Rockin' in the USA

"Rock in Rio is an amusement park based in music," says Sousa Pinto.

The Rock in Rio franchise makes its US debut in—where else?—Las Vegas

By Sharon Stancavage

First, a history lesson: When Brazilian entrepreneur Robert Medina premiered Rock in Rio, in Rio de Janeiro in 1985, it was the biggest music festival in the world, and featured performances by Queen, AC/DC, Yes, and Rod Stewart, among others. Lighting designer Patrick Woodroffe, of Woodroffe Bassett Design, says, "At the time of the first Rock in Rio, nobody knew anything about Brazil, and bam!—this festival came out of the blue, it was the biggest rock festival of all time, and Rio was firmly placed on the musical map."

The festival took a hiatus, reappearing in 1991. "It was a chaotic time," Woodroffe says. "The Gulf War had just

The permanent delay towers, stacked with PA and lighting.

Left photo: Alivephotography; Right photo: Sharon Stancavage

begun, it was brutally hot, and the aging Maracana Stadium was the venue. But there were amazing artists on the bill and it was a very special experience. In 2001, they set up the first permanent Rock in Rio site south of the city, and that was a beautiful festival."

Rock in Rio's stage director (perhaps more aptly titled production designer), Maurice Hughes, was a monitor engineer at the 1985 event. "I've been with Rock in Rio in production since 2001," he says. "It really took off again after 2004, when they started going to other cities." The first stop was Lisbon, in 2004; Madrid became part of the circuit in 2008.

VP of operations and production Nuno Sousa Pinto has been with Rock in Rio since 2004. "We are trying to create an immersive environment," he says. "Our objective is to always exceed the expectations of the public, and every year we try to improve our services and product."

Rock in Rio USA is the brand's first foray into North America. The event, which took place over two weekends in May, was staged on 37 acres of the MGM Resorts Festival Grounds in Las Vegas. Hughes says, "It's such a unique spot; we were right on Las Vegas Boulevard, whereas everywhere else we're in the middle of nowhere."

The site was essentially created out of nothing. "We built the city in three months," explains John Brown, CEO of Brown United, the provider of temporary and mobile

VER's new LED fascia sharing the main stage with Empire of the Sun.

event structures. The facts behind the structure are staggering. "We used over 3.5 million pounds of steel, wood, and aluminum, brought via 90 trucks," he says.

The event is more than just music. "Rock in Rio has always been a site for family gatherings, and there are the attractions in the park," Hughes says. "In Lisbon, it's set in a valley; it's a gorgeous setting, and you see families sitting on the grass." There was also a 65'-high zip line for the adventurous, as well as a Ferris wheel for all ages; both attractions were free.

The Rock in Rio USA grounds were covered by over 47,000 sq. yds. of AstroTurf and areas of asphalt, ensuring there was minimal dust. Sousa Pinto notes, "The grounds have three permanent structures of restrooms." There were approximately 500 rest rooms on site; the ladies' rooms had 50 – 60 stalls each. "It's probably the cleanest festival site known to man," notes lighting designer Terry Cook, of Woodroffe Bassett Design. His claims are not an exaggeration.

A variety of firms worked with Rock in Rio to make the Las Vegas event happen. Sousa Pinto notes, "We have had a longtime relationship with Gabisom Audio [of São Paulo] and PRG." Other partners included Los Angeles-based IMG [video production], VER [video equipment], Durate, California-based Brown United [staging], and, of course, Woodroffe Bassett Design. Woodroffe notes, "We will design the next two Rock in Rios. We've just finished Las Vegas, we'll be doing the one in Rio at the end of the year, and we'll be in Lisbon in 2016."

For the US edition, Woodroffe was lead designer for the site and the stage lighting systems; Cook was his designer on site. Woodroffe explains, "We are theatrical lighting designers as well as rock-and-roll lighting designers, but we also work a lot in the architectural field. Combining all these three disciplines allowed us to make great rock stage lighting, to create immersive electronic lighting on the EDM stage, and also to light the site architecturally. We were also able to treat the whole site theatrically in terms of color matching, and were also able to create special moments where the whole environment became brighter or darker."

Photos: Alivephotography

No Doubt headlined the first night, using the entire festival package.

