

dimension of audacity, style and high spirits relevant to the scene that was taking shape in contemporary London.”¹⁰ In this sense *Tom Jones*'s period elements become a kind of subversive disguise. Along with *Billy Liar*'s fantasies and *A Hard Day's Night*'s release in youth and rock culture, Tony Richardson and John Osborne's film provides an escape from the dead end of kitchen sink dreariness, to the brief hip utopia of new moralities, swinging London, and the free 1960s. And all this is signaled by a simple baroque pastiche at the film's opening.

What we have observed is all in the film, but is that all there is? To stop here with our *Tom Jones* reading, as many have, is to stop too soon. The film's formal alienations—direct address, jarring shifts in tone, the ironic and distancing narration—are unusual for its time, but they actually correspond to the formal strategies of Fielding's original novel, and of the period of its publication. In this period the enclosed, contained conventions of the nineteenth-century novel were not yet codified, and a reading of any Dickens novel problematizes the generalizations and delimitations that such a construct implies. John Addison's reference to eighteenth-century/silent film music suggests an important, related feature of the film. One of its most striking accomplishments is that it brings us into contact with other discourses and other discursive strategies of the originating period, effecting a kind of interdisciplinary unity, including literature, music, and film, not to mention Hogarth and other influences of the era. A similar unity also accrues beyond the texts, as apparatus-revealing techniques underline connections between life and the human condition in both 1749 and 1963. Since the arts, in addition to providing critical insight and fostering debate, also illuminate things we hold dear and have in common, then Addison's musical conflation reveals more than just two Londons swinging. Comparing the two Tom Joneses together we see that not only naughtiness, but kindness, not just transgression but reconciliation too, affirm cultural continuity and human nobility.¹¹ Again, in the film, it is the simple, elegant juxtaposition of musical idioms by which all this is accomplished.

These last cues and references are featured in the foreground, but it is also possible for conventionally effaced, mechanically functioning pieces, when carefully chosen, to resonate very dra-