

Rock in Rio: forever young

Rock in Rio: eternamente jovem

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Abstract *The purpose of this article is to discuss the role of Rock in Rio: The Musical, as a herald of the mega festival Rock in Rio. Driven by the success that musicals have achieved in Brazil, we believe that the design of this spectacle of music, dance and staging renews the brand of the rock festival, since it adds the force of young and healthy bodies to its concept. Moreover, the musical provides Rock in Rio with some distance from the controversial trilogy of sex, drugs and rock and roll, a strong mark of past festivals around the world. Thus, the musical expands the possibilities of growth for the brand.*

Keywords: Rock in Rio; Mega festival; Youth; Body; Emotion

Resumo *A proposta deste artigo é discutir o papel do espetáculo Rock in Rio: O Musical como arauto do megaevento Rock in Rio. Embalado pelo sucesso que tem acompanhado os musicais no Brasil, acreditamos que o projeto do espetáculo de música, dança e encenação, ao somar à imagem do festival o vigor de corpos de aspecto jovem e saudável, renova a marca do evento. Além disso, o musical distancia a imagem do Rock in Rio da polêmica trindade sexo, drogas e rock and roll, que marcou festivais do passado, ampliando as possibilidades de expansão da marca.*

Palavras-chave: Rock in Rio; Megaevento; Juventude; Corpo; Emoção

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Resumen *El propósito de este artículo es discutir el papel del espectáculo Rock in Rio: El Musical como mensajero del mega evento Rock in Rio. Animado por el éxito que ha acompañado a los musicales en Brasil, creemos que el proyecto del espectáculo de música, danza y puesta en escena, al sumar a la imagen del festival el vigor de cuerpos de aspecto joven y saldable, renueva la marca del evento. Además de eso, el musical distancia la imagen de Rock in Rio de la polémica trinidad sexo, drogas y rock and roll, que marcó a los festivales del pasado, ampliando las posibilidades de expansión de la marca.*

Palabras-clave: *Rock in Rio; Mega evento; Juventud; Cuerpo; Emoción*

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Introduction

The characteristic of the contemporary mega-events is the fact that they echo in the media before, during and after they occur and arouse the interest of thousands of people; it can come close to millions (FREITAS et al, 2012). When we speak of the music festival Rock in Rio, we deal with a spectacle which meets these requirements and interferes, by means of mass communication, in the routine of the cities and of the people who are linked or not to the event.

In times of media convergence, shows like the festival, which are supported by a big media and marketing structure, invest much in order to be present in all the spaces which permit to increase the visibility of the product and to obtain the possible benefit with this brand, which overpassed the association of the rock festivals a long time ago.

By preserving the discourse of cheerfulness and freedom and the spirit of youth, to which was added that of social responsibility, in 2001, the brand became known in Brazil and abroad. Many products emerge from it. Somebody may read this article in any part of Brazil or of the world, wearing a shirt with the festival logo without exactly knowing what it deals with, only motivated by the aura the creators of the event construct.

With the possibilities of interactivity in real time the internet created by means of the site of the event, the channel between the “festival” and its fans remains open 24 hours per day, full of interaction and entertainment possibilities. Inclusively they are informed of the programme and of the projects of the brand Rock in Rio for the coming years, such as the coming festivals or innovations. The reverberations of the mega-event do not stop: in the virtual world echoes of festivals of the past, the present and the future are mixed and it is incumbent on the media to keep the flame of Rock in Rio burning during the whole year.

Besides this, Rock in Rio, which appropriates elements of the imaginary of the city that gives its name to the festival, reinvented the *Cidade Maravilhosa* [Marvellous City] as the stage of contemporary mega-events. At the same time as it incorporated the *maravilhamento* [enchantment] with the city and the *carioca* [of Rio de Janeiro] lifestyle, cheerful and

fond of festivities, Rock in Rio devolved Rio its ideas of the marvellous, reorganised, updated and modernised.

Whereas the brand, the main product of which is the festival, continues to get popularised on the basis of the commercial intention which moves the project, the advertiser and creator of Rock in Rio, Roberto Medina, decided to innovate in order to intensify the catchwords for the 2013 edition. Having recourse to the favourable moment music spectacles experience in Brazil, Medina proposes to the entrepreneur Luiz Calainho, whose enterprise was responsible for the victorious resuming of the musical production in Brazil, already at the beginning of the 2000s, the elaboration of a musical entitled *Rock in Rio: the musical*, to tell the story of the festival, or better said, to tell a story.