Main Stage

The Rock in Rio USA stage included performances by No Doubt, Metallica, Taylor Swift, Ed Sheeran, John Legend, Linkin Park, Rise Against, and more, in rock- and pop-themed weekends. Hughes explains, "The playing area has always been 78' 8" wide and 65' 7" deep, and the size of the stage in general has always been determined by the scenic façade." The current façade, designed by architect Tania Alves, of Rock in Rio, travels with the festival; this is the third time it's been used. The structures for the main stage and Mercedes-Benz Evolution Stage were provided and assembled by Brown United. "Nuno and his team thought of everything, because they've done it for 30 years," Brown says. "It was a winning combination from day one."

For the main stage, the Woodroffe Bassett Design team had a very specific task. "The better you make the lighting system, the less likely it is that the various artists will want to come in and change it all, and that was part of our direction from Rock in Rio," Woodroffe says. "We needed to have a really good lighting system that people would want to use that tied in with the stage." The rig "was a real mixed bag on the main stage," Cook explains. "We had [Philips Vari*Lite] VL3500s, VL3000 Spots, PRG Bad Boys, Clay Paky Sharpys, Sharpy Washes, GLP impression x4s, [Martin Professional] Atomic strobes, and Molefays, from two-lights to four-lights to eight-lights.

"We had five overhead trusses, which staggered down and were approximately 2 ½' offset from each other, which gave us a perspective view for our large video screen," Cook continues. There were also three trusses running up and downstage on either side of the stage; audience members never noticed them, however, and that was by design, he adds: "What the festival and VER asked Patrick and me to do was take a new product—9mm WinVision tiles—and come up with an idea for these video panels. We decided that, instead of seeing big, black, horrible-looking trusses, we would strap these video panels to them and treat the entire space as a video surface.

"For the main stage, we were asked to treat the fascia like it has been done for a number of years. We decided to upscale a bit—it was Las Vegas after all—and ended up

Metallica performed without its usual thrust stage, but brought the audience on stage.

with 124 GLP impression x4s that illuminated the fascia. We also decided to add a number of Sharpy beams across the top of the fascia, and that was our festival look." The lighting on stage could be reflected in the fascia, creating a massive presence on the festival grounds. "When we turned the x4s out to the audience, we suddenly had 120-plus moving lights coming out into the audience, which was very impactful," Cook says. "It's something that no other festival really has in its makeup." The façade lighting could be controlled by guest lighting designers, and integrated into their production, if they chose.

Located out in the audience were eight delay towers that looked more like elegant white statues. "They were state-of-the-art," notes Sousa Pinto. The near towers, which were approximately 98' high, contained six 8-light Molefays and eight VL3500 Washes; there were also two levels of spot baskets as well. The slightly smaller far towers contained eight Sharpy Washes and four 4-light moles. "They extended the audience lighting all the way back 1,148' from the stage," Cook says.

The tower structures are a permanent part of the MGM Festival Grounds. "Because it's Rock in Rio and because it's Woodroffe Bassett Design, we decided to take this one step further and architecturally light those towers," Woodroffe says. This was done via six PixelRange PixelPars on each tower; the color palette of the units could also be tied into the main stage.

The lighting's complex networking control system was put together by Jason "Attaboy" Stalter, of PRG. (Rock in Rio worked with PRG offices in Los Angeles, Las Vegas, and Germany.) The setup enabled guest lighting designers/directors to bring in their own consoles, or use the MA Lighting grandMAs on site. Vicki Claiborne, of PRG, handled programming, and, during the show, the audience lighting package, if the guest LD wanted to hand off that task.

Upstage was home to a 67' x 28' WinVision AIR 9mm LED wall, provided by VER; the firm also provided a Green Hippo Hippotizer media server. Most of the event was streamed over Yahoo, with support by New York City-based IMG Productions. "We fed our switched camera signal to the house LED screens provided by VER," Steve

The left and right IMAG screens were extended to the stage floor to give Metallica a bespoke look.

Photos: Alivephotography

Mayer, IMG executive producer, explains. “We controlled switching of screens from our video truck. We had a separate feed going out to the web via satellite and an in-house feed to screens and monitors in VIP areas and restrooms.” Equipment included 14 Sony HDC 2000s and 2500s and a Sony MVS 8000X 3G switcher. Eleven cameras were used on the main stage; there was also a roaming SteadiCam and various mobile trucks. Mayer adds, “The entire experience and interaction with the team from Rock in Rio was wonderful. We learned so much from them but we also think we added our insights from years of producing entertainment television.”

