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Ken Russell's *The Boy Friend*: A Glittering, Super Colossal, Heart Warming, Toe-Tapping, Continuously Delightful Musical Extravaganza

Russell's 1971 film was financed by MGM in the dying days of the Hollywood investment boom in Britain. Appearing immediately after *The Devils*, it especially seemed an anomaly in his career. Identifiable through its harsh, lurid mise-en-scène and fetishistic fascination with the 1920s, it can also be seen as the closest approximation of a classical musical in a body of work which is preoccupied with the relationship between film and music. I would like to examine the film in relation to national genres, as a British musical satirically recast in Hollywood terms, which mocks and celebrates the differences. I am also interested in the stylised evocation of period, considering how the exceptional work of costume designer Shirley Russell and production designer Tony Walton relate to a contemporaneous mythic view of the 1920s.