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# Lady Gaga

Sets Another Record

13 VMA Nominations Continue Her Run

Plus: 'The Remix' Reviewed



A Sneak Peek at Gaga's 'Shocking' Next Album



'Monster' Success: Behind Gaga's Massive Arena Tour



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AUGUST 12, 2010 BY BILLBOARD STAFF

# Lady Gaga's First Arena Tour a 'Monster' Success

**Feature** Lady Gaga quickly became one of the most recognizable artists on the planet in 2009, but by the end of that year, relatively few people had seen her perform live. That changed this summer, as Gaga embarked on her first arena tour.

The pop phenomenon hit North American shores on June 28 in Montreal and visited cities such as Boston, New York, Toronto, Dallas, Houston, Los Angeles, San Jose, Vancouver, Edmonton and Philadelphia during the early part of the trek. Gaga will continue to play the nation's largest and most prestigious venues until Sept. 19, when the show heads back to Europe.

But America has not seen the last of the Monster Ball. The demand for tickets was so high during the jaunt's first leg that in May, Live Nation announced that Gaga will return to the U.S. next February for another run of U.S. dates. The 2011 North American Monster Ball Tour will kick off Feb. 19 in Atlantic City, with 10 arena dates confirmed through April 18. Additional shows are still expected to be announced, and Semi Precious Weapons, the New York rock band that has opened the tour's 2010 dates, will continue on the road with Gaga until the Monster Ball winds down.

Live Nation Entertainment's global touring division, headed by chairman Arthur Fogel, holds the reins as promoter/producer of the Monster Ball tour. The pairing makes sense, given the team's expertise in producing international runs by U2 and Madonna, and considering Lady Gaga's love of spectacular staging and production.

Was Gaga's lack of mega-tour experience going into

the Monster Ball a challenge? "It's an opportunity," explained Fogel to Billboard in May. "As an artist with that kind of talent and vision emerges, it creates a lot of excitement, and ticket sales worldwide demonstrate that people are really excited to see the show.

"Over the course of the next many months we're trying to play to as many people in as many places as possible," he added. "It's an across the board home run."

By the time she wraps Monster Ball, Gaga will have grossed close to \$200 million worldwide, according to Billboard estimates, and it will certainly stand out as one of the brightest feathers in her well-decorated hat. But there have already been plenty of highlights -- both heartwarming and controversial -- along the way.

At her July headlining debut at Madison Square Garden, Gaga showed her gratitude by dedicating songs to her father, her fans, her native New York City and her friends. "My name is Lady Gaga, and I used to sit right over there, way far in the back and way up top," she said, pointing towards the nosebleed seats. "So, every second you watch me on this stage, you remember I was sitting where you are."





"We did it, little monsters," she told the crowd after the night's closing number, "Bad Romance." "We made it to Madison Square Garden. Thank you for making my dream come true."

In August, Gaga used the Phoenix stop of her tour to speak out against Arizona's controversial immigration law SB 1070, mincing no words as she told thousands of her screaming fans to "actively protest prejudice and injustice."

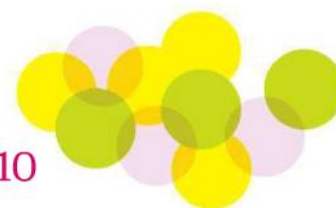
"I got a phone call from a couple really big rock 'n' rollers, big pop stars, big rappers, and they said, 'We'd

"I'll tell you what we have to do about SB 1070," Gaga said. "We have to be active. We have to actively protest, and the nature of the Monster Ball is to actively protest prejudice and injustice, and the bullshit that is put on our society."

"I will not cancel my show," the star continued. "I will yell, and I will scream louder, and I will hold you, and we will hold each other, and we will peaceably protest this state. Do not be afraid, because if it wasn't for all of you immigrants, this country wouldn't have shit."

**"I used to sit right over there, way far in the back. So every second you watch me on this stage, you remember I was sitting where you are."**

**—Lady Gaga at Madison Square Garden, July 6, 2010**



like you to boycott Arizona...because of SB 1070,'" Gaga told the crowd. "And I said, 'You really think that us dumb fucking pop stars are going to collapse the economy of Arizona?'" Gaga's stance contrasted with that of The Sound Strike, an organized effort by dozens of artists, including Rage Against the Machine's Zack de La Rocha, to refuse live gigs in the state until SB 1070 is repealed.

In between her official tour stops, there were also memorable one-off performances. On May 13, Gaga teamed up with Elton John at New York's Carnegie Hall for the annual Rainforest Fund benefit show, hosted by Sting. John joined Gaga onstage for a second go at their 2010 Grammy Awards duet, gliding from her own piano ballad, "Speechless," to one of his classics, "Your Song." The night was capped off with





PHOTOS CLOCKWISE FROM LEFT: PHOTO BY ERIKA GOLDRING; BARRY BRECHEISEN/WIREIMAGE.COM; KEVIN MAZUR/WIREIMAGE.COM(2)

a star-studded group of performers -- including Gaga, John and Sting, as well as Bruce Springsteen and Blondie's Deborah Harry -- singing Journey's "Don't Stop Believin'."

At John's White Tie and Tiara Ball on June 24, Gaga unveiled a new song, "You and I," that she'd later add to her Monster Ball setlist. Gaga described the song as "a bit of a rock 'n' roll tune" and performed it in signature theatrical fashion, pounding the song out on piano with her stiletto boots.

On August 6, Gaga brought her Monster Ball to Lollapalooza in Chicago and became the festival's most-talked about headliner. Her first Lollapalooza performance had been on a small side stage in 2007, where she received more than a few bewildered stares and was unapologetically called a "trainwreck." Three years later, wearing the same silver-jeweled bra she wore at that first performance, she wasn't going to let anyone forget where she started.

"I had no record deal. No one believed in me," she said, tearing up. "But we did it. Thank you so much, from the bottom of my heart, for coming to this show tonight."

Her two-hour set was high drama and, unsurprisingly, not quite appropriate for the younger Gaga fans seated on their parents' shoulders, as she mused, "I don't know if you've heard, but I have a pretty tremendous dick -- so get your dicks out!"

Earlier in the day, Gaga made a flashy cameo during a set by Semi Precious Weapons, diving from the stage into the crowd wearing torn fishnets, flesh-colored shorts and hardly anything else, to the delight of her fans. When she wasn't singing, dancing, or soaking herself in blood during her own set, Gaga testified about her struggles with self-esteem and her rough start in the music biz. "I didn't used to be brave," she said. "I was made fun of in school. I got told 'No,' but you have made me brave, little monsters. I'm gonna be brave for you."

*Reporting by Ray Waddell, Mariel Concepcion, Laura Leebove, Monica Herrera, David J. Prince and Courtney Baldasare*

 [Read it Online](#)



# The Next Episode

**Feature** On June 24, 2010, Lady Gaga leaned into a microphone and said five words that Little Monsters around the world had been dying to hear.

"This is a brand-new record."

Seated behind a deconstructed piano at Elton John's 12th annual White Tie & Tiara Ball -- wearing nothing but a bedazzled black bra and panties -- pop's reigning princess unveiled the piano-driven rock 'n' roll tune "You and I" to the exclusive audience at the Windsor, England benefit.

As expected in the Internet age, the song did not stay confined within the walls of John's sprawling mansion for long -- a video of the performance quickly became a YouTube sensation when it was leaked two days later. By the time Gaga reached New York's Madison Square Garden in early July, ardent fans were singing along to every word of the tune, which has now become a show-stopping staple on her Monster Ball tour.

The new track was also the centerpiece of her record-breaking performance on NBC's Today Show on July 9. Despite the early hour, 20,000 Gaga-lovers crowded New York's Rockefeller Plaza, making her five-song mini-set the best attended gig in the Today Show concert series' history.

"You and I" is the first and (at press time) only new material Gaga has shared with fans since she announced that her next album was all but done and would be released sometime in 2011. She teased fans with the promise that she would not reveal the title of the new record until midnight on New Year's Eve.

"I think I'm gonna get the album title tattooed on me and put out the photo," she told Rolling Stone in June. "I've been working on it for months now, and I feel very strongly that it's finished. It came so quickly. Some artists take years; I don't. I write music every day."

At Lollapalooza in August, she confirmed that "You and I" will be included on the upcoming album, which she's been working on in part in Chicago. The song is "about real true love," and "about the most important person in my life," she hinted as she challenged the crowd to name that tune and received the correct answer shouted back to her by tens of thousands of fans in unison.

"I've been writing a lot on the road. I've been real inspired by the highway, and real inspired by rock 'n' roll music," she said.

As anticipation grows around the new album (which Gaga has asserted is her "best work to date"), so do the rumors. On August 12, 2010, celebrity blog Oh No They Didn't posted a scan of a document which hinted that Gaga may have collaborated with David Bowie during a July recording session in Sydney, Australia in July.

While he couldn't reveal any specific information about the album, producer RedOne -- the Moroccan-Swedish mastermind behind Gaga's monster hits "Just Dance," "Love Game," "Poker Face," "Bad Romance" and "Alejandro" -- assures Billboard that the new material is worth waiting for.