During the period between the third act and the headliner on the main stage, Rock in Rio had an explosive surprise for patrons: a fireworks show. “The fireworks have been with us since Rio 2013,” Hughes says. “It’s definitely one of the high spots; the public goes crazy when they go off.”

The fireworks, designed and executed by Fireworks by Grucci, were shot from the top of the main stage, as well as from the roof of the SLS [Hotel and Casino], located directly behind the main stage. Cook says, “Rock in Rio asked us to utilize the lighting rig as part of the fireworks show. I worked with the fireworks people and consequently decided that we should almost have the light [function] as a reflecting pool in relation to the fireworks overhead. As you saw it live, the pyrotechnics would sweep from left to right in blues and greens and the lighting rig on the front fascia would do the same. As large white clusters of fireworks went up from the top of the fascia, we had the Sharpys coming up. Then there were a couple of moments during the fireworks where we turned on the main stage lighting rig; we showed the audience how many lights are in the rig; it was a fun moment.”

Gabisom provided a JBL VTX PA for the main stage. Peter Racy, sound designer for Rock in Rio USA, explains, “We had four clusters across the front of the stage. The two main clusters, which are the center ones, were each composed of 36 JBL VTX V25s plus 18 VTX S28 subs on each side. On the outer hangs we had 18 VTX V25s and 10 VTX S28 subs per side.” There were also six VTX V25 side fills per side.

The Mercedes-Benz Evolution Stage looked like a glacier during the day, but was ideal for projections after dark.

Photo: Alivephotography

The system was somewhat unconventional; typically, a PA has simple left and right hangs, perhaps with flown subs. “We had a third extra column in each of the clusters,” Racy says. “There was the main PA, which we called the ‘band’ PA. Next to that were the flown subs, sharing the same feed, working as a four-way system, and then we had an additional column on the outside, which we called the ‘vocal’ PA’.”

The recommended way to use the system is to split the mix, with the band mix in the inner column and vocals (or anything else in the mix that deserved special attention) split to the outer columns. Racy explains, “By splitting the mix this way, we gain loads of headroom. When the drums, bass, guitars, and keyboards get to use the system’s full headroom, we don’t need to save any for the vocals. The vocals get their own PA, so they aren’t fighting with the drums, bass, and guitars for that headroom. The benefits begin within the console, because you aren’t pushing the summing amps in it so hard, and continue through the system processors, power amps, and speaker components themselves. The result is clean, powerful sound.”

The PA can also be run as a standard left/right PA. “This is a very high SPL mode and is technically not recommended,” Racy reports. “It sends your full right/left mix to both inner and outer columns [of the left and right PA hangs] without splitting anything. It’s rather like the standard touring mode, but with a double PA. The negative side effect is that there is some comb filtering going on, but, in practice, you don’t really notice that. I’ve been doing this for ten years with this type of system, and many headliners use the system this way, because they’re on tour and they don’t want to mess with something new since they’re headlining.”

Two other modes were available to incoming front-of-house engineers. “One of them was to ignore the additional outer column and use the system as a standard PA with flown subs,” Racy says. The other consisted of using each individual stage right/left hang as a left and right PA. This method was only used once in the past, due to the off-center location of the front of house. “This mode offered seven separate stereo zones. Wherever you were,

you heard left and right as stereo," he notes.

Each of the eight delay towers featured six LS8s on Portugal-based Norton Audio. "They are custom-built to Gabi's specs," Racy says, referring to the owner of Gabisom Audio Equipment. "You will not find them for sale." The Nortons are a good match for the VTX boxes, as they are high-output cabinets.

Located at stage left and stage right was a city of 128 Crown I-Tech HD 1200 amplifiers. Racy comments, "They are 'smart amps,' because they have built-in DSP processors—they are controllable via a proprietary network, and all crossover, delay, level, and EQ adjustments are made in the amps' internal DSP." The amps were networked via JBL HiQnet Performance Manager software, allowing Racy and his team to control all amplifier parameters, monitor impedance, internal temperature, input and output levels, and voltage from the comfort of the front of house.