Inspired by the rebellion ideas of the rock festivals, they created the most expensive Brazilian musical ever produced until now for Rock in Rio, aiming at getting to Broadway; it tells the story of the young Alef, lonesome and timid, who only succeeds in expressing himself by the means of music and of Sofia, the rebellious daughter of the organiser of the biggest music event of the world (NOGUEIRA, 2012).

On the basis of this understanding, the purpose of this article is to study the role of these two exemplary products of the cultural industry – the music spectacle and the Rock in Rio Festival – which, we believe, convert themselves into spaces for the manifestation of the new forms of sociability, “permeated by the intensity which is proper to religiosity” (MAFFESOLI, 2005, p. 22), where the juvenile verve is able to lead the audience to delirium.

For the purpose of this study, besides examining news and interviews that are vehiculated by the media, we also use the content of two videos which the producers of the musical Rock in Rio make available on the web.

The rock festival

In the première of the first edition, in 1985, Rock in Rio brought “pop and rock stars of international fame for the first time to Brazil and it

helped to consolidate the career of national bands [...]” (FREITAS *et al*, 2012). Created as an advertising campaign, the festival appeared in order to propagate a new beer brand among young people by using a strategy which was distant from the moulds of conventional advertising. According to the advertiser and creator of the project, Roberto Medina, according to whom advertising alone is working less and less, this kind of integration is necessary:

Brahma wanted to rejuvenate the Brahma Chopp brand, which was declining. We proposed to launch a beer, focused on the younger audience and sign *qualidade Brahma* [“quality Brahma”]. Thus the modernity attributes would be transferred in a more natural way. We launched the Malt 90, which came to get 14% of the market, an tremendous success. With this performance, we were qualified to propose the organisation of Rock in Rio, which represented a total folly since its conception (MEDINA, 2003).

From then on, with intervals of a couple of years, the festival is being organised not only in Rio de Janeiro, the city which gave it its name, but also in Madrid and Lisbon and it presented some of the greatest names of the national and international music. In the capital of the State of Rio de Janeiro, the festival took place in 1991, 2001 and 2011. In Portugal, in 2004, 2006, 2008, 2010 and 2012. In Spain, in 2008, 2010 and 2012. There are negotiations in course to have the festival take place in Russia, in Mexico, in England and in the United States. In 2014, there will be Rock in Rio in Lima and Buenos Aires.

According to Medina (2011), “[...] at the first Rock in Rio, the brand did not have any value. It was only a dream. I think that it started gaining value from 1991 on”. According to him, “a brand only exists when a project is being repeated”. During the 2011 edition of Rock in Rio 2011, in Rio de Janeiro, Medina estimated the value of the brand of about 150 million euro.

At the third festival in Brazil, the slogan “*Por um mundo melhor*” [“*For a better world*”] (2001) was added to the brand Rock in Rio. According to Dantas (2005), this association links the event to an entrepreneurial policy of social responsibility the promoters and sponsors are interested

in, in order to give more visibility to their products and to generate potential profit.

The slogan was adapted for the musical. As the author reveals it in the video, which was made available for its propagation on the internet, *Rock in Rio: The musical* can be summed up in the sentence: “through the course to sing, to dream and to live, you succeed in transforming your world into a better world” (NOGUEIRA, 2012). Fernando Campos, one of the partners in the musical production, emphasises the link between musical and festival by reinforcing the mercantile spirit of the first edition of the event. According to him:

There will be an enormous synergy between the actions of the festival and the actions of the musical, coupled promotions, ticket sales; diverse actions will be developed in synergy with the festival, which will take place in 2013, with the première of the musical in November (CAMPOS, 2012).

Still in the video about the launching of the musical, after having enumerated all the big Broadway spectacles his enterprise had produced in Brazil, Calainho revealed that “in this year 2012, in which Brazil is in such an outstanding position, we understand that the moment has come to produce national culture, national production” (CALAINHO, 2012).

Musicals in Brazil

In order to understand why the moment is favourable for the organisation of a musical spectacle in Brazil, we set up a short history of the trajectory of this kind of production in Brazil.

It was in the Alcazar Lyrique theatre of Rio de Janeiro, that the operetta *Orfeu no Inferno* [*Orpheus in Hell*] had its première in the second half of the 19th century. According to the researcher Neyde Veneziano (2012), the spectacle “distorted the myth of Orpheus and launched the frenetic cancan”. From then on the Alcazar “started to host other French companies and became the temple of the French operetta in Brazil”. But the difficulty the elite of Rio de Janeiro had in “laughing, understanding and commenting” these spectacles needed a “translation”.