"It's going to be shocking, shocking, shocking!" RedOne says of Gaga's new music. "You never want to go too far from your brand -- people love you for a reason. But we still want to give them something with a kick, something that makes them say, 'Oh my God! We didn't expect this!'"

"When you heard 'Bad Romance' after 'Poker Face,' it was like the best thing you've ever heard," he continues. "We want that type of reaction. I think that's part of my job and her job -- to keep her evolving. "

RedOne (aka Nadir Khayat) confirms that he has worked with Gaga on two tracks and describes both of them as "massive" hits-to-be. While RedOne and Gaga's studio synergy has proven its platinum power (the pair collaborated on nine tracks on her first two albums), the producer says he encouraged her to add some new names to the production credits this time around.

"After 'Just Dance,' 'Poker Face,' 'Love Game' and 'Boys Boys Boys,' I got a sound out of her, and that made it easier for other producers," he says, though he remains mum on naming names. "Her sound is so defined that no matter what, people can follow it. That sound belongs to her."

It's this ability to reinvent without losing her sense of self



that originally drew RedOne to Lady Gaga a few years ago. "When I met her I just felt her energy -- and of course she was dressed in that special way [that] caught my eye," he half-jokes. "She had this energy and was so knowledgeable of music. She makes an impression on you right away. Immediately I thought, 'I can do something big with this girl.'"

That initial meeting took place very shortly after Lady Gaga was signed to Def Jam Records. RedOne saw so much in the up-and-coming singer -- even at first sight -- that on the day she was dropped from the label just three months later, he joined her in the studio to listen to the songs she'd already recorded. The music he heard confirmed his instinct about her talent.

After listening, RedOne immediately realized her vast potential, especially since Gaga turned out to be a good singer and musician, as well as a strong songwriter ("lyrically, it's always interesting with her,"

he says). The only thing left to do, he felt, was to tweak the arrangements to make them sound more radio-friendly.

"It was really good musically, but it was a bit too left. I asked her if we could take it more to the middle, and she said, 'I'm open. Let's do it,'" he recalls. Once he was behind the board, he eagerly added "big drums, almost like a rock song with synths," and the polished Gaga sound that the world would come to love began to take shape.

RedOne explains that the goal with her next album is to push the music to the proverbial next level. "We try to take the sound and make it bigger and more interesting every time," he says. "And every time and era has its sound; you always want to be the first to jump on it."

Propelled by his success with Lady Gaga, RedOne has been working hard with other artists. He recently completed Nicole Scherzinger's upcoming album,



## ★ THE BILLBOARD REVIEW

AUGUST 12, 2010



### Lady Gaga, "The Remix"

With Lady Gaga becoming pop music's biggest star and releasing a handful of inescapable singles over the past year, a remix album of her recent work was all but inevitable. Thankfully, Gaga has employed a collection of more-than-capable producers to make her dance-ready smashes from "The Fame" and "The Fame Monster" even more propulsive on "The Remix." A majority of the tracks -- including Starsmith's keyboard-heavy take on "Bad Romance" and a bombastic reworking of "LoveGame" that features a Marilyn Manson cameo -- speed up the tempo and accentuate Gaga's earworm refrains. "The Remix" works best, however, when the artists use the singer's framework as inspiration for new musical sensations. Stuart Price flips around the chorus of "Paparazzi" to emphasize Gaga's sense of longing, while Passion Pit turns "Telephone" into a delicious mix of techno, dubstep and chipmunk vocals. "The Remix's" 10 songs won't replace Gaga's chart-topping hits, but the tracks offer enough interesting angles to attract Gaga diehards as well as casual dance music fans. --Jason Lipshutz

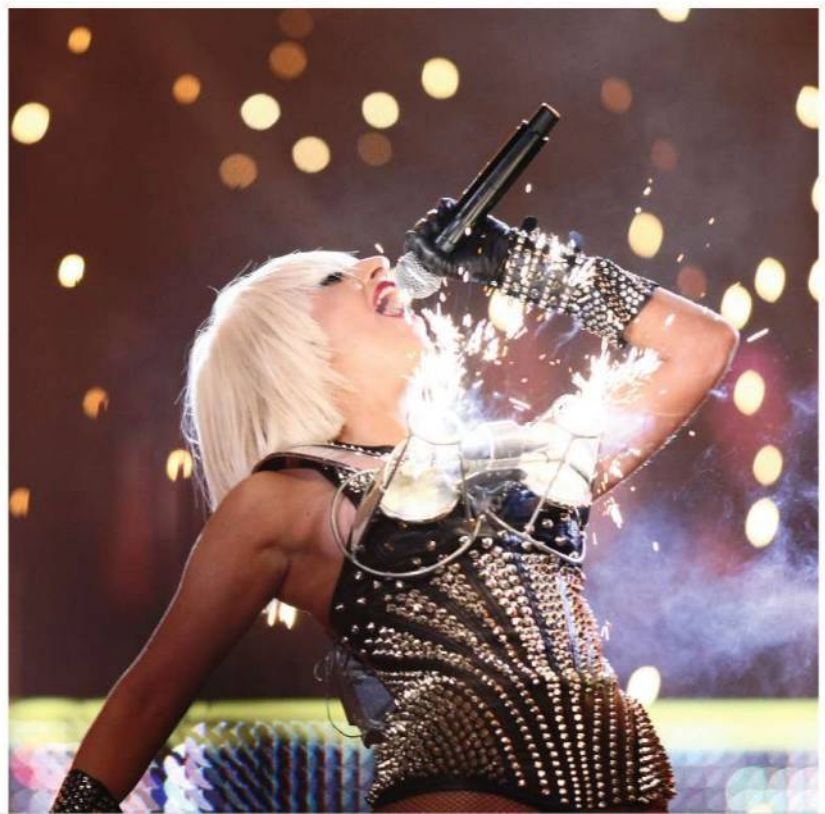
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**"It's going to be shocking, shocking, shocking! I think that's part of my job and her job -- to keep her evolving."  
- Gaga producer/ collaborator RedOne**

with a single expected to be released by end of year, and he also just launched his own label, 2101, through Universal Records. 2101's first artist is 23-year-old singer/songwriter Mohombi. And just as in the case of Gaga, RedOne has stepped in to effectively launch the career of this already locally praised artist.

Mohombi's album doesn't have a release date yet because they are still defining "that sound." It's one of the lessons RedOne learned working with Gaga. "Never give an album until people want it," he says. "Even with Gaga, the [first] album was released kind of early, but it wasn't until 'LoveGame' that it took off and people realized she had talent. That's when they suddenly paid attention. I think that's important -- to give them an album when they're ready."

Considering the recent reaction to Gaga's new tunes -- from her hit remix album to the massive fan love for "You and I" -- it's safe to say the world is more than ready.





# Break That Record, Baby: 2010 VMA Noms Continue Gaga's Record-Breaking Rise

## Feature

Lady Gaga couldn't keep her poker face when the nominations for the 2010 MTV Video Music Awards were announced on Aug. 3. The pop star gushed to her fans after being honored with a record-breaking 13 nods -- including Video of the Year, Best Pop Video, and Best Female Video for "Bad Romance," a clip that is also the second most-watched YouTube video (with 260 million views) after Justin Bieber's "Baby."

"I'm so honored for all the little monsters and self-professed freaks of the universe, to have more VMA nominations in a single year than any artist in MTV history," said Gaga in a statement. "A long time ago the world told me and my little monsters we would never be heard. Together we changed the rules."

"God put me on Earth for 3 reasons," she continued. "To make loud music, gay videos, and cause a damn raucous."

Gaga's mountain of VMA nominations is a remarkable achievement, but it's simply the latest peak in a short career that has been full of historical highs since she first hit the airwaves back in 2008. Here's a look back at some of Lady Gaga's record-breaking Billboard chart achievements.

**RA-RA-RA-REMIX:** Nearly everything Gaga touches turns into a chart hit, and her latest release, "The Remix," was no exception. On the Billboard 200 chart dated Aug. 21, 2010, it debuted at No. 6, becoming the first remix set to reach the top 10 since the "Hannah Montana 2: Non-Stop Dance Party" album debuted and peaked at No. 7 on the chart dated Feb. 16, 2008. Gaga's album boasted 10 remixes of hits like "Just Dance" and "Poker Face" by the likes of Stuart Price and FrankMusik.

The set also entered the Top Electronic Albums chart at No. 1, giving Gaga a lock on the entire top three, as "The Fame" and "The Fame Monster" (EP)

were Nos. 2 and 3, respectively. It was the first time an act had monopolized Nos. 1-3 in the then-nine-year old history of the chart.

Also, the week that "Remix" debuted on the Billboard 200, Gaga was additionally charting with her first album "The Fame" at No. 12 and "The Fame Monster" (EP) at No. 27, marking the first time an act had placed three concurrent titles in the top 30 since 1993.

**TOP OF THE POPS:** In a little more than a year, Lady Gaga matched a record that Mariah Carey needed 14 years to achieve.

With a 2-1 rise for "Telephone," Lady Gaga - and the track's featured artist, Beyonce - tied the mark for most No. 1s since Billboard's Nielsen







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• International • CineAsia • The Cine Awards

BDS-based Pop Songs radio airplay chart launched in 1992. The pair joined Mariah Carey, who tallied six toppers between 1993 and 2005.

