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KEN ADAM
(Wartime Career)

Recorded by Rodney Giesler in Knightsbridge on 12.3.97

Born 1921 in Berlin. Prosperous upper middle class Jewish family. Father owned a famous sports store. (Trained at Burberry's). Also in film financing. More Prussian than the Prussians. Mother's family involved in theatre and the arts. Saw the Reichstag burning. Family fled to Scotland in 1934. Father died shortly afterwards, utterly destroyed. Sold valuable belongings to live. Woburn House helped. As did English "aunt" Mrs. Constant Hoster. Mother rented a house and took in boarders. Boys educated at St. Paul's School. External student at Bartlett School of Architecture. Articled to C.W. Glover & Partners. 1937-1939. Designed air raid shelters etc. Passed as friendly alien but interned in 1940. Glover arranged his release. Volunteered for AMPC (Auxiliary Military Pioneer Corps). Escorted members of French Foreign Legion to Ilfracombe. Description of AMPC camp in Ilfracombe. Huge diversity of fame and talent among the occupants. Wangled a transfer to RAF in 1941. (28'45") Sent to ITW in Scarborough. Then to 11 EFTS in Perth. Relationship with fellow pilots. As a German Jew, he could never be captured. Sent to Canada and the USA to continue training with the Arnold Wing. Wore US uniform. Trained on Stearmans, Vultees and Harvards. (47'13").

End of Side 1.

Flying in the USA. Difference in outlook between RAF and US personnel. Returned to UK as sergeant pilot. Flew Hurricanes. Then in October 1943 to 609 Squadron at Lympne flying Typhoon. Converted to rockets early in 1944, and formed part of Second Tactical Air Force, living under canvas. Formidable fighting force. (12 mins). Crossed to Normandy. "Cab Rank" system. Heavy losses to A.A. fire. Sister squadron (198) attacked Rommel. Unsuccessful attack on Bruneval radar station. Performance of the Typhoon. Losses from friendly fire. Trigger happy naval gunners. Trapped by German controller. Vices of the Typhoon. Attack on Gestapo headquarters at Dunkirk. Flying superstitions. (41'16").

End of Side 2.

Stayed with 2nd TAF until VE day. Hospitalised by hernia from November 1944 to January 1945. Lost 70 pilots in 1944. Living under great pressure. Finally commissioned. Stationed at Wunsdorf and took charge of Luftwaffe prisoners. (Visited Denham during the war and got a taste for the film business). Reactions on coming into contact with defeated Germans. Witnessed the complete disintegration of a nation. Had an affinity with Luftwaffe prisoners. British treatment of the war as a sport. An attitude that pervaded the multi-national squadron. A defence mechanism. Insulation from the reality of war. Crack-ups. The loss of friends. The paralysed pilot. (29'42").

End of Side 3.

KEN ADAM
(Film Career)

Interviewed by Rodney Giesler on 29.7.97

File No. 402

In 1946 entered film industry. Sister knew Jim Day, a buyer, and mentioned Ken to him. Saw Andy Massey, supervising art director at Riverside Studios and joined with Tony Masters on *This Was a Woman*. Draughtsman on *The Brass Monkey*. Worked for Oliver Messel on *The Queen of Spades*. A great experience. In 1948 on *Third Time Lucky*. Worked as Assistant to Duncan Sutherland on *Obsession* with Eddie Dmytryk at Pinewood. Then *Your Witness* directed by Robert Montgomery with Ralph Brinton. In 1949 had an important break as assistant on *Captain Horatio Hornblower*. In charge of building the ship at Villefranche Sur Mer. Became a ship expert. *The Crimson Pirate*, *Helen of Troy* etc. Vernon Sewell a ship expert. Married in 1952. Worked on *The Master of Ballantrae* on honeymoon. Story of the "Implacable". Got away from type casting as ship expert. Worked on *The Intruder* with Joseph Bato (once a pupil of Matisse). Unique experience of working at Shepperton: the studio of studios. Design of Coppola's Zoetrope Studios based on Korda's Shepperton. Great art directors there: John Bryan, Andreyev, George Markeyevitch, etc. A very happy experience. Great reluctance to move to Pinewood in 1961 to design *Dr. No*. Thought it impersonal. Studio changed their way of working to suit him. Great construction manager Ronnie Udell. Art budget on *Dr.No* £20000. Nervous reaction of Film Finances, but subsequent success proved him. *Soho Incident* for Vernon Sewell. In 1955 Working for Mike Todd on *Around the World in Eighty Days*. Associate producer William Cameron Menzies. Personal whims of Mike Todd. An incredible showman and a monster. *Child in the House* for Cy Endfield. Recommended to John Ford for *Gideon's Day*. A great experience. Problems with traffic on Westminster Bridge. *The Haunted* directed by Jacques Tourner (1956). Then met Bob Aldrich. A strong influence on him. *Ten Seconds to Hell* in Berlin in 1958. (46'03")

End of Side 4.

