

matically. Early in John Schlesinger's *Sunday, Bloody Sunday* (1971) we see a wealthy physician played by Peter Finch, alone in his tasteful and well-appointed town house listening to Mozart. At this point the music simply suggests a certain level of culture and education. But as the film continues this first diegetic cue will continue nondiegetically, over and across a number of different situations, eventually not only covering the physical joins but also uniting seemingly irreconcilable narrative threads in the story.

The cue in question is the final trio, "*Soave sia il vento*," from Act I of *Così fan tutte*. On the surface this opera is a comedy about female infidelity, as the male leads test and trick their fiancées into compromising themselves, or at least being willing to do so. The complications resolve in the end, but beneath the light tone of the farce lie darker currents; the sexual play carries a threat of ruined illusions and broken character. All, tricking and tricked, are chastened finally, aware of limitations and frailties, the strong imperatives of sexuality, and the need for mercy and reconciliation.

In Schlesinger's film it is not woman's infidelity but that of a bisexual man, played by Murray Head, who casually deceives and betrays both the Finch character and his rival, played by Glenda Jackson. For all the daring of this skewed triangle, and for the attention the film gained upon release, the point of the film would not seem to be plain provocation or gender bending. Rather it would affirm that there are universal challenges which, the film suggests—*così fan tutte* is roughly translated as "that's what they all do"—so surpass mere sexual preference as to make it irrelevant. As subordinate as the music might seem to be, it functions here in a way quite contrary to illusionistic, pacifying tradition. A disturbing detail, in the form of a familiar piece of source music, transforms a romantic melodrama into a political statement.

The Mozart seems at first to be associated with the Finch character, but as we hear it in relation to events concerning all three principles, and as it crosses scenic transitions between all three, it is clear that this is not merely a character *leitmotif*. It is not the doctor, but what he feels the music addresses. The act's farewell trio prays, "may the wind be gentle, may the sea be calm, and