Rihanna has since joined the trio with a resume of six Pop Songs No. 1s. Incredibly, Lady Gaga reached the Pop Songs summit on her first six tries.

**'FACE' FACTS:** When "Poker Face" shuffled 2-1 on the April 11, 2009, Billboard Hot 100, Lady Gaga became the first artist in nearly 10 years to reach the chart's pinnacle with a pair of career-opening chart entries. She first led the Hot 100 for three weeks in January 2009 with "Just Dance."

The last performer to launch with a pair of Hot 100 chart-toppers had been Christina Aguilera, who scored with the hits "Genie in a Bottle" and "What a Girl Wants" in 1999 and 2000, respectively. The only other

Title, Chart Date Reached No. 1	
"Just Dance" (featuring Colby O'Donis)	Jan. 24, 2009
"Poker Face"	April 25, 2009
"LoveGame"	July 25, 2009
"Paparazzi"	Nov. 14, 2009
"Bad Romance"	Jan. 16, 2010
"Telephone"	March 27, 2010

female solo artists to achieve the feat were Mariah Carey (with "Vision of Love" and "Love Takes Time" in 1990) and Tiffany (with "I Think We're Alone Now" and "Could've Been" in 1987 and 1988, respectively.)

**DANCE DOMINATION:** Lady Gaga's "The Fame" is the longest-running No. 1 in the history of Billboard's Dance/Electronic Albums chart. During its run, the album spent an unprecedented 79 weeks at the top of the list, more than twice the amount of time as the second-place set, Gnarlz Barkley's "St. Elsewhere," which ruled the chart for 39 weeks in 2006-07.

**SEVEN PERFECT 10s:** When "Alejandro" jumped 11-8 on the Hot 100 dated May 29, 2010, Lady Gaga became the first female artist in more than a decade to launch a career with seven consecutive top 10 radio singles on the survey.

Monica had been the last woman to achieve the feat, banking seven consecutive Hot 100 top 10s in 1995-99.

On Dance/Club Play Songs, "Alejandro" became Lady Gaga's seventh No. 1 of her eight chart appearances. She missed the summit only in her first visit to the list, with "Just Dance."



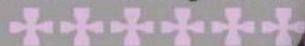
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The Music, The Money,  
The Market Share

# Billboard

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LADY  
GAGA

HOW SHE  
WRITES  
TOP HITS

Why She  
Doesn't  
Wear Pants





PHOTO BY CANDICE LAWLER

PHOTO BY ALEX WONG/GETTY IMAGES





# Lady Gaga

THE

BILLBOARD

COVER  
STORY

AUGUST 15, 2009 BY CORTNEY HARDING

Feature

Sprawled on her bed in an Amsterdam hotel, Lady Gaga is channeling Lady Godiva—sans the horse. While the 23-year-old has famously worn everything from Kermit the Frog to a hat made to resemble the solar system, today she's rocking the one constant in her ever shifting wardrobe—underpants. And nothing more.

But despite her dominance on the Billboard Hot 100 and bleached blonde hair, Gaga is not the average pop tart. She's an accomplished songwriter and performer who seems to have come out of nowhere, bursting from the corner of Ludlow and Rivington fully formed and fabulous. In conversation, she's chatty and articulate, but gives off the distinct sense she's 10 steps ahead of everyone else—while the Internet is still buzzing about the lampshade she wore over her face in a TV interview, she's plotting her next move.

Of course, if she invests wisely, she may never need to work again: Her debut album, "The Fame," which was released on Interscope, has sold nearly 1.3 million copies, and her biggest digital single, "Just Dance," has sold 4.4 million copies, according to Nielsen SoundScan. In addition to writing all the tracks on her album, Gaga has previously written for Fergie, the Pussycat Dolls, Britney Spears and New Kids on the Block.

"Getting into writing for others happened naturally, because at the time, I didn't have a record deal," Gaga says. "I had a deal with IDJ that came and went, but that was it. I don't have an ego about other people singing my songs."

And—as surprising as it may seem amid her outrageous outfits and the nudge-nudge-wink-wink lyrics—Gaga's

child, but it wasn't until she hit her early 20s that her songwriting and performance style clicked.

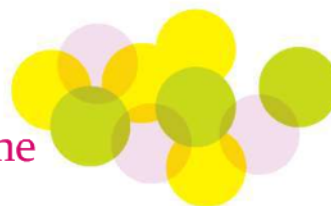
"She wrote almost all her hits in a week," says Vince Herbert, who signed Gaga to his Streamline Records label, a joint venture with Interscope. "She flew to L.A. and sat in a studio with RedOne and just cranked it out."

Martin Kierszenbaum (see story, page 16), who co-wrote four tracks on "The Fame," says she is "very focused and very fast. She doesn't like to sit around and waste time. When we tracked 'The Fame,' she sang everything in one take and spent about five hours on the harmony."

Gaga writes mostly at the piano, and to her, if a song doesn't come easily, it isn't meant to come at all. "A hit record writes itself," she says. "If you have to wait, maybe the song isn't there. Once you tap into the soul, the song begins to write itself. And I usually write the choruses first, because without a good chorus, who really gives a fuck?"

But before she had hit records, she was an apprentice songwriter, working with a number of producers and trying to build a name for herself. Jody Gerson, who signed Gaga's publishing deal with Sony/ATV, points out that she was driven to understand the publishing business from a young age. "She interned at Famous Music Publishing before any of this,"

**"A hit record writes itself. If you have to wait, maybe the song isn't there. And I usually write the choruses first, because without a good chorus, who really gives a fuck?"**



path from behind-the-scenes songwriter to cultural phenomenon was a smart, regimented plan. Before she was Lady Gaga, she was Stefani Joanne Angelina Germanotta, an Italian Catholic schoolgirl from Yonkers, N.Y. She played piano and studied music as a

Gerson says. "And even back then, she was famous for showing up for work in her undies."

Gaga says she doesn't want to be underestimated or written of as merely a pop songwriter. "I think most music is pop music," she says. "The mark of a





great song is how many genres it can embody. It's about honesty and connection—look at a song like 'I Will Always Love You.' Whitney killed it as a pop song, but it works as a country song, a gospel song, everything. If I can play a song acoustic, or just on the piano, and it still works, I know it's good."

Gerson says that she and Gaga are both particular about who the artist will work with, especially with her current touring schedule. "She's swamped right now," Gerson says. "There is a lot of interest; we're talking to Adam Lambert right now, for instance. But it has to be a good match for her to spend the time."

She also says that she had faith Gaga would break out and become an in-demand writer and star. "She blew me away from the moment I met her," Gerson says. "She was already signed to Interscope, and we are so lucky to all be on the same page and have a great working relationship."

#### A SENSE OF PLACE

Gerson says the label agreed to shopping tracks to film and TV supervisors before the album was released. "We had over 25 placements before we had a hit. The networks and supervisors just loved her."

At this point, Gerson estimates songs from "The Fame" have been placed more than 100 times. "I'd say 'Just Dance' is the most requested, followed by 'Poker Face' and then 'The Fame,' " she says. "We've also had success with promo spots; 'Beautiful, Dirty, Rich' was the song in all the promos for the show 'Dirty Sexy Money.' "

Gaga's crowning TV moment came in April, when she performed "Poker Face" on the "American Idol" results show. While the show helped boost her album sales (according to Nielsen SoundScan, "The Fame" sold 45,000 copies the week before the show aired, 51,000 the week it aired and 56,000 the week after), more important, it showed middle America that she was a bona fide pop star.

While placing Gaga's songs in a movie or TV is generally fairly simple, deciding whether to align her with big brands has been trickier. "She has such



strong visuals and a sense of who she is," Gerson says. "We have to make sure any brand fits really, really well with her image."

Steve Stoute, head of the branding agency Translation, thinks Gaga herself is a brand. To that end, he has signed a deal with her and says he will treat her just like he does such clients as McDonald's or State Farm. "I don't just want to do deals for a check with her," he says. "She's at the point where she's bigger than life. She's transcended music."

Stoute says the deal is too new to reveal any specifics, but he plans to develop products as part of the Gaga brand. "We're going to bring new products to market and create magic. This isn't a matter of doing a fragrance deal or something. But whatever we do will be innovative and authentic, like her."

#### IN THE HAUS

A few months ago, Lady Gaga decided to try a little experiment. "I was talking to the members of the Haus [her

creative team] about the power of image and the camera, and I wanted to say something on a real level about fame," she says. "I drink a lot of tea, and I decided to take a purple teacup out of my china collection and take it to London and make it famous. I put it in videos and had fans pose with it and put it on TV—at one point, the teacup had a call time." It became the most famous teacup since Meret Oppenheim covered one in fur.

Not surprisingly, Gaga has a background in art history, which she studied for a while at New York University before leaving to pursue music and performance full time. "There is certainly a performance art element to all of this," she says. "I get challenged in interviews all the time, people asking me whether the clothes distract from the music. They're not separate; it's not one or the other. I dress the way I do to demonstrate my commitment to show business."