Did several films with Aldrich. Great admiration for him and his professionalism. *Sodom and Gomorrah* in Italy. Had a lot of fun on it. Aldrich's influence on him. Enjoyment of working on films of contrasting budgets and styles. *The Rough & the Smooth* for Bob Siodmak. *The Trials of Oscar Wilde* for Cubby Broccoli a very significant picture. The sets a challenge for Elstree Studios. This assignment led him to the Bond pictures. Stanley Kubrick contacted him after seeing *Dr.No*, and taken on for *Dr. Strangelove*. The challenges presented by The Bomb. No help given by the USAF. A very important picture. A challenging relationship with Kubrick. *Goldfinger* followed. Avoided doing two Bonds in succession. *The Ipcress File* with Michael Caine, an anti-hero picture. First experience on working on a entirely location picture. Small budget contrast to Bond. The right chemistry throughout. An important picture to him. Followed by *Thunderball*. All fun pictures. Terence Young an underestimated director. Bond pictures a special chapter. (29'27")

End of Side 5.

KEN (KLAUS) ADAM

UK ADDRESS

34 MONTPELIER STREET
LONDON. SW7. 1HD

071-589 9372

Born Berlin, Germany. Educated in Berlin at Le college Francais. Left for England/Scotland in 1934 and continued education at Craigend Park School, Edinburgh, and St. Paul's School, London. Studied Architecture for two years at the Bartlett School, London University, and Received Articles with C.W. Glover & Partners, Architects and Civil Engineers. In 1940 joined the Pioneer Corps and in 1941 transferred to the R.A.F. Trained as a pilot in the United States, seconded to the U.S. Air Force. Returned to the U.K. in 1943 as an R.A.F. fighter pilot and served with 609 W.R. Squadron until October 1946.

Joined the film industry in 1947 as a draughtsman.

FILMS AS DRAUGHTSMAN:

1947	THIS WAS A WOMAN
1947	THE BRASS MONKEY
1948	THE QUEEN OF SPADES
1948	THIRD TIME LUCKY

Directors:

Tiin Whelan
Thorton Freeland
Thorald Dickerson <i>Thorald Dickerson</i>
Gordon Parry

FILMS AS ASSISTANT ART DIRECTOR:

1948	OBSESSION
1948	YOUR WITNESS
1949	CAPTIAN HORATIO HORNBLOWER
1953	THE INTRUDER
1953	THE STAR OF INDIA
1953	HELEN OF TROY

Directors:

Edward Dmytryk
Robert Montgomery
Raoul Walsh
Guy Hamilton
Arthur Lubin
Robert Wise & Raoul Walsh

FILMS AS ASSOCIATE ART DIRECTOR:

1951	THE CRIMSON PIRATE
1952	THE MASTER OF BALLANTRAE

Robert Siodmack
Bill Keighley

KEN (KLAUS) ADAM

FILMS AS ART DIRECTOR

1953 THE DEVIL'S PASS
1955 SOHO INCIDENT
1955 AROUND THE WORLD IN 80 DAYS
1956 CHILD IN THE HOUSE
1957 GIDEON'S DAY
1958 TEN SECONDS TO HELL
1959 BEYOND THIS PLACE

FILMS AS PRODUCTION DESIGNER:

1956-57 NIGHT OF THE DEMON
1957 BATTLE OF V.I
1958 THE ANGRY HILLS
1959 THE ROUGH & THE SMOOTH
1959 IN THE NICK
1959 LET'S GET MARRIED
1960 THE TRIALS OF OSCAR WILDE
1960-61 SODOM AND GOMORRAH
1961-62 DR.NO
1962 IN THE COOL OF THE DAY
1962-63 DR. STRANGELOVE
1963 WOMAN OF STRAW
1963-64 GOLDFINGER
1964 THE IPCRESS FILE
1964-65 THUNDERBALL
1965 FUNERAL IN BERLIN
1966 YOU ONLY LIVE TWICE
1967 CHITTY CHITTY BANG BANG
1969 GOODBYE MR. CHIPS
1970 THE OWL & THE PUSSY CAT
1971 DIAMONDS ARE FOREVER
1972 SLEUTH
1972 THE LAST OF SHEILA
1973-74 BARRY LYNDON
1975 SALON KITTY
1975 THE SEVEN PERCENT SOLUTION
1976 THE SPY WHO LOVED ME
1978 MOONRAKER

DIRECTORS

D'arcy Conyers
Vernon Sewell
Michael Anderson
Cy Enfield
John Ford
Robert Aldrich
Jack Cardiff

Jacques Tournier
Vernon Sewell
Jack Cardiff
Robert Siodmack
Ken Hughes
Peter Graham Scott
Ken Hughes
Robert Aldrich
Terence Young
Robert Stevens
Stanley Kubrick
Basil Deardon
Guy Hamilton
Sidney Furie
Terence Young
Guy Hamilton
Lewis Gilbert
Ken Hughes
Herbert Ross
Herbert Ross
Guy Hamilton
Joseph L. Mankiewicz
Herbert Ross
Stanley Kubrick
Tinto Brass
Herbert Ross
Lewis Gilbert
Lewis Gilbert