It was at that moment that the actor Francisco Correa Vasques, known as the “king of laughter”, took his pen and wrote the first Brazilian parody, based upon the French parody. It was in 1868 that the operetta-parody *Orfeu na roça* [*Orpheus in the fields*], the author of which is Vasques, had its première in the Teatro Fênix Dramática. Clamorous success! (VENEZIANO, 2012, p. 37-38).

Once the terrain had been prepared at the end of the 19th century, the spectacles of the Teatro de Revista [variety theatre], which were also elaborated on the basis of staging, music and dance, seduced the Brazilian audience. According to the researcher Amélia Santa Rosa (2006), the Teatro de Revista became the most important and significant genre of theatrical production in Brazil, mainly in Rio de Janeiro and in São Paulo. “[...] The text concentrated on the review, that is to say, on the recapitulation of the main events of Brazil in the year preceding the première of the play, which were depicted in a comic, political and critical way” (SANTA ROSA, 2006, p. 28).

Reaching its apogee in the 1940s and 1950s, through Walter Pinto’s hands, the Brazilian musicals, which initially counted on French inspiration, find the model to be followed in the luxurious Broadway scenarios.

But in the 1960s, the colour and the lightness of the Teatro de Revista are replaced by more politicised musicals. Chico Buarque de Hollanda’s and Gianfrancesco Guarnieri’s works get on the stage. According to Neyde Veneziano, it is the beginning of a new musical dramaturgy, which would provoke the wrath of the dictatorship censors.

In the Teatro de Arena of São Paulo, appeared the resistance musical with *Arena conta Zumbi* [*Arena tells Zumbi*. Zumbi dos Palmares: the last chief of a republic of fugitive slaves] (1965) and *Arena conta Tiradentes* [*Arena tells Tiradentes*. Joaquim Jose da Silva Xavier, called Tiradentes: a Brazilian revolutionary who fought for Brazil’s independence from Portuguese colonial power] (1967), by Guarnieri and Augusto Boal, with musicals by Edu Lobo. [...] in that same year, Chico Buarque de Hollanda did his first incursion in the theatre by composing the songs of *Morte e vida severina* [*Death and Life Severina*], by João Cabral de Melo Neto (VENEZIANO, 2012, p. 41).

The musicals with a political thematics went on until the beginning of the 1980s, then the era of the biographical musicals began; they mainly told the story of the artists of the golden age of the Brazilian radio. In 1989, Marília Pera goes through Brazil's stages and she also presents the spectacle *Elas por ela* [*They by her*] on television, singing the songs of diverse Brazilian female singers of the 20th century. From the 1990s on, musicals about artists such as Assis Valente, Chiquinha Gonzaga, the sisters Linda and Dircinha Batista, Cauby Peixoto, Elizeth Cardoso and Renato Russo started to attract a big audience.

At the end of the 1990s, the montage of big Broadway musicals, adapted or translated, begins in Brazil. *Rent*, in 1999, followed by *Les Misérables*, in 2001. From this period on, directors, such as Charles Moeller and Cláudio Botelho, have made montages of musical spectacles (national or foreign ones) with more and more success and budgets of millions. In an interview, Botelho (2012), revealed that there is occurring in Brazil the same thing that already occurred in countries such as Australia, Mexico and Chile.

According to Veneziano, it is in this context, when the offer of professionals who are qualified for this kind of production, such as actors, singers and technicians, is increased that the production of the musical *Rock in Rio* begins. In the video of the propagation of the spectacle, which was elaborated by the very production and made available on the internet, the author of the musical, Rodrigo Nogueira, reveals that it is a play which speaks about the love for music and about its transforming capacity:

We tell the story of a young man who has much hope within himself and he does not succeed in pouring out this hope, because he does not succeed in speaking to the persons. He has great difficulty in communicating with other people. But when he is alone, he pours everything out by singing (NOGUEIRA, 2012).

According to the creators, who distance themselves from the spirit of parody, which marked the first years of the Brazilian musical theatre, the proposal is that of “a new musical, which is different, with the most

emblematic songs of the 27 years of the festival”, but according to the patterns of the super-productions which are presented in New York. After having passed by Madrid and Lisbon and preceded the festivals which took place there, the creators’ proposal is to take the musical to Broadway. In order to attribute globalised characteristics to the spectacle, it will have neither specific place nor date. Besides this, the protagonist’s name, Alef, signals this wish “to leave up in the air” his true nationality, although one of the creators, the entrepreneur Luiz Calainho, affirms that his idea is to show the national culture (2012).