For consoles, "We had a pair of Avid Profiles for front of house and monitors, one pair of Yamaha PM5Ds, and a pair of Midas Pro 2s," Racy says. The master console was a DiGiCo SD7, which Racy and his associate, Alessander Brito, ran during the show. Racy says, "This was our administrative console. All front-of-house consoles were fed digitally into this master console, which, in turn, performed some fairly complex routing to the various subsystems, delivering signals to the power amps digitally (AES/EBU) via Optocore fiber, ensuring the cleanest, most faithful audio path between the mixer's front-of-house console and the speaker components, without any further AD/DA conversions."

For monitors, there was a d&b audiotechnik system featuring M2 wedges driven by d&b D12 amplifiers. Shure and Sennheiser in-ears were available, as well as a large selection of microphones. "The non-headliners relied on the festival system, consisting of three pairs of desks, and whatever we had in our microphone drawer," Racy concludes.

Mercedes-Benz Evolution Stage

"This is the first time at a music festival for Mercedes-Benz, and they chose Rock in Rio," states Sousa Pinto. The stage—featuring what appeared to be a glacier on its façade—hosted Foster the People; Sepultura, featuring Steve Vai; Jessie J; and Joss Stone. Cook explains, "We decided to uplight the façade with 16 VL3500 Washes located in various positions behind the Mojo barrier. This technique gave us our best impact for the uplighting, really making the structure feel quite 3-D. We also had two PRG Bad Boys located at the front-of-house position; with them we were able to front-light the fascia with as well. VER supplied six 20K Panasonic projectors to add animation and graphics for the fascia. That added a real exciting element to it."

While bands were allowed to bring in extra units for the overhead rig at the main stage, this was not the case at the Mercedes Stage. "We didn't want bands to change the overhead rig, due to the logistics of running a much smaller festival stage, although we were happy for them to add a floor package. So we decided to really put a large rig up," Cook notes. Overhead were three 60'-wide trusses, and two trusses running up and downstage on either side. The rig included VL3500s, VL3000s, VL2500s, and GLP X4s, chosen, Cook says, because "they're real workhorse lights; everyone knows how they work and understands them." Upstage was a 30' x 22' WinVision 12mm LED wall and another Hippotizer for content management.

"We are theatrical lighting designers as well as rock-and-roll lighting designers, but we also work a lot in the architectural field. Combining all these three disciplines allowed us to make great rock stage lighting, to create immersive electronic lighting on the EDM stage, and also to light the site architecturally. We were also able to treat the whole site theatrically in terms of color matching, and were also able create special moments where the whole environment became brighter or darker." — Woodroffe

Sound reinforcement was via 18 Martin Audio MLA cabinets per side and 32 MLA Subs, arc-delayed in a line across the front of the stage. Racy explains, "I had heard about the Martin MLA system two or three years ago, and it was very highly recommended to me." The company notes that the system covered the 426' audience area without any delays, dropping dramatically just beyond that to not spill over into the VIP pavilion. "I very much liked the MLA cabinets," Racy reports. A Martin Audio representative notes that the MLA delivered the big volume required. The Mercedes-Benz stage also featured Clair 12-AM monitors and was controlled via a pair of Yamaha PM-5Ds, a pair of Avid Profiles, and a pair of Midas Pro2 consoles.

The EDM Stage had both lighting and sound artfully concealed in its spider legs.

EDM Stage

Located across the faux grass field from the Mercedes Benz-Evolution stage was the 360° EDM Stage, which hosted Alok, Heidi Lawden, and DJ Vibe, among others. "On this stage, we were not competing with the local EDM scene; instead, we chose to bring in new acts you would not see locally," Sousa Pinto says.

This stage was perhaps the most eye-catching of them all, simply because it looked like some sort of futuristic white mechanical spider crouching in the distance. "It was designed by Rock in Rio's engineer, Walter Ramires, in Brazil two years ago," Sousa Pinto adds.

The legs of the spider stage "were used to hang lighting and sound," Sousa Pina says. There were GLP impressions X4s, Sharpy Beams, Solaris Flares (distributed by TMB), and VL6Cs in the legs. Inside the circular structure were impression X4s, VL6Cs, Sharpy Beams, Clay Paky Mythos units, more Solaris Flares, Showtec Sunstrip DMX blinders, PAR 64s, Molefays, and ACLs.

For the listening pleasure of the EDM crowd, "We had an L-Acoustics system at the EDM stage, comprised of six clusters with six KUDOS on each," explains Racy. There were also 16 JBL VT880A subs on stage.