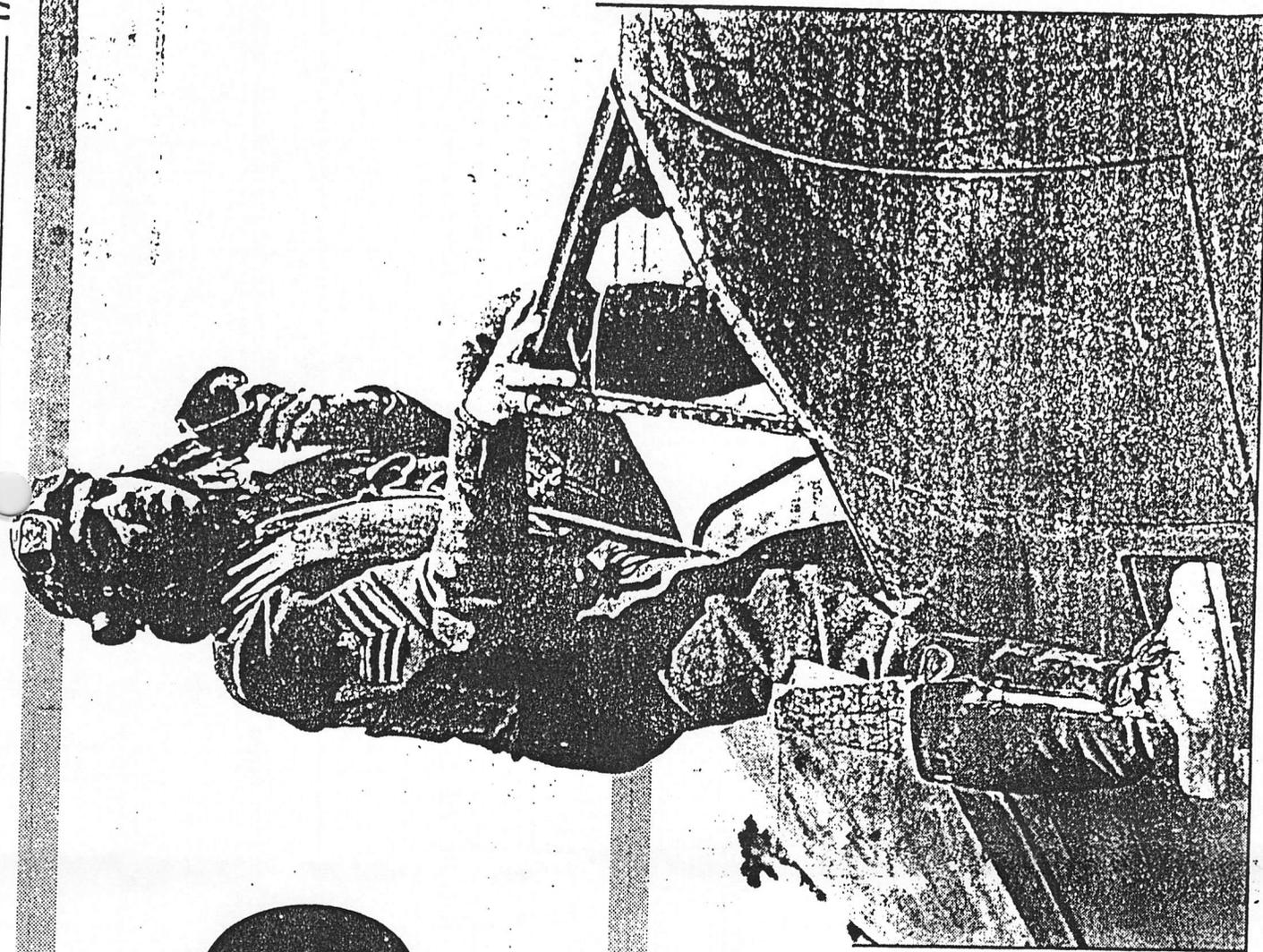
KEN (KLAUS) ADAM

1980-81 PENNIES FROM HEAVEN
1983-84 KING DAVID
1984-85 AGNES OF GOD
1986 CRIMES OF THE HEART
1987 THE DECEIVERS
1988 DEAD BANG
1989 FRESHMAN
1989-90 COMPANY BUSINESS
1990-91 THE DOCTOR
1991 NIGHT RIDE DOWN (cancelled)
1992 UNDERCOVER BLUES
1992-93 THE ADDAM'S FAMILY VALUES
1994 BOYS ON THE SIDE
1994 THE MADNESS OF KING GEORGE
1995 BOGDS
1995/96 DR. JAMES BARRY (POSTPONED)
1996/7 IN & OUT

Herbert Ross
Bruce Beresford
Norman Jewison
Bruce Beresford
Nick Meyer
John Frankenheimer
Andrew Bergman
Nick Meyer
Randa Haines
Harold Becker
Herbert Ross
Barry Sonnenfeld
Herbert Ross
Nicholas Hytner
NORMAN JEWISON
MARTHA COOLIDGE
FRANK OZ

Offscreen Memo

As the RAF celebrates its 75th birthday, Bernard Josephs meets the remarkable Ken (Klaus) Adam



Mementoes of a high-flyer — Ken Adam in 1944 and, below, as he is today, an Oscar-winning movie man

As you enter the study of Ken Adam's Knightsbridge house, your eye is caught by two objects. Both represent high points of his life.

On his desk is the Oscar he won for his work on Stanley Kubrick's 1973 film, "Barry Lyndon," and, proudly positioned on the top of a filing cabinet is a model of a Typhoon fighter, the aircraft in which he and his RAF comrades wreaked havoc during the Second World War.

Adam today is the epitome of a Hollywood bigwig. His London home is complemented by another in Malibu. He shares both with his Italian wife, Leticia. He chain-smokes huge Cuban cigars and has about him the heady aura of success.

As one of the film industry's top art directors, Adam has designed the

sary of the Royal Air Force, an event celebrated in a book-of recollections by Max Arthur, entitled "There Shall Be Wings," in which Ken Adam's

us were really scared most of the time. And this way of describing events and treating the war as a kind of rugby game was an effort to dis-

His father's illusions ended in 1934 when he was arrested by the Gestapo. A family friend, who was a member of the RAF, was a

thoughtfully on his cigar. "We took terrible casualties." Adam's log-book does not reflect

is complemented by another in Malibu. He shares both with his Italian wife, Letizia. He chain-smokes huge Cuban cigars and has about him the heady aura of success.

As one of the film industry's top art directors, Adam has designed the sets and chosen the locations for a string of smash-hit movies including seven James Bond films — among them such classics as "Dr No," "Goldfinger" and "Diamonds Are Forever" — "Around the World in Eighty Days," "The Ipcress File," "Dr Strangelove," "Chitty Chitty Bang Bang" and "Pennies From Heaven."

Surrounded by framed Oscar nominations and British Academy Awards, he practically purrs with pleasure when considering his film career. But lately it has been the glorious past rather than the glamorous present that has been occupying his mind.