Rock in Rio: The Musical

In January 2013, the spectacle had its première, with favourable critiques. It was the first which used one of the rooms of the Cidade das Artes [City of Arts], with 1.800 seats. Belonging to the municipality of Rio de Janeiro this cultural complex the construction of which took more than ten years and which consumed more than 500 million reais [the Real, plural Reais, is the currency of Brazil], was only inaugurated months after the première of the musical and after years of polemic and denunciations around the construction. The spectacle, on its turn, began to be created by the two directors Charles Möeller and Cláudio Botelho, who, months before the première, quitted the enterprise that was responsible for the production and João Fonseca was in charge of the production and Rodrigo Nogueira was in charge of the text.

The musical unfolds in two acts, the first in the protagonists’ home, in the university where they study and in a disk shop; and the second in an edition of the festival without definite date or place. With a duration of almost three hours, 25 actors on the stage and nine musicians in the band, in which predominate the songs in Portuguese, national ones or in success versions of the festival, the musical tells the story of two problematic young people, who form a couple that is being transformed and united through the music (and through Rock in Rio).

The theatre critic Tânia Brandão (2013) draws attention to the fact that the spectacle is marked by fantasy and imagination. According to

her, it is deliberate alienation and one must prepare one's heart to watch it. Besides this, the researcher emphasises the surprise the spectacle causes to the "MPB group [Música popular brasileira: Brazilian Popular Music: Brazilian pop music], that is directly linked to the political fight and to university life", because in the spectacle Nogueira created "the rock and the production of the historical event were decisive episodes in the Brazilian political fight for a democratic State and for the university engagement". Always in a tone of celebration.

The artistic line of the project uses a tone between the fable, the crazy invention and the caricature. There is no wish to reconstitute the epoch. Hence the scene is always a party of high temperature, under an impacting light (Paulo Cesar Medeiros), out of time, in a sentimental place (BRANDÃO, 2013, p. 2).

The reporter of the magazine *Veja*, João Marcello Erthal, who classified the spectacle as a "juvenile drama", emphasises that the reunion of songs, pictures and stories, which marked the festival, create a spectacle in which "youth overflows" (ERTHAL, 2013).

The hymn-jingle of *Rock in Rio*, which was sung in more than one moment of the festival, proposes a transformation of the audience. With the verses "If life began now, if the world belonged to us again", even if for some moments, one seeks to fracture time and to give/give back juvenile vigour to all those who get inebriated by the party which is unfolding on the stage. It is this young energy which moves the musical, even in the dramatic moments.

Rock in Rio: a place for emotion

When David Le Breton discusses the fact that there are appropriate places for the experience of the emotions, where they are tolerated without interference, he cites the social spaces which "receive the expression of feelings that could not be openly experienced in other places" (2009, p. 148). Among others, the authors points out the theatre presentations and the sports stadia that are provided with facilities which "equally en-

courage a free expression of emotion” (2009, p. 148), as it is the case of the object of our study.

We know that society expects determined behaviours in different situations. According to Le Breton (2009), the individual will represent his/her emotions, which very often are not in syntony with that which the body is feeling. He emphasises, as modes of affiliation to a social community, the emotions are going to manifest themselves and to be understood in different ways in the different social groups, since they “are modes of affiliation to a social community, a way of recognising oneself and of being able to communicate together about the basis of the sentimental proximity” (LE BRETON, 2009, p. 126-127).

The comprehension of the role of the value system of a group for the construction of emotions becomes fundamental. “In the terror which contaminates a crowd, in the racist fury or in the manifestations of individual or collective level, there is no triumph of ‘irrationality’ or of ‘nature’, but the application of a mental reasoning and logic to the social environment” (LE BRETON, 2009, p. 121).

According to Le Breton (2009), the musical and the festival of the brand Rock in Rio can be considered as appropriate domains for the manifestation of emotions. The festival, which appropriates the diverse and contrasting representations of the *Cidade Maravilhosa* [Marvellous City] and reconfigures them, founds the ephemeral *Cidade do Rock* [Rock City], which, in its short existence, turns to be inhabited by emotion and consumption.

The fact that the big popular reunions, the festive occasions, the sporting events, the televisual broadcasts or the advertising campaigns are being “mercantilised”, does not take off anything of the pleasure of being together of that which they are the cause and the effect of (MAFFESOLI, 2010, p. 99).