Rock Street

"Rock in Rio is an amusement park based in music," explains Sousa Pinto, noting food, merchandise, and street performers were housed in a section called Rock Street. He adds, "It is a neighborhood that gives visitors a taste of Brazil, the UK, and the USA—on the USA street, we try to recreate the 1940s, the 1950s, and, on our stage, what you might see on the street in Brooklyn." Like the stages and the VIP area, the team from Brown United provided the Rock Street structures, assembled them, and attached them to the facades.

Each street had its own stage as well, Cook says, adding that, to light them, "we had Vari*Lite VL5s and VL6s, GLP [impression] X4s, Solaris Flares, and a conventional package that included two 4-light Molefays, PAR 64s, ETC Source Fours and Source Four PARs, and some

The fireworks before the headliner, as seen from one of the Rock Street stages. Below: The VIP area.

PAR 30s. We were able to utilize three PRG Las Vegas interns to operate those stages, which was fantastic."

For sound, each stage featured six Meyer MILO cabinets and four Meyer 700-HP subs. Racy explains, "They were intended for very local dispersion. It was not for all of Rock in Rio to listen to; it was only for the people right in front of the stage. There was also a bit of a volume restriction there, so that the three stages would not interfere with each other." Sound was driven using Yamaha CL 5 consoles mixed by Gabisom engineers. Meyer Sound UM-1P and MJ 212 monitors were also on hand. The Rock Street facades travel with Rock in Rio and will make their next appearance in Rio in the fall.

Photos: Alivephotography

VIP area

The overall attention to detail was evidenced in the VIP area, a 350'-long x 100'-deep x 50'-tall structure with a veranda that held up to 4,000 people and featured food from Wolfgang Puck, bars, and a men's room with

This drawing gives a sense of the festival's overall layout.

individual program monitors. Hughes explains, "Essentially, you could be in the loo and could continue to watch the show."

"The VIP area was more work than the main stage and the Mercedes stage combined, because of the size—it included 100,000 sq. ft. of decking and space," notes Brown.

Theatrical and architectural lighting were also part of that space. Cook explains, "The exterior of the VIP area had 16 VL3500s uplighting the face of the tent; we used a color palette of reds, blues, magentas, ambers, and lavender. They cycled through a color sequence, giving us real energy and impact along the south side of the site. We also had a number of ETC Source Four Zooms lighting the VIP balcony." which allowed patrons to watch all stages from a single vantage point.

The interior of the VIP area featured white fabric chandeliers. "I found these unique pieces in the US and thought they would be beautiful for the space," notes Sousa Pinto. All four chandeliers were lit by Cook using ETC Source Fours outfitted with dapple gobos. "Terry's lighting created a very different environment," Sousa Pinto adds.

Wedding chapel

Because Rock in Rio made its US debut in Vegas, it had another unique space: an outdoor wedding chapel that hosted 230 nuptials. "People come to Las Vegas to get married; why not at Rock in Rio?" Hughes asks. "On the first day of the festival, we had three weddings, and the ceremony was conducted by [an Elvis Presley impersonator]—because it's Las Vegas." In the chapel, Cook says, "We had [Philips] Color Kinetics ColorBlaze 72s, [PixelRange] PixelPar 90s, and generic 650W Fresnels, all controlled by a [High End Systems] Full Boar 4 desk; the space was programmed and operated by PRG interns."

Rock in Rio USA was a resounding hit with the public, and is currently scheduled to return in 2017. Hughes concludes, "We are very pleased with the way it went. We've been hearing good things, and we're looking forward to coming back. And, hopefully, sooner than two years."

Customizing the Headliners

For American audiences, Rock in Rio planned two weekends; a rock weekend featuring No Doubt and Metallica, and a pop weekend featuring Taylor Swift and Bruno Mars. Hughes explains, "No Doubt was the perfect setup for the festival. It was just the band, with a few risers, and no set—the festival lighting rig was more than adequate for what they wanted to do."

Metallica is a veteran of countless Rock in Rio events, and, for the past several years, has been very active on the summer festival circuit. "In the past, they have brought in things like their snake-pit thrust, but not this time," Hughes says. "They still brought quite a lot of gear. It went very well, looked pretty cool, and sounded fabulous."