This year marks the 75th anniversary

of the Royal Air Force, an event celebrated in a book of recollections by Max Arthur, entitled "There Shall Be Wings," in which Ken Adam's exploits are recorded, among others. The book has refreshed memories, some of them quite horrific, of his wartime days as a fighter pilot with the RAF's famed 609 squadron.

He leafs through the green exercise book that was once his pilot's log book and points to a neatly written entry, partly underlined in red:

"Woody crashed into houses, exploding. Damn bad luck." Very Biggles. Very British.

"It does read like a caricature," he admits. And yet Ken Adam is a German-born Jew. He still retains traces of the accent that marked him out as a far-from-typical RAF air ace.

"Reading it now, it seems incredibly cold. But the fact is that most of

us were really scared most of the time. And this way of describing events and treating the war as a kind of rugby game was an effort to disguise real emotions."

Adam, who came to Britain in 1934 with his parents and two brothers, had flying in his blood. He was born Klaus Hugo, to an assimilated Jewish family in Berlin. His father, a wealthy and much-decorated cavalry officer who considered himself a true Prussian, had sponsored the first German pilots crossing the Atlantic east to west.

"Though we were Jews," recalls the man whose many credits include such biblical epics as "Sodom and Gomorrah" and "King David," "there is no doubt I felt German first and foremost."

His father's illusions ended in 1934 when he was arrested by the Gestapo. A family friend, who was a member of the SS, arranged his release and the family fled to Britain. "My father died a year later," says Adam. "He was a destroyed human being."

After attending St Paul's School in London, Ken/Klaus trained as an architect at University College. Then, with war clouds gathering, he made several unsuccessful attempts to join the volunteer University Air Squadron.

In 1940, by which time he was working for the War Office as a design engineer on the Bofors Gun, his employers intervened to prevent his being interned as an enemy alien. He eventually managed to join the Pioneer Corps.

"All the time," he recalls, "I kept firing off applications to join the RAF. And then suddenly they accepted me. I don't know why — I was flirting with the unit commander's daughter and he was probably pleased to get rid of me."

Training in Canada and the United States was followed, in 1943, with a posting to 609 squadron at Lympne, in Kent, where his German background earned him the nickname Heinie.

Adam's first taste of combat was nearly his last. His aircraft had not been fitted with long-range tanks but, feeling gung ho, he took off anyway. Short of fuel, he radioed his commander. "He was furious," Adam remembers. "He told me to go back to the base. Three minutes later he was dead. The squadron was attacked by American fighters who mistook us for Germans."

The 609 squadron's place in RAF history was secured when its Typhoons became the first warplanes to be fitted with air-to-ground rockets. Ken Adam and his comrades dived on enemy tank concentrations and other ground targets at speeds of over 500 miles an hour, before releasing their missiles. The effect was devastating, but so was the cost.

"We always attracted a terrible barrage of flak," says Adam, chewing

thoughtfully on his cigar. "We took terrible casualties."

Adam's log-book does not reflect the horror. A crash is described as a "beautiful prang." High losses are a "hell of a shambles." Such detachment was an aid to resilience, he claims. But fear was ever present:

"I was always very, very scared and I was aware that, as a German and a Jew, if I bailed out and was captured that would be the end of me."

I never expected to survive. I knew the chances were against me, and I was determined not to be captured alive. No one wanted to admit they were frightened and some managed to hide it. I had a friend, an Australian, who always volunteered for the most dangerous assignments and always appeared to be unafraid. I thought of him as a kind of superman. Finally he was killed."

The men of the squadron were flying close support missions for the Army and advanced almost to the front line. It was then that Adam saw at first hand the devastating effect of air power.

"The smell of death was everywhere," he recalls. "Everything was rubble. To see all those bodies was terrible. I have never forgotten it."

He ended the war in Germany and visited his family home in Berlin. "There was nothing left but a doorway," he says. "I met some neighbours, including a family who were anti-Nazi and had spent the war hiding from the Gestapo in the forest. They were starving and I gave them some of my rations."

He learned that relatives had been killed in the Holocaust. "At least I was able to fight back," he reflects. "It may sound strange, but I would not have missed my part in the war for anything. I don't live in the past like some of the old comrades I have met at reunions. But I truly believe that those days were this country's greatest times."

"There Shall Be Wings" by Max Arthur is published by Hodder & Stoughton at £18.99. Ken Adam's latest film is "The Addams' Family Values," for which he was the production designer.