According to the French sociologist, the point is not to actuate against the *spirit of the time*, but to observe that in contemporary times “the cement which links the social body finds its ingredients in another place: in mass communication” (2005, p. 15). The sombre vision Guy Debord

constructs about the *society of the spectacle* by attributing it the fabrication of alienation (1997, p. 15), assumes different contours for Maffesoli, according to whom “the experience of the living person surpasses the simple mercantile and quantitative logic which is “impotent in the face of the resurgence of the tribal emotions” (MAFFESOLI, 2005, p. 20). This return of affectivity in social life stimulates it towards the epiphanisation and to the valorisation of that which makes human nature, putting together its emotions and celebrating this communalisation in meals, parties, processions, “a way of expressing the pleasure of being together” (MAFFESOLI, 2010, p. 74).

In his work *Metamorphosis of the Liberal Culture*, the philosopher Gilles Lipovetsky also emphasises that the new post-modern “emotional crowds”, “do not fit well in the grille of the society of the spectacle”, which, according to him, is a manufacturer of generalised passivity and separation (2004, p. 79).

It seems evident that the media do not succeed in dissolving the wishes and the exuberances of the party, the moments of shared affectivity, the diverse forms of social aggregation, cheerful or sad ones. The traditional communitarian bonds break, but new ephemeral forms of the “we” constitute themselves, based upon intensely emotional experiences, upon provisory choices, upon personal practices, without formal commitment (LIPOVETSKY, 2004, p. 80).

It is obvious that we cannot minimise the impact of the communication systems in social life, since, without the broad vehiculation of the hedonistic, ludic and psychological values, the great mobilisations of emotional character could not occur. However Lipovetsky stresses that the media do not have the control and do not succeed in manufacturing “the audience’s tastes and reactions”, piece per piece (LIPOVETSKY, 2004, p. 81). They stimulate them, but do not command.

When we analyse the events of the brand Rock in Rio, another point which must be stressed is that the social bond Dominique Wolton (1996) observes, is not an effect only of TV. Other media, as Lipovetsky emphasises it, also have this magic power. According to the philosopher, the in-

ternet, for example, an instrument which is widely used to propagate the brand Rock in Rio does not threaten the relationships between people, on the contrary, it broadens or completes them (LIPOVETSKY, 2004, p. 79), which on its own becomes representative, since the brand Rock in Rio remains “alive” on the web, in the intervals between one event and another.

The affective effervescence of the ephemeral tribes that dominate the rock festivals can still be explained by the work that is effectuated by the media, which, by promoting the “isolation” of the people, would also produce an opposite reaction, the wish to be together.

We do not want to deny that the products of the brand Rock in Rio, festival and musical, are soaked with the mercantile logic and they aim at making profit, but as Lipovetsky teaches us:

If there is no doubt that the media accelerated the dissolution of some forms of traditional sociability, it is not true that they eliminated all the social bonds, destroyed the taste for sociability and for human relationships in a consumerism without inter-subjectivity (LIPOVETSKY, 2004, p. 78).

Youth, image and body

By treating the question of the products of the cultural industry, the writer Edgar Morin stresses that “mass culture [...] shapes the promotion of juvenile values”. His maxim is “be handsome, be affectionate, be young” (MORIN, 1997, p. 157). According to the philosopher, one of the fundamental elements of the new culture is the thematics of youth. Morin believes that “[...] in a society which is involved in a rapid evolution and, above all, in a civilisation involved in an accelerated transformation like ours, the essential is no more the accumulated experience, but the adherence to the movement” (MORIN, 1997, p. 147).

Michel Maffesoli (2005) also emphasises the stigmatisation of the young attitude or culture in the societies, which starts to guide the customs. According to the author, “juvenilism” “is not simply limited to a generational problem, but to a contaminating function” (2005, p. 13).

The “eternal child” is contemporaneously an emblematic figure, as the serious, rational adult, the reproducer of the 19th century, was one. It is

this new emblematic figure which, from then on, will guide the customs towards more flexibility in the appreciation of the good and the evil.

Besides stressing the effects of the model “young” which is promoted by mass culture, like Morin and Maffesoli, the philosopher Gilles Lipovetsky, who develops studies on luxury and consumption, affirms that nowadays “it is more important to look younger than richer”.

