

IS THE MET'S "TOSCA" SACRILEGIOUS?

When Luc Bondy's version of Puccini's "Tosca," opened in late September at the Metropolitan Opera in New York City, there was a buzz that the show may be sacrilegious.

Bill Donohue went to see the dress rehearsal the week before it opened, to see if reports were true that at the end of Act I there was an obscene sexual act that took place between Scarpia, the bad guy chief of secret police, and a statue of Our Blessed Mother. Alas, there wasn't. Though some liberties were taken opening night.

The *Vancouver Sun* reported that "the evil Scarpia fondles a statue of the Virgin Mary." *Financial Times* said "the villainous police chief assaults a statue of the holy Virgin in carnal embrace." The *New York Times* called it a "sacrilegious embrace," while Bloomberg observed that "Scarpia paws" the statue. What Donohue witnessed was an embrace, but there was nothing carnal about it. Nonetheless, what the *Wall Street Journal* reported was accurate: "Mr. Bondy added a little anticlerical joke in Act I by having the sacristan...fill the holy water stoup and wash Cavaradossi's brushes using water from the same bucket, and then gobble the painter's lunch while reciting the Angelus." Smart alecky, but not egregious.

The *New York Times* was right to say that the church setting as created by Richard Peduzzi had a "disorienting look." Similarly, the *New Jersey Star Ledger* noted that "the church was cold, unadorned brick," while the *Washington Post* said the church looked "almost like a postwar reconstruction of an ancient cathedral. AP nailed it best: "The church in Act I is virtually devoid of religious trappings, and its looming arched brick walls make it look more like a prison than a

place of worship.”

The best thing to happen opening night was the eruption of boos that greeted Bondy when he appeared on stage following the performance. In the end, “Tosca” is not sacrilegious, but a bore.