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Katy Perry Roars, Soars During Super Bowl XLIX Halftime Show

Pop princess plays all the hits, and gets assists from Missy Elliott and Lenny Kravitz

■ BY JAMES MONTGOMERY | February 1, 2015



Katy Perry performs at halftime of Super Bowl XLIX on February 1st, 2015. Christopher Polk/Getty

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It took the New England Patriots and Seattle Seahawks nearly 30 minutes to make Super Bowl XLIX interesting. Katy Perry was a different story.

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Perry definitely made the most of her time on the NFL's biggest stage, burning through a bright, booming Pepsi Super Bowl Halftime Show that *more* than made up for a sleepy

affair on the field. She took the field atop a golden lion (or was it a tiger?) and launched right into "Roar" – **hope you took our advice on the prop bets** – while a field of dancers swayed around her, capping the opening number with a triumphant note as her ride reared up on its hind legs.

Up next, she strutted through "Dark Horse," the bass booming and her stage transformed into a 3-D chessboard, then whipped right into her breakout hit, "I Kissed a Girl," which was given a glammy stomp thanks to Lenny Kravitz's guitar, and raised the temperature with some serious pyrotechnic outbursts. Things

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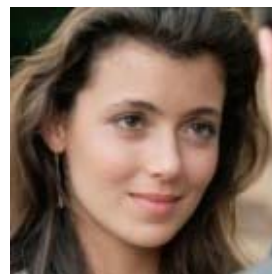
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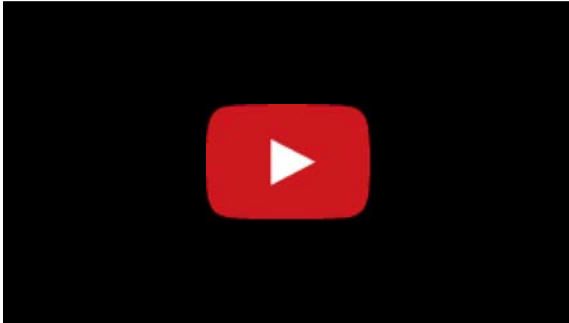
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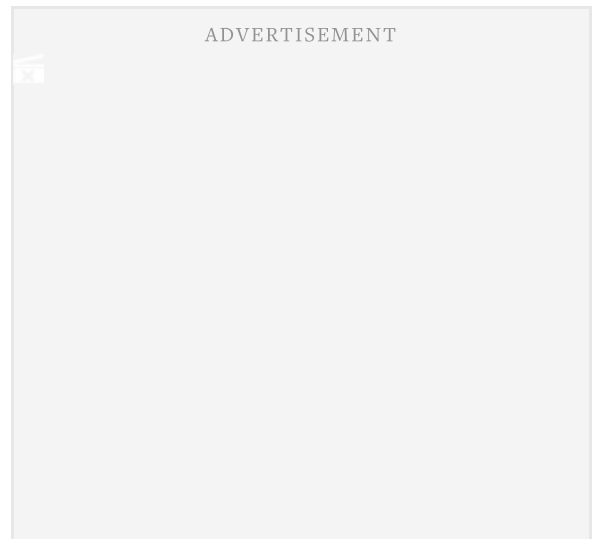
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got all kinds of campy with "Teenage Dream," performed on a candy-colored beach complete with lip-synching sharks, palm trees and beach balls (Katy also adopted the beach-ball look for the occasion), and "California Gurls," unquestionably her sunniest of singles.



Then, as a rather icy counterpoint, she brought out Missy Elliott, who thrilled with a knotty version of "Work It," which gave us our only PG-13 moment of the night with its "If you got a big trunk/let me search it" line, and a snippet of the Les Rythmes Digitales-sampling "Lose Control," as the Super Bowl stage swirled with colors.

And finally, after sprinting through her set, Perry took a well-deserved victory lap, soaring around the University of Phoenix Stadium while straddling a shooting star, the opening strains of her uplifting anthem "Firework" filling the field. It was a natural choice for her closing number, and a fitting way to end a



performance in which she inspired with both her theatricality *and* her endurance. Like the old football adage goes, she left it all on the field – now somebody get that girl a Gatorade.

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