**"People ask me all the time whether the clothes distract from the music. They're not separate. I dress the way I do to demonstrate my commitment to show business."**



**.com** Photos: Lady Gaga's Most Outrageous Fashions



Though she doesn't speak to it directly, there is a sense that Gaga also is canny about using her wardrobe to keep her in the public eye. In the month of July alone, Perez Hilton's Web site mentioned her 13 times, almost always for her outrageous outfits. That rate is usually reserved for starlets going through rehab, involved in public breakups or falling drunkenly out of limos—and Gaga does none of this. Though she's admitted to using cocaine in the past, she seems to have realized that she can get just as much attention by slapping on a hat made of hair, without all the nasty side effects.

Herbert says that Gaga's image taps into something pop audiences were starving for. "She breathes, eats and sleeps being Lady Gaga," he says. "She gives the kids something new, and it's fun and healthy and



positive. She does these epic videos and really great stage sets, and people appreciate that. You come to the show and see all these girls dressed like her."

Her manager, Troy Carter, says she's a throwback to "the days when artists were artists. She's an iconic figure, and it's not like she ever takes a day off and put on khakis and a T-shirt. She's in showbiz, and fans have been missing people like that."

Gaga says the whole identity stems from her belief in glamour. "I want to live the glam life, and my material is heavily rooted in that," she says. "There are all these places where art and self-expression and clothing can intersect. When I wore the Kermit outfit [called a "froschbluse" by German TV], it was a commentary on wearing fur. I also have a theme of monsters running through the rerelease, and I wanted to promote that."

"The Fame" will be rereleased in the fourth quarter, a year after it originally debuted. It originally arrived Sept. 9, 2008, to a mostly positive critical reception, but didn't appear on the Billboard 200 until November. It bounced around the charts for the early part of 2009, but then cracked the top 10 in March upon the strength of her first U.S. hit, "Just Dance," and only built from there.

Gaga recently became the third artist in the history of the Mainstream Top 40 Airplay chart to have three No. 1 singles from a debut album. She has the Nos. 3, 4 and 26 top-selling digital songs of the year, with "Poker Face" selling 3.6 million, "Just Dance" moving 2.6 million and "LoveGame" selling 1.4 million. In total, she has sold more than 10.7 million tracks.

She also has the Nos. 2 and 8 best-selling digital songs of all time: "Just Dance" (4.4 million) and "Poker Face" (3.8 million), respectively. "The Fame" is also the fifth-best-selling album (1.1 million) for the year and the best-selling set from a debut artist for 2009.

"We always just assumed we were going to sell records," Gaga says. "I have a sense of optimism and liberation, despite the state of the industry and the economy. We function like the industry is in full bloom, and that audacity works for us."

Gaga had to wait to hit those sales records in the United States, though, breaking first in Canada and then in Australia. "She had the theme song for 'Australia's Next Top Model,' which helped her over there," Gerson says. "But in America, we had to let her percolate for a while. 'Just Dance' was the big hit here and in the U.K., and the momentum hasn't slowed since."

She has also toured nonstop, starting off opening for labelmates New Kids on the Block, then headlining her own Fame Ball tour. And while the term is usually gleefully pejorative, Herbert explains that in this case, it has nothing to do with publicity-seeking media wannabes.

"We wanted it to look like a prom, with photo booths and a theme," he says. "We wanted people to think they were coming to a ball and to have an experience rather than just passively watching a concert. When she played Terminal 5 in New York, Madonna came and brought her daughter, and they didn't take their eyes off her the entire time."

The emphasis on themes and over-the-top visual elements is also present in Gaga's videos, including the clip for "Paparazzi," which she herself describes as a "creative orgasm." She adds that her Haus of Gaga collective, which includes producer Ron Faires and creative director Matthew Williams, "art-direct me in my sleep."

Gaga names as her inspirations people like Klaus Nomi and Andy Warhol, who she says saw themselves as living their roles. "There is no sense of duality when it comes to who I am. It's not a play-acting thing for me. When I did the Rolling Stone cover shoot, I said I wanted to be shot as the rock goddess I know I'd eventually be."

Gaga will have a chance to prove her star power when she opens for Kanye West later this year. And she can guarantee one thing—her closet will remain locked to the infamously stylish and demanding star. "If Kanye tries to wear my clothes, I'll kick his ass," she says with a laugh.

 Read it Online

# Lady Gaga Chart History Singles & Albums

2008

Aug 16, 2008



**"Just Dance"**  
enters Billboard  
Hot 100 at No. 76

Nov. 15, 2008



**"The Fame"**  
enters Billboard  
200 at No. 17

2009

Jan. 3, 2009



**"Poker Face"**  
enters Hot 100  
at No. 92

Jan. 16, 2009

2

**"The Fame"**  
peaks at  
No. 2 on the  
Billboard 200

Jan. 17, 2009

1

**"Just Dance"**  
hits No. 1 on Hot  
100

Mar. 21, 2009



**"Lovegame"**  
enters Hot 100  
at No. 96

Apr. 11, 2009

1

**"Poker Face"** hits No. 1  
on Hot 100, making  
Gaga the first artist in  
nearly 10 years to lead  
the list with her first two  
chart entries

Apr. 25, 2009

Gaga becomes first  
singer since 2002 to  
reach No. 1 on Pop  
Songs chart with first  
two singles

June 27, 2009

5

**"Lovegame"**  
peaks at No. 5  
on Hot 100



2009

July 25, 2009

Gaga becomes third artist in history of Pop Songs chart to collect three No. 1s from debut album

Sept. 12, 2009

Sept. 19, 2009



**"Paparazzi"** enters Hot 100 at No. 74

With a 40th week at No. 1 on Top Dance Electronic Albums, "The Fame" becomes the chart's all-time longest reigning No. 1. As of the May 22, 2010, chart week, the album has totaled 70 weeks at the summit.

Oct. 17, 2009

**6**

**"Paparazzi"** peaks at No. 6 on Hot 100

Nov. 14, 2009



**"Bad Romance"** debuts at No. 9 on Hot 100

Gaga becomes first artist in history of Pop Songs chart to notch four No. 1s from debut album

Dec. 5, 2009

**2**

**"Bad Romance"** peaks at No. 2 on Hot 100

Dec. 12, 2009

**"The Fame Monster"** EP debuts at No. 5 on Billboard 200; "Telephone" enters Hot 100 at No. 30; "Speechless" enters at No. 94

2010

Jan. 16, 2010

Gaga becomes first artist in history of Pop Songs chart to reach No. 1 with first five career singles

Mar. 27, 2010

Just 16 months after her first appearance on the survey, Lady Gaga ties Beyoncé and Mariah Carey for most No. 1s (six) in the 17-year history of the Pop Songs chart, as "Telephone" rises 2-1.



April 3, 2010

April 17, 2010



**3**

**"Telephone"** peaks at No. 3 on Hot 100

**"Alejandro"** enters Hot 100 at No. 72

June 6, 2010

**5**

**"Alejandro"** peaks at No. 5 on Hot 100 (\*still charting)

August 11, 2010

**6**

**"The Remix"** debuts at No. 6 on Billboard 200

AUGUST 29, 2008 BY MARIEL CONCEPCION

## Breaking & Entering: Lady Gaga

### Feature

Lady Gaga may have gotten her name from the Queen song "Radio Ga Ga," but just two years ago, the 22-year-old singer wasn't receiving the royal treatment.



[.com](#) Video: Lady Gaga on Her First Billboard. No. 1, "Just Dance"

"I was signed to Def Jam when I was 19 years old. It was this whole romantic story: L.A. Reid heard me singing down the hallway from his office, and he said that I was a star and signed me right then and there," said the musically trained artist of her original major label deal.



"But after he signed me, he never met with me. I used to wait outside his office for hours, hoping he'd take meetings with me about my songs, but it never happened. He eventually dropped me after three months. I was pretty devastated. I know what it's like being on a label when they don't quite get it."

But she didn't let premature disappointment overthrow her. Gaga, who had been writing music since the age of 13 and performing in her native New York since 14, started performing local shows and building her fan base, eventually sparking the interest of Interscope's Jimmy Iovine early last year. He offered her a label deal via Streamline/Interscope and partnered her with singer/songwriter Akon, who later hired Gaga as a songwriter.

"When we were working, Akon would say, 'Get in the booth and cut these vocals,' and he'd always tell me I could really sing. So he decided he wanted to be a part of my music," Gaga said about working with Akon, who ultimately convinced Jimmy to sign her to a joint deal with Konlive. "He spoke to Jimmy, and we decided to become a big family."

Now, Gaga is prepping the October 7th release of her debut album, "The Fame." "I marry a lot of different genres, from Def Leppard drums and handclaps to metal drums on urban tracks," said Gaga about the project. "It's very 70's, with early 80's Prince-like guitars and 80's synths. It's a bit retro, a bit glamorous, and you can dance to it. It's very futuristic, very fresh, and very dramatic, sort of like theatrical pop."

Red One and Akon are among the producers, while Gaga takes all writing credit on the set. There are no guest features thus far.

The album's first single, "Just Dance," featuring Colby O'Donis, is currently No. 1 on the Canadian Hot 100. A second single hasn't been chosen yet, but potential tracks include the metaphorical "Paparazzi," the Red One-produced "Poker Face," the Swedish pop record "AA," and "Beautiful Dirty Rich."