[...] everything happens as if a new priority appeared: to be eternally directed towards “youth”. Our neophilic impulse is, in the first place, an exorcism of ageing of the subjective living: the desinstitutionalised, volatile, hyper-consumerist individual is the one who dreams of being similar to an emotional phoenix (LIPOVETSKY, 2004, p. 80).

In her article, “Juventude, corpo e mobilização no videoclipe brasileiro” [Youth, body and mobilisation in the Brazilian video clip], the researcher Denise Siqueira (2010) refers to the rise of a mythology on youth, with a “discourse of the valorisation of a determined phase of life in relation to the other phases”. Siqueira emphasises that which Le Breton calls *jeunisme*, “the mercantile and demagogic promotion of youth which imposes itself nevertheless as an aspect of the cultural environment of our contemporary societies” (SIQUEIRA, 2010, apud LE BRETON, 2002, p. 53).

And if the youth’s system of ideas turns to be a model for society, what shall we say about the strength of its representations in a world which witnesses the explosion of the images? Maffesoli (2005) believes that by making visible, the image can convert itself into a sacrament and serve as an aggregating pole to the various tribes that bubble in contemporary times. If we experience a re-enchantment of the world, the images, which, in the past were kept at a distance by technique and science, now link us again to the world which surrounds us and to those who share it.

The splendour of the churches, the cult of the saints, the mixture of colours of the religious celebrations and the rhythm of the chants bear witness of this. They express the persistence of a magic spirit which needs the senses in order to commune with the divinity, be it the almighty God or the divine social which is formed by the community (MAFFESOLI, 2005, p. 69).

As well as juvenile cultures, which are incorporated by mass communication, we find the young people as the “lords of the cities”. Rita de Cássia Oliveira (2007) emphasises that today the big cities have areas which are occupied by young people and are transformed into spaces of leisure or night life. The young people, who, by means of the modern ways of writing, such as graffiti and even with their bodies, inscribe themselves in the daily life of the city, leave their indelible mark. According to Oliveira, “in the cities, at the end of the 20th century, the urban interventions bring the most recent chapter of this graphology, which is full of the juvenile imaginaries” (2007, p. 70).

Oliveira still stresses the importance the bodies and their appearance assume in the young people’s wandering through the city as a form of “recognition, singularity and appurtenance” (2007, p. 76). According to her, “metropolitan life brought an essentially imagetic culture among young people, which is stimulated by technology and by consumption” (2007, p. 76). Denise Siqueira believes that “since the (post-modern) identity is involved in permanent construction, the body, as an element of the representation of identity, is also changing” (2010).

The body is invested with multiple discourses, techniques, practices, which are intensely reproduced and vehiculated by diverse means of communication. [...] they appropriate these creative cultural juvenile manifestations, transform them into “newness” by editing them and re-constructing them outside their transgressing context (SIQUEIRA, 2010).

By studying the representation of the young bodies in Brazilian video clips, which have been produced since 2000, Siqueira draws our attention to the exemplary pattern of the strong aspect of young men and the seducing aspect of young women as a sample of specific social realities, but they are representative of the contemporary juvenile identities.

Final considerations

If we speak of youth, image, body and emotion, we deal with the role the musical plays on Rock in Rio. The rock festival, which celebrates its

29 years in 2013, being a product to be consumed in order to increase the budget and the markets, must renew itself in order to remain attractive for the audience and for the advertisers. Thus to have a musical spectacle as the herald of its next edition, in which actors, singers, and dancers will present/simulate strong bodies and juvenile vigour, gives the event, which launches the 2013 edition of the festival, a young aura, that is appropriate to the neophilism which is present in contemporary society. According to Guita Grin Debert, “the promise of eternal youth is a fundamental mechanism of the constitution of consumption markets” (2010, p. 66), and we believe that the musical fulfils this role. Besides this, by *brimming over with youth* (ERTHAL, 2013), the spectacle of the Rock in Rio brand confirms its consecration for the new “lords of the cities”.

The seducing invitation so that “life begins now, the world is ours again”, as it happens in the festival, obfuscates, although in a temporary way, the different age groups of the audience, so that they can all celebrate together. Youth loses the connection with a specific age group and starts to be the cement which unites the tribe that wants to remain eternally young.

If in the last editions of the festival the watchword was to demonstrate a politically correct image of the event, by means of partnerships with social causes and the organisation of campaigns for the prevention of sexually transmitted diseases and of the use of drugs (FREITAS *et al*, 2012), now the priority seems to be the rejuvenation of the brand by giving a new encouragement and by increasing audiences for the brand Rock in Rio.

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