Metallica used the festival lighting rig, adding gear overhead and on stage. The band's lighting designer/director Rob Koenig—a veteran of almost a dozen Rock in Rio events himself—explains, "We had PRG supplement the rig with additional 48 VL3500 Wash lights and our own floor package." The additional VL3500s were hung on four separate trusses located behind the festival rig during the initial install. The floor package included 22 Clay Paky B-EYE K20s, approximately 24 Sharpys, 24 Philips Showline Nitro 510Cs, and 18 PRG Bad Boys. "The reason I brought in the Philips Nitro is because it has a 120° beam spread, and, from the floor, it creates kind of an ominous look," he adds.

There were also some changes made to the side IMAG screens, Hughes reports: "We made them taller just for the Metallica show, because they wanted them to look a bit different from the rest of the day. And it looked great—they basically went right down to the thrust."

Fans also joined the band on stage, something that started during the band's 2013 concert in Antarctica. (The concert was held under a dome, for an audience of 120.) "The fans were right in the band's face; it reminded them of the old club days," Koenig explains. "Then we carried that idea to Glastonbury last year; we started putting people on stage, upstage of the band. We're doing it this year on the festival run, and it's the greatest thing in the world to see 200 fans rocking out right behind the band."

The biggest challenge for Koenig was doing a Metallica show without his standard Metallica lighting plot. "Over three days of programming, I think I spent roughly 60 hours in the pre-viz room. I'm also thankful

that they brought in Woodroffe Bassett, and I'm so happy Terry Cook was involved. Their instrument choices and fixture layout was fantastic. And I never have to worry about the lighting team, especially this year; we had Jason Stalter, from PRG, who was the overall crew chief of all the stages, and he knocked it out of the park."

The pop weekend brought forth challenges that weren't present during the rock weekend. "Taylor Swift bought in 12 trucks, which, for a festival, is a bit over the top," comments Hughes. Swift's gear was essentially decking, set, and a roughly 147' hydraulic lift manufactured by TAIT, of Lititz, Pennsylvania. Hughes adds, "We had to break the standard look of Rock in Rio to put that thrust in, and then we had to have it back to the way it had to be—overnight. That was a challenge for my whole crew, especially the switchover on early Saturday morning, when they were getting Taylor Swift out and Bruno Mars in."

Cory FitzGerald, Bruno Mars' production designer, explains, "I thought it would be cool to bring in an augmented version of concepts we had been working with since 'Uptown Funk' was released, which is a much more lighting-heavy, with no video content. I brought in the fixtures that we used for the *Saturday Night Live* performance earlier this year—[Ayrton] INTELLIPIX-R units—as the main scenic element, adding in overhead lighting elements to fill out the stage."

Most of the show was done with an upstage grid comprised of 184 Ayrton MAGICDOT-R units. It's an automated fixture with continuous pan/tilt, beam aperture of 4.5°, light output of up to 1,800 lumens, and a uniform light beam with no color shadows. "We also had a total of 48 Solaris Flares between every other [Ayrton unit] making up another grid of lights," FitzGerald adds.

Although most of the Mars show didn't use IMAG, Mars wanted it for a few songs, so FitzGerald put the lighting grid on a handful of [Chainmaster] VarioLift motors, which allowed the designer to have movement and to whisk the trusses away when required. "For 'Gorilla,' we split the trusses high and low; we used one piece of content from the tour, which appeared in the middle of the screen. The content was originally formatted for a very long, narrow screen, so we were able to use it the way we did on tour. It was a lot to bring into a festival, but we wanted to give Bruno the big show he was looking for, and I think we delivered," the production designer notes.

There were also eight towers on stage, comprised of Intellipix units on a 45° angle, Mythos units, and B-EYEs, and several risers comprised of more Intellipix units. FitzGerald confides, "We had the towers, the risers, and then the trusses overhead. Just our package alone was 58 universes, so it was a lot to bring in and integrate."

The finale of Bruno Mars' set.

Overall, FitzGerald made the festival rig work for him. "I like to have a lot of different stuff in the rig," he says. "They had enough variety so that it was just cloning what we had to what they had pretty much one-to-one, so that worked for us," he says.

Mars was the surprise hit of the weekend, and was the perfect person to close out the inaugural Rock in Rio USA. "What a showman," Hughes states. "He had the whole audience in his hands, and just conducted it so well. It was the perfect ending," he adds.**—SS**

Left photo: Courtesy of Rock in Rio; Right photo: Tom Donoghue