Gaga is currently on a promotional tour and wrapping up "The Fame Part I," a short film compilation in the format of a musical mixtape. She also manages House of Gaga, her production team.

Today, Gaga has reclaimed her throne. "God has a plan for everyone. What happened to me just made me stronger and made me write the greatest pop record ever," she said. "Now, my goal as an artist is to write and make pop music that has something artistic and interesting to say. If I can get a four-year-old girl and a twenty-five-year-old art student to appreciate my album, then I've done a good job."

## ★ THE BILLBOARD REVIEW

SEPTEMBER 13, 2008



### Lady Gaga featuring Colby O'Donis, "Just Dance"

Italian singer/songwriter Stefani Germanotta—aka Lady Gaga—was playing piano by ear at age 4, wrote her first song at 13 and accepted into New York University Tisch School of the Arts at 17. Gaining notoriety as a songwriter for Interscope's Pussycat Dolls, she was signed by the label and now, at 22, releases electro-pop debut "Just Dance." The song has already been performed at the 2008 Miss Universe pageant and on Fox's "So You Think You Can Dance" and MTV's "America's Best Dance Crew." Already a No.2 smash on Billboard's Hot Dance Club Play and Hot Dance Airplay charts, Gaga's debut from album "The Fame" (Oct. 9) is working its way up the Billboard Hot 100. Akon offers supporting vocals as does Gaga's 19-year-old newcomer labelmate Colby O'Donis, who taps into the mix with his tenor swagger. The accompanying video offers a glimpse of the glitzy, debauched world Gaga has immersed herself in since exploding on the scene, in a grungy party setting with loads of raunch and sass. In addition to her musical wares, this Lady is on her way to becoming a style icon and pop culture brand. —Michael Menachem

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JAN. 3, 2009  
"Poker Face" enters  
Hot 100 at No. 92

2009

★ THE BILLBOARD REVIEW  
NOVEMBER 1, 2008



### Lady Gaga, "The Fame"

It'd be easy to dismiss a 22-year-old debut artist sporting a blonde Cher wig, hooded Catwoman suit and glowing staff she calls the "disco stick"—but not if she delivers an album full of hits. Lady Gaga's first single, the heavily synched "Just Dance," is now impacting the Pop 100, after a summer of burning up the dance charts. But full-length "The Fame" proves she's more than one hit and a bag of stage tricks. The album borrows sonically from hip-hop, dance-pop and modern R&B but has the glam-rock soul of Gaga's beloved Queen and David Bowie. "Poker Face" and "Love Game" carry the pleather-and-sequins vibe of the downtown New York scene out of the underground and onto the FM dial without losing its smut and sass. Comparisons to acts like Scissor Sisters and Princess Superstar are inevitable, but Gaga's got a shrewder pop ear. —Kerri Mason

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MARCH 3, 2009 BY GARY GRAFF

## Lady Gaga Ready to Go for Headlining Tour

News

After opening stints for pals like New Kids on the Block and the Pussycat Dolls and a No. 1 single of her own ("Just Dance"), Lady Gaga is ready to show what she can do as a headliner.

"I am so mental and sleepless and excited for this tour," the Los Angeles-based singer tells Billboard.com about the 23-date Fame Ball Tour, which kicks off March 12 at the San Diego House of Blues and wraps April 11 at the Palm Springs Convention Center.

"This is so different than anything you've seen from me in the past year. What's fantastic about (the show) was I was able to plan it while I was on another tour that was on a much smaller scale, opening for the Dolls. This is going to be, like, the ultimate creative orgasm for me 'cause I'm ready to move on. I'm not restricted to a certain structure for my show anymore. No limitations. I'm free."

Gaga says she's still "looking at sketches that are sprawled out all over my kitchen table" for staging ideas, and she's particularly happy that "I get the ability to design things and use props and stage design technology that I've been unable to use before. And I get to orchestrate my music in a different way."



JAN. 16, 2009  
"The Fame" peaks  
at No. 2 on the  
Billboard 200

JAN. 17, 2009  
"Just Dance"  
hits No. 1 on  
Hot 100



**"This is going to be the ultimate creative orgasm for me because I'm ready to move on. I'm not restricted to a certain structure for my show anymore. No limitations. I'm free."**

Gaga is also preparing three versions of the show, tailored to the different sizes of venues she's playing. "I want to have a clear schedule of the dimensions for each venue so that we can properly execute all the technology and visuals," she says. "I need to mentally prepare days in advance if things are going to be taken out; otherwise, I won't have a good show." But, she quickly adds, "Every show's gonna be an A show by the time I'm done screaming at everyone—'Hang it! Hang everything! Find a place to hang it!' That's gonna be my motto."

The repertoire will of course draw heavily from her 2008 debut album "The Fame," which is approaching gold certification in the U.S. (and is double platinum in Canada and Australia). "Fashion," an older song that appears on the soundtrack to "Confessions of a Shopaholic," is also in consideration, and Gaga hints that "there might be something new" from her most recent spate of songwriting.

"I'm writing now while I've got two records ('Just Dance' and 'Poker Face') in the Top 10," she says. "It's good for my creativity... and I also think it's not smart to wait until the world is hovered with breath that is baited and you feel the pressure. I'd rather just write... while I'm only a couple singles deep into my album and still feeling creative."

## ★ THE BILLBOARD REVIEW

FEBRUARY 28, 2009



### Lady Gaga, "Poker Face"

It was a long, slow climb to No. 1 on the Billboard Hot 100 for Grammy Award-nominated Lady Gaga's debut, "Just Dance," which took nine months to reach the summit in January. It looks as if the second release, "Poker Face," from the album "The Fame," won't have as long a wait. Once again, hooks are aplenty, with '80s-inspired synthesizers, robotic verses and a warm, sunny hook in the chorus, which is even more addictive than the previous single. Already, the track has reached No. 1 in Australia, Canada, New Zealand, Finland, Norway and Sweden. While comparisons abound—Christina Aguilera, Gwen Stefani, Madonna—Lady Gaga has a singular sound and style. With a focused artistic vision, a swagger in her interview style and above all, a fantastic collection of diverse pop nuggets, Gaga is playing her cards right—and "Poker" is another obvious ace.

—Chris Williams

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## ★ THE BILLBOARD REVIEW

MAY 30, 2009



### Lady Gaga, "LoveGame"

It's not easy scoring two consecutive No. 1 smashes these days, yet Lady Gaga has done just that. The third single from her gold-certified album "The Fame" has all the winning ingredients of its predecessors: a radio-friendly, club/electropop feel; a provocative, yet silly enough catchphrase and hook ("Let's have some fun, this beat is sick/ I wanna take a ride on your disco stick"); and a dash of '80s synth magic, so the adults can play along. On "LoveGame," Gaga is in it to win it. —Chris Williams

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JANUARY 8, 2009 BY JONATHAN COHEN

## Lady Gaga Dances to the Top of Hot 100

### Chart

Lady Gaga ascends 2-1 on the Billboard Hot 100 this week with "Just Dance," which sold 279,000 downloads in the United States, according to Nielsen SoundScan. At 22 weeks, the song makes the longest trip to the top since Creed's "With Arms Wide Open" (27 weeks) in November 2000.

For the first time since Jan. 17, 1998, the Hot 100 does not have a debut; the only additions to the list this week are re-entries. Last week's No. 1, Beyoncé's "Single Ladies (Put a Ring on It)," drops to No. 2, while T.I.'s "Live Your Life" featuring Rihanna holds at No. 3.

Kanye West's "Heartless" drops 4-5, Katy Perry's "Hot N Cold" remains No. 6 and Jason Mraz's "I'm Yours" rises 12-7. Britney Spears' "Womanizer" is down 7-8, Kevin Rudolf's "Let It Rock" featuring Lil Wayne climbs 12-9 and another West song, "Love Lockdown," slides 6-10.

On Hot R&B/Hip-Hop Songs, "Single Ladies" is No. 1 for an eighth week, while Sugarland assumes control on Hot Country Songs with "Already Gone," which flip-flops 2-1 with Rascal Flatts' "Here."

There's no change on Billboard's rock charts, with Kings Of Leon's "Sex on Fire" starting a fifth week atop Modern Rock and Shinedown leading Mainstream Rock for a fourth with "Second Chance."

[.com](#) [Read it Online](#)



It'd be easy to dismiss a 22-year-old debut artist sporting a blonde Cher wig, hooded Catwoman suit and glowing staff she calls the "disco stick"—but not if she delivers an album full of hits.

[.com](#) [Lady Gaga Chart History](#)



APRIL 11, 2009

"Poker Face" hits No. 1 on Hot 100, making Gaga the first artist in nearly 10 years to lead the list with her first two chart entries



PHOTO BY GEORGE PIMENTEL/WIREIMAGE

APRIL 1, 2009 BY SILVIO PIETROLUONGO

## Lady Gaga Draws a Pair of No. 1s

**Chart** Lady Gaga becomes the first artist in nearly 10 years to reach the top of the Billboard Hot 100 with their first two chart entries, as "Poker Face" jumps 2-1. The New York native, born Stefani Germanotta, previously led the list for three weeks with "Just Dance" in January.

The last performer to launch with a pair of Hot 100 chart-toppers was Christina Aguilera, who reigned with "Genie in a Bottle" (1999) and "What a Girl Wants" (2000). Among women, Lady Gaga is only the fourth female artist in the last 25 years to open with a pair of No. 1s, joining Aguilera, Mariah Carey (1990) and Tiffany (1987).

"Poker Face" also moves to the head of Hot Digital Songs, where it shifts 206,000 downloads in its 14th week on the chart, and rises 6-5 on Hot 100 Airplay.

[.com](#) Read it Online





JUNE 20, 2009 BY MARIEL CONCEPCION

## Producer RedOne Says Making Hits with Lady Gaga 'Feels Incredible'

### Feature

The end of a label deal can be discouraging for all parties involved. But for producer RedOne, who teamed with Lady Gaga just months after she was released from Def Jam a few years ago, it was a blessing in disguise.

The Interscope pop singer has two tracks in the top 10 on the Billboard Hot 100—"Poker Face" (No. 2) and "LoveGame" (No. 10)—thanks to the Moroccan-born, Swedish-raised mixmaster. Another of the singer's RedOne-produced songs, her first single "Just Dance," was a No. 1 hit and is No. 22 on the Hot 100 after 43 weeks.

"I met Gaga right after she was dropped by [Island Def Jam chairman Antonio] 'L.A.' Reid," RedOne—born Nadir Khayat—says. "We were managed by the same managers. They told me she was unsigned with no deal, but that she was unbelievable and I would love her. The first song we did was a track called 'Boys, Boys, Boys.' Ever since then, we've been making magic together."

Lady Gaga isn't the only person sprinting the top of the Hot 100 thanks to RedOne. Sean Kingston's latest single, "Fire Burning," is No. 9 on the chart.

"Sean's A&R at Epic called me one day and said he wanted me to come up with something people could dance to," RedOne recalls about the track's genesis. "So my writer Bilal and I went in the studio and in one day came up with the song. The label loved it and radio loved it. It was amazing."

Now RedOne is ready to help others begin the top 10 march, including Lady Gaga's DJ Space

Cowboy, who's releasing his debut this year through Interscope. "We have at least seven potential singles on the album," RedOne says. "He's a true star and just a fun character." Cowboy's first single, "Falling Down," was recently serviced to radio overseas.

RedOne has since collaborated on projects for other artists. His work schedule includes Usher's upcoming album, "Monster"; Bad Boy artist Cassie (RedOne produced her latest single, "Let's Get Crazy" featuring Akon); and Michael Jackson—although RedOne wouldn't reveal any details about that long-awaited album.

Tokio Hotel, Backstreet Boys and newcomer Kee, who's featured on Lil Jon's upcoming summer single, are also on the producer's schedule. Additionally, the producer recently teamed with movie producer Jerry Bruckheimer to make a song featured in the film "G-Force," which will be released in July.

"This all feels incredible," RedOne says of his mounting accomplishments. "At the same time, I've got so much going on that while I'm trying to enjoy it, I know I still have so much more work to do. Even though I'm still trying to take it all in and understand it, I can still feel how good it is."

[.com](#) Read it Online

MAY 4, 2009 BY JILL MENZE

## Live Review: Lady Gaga/ May 2, 2009/New York (Terminal 5)



### Review

"I never imagined that at a club in New York City, this many people would come," Lady Gaga gushed to a screaming, sold-out crowd at Terminal 5 on Saturday (May 2), before adding with a smile, "But you still throw beer on me."

The New York club scene, and beer throwing, is nothing new to the 23-year-old Gaga (real name: Stefani Germanotta) who has been performing throughout the underground circuit for years. But on the heels of her successful debut album, "The Fame" (Interscope/Universal) and hit singles "Just Dance" and "Poker Face," it's only recently that she can reap the benefits of her hard work.

For Gaga, that means performing her show—her way—in all its campy glory. The notoriously blonde-

wigged and pants-less singer donned little more than funky suit tops, mini leotard dresses and a clear plastic bubble outfit throughout the set, all the while delivering cheeky, if not borderline lewd, banter in between songs. (In reference to Kanye West and Kid Cudi's gambling-themed remix of "Poker Face," Gaga joked, "It's a song about sucking my boyfriend's d\*ck. Kanye was absolutely wrong.")

All this is, of course, what fans have grown to love and expect from the singer; "The Fame" is littered with such innuendo as "bluffin' with my muffin" and riding a "disco stick," which when seen performed live adds to the album's delightfully tacky appeal.

Electro-pop songs such as "Just Dance" and "Lovegame" and the playful romp "Boys Boys Boys" were among the night's biggest hits, but Gaga's vocal prowess proves she's more than a robotic, backing-tracked pop star. A stripped-down, piano-based version of "Poker Face" highlighted the strength behind her vocals—as did a new song she tried out that was ostensibly about sex, though she claimed "it's really about vibrators"—and the fame-obsessed ballad "Paparazzi" showed how adept she can be with her range.

From her chart success, Lady Gaga has proven herself to be an of-the-moment pop sensation. Dig deeper, and it's clear she's versatile and talented enough to have staying power. Gaga is not one to hog all this fame and success for herself, though. Upon receiving a plaque at the end of the show for "The Fame" reaching certified Gold status (presented to her by Streamline Records President Vincent Herbert), she turned to the crowd, thanked everyone and said, "I can't wait to see all of you famous, too."

[.com](#) Read it Online







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OCTOBER 10, 2009 BY CORTNEY HARDING

## First Lady

### Feature

Lady Gaga is being honored as Billboard's Rising Star, but it seems more accurate to call her a skyrocketing star—of music, videos and fashion so avant garde that it sometimes involves the wearing of Muppets. Her album "The Fame" is the best-selling debut album of this year in the United States with 1.3 million copies sold, according to Nielsen SoundScan. It has spawned four top 10 Billboard Hot 100 hit singles, including two No. 1s: "Just Dance" and "Poker Face." And it's the fifth-biggest-selling album of the year overall, behind only Michael Jackson's "Number Ones," Taylor Swift's "Fearless," the "Hannah Montana Movie" soundtrack and Eminem's "Relapse."

Even though Stefani Germanotta paid her dues performing on the Lower East Side and in NYU college bars, the artist known as Lady Gaga seems to have sprung onto the pop stage fully formed and fully fabulous. But Gaga isn't just a talented recording artist and compelling performer. She's an accomplished songwriter who has licensed tracks from "The Fame" to more than 100 placements and has written for such names as Fergie, the Pussycat Dolls, Britney Spears and New Kids on the Block.

A few months ago, she struck a deal with Steve Stoute's Translation branding agency. Rather than connect her with brands, Stoute says he'll treat the performer herself like one. "I don't just want to do deals for a check with her," Stoute told Billboard. "She's at the point where she's bigger than life. She has transcended music."



Billboard's  
Rising Star

.com

Video: Lady Gaga  
Accepts Billboard's  
Rising Star Award

Gaga has become known for wearing larger-than-life outfits, but she's not just trying to get attention. She's making a statement about living the glamorous life and defining her own identity in the public's ever-expanding field of vision. "There are all these places where art and self-expression and clothing can intersect," she told Billboard. "When I wore the Kermit outfit [a blouse and hat made of plush dolls], it was a commentary on wearing fur."

Gaga's visual aesthetic can also be seen in her videos, which were nominated for nine awards at the 2009 MTV Video Music Awards, including best new artist, video of the year, best female video and best pop video for "Poker Face." She went home with the trophy for best new artist and a solidified reputation as a live artist after giving a performance that recalled both early Madonna and the movie of Stephen King's "Carrie."

Gaga's year isn't over yet. On Nov. 24 she'll release "The Fame Monster," a double-disc repackaged version of her debut that will include several new songs, including her fifth single, "Bad Romance." And after that, who knows what she'll do—or wear—next.

.com

Read it Online



OCT. 17, 2009  
"Paparazzi" peaks  
at No. 6 on Hot 100

ACCORDING TO BILLBOARD BOXSCORE

	2009	2010
GROSS	\$6,456,495	\$17,883,665
TICKETS SOLD	138,659	282,198
TICKETS AVAILABLE	139,552	286,918
SHOWS	28	28
SELLOUTS	25	17

OCTOBER 2, 2009 BY DAVID J. PRINCE & MARIEL CONCEPCION

## Lady Gaga Speaks: Solo Tour Soon, Kanye Taking Time Off

### News

Lady Gaga said today that both she and Kanye West made the decision to cancel the "Fame Kills" tour, and that she will be embarking on her own headlining tour soon, while West plans to drop out of the spotlight.

"It was a mutual decision," Gaga said as she arrived for the Billboard Women in Music Event, where she is receiving this year's Rising Star Award. "Kanye's going to take some time off. But the good news is that I'm going on tour in a few weeks."

Lori Ann Gibson, Gaga's longtime choreographer who was working on moves for the shows with the singer, claimed on her Twitter feed that "creative differences" between the Gaga and West led to the tour's abrupt demise.

The cancellation comes just days after the two pop stars announced the dates for an arena tour that was to kick off next month.

Live Nation announced the news on Thursday. The tour promoter says refunds will be issued.

The cancellation comes on the heels of waves of negative publicity for West, following his interruption of Taylor Swift's acceptance speech at the MTV Video Music Awards last month.

[.com](#) Read it Online

### ★ THE BILLBOARD REVIEW

AUGUST 1, 2009



### Lady Gaga, "Paparazzi"

"Paparazzi" doesn't have the instant appeal of its predecessors, but the fourth single off Lady Gaga's colossal debut album, "The Fame," doesn't need it. Moving away from the nonchalance of "Just Dance" and the unapologetic sexuality of "LoveGame" and "Poker Face," the track finds Gaga toying with the uglier side of pop music—namely, vulnerability, drama, and desperation. "I'm your biggest fan, I'll follow you until you love me," she promises (or threatens), over a twitching synth and a pounding beat that lays the song's dark but danceable foundation. "Baby, you'll be famous/Chase you down until you love me." Gaga's delivery is her most feminine and endearing yet—that is, until the listener realizes she's vowing to chase the object of her obsession down like "papa, paparazzi." At that point, it just becomes eerily irresistible. —Lindsey Fortier

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NOV. 14, 2009  
 "Bad Romance"  
 debuts at No. 9 on  
 Hot 100

NOV. 14, 2009  
 Gaga becomes first artist in  
 history of Pop Songs chart to notch  
 four No. 1s from debut album



NOVEMBER 2, 2009 BY GARY TRUST

## Lady Gaga Sets Billboard Chart Record with 'Paparazzi'

**Chart** Lady Gaga becomes the first artist in the 17-year history of Billboard's Pop Songs chart to notch four No. 1s from a debut album, as "Paparazzi" rises 3-1.

The singer—recently honored as Billboard's Rising Star—previously led Pop Songs with "Just Dance," "Poker Face" and "LoveGame" from her debut release, "The Fame." The set has sold 1.56 million copies to date, according to Nielsen SoundScan. The album will be re-released in expanded form as "The Fame Monster" Nov. 23.

Since the Pop Songs chart debuted in October 1992, two artists prior to Lady Gaga had plated three No. 1s from their first albums: Ace of Base and Avril Lavigne. (Alanis Morissette also enjoyed a trio of leaders from her first U.S. album, "Jagged Little Pill").

KMVQ (Movin' 99.7)/San Francisco played "Paparazzi" the most times—131—of all Pop Songs reporters in the current chart's tracking week (Oct. 26-Nov. 1), according to Nielsen BDS. "Lady Gaga has come on to our station like a tornado," says Movin' Program Director Michael Martin. "When you make hit records, the audience responds, and we would be foolish not to give them what they want."

[Read it Online](#)

NOVEMBER 3, 2009 BY GARY TRUST

## Lady Gaga Sets Latest Chart Record

**Chart** Another week, another milestone chart achievement for Lady Gaga.

The singer's "Bad Romance" sets the record for most weekly plays registered in the 17-year history of Billboard's Pop Songs radio airplay tally, as the cut logged 10,859 plays in the tracking week of Jan. 11-17, according to Nielsen BDS. Airing on all 130 reporters monitored for the chart, "Bad Romance" received an average of 84 plays per station last week, or one spin every two hours on each panelist.

"Bad Romance" reigns for a third week on Pop Songs, which, along with all our charts, will be refreshed Thursday on billboard.com.

Lady Gaga's smash passes the sum of 10,665 plays totaled by Leona Lewis' "Bleeding Love" on the chart dated May 17, 2008. Here is a look at the titles that have notched the highest weekly plays totals on Pop Songs, a list that includes two tracks by Lady Gaga:

HIGHEST WEEKLY PLAYS TOTAL, SONG, ARTIST (YEAR)		
10,859	"Bad Romance"	Lady Gaga (2010)
10,665	"Bleeding Love"	Leona Lewis (2008)
10,495	"So What"	Pink (2008)
10,394	"Apologize"	Timbaland featuring OneRepublic (2007)
10,379	"Poker Face"	Lady Gaga (2009)

Two weeks ago, Lady Gaga became the first artist to send her first five singles to the Pop Songs summit when "Bad Romance" ascended to No. 1.

[Read it Online](#)



PHOTO BY JUN SATO/WIREIMAGE



DEC. 5, 2009  
"Bad Romance"  
peaks at No. 2 on  
Hot 100

DEC. 12, 2009  
"The Fame Monster" EP debuts at No. 5  
on Billboard 200; "Telephone" enters Hot 100  
at No. 30; "Speechless" enters at No. 94

OCTOBER 15, 2009 BY MONICA HERRERA

# Lady Gaga Unveils 'Monster Ball' Tour Dates, 'The Fame Monster' Tracklist

## News

Two weeks after the cancellation of her "Fame Kills" tour with Kanye West, Lady Gaga has announced the details of a solo tour and revealed the tracklist for "The Fame Monster," the re-release of her debut album due Nov. 23.

Described by Gaga as "the first-ever 'pop electro opera,'" "The Monster Ball" tour kicks off Nov. 27 in Montreal, Canada and will hit North American 16 cities before ending with a two-night stand Jan. 20-21 at New York's Radio City Music Hall.

"A message to all my little monsters: 'The Fame Monster' will come out four days before the first live show," said Gaga in a statement. "You have exactly 96 hours to learn all of the lyrics so you can sing along. Dress accordingly."

Rapper Kid Cudi—a protege of West who recently released his debut album, "Man on the Moon: The End of Day"—will open for Gaga on "The Monster Ball" tour.

"The Fame Monster" will feature a second disc with eight new songs, including "Bad Romance," which Gaga premiered at the Alexander McQueen show during Paris Fashion Week. "The Fame" has sold 1,517,000 copies, according to Nielsen SoundScan.

Gaga first announced her plans to hit the road solo on Oct. 2 at Billboard's Women in Music event, where she accepted the Rising Star award. The news came just one day after her "Fame Kills" tour with West was cancelled because, according to Gaga, West would be "taking a break" in light of fallout from his incident with Taylor Swift at the MTV VMAs.

.com Read it Online

## ★ THE BILLBOARD REVIEW

NOVEMBER 21, 2009



### Lady Gaga, "Bad Romance"

"I want your ugly, I want your disease/I want your everything as long as it's free," a mischievous Lady Gaga croons on the opening lines of "Bad Romance." "I want your psycho, your vertigo stick/Want you in my rear window/Baby, you're sick." Hardly the stuff of a loving relationship, but according to this new track from Gaga's expanded debut album, "The Fame: Monster," no coupling is complete without a healthy dose of dysfunction. As she did on her previous No. 1 hit "Poker Face," Gaga splinters the song's title into sing-songy syllables, interspersing them with "Ooh la las" over industrial-dance synths that rev up in dizzying fashion, giving an otherwise fairly simple production an illicit feel. "Bad Romance" isn't quite as catchy as the other songs from Gaga's 2009 hit streak, but it has wicked sex appeal. —Monica Herrera

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NOVEMBER 3, 2009 BY GARY TRUST

## Lady Gaga: Billboard Chart 'Monster'

**Chart** As previously reported, Lady Gaga becomes the first artist in the 17-year history of Billboard's Pop Songs chart to notch four No. 1s from a debut album, as "Paparazzi" rises 3-1.

The singer—recently honored as Billboard's Rising Star—previously led Pop Songs with "Just Dance," "Poker Face" and "LoveGame" from her debut release, "The Fame." The set has sold 1.56 million copies in the U.S. to date, according to Nielsen SoundScan. The album will be

re-released in expanded form as "The Fame Monster" Nov. 23, and its newest single, "Bad Romance," this week bounds 38-25 on Pop Songs.

Four days after the album's re-release, Lady Gaga will kick off her 38-date Monster Ball tour in Montreal. The North American leg of the tour runs through Jan. 13 in Detroit. The tour will continue Feb. 18 through March 8 in Europe with shows in cities including London, Belfast and Dublin.

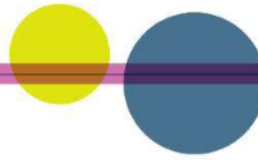
Since the Pop Songs chart debuted in October 1992, two artists prior to Lady Gaga had plated three No. 1s from their first albums: Ace of Base and Avril Lavigne (pictured, left). (Alanis Morissette also enjoyed a trio of leaders from her first U.S. album, "Jagged Little Pill").

Interscope president/promotion Brenda Romano and senior vice president/promotion Chris Lopes told Billboard.com, "we're overjoyed about Gaga's unprecedented achievement. It's phenomenal, but not surprising. Gaga's an awesome talent, with boundless creativity and an uncanny ability to make her visions come to life.

"She's a great person, and we couldn't be happier for her. Our staff deserves praise for its hard work and dedication, and radio deserves thanks and appreciation for all its support.

"We can't wait to see LG at the Monster Ball. It's going to be a phenomenal tour!"





**"In a world driven by people who tend to gravitate towards what is proven and comfortable, Lady Gaga has released a record full of hits that doesn't sound like anything else out there right now."**

Pop radio programmers are equally impressed with Lady Gaga's unrivaled start at the format.

KMVQ (Movin' 99.7)/San Francisco played "Paparazzi" the most times—131—of all Pop Songs reporters in the current chart's tracking week (Oct. 26-Nov. 1), according to Nielsen BDS.

"Lady Gaga has come on to our station like a tornado," says Movin' program director Michael Martin. "When you make hit records, the audience responds, and we would be foolish not to give them what they want."

KAMP (97.1 Amp Radio)/Los Angeles has spun "Paparazzi" the most times to date—880—of any chart reporter through Nov. 1. John Michael, the station's assistant program director, says that Lady Gaga is "definitely one of our most identifiable artists."

"What makes her different from every other artist is that she, quite frankly, sounds different than every other artist. In a world driven by people who tend to gravitate towards what is proven and comfortable, Lady Gaga has released a record full of hits that doesn't sound like anything else out there right now.

"So, even at single number four, there's still a freshness to her music. I'm sure there are musicians in a studio somewhere biting her style even as we speak. The Lady Gaga wannabes are coming!

"That will put the ball back in Gaga's court and force her to re-invent herself. The good news is that she seems to be completely up for the challenge."

Of all the stations currently on the Pop Songs reporter panel, KHTT (K-HITS)/Tulsa was the first to play "Just Dance" (April 3, 2008).

"From the first listen, I knew that 'Just Dance' was a K-HITS record," says KHTT operations manager Tod Tucker.

"Even though no one, including myself, had heard of Lady Gaga, I put it on the air, and the phones started blowing up.

"Tulsa can't get enough of Lady Gaga, and I'm proud to say we took the lead in playing the biggest female pop artist of the 21st century!"

## ★ THE BILLBOARD REVIEW

JANUARY 9, 2010



### Lady Gaga, "The Fame Monster"

As if Lady Gaga's debut album, "The Fame," wasn't loaded with enough hits—four No. 1s on Billboard's Mainstream Top 40 chart, to be exact—the set's companion EP boasts eight new tracks, nearly all of which are worthy of heavy rotation. Following the Marilyn Manson-esque bravado of "Bad Romance" is "Alejandro," where Gaga channels Ace of Base's "Don't Turn Around," and she improves on her first crack at a light Caribbean stomper from "The Fame," "Eh, Eh (Nothing Else I Can Say)." Meanwhile, "Telephone"—one of two recently charting duets by Gaga and Beyoncé—trumps its predecessor, "Videophone," in the feistiness department. The vampish, Teddy-Riley produced "Teeth" offers seduction rife with carnal imagery ("Take a bite of my bad girl meat"), while Gaga sings of her "popped heart seams" on the piano power ballad "Speechless." And on the '80s-adoring "Monster," the artist talks about the "muh-muh-muh monster" who "ate my heart." Who else but Gaga could make crushes sound this, well, crushing? —Monica Herrera

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FEBRUARY 24, 2010 BY CRAIG MARKS

## Producer Rob Fusari Dishes on Lady Gaga

### Feature

Lady Gaga's most devoted "little monsters" may know 41-year-old Rob Fusari as one of the executive producers of the 2.8 million-selling album "The Fame," or as the co-writer of three published Gaga songs, including the No. 6 Billboard Hot 100 hit "Paparazzi." Perhaps they've stumbled across the tale of how Fusari, a fan of the Queen song "Radio Gaga," helped formulate Stefani Germanotta's royal moniker.

But even the most avid Gagaphiles may not know the full extent of Fusari's sway and impact on her career. The classically trained Livingston, N.J., native broke into the business at the not-so-young age of 29, with a co-writing credit on Destiny's Child's 1998 debut, "No, No, No," and went on to enjoy intermittent success as a producer and writer for, among others, Jessica Simpson, Will Smith, Kelly Rowland, Whitney Houston and, most notably, with Destiny's Child again, on 2001's "Bootylicious."

When a friend phoned him from a New York club late one evening in January 2006 with a tip on an undiscovered, then-raven-haired rock singer/songwriter, Fusari was dubious, but his career had stalled and he was in no position for snobbery. A few days later, the two met, and Germanotta performed a couple of her songs for him on piano. "In 20 seconds," Fusari says, "I knew this girl would change my life."

During the next year, absent only Sundays and holidays, Germanotta rode the bus daily from New York to Fusari's Jersey studio, where the two worked shoulder to shoulder building the songs, sound and even persona of the artist soon to be known ubiquitously as Lady Gaga. Fusari escorted Germanotta to sushi dinners with Columbia, conference-room try-outs at Island Def Jam and to her eventual label home at Interscope.

As she struggled to pinpoint her musical identity and suffered bruising business setbacks, Germanotta's ambition, Fusari says, never wavered. "It's beyond scary," he adds admiringly. "It's actually messed me up, because now, with everyone else I work with, if I don't see that drive, I'm thrown off."

And yet, despite the acclaim and handsome royalty checks, Fusari seems genuinely conflicted about his experience as a Dr. Frankenstein to Gaga's Fame Monster. "It's made me harder," he says, his tone more sad than bitter. When Gaga took off, "I saw the vultures come out."

Naturally, Fusari has been deluged by bottle-blondes claiming to be "the next Gaga": "I get an e-mail, call or text every day. People find my phone number and sing to me on the phone." As for the original, though, Fusari says that he has not been invited to work on her next album.

### How did a nice Italian boy from Jersey become so interested in R&B and dance music?

I grew up listening to my older brothers' 8-tracks-Boston, Toto, especially Journey's "Escape"-but in my teens I gravitated to soul and R&B. And when I was first trying to break into the business, in '98 and '99, I saw that R&B was taking over. I loved the music: Babyface, R. Kelly, Usher, girl groups like 702.





### **How did you come to work with Lady Gaga?**

In 2006, I got a call late one evening from a songwriter named Wendy Starland. I was into the Strokes at that time, and I'd told Wendy I was looking for a female artist to make a Strokes-type record. I answered the phone, and Wendy said, "I may have found your girl." She was at a club in New York, where this girl, Stefani Germanotta, had just performed a showcase. Stefani gets on the phone with her mousey little voice—"Hiiii," real bubbly—and it sounded like she was starting to get buzzed. So I said, "I heard you rocked it . . . can you come up to Jersey on Monday and meet me at my studio?"

Next week comes and I figure there's no way this girl is going to show up. She was supposedly taking a bus from New York that would put her in Livingston at 8:40. Eighty-thirty rolls around, and I drive down to the pizzeria near the bus stop to grab a slice, and sure enough, I see this girl who does not belong in this pizzeria or in this town, and she's asking for directions. I'm thinking to myself, "Please

tell me this is not her," because this is not the Strokes girl I'd envisioned.

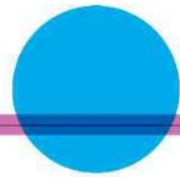
### **What did she look like?**

Like a guidette. Totally "Jersey Shore." [laughs] Anyway, we ride back to the studio, and I'm plotting how to cut this short. I can't picture going to a label with this girl. We arrive, and she sits down at the piano and starts playing a song about Hollywood she'd written. And I tell you, in 20 seconds, I'm like, "Oh, my God. If I can handle my business, this girl is going to change my life." I said, "You've got to come up here next week, and we have to start working." And she did. She took the bus to my studio every day for a year straight, no exaggeration.

### **What kind of deal did you and Stefani strike?**

We started a company together called Team Love Child. It's not a production deal. She was never signed to me. It's me, her and her dad in this company. Everyone was on the same plane. And I'm all for that.





## ★ THE BILLBOARD REVIEW

MARCH 5, 2010



### Lady Gaga featuring Beyoncé, "Telephone"

"Telephone" starts off unassumingly, with a solemn Gaga singing over an alluring harpsichord melody (a signature Rodney Jerkins flourish that dates all the way back to Brandy and Monica's "The Boy Is Mine"). In no time, though, the song busts wide open to reveal a pounding, irresistible club anthem. Much like Ke\$ha's "Blah Blah Blah," "Telephone" sets out to silence bugaboos, with whom featured artist Beyoncé is all too familiar. "I should have left my phone at home 'cause this is a disaster / Calling like a collector / Sorry, I cannot answer," Beyoncé seethes, as the track suddenly digs its claws into syncopated, Dirty South drum kicks. By the time "Telephone" surges through a wall of cellular bleeps to return to its simple introduction, Gaga and Beyoncé have left the listener with just one option: surrender to the dancefloor.

—Melanie Bertoldi

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**How would you describe her musical identity at this point?**

She had a big Gwen Stefani/No Doubt thing going on. Some Fiona Apple, some Beatles.

**No club beats, no disco performance art?**

No. She was anti all that. She would go to festivals like Bonnaroo. We started to make a very heavy rock record. Hard and grungy. But after three or four songs it seemed we were going down the wrong road.

Then, one day, I read an article in the New York Times about Nelly Furtado and how she'd abandoned her folk-rock thing and made a dance record with Timbaland. My antenna went up. I said, "Stef, take a look at this. I'm really an R&B guy. I never produced a rock record in my life. I don't know, you think maybe we should shift gears?"

She kicked and screamed: "No! No! I love what we're doing. We're not changing it." I'm like, "Stef, just try this. Let's at least abandon the live drums and some of the guitars." I finally got her to agree, and that day we did "Beautiful, Dirty, Rich," which was me sitting at an MPC drum machine and Stef playing her piano riff.

**When did labels get interested?**

"Dirty, Rich" opened the floodgates. At the time I was managed by New Heights Entertainment. I gave them a copy of the new tracks we'd done, and soon everybody wