I do as I please?

HELMUT BERGER AS LUDWIG: Everyone has always spoken to me about you with great admiration.

ROMY SCHNEIDER: Yes. When I visit the hospitals, the wounded soldiers cheer me. I carry off official visits very well and only have to be beautiful, and charm some. Just as you are supposed to do here.

FLORIAN DUIJSENS: Romy herself was also getting ready to leave Berlin and her husband for good. Here's a clip from an earlier film she shot in Hollywood. [SHOWS SLIDE]

[CLIP OF FILM *GOOD NEIGHBOR SAM PLAYS*]

ROMY SCHNEIDER AS JANET: I adore my life. Remember what they always said in school: “There’s some girls born to be singing?” Well, I’m one of them. I just love being free. Not that marriage isn’t good for other girls. It obviously agrees with you Min! You know I expected you to look all married and plump and I don’t know... you’re divine!

DOROTHY PROVINE AS MINERVA: I felt so bad when I heard about you and Howard getting a divorce. I don’t know, somehow I expected you to look different.

ROMY SCHNEIDER AS JANET: What, with dark circles under my tear stained eyes?

DOROTHY PROVINE AS MINERVA: Something like that!

ROMY SCHNEIDER AS JANET: Yeah, I’ll tell you something Min. Every girl should be married to Howard Ebbets at least once. It is like hitting your head against the wall. It feels so good when it stops! Leaving him was the most wonderful thing ever happened to me. It absolutely restored my faith in divorce. [AUDIENCE LAUGHTER]

FLORIAN DUIJSENS: Yes! In a letter to a friend Romy wrote, in English: “Let’s split all that fucking money – and divorce!” Incidentally, she was terrible with money, chased by the French tax office in her final years, and it was actually the money that Harry got from her in the divorce that would provide for her child after her death. In an interview the ex-couple did after they finalized the divorce, [SHOWS SLIDE] Romy told Harry: “If we’re being honest, it’s been a comfortable, superficial life. Like most people, we got lazy, after the first two years we no longer bothered. In the evenings, there was too much *Kartoffelsalat* and TV. [...] Outside of my job, I never had any interests, and if so, only superficial ones... This job is dangerous for someone like me, easily bewitched by external charms, you flutter off to imaginary heights, you run away from yourself and forget to come back.”

[SHOWS SLIDE] Romy moved to Paris with their son, [SHOWS SLIDE] and soon started dating her dashing young assistant, Daniel Biasini (24 to her 35), whom she married in Berlin in 1975, and they had a daughter, Sarah, two years later. Though perhaps a bit too fond of the trappings of fame and fortune, Daniel was a devoted stepfather to her son David, and his parents also showered the boy with love. And while a collaboration with Fassbinder never materialized, nor biopics of early feminist Fanny zu Reventlow or left-wing terrorist Ulrike Meinhof (imagine that!), the late 1970s found Romy, too, showered with major awards for uninhibited performances in *That Most Important Thing: Love*, *Group Portrait with Lady* (her first in Germany in ages), and *A Simple Story*. Privately, however, Romy would soon face horror after horror.

In 1979, her ex-husband Harry killed himself, and the press loved watching her grieve. That year, she took a darkly prophetic role in a dystopian film called *Death Watch*. Set in a grim world where most disease has been eradicated, Romy plays a woman who gains fame for nevertheless suffering a terminal illness and runs away from the press, her final days still broadcast nightly as filmed by Harvey Keitel through a camera implanted in his eyes. Her son has an unexplained cameo in the film.

The German press had always hounded her, and it didn't help that a lot of her remaining German friends were journalists – or that her own mother would leak stories on her. When she divorced Daniel, the tabloids really went in on her, but when her son David died in a gruesome accident while trying to climb over the fence of his step-grandparents' house, newspapers sent photographers into the morgue dressed as doctors, the photos of his corpse featuring on magazine covers for the rest of her life. David was 14 and a half.

[SHOWS SLIDE] Persecuted by the press, who used remote-controlled cameras hidden in trees to capture images of the grieving Romy, she fell deeper into drugs and alcohol (which took an especially hard toll when she lost her right kidney.) [SHOWS SLIDE] Her kind new boyfriend Laurent, 10 years younger, tried his best to flush her hidden stashes down the toilet.

At a dinner on the night of May 28, 1982, [SHOWS SLIDE] the pair showed off pictures of the new place he helped buy in her beloved countryside. [SHOWS SLIDE] When they got home at 2am, Romy sent Laurent to bed after they peeked in at sleeping Sarah; she just wanted to write a letter canceling a photo shoot. The next morning, he found her slumped at her desk, dead, the letter ending in a long stroke. [SHOWS SLIDE] Though there were also red wine and pills on the desk, the prosecutor chose not to hold an autopsy, so as not to “destroy the myth,” saying: “Sissi was not supposed to embark on her last voyage to the [Forensic Institute]. I couldn't bring myself to turn her into a carcass.” [SHOWS SLIDE] Survived by her daughter, brother, and mother, Romy was buried alongside her son and under her birth name. [SHOWS SLIDE]

In her 28-year career, Romy made 63 films, so watch those, she's never less than riveting to watch. If you want to know more, there's one book in English, [SHOWS SLIDE] an academic book in English called *Romy Schneider: A Star Across Europe* by Marion Hallet, [SHOWS SLIDE] which came out this year. In German and French, this is some of my research, you're spoiled for choice, most horrendously trashy. [SHOWS SLIDE] Case in point, [Hildegard Knef's](#) biography, called *Romy*. [SHOWS SLIDE] Marlene Dietrich, in her personal copy of the book, scrawled: “Let's all get together and fight [Hildegard Knef!](#)” [LAUGHTER] On the cover, she wrote: “Be sure she doesn't write about me!” [SHOWS SLIDE] [LAUGHTER AND CLAPPING] The best German biographies I read were by Günter Krenn, who wrote one classic biography, one on Romy and Alain, and one very interesting one on Romy, Magda, and Grandma Rosa.

[SHOWS SLIDE] Romy was 43 when she died. Her story mirrors that of Sissi and of Diana, but also Judy Garland and Britney Spears: women thrown into public roles at a very young age whose sexuality and motherhood was policed by a misogynist, pernicious press. In Romy's short life, [SHOWS SLIDE] she unshackled herself from the role that brought her fame, reinvented herself in new languages, and brought to life women who didn't embody empire and nationalism.

Instead, Romy embodied vulnerability, and willpower, and joy and mischief and love and, above all, lightness. Let's give her the last word, from an interview in 1974: “I want to play different roles, give it my best, and I'm critical too: I know when I'm bad, mediocre, and really good. I



don't rely on anyone else for that. [...] As for Sissi, that chapter's finally over. I forgot Sissi long ago. If she still haunts other people, that's their problem, not mine. [...] I've had opportunities, now I have to see what's next. For me, my career is not about summits: I want to keep working and keep learning, and then eventually find the right moment to stop. Maybe I still have a lot of time until then, but I'm not counting on anything. Whatever I want to do, I want to do it soon." Thank you. [AUDIENCE CLAPS]

[A RECORDING PLAYS OF ROMY SCHNEIDER SINGING IN FRENCH]

KATY DERBYSHIRE: The dulcet tones of Romy Schneider. Florian's talk on Romy was recorded live with help from ACUD's Thomas Beckman and Johannes Braun.

SUSAN STONE: Did you catch that reference there near the end to our last featured Dead Lady [Hildegard Knef](#) and her partially poison pen?

KATY DERBYSHIRE: Ooooooh [Hildegard Knef](#)! Yes, I did, a difficult subject.

SUSAN STONE: Yes, I wouldn't call her your Dead Lady, but she's not my Dead Lady! [LAUGHTER]

KATY DERBYSHIRE: I picked her, I talked about her! I learned too much in the process.

SUSAN STONE: Indeed, if you haven't heard that episode please go back and listen to it. It's interesting to kind of compare that to Romy's story. This in our short two-part accidental series on German-speaking starlets!

KATY DERBYSHIRE: Now, you'll have noticed that Florian is fascinated by Sissi, aka Empress Elisabeth of Austria. And if you are picking up on that fascination you're spoiled for choice at the moment. Not only can you revisit Romy Schneider's portrayal of her (and Florian would advise you to do so), but there's also a highly acclaimed film about her called *Corsage* that came out last year, and a six-part series on Netflix, also from 2022. And of course we'll have some photos and film clips for you in our episode notes over at [deadladiesshow.com/podcast](https://deadladiesshow.com/podcast) and on social media @deadladiesshow.

SUSAN STONE: Thanks for that, Katy! And thank you to Florian for the fascinating talk. I myself have never seen a Sissi film or a Romy film...

KATY DERBYSHIRE: Me neither!

SUSAN STONE: ... Actually at the show, your son said you had!

KATY DERBYSHIRE: Ahh you see, I always forget what films I've seen. Apparently I have! I have no memory for films, it's incredible. I remember Dead Ladies, though!

SUSAN STONE: Well maybe it's time to remedy that and check one out.

KATY DERBYSHIRE: Re-check one out!

SUSAN STONE: Yes! I'd also like to give a shout out to our [Patreon](#) supporters, who help us out over on [patreon.com/deadladiesshowpodcast](https://patreon.com/deadladiesshowpodcast) where we treat them to exclusive monthly audio segments like reviews and interviews in our Dead Lady Book Club — this month I'm talking about beloved American children's book author EL Konigsburg — and we also have a few logo goodies on offer as well. And I want to say welcome to our newest member, Fallon Gold!

SUSAN AND KATY: Hooray!

SUSAN STONE: We really appreciate your support! Why not join up and become a Dead Lady Listener, Dead Lady Lover, or Dead Lady Librarian. Those are the three levels you can support us at! We do have a few unlocked posts over there as well so you can get a taste of what's going on. And we have a new [teepublic store](#) with logo shirts, totes, mugs and even pillows; we'll leave a link for you in the episode notes.

KATY DERBYSHIRE: Thanks also to everyone out there supporting us by listening and sharing us with others! And thank you to the Burg Hülshoff Center for Literature in Münster, where Florian first presented his talk about Romy Schneider at their Droste Festival.

SUSAN STONE: The Dead Ladies Show was founded by Florian Duijsens and Katy Derbyshire. The podcast is created, produced, and edited by me, Susan Stone.

(Dead Ladies Show Music - 'Little Lily Swing' by Tri-Tachyon)

SUSAN STONE: And that music you hear is our jazzy theme tune, 'Little Lily Swing' by Tri-Tachyon.

We'll be back next month with another fabulous Dead Lady! Good-bye!

KATY DERBYSHIRE: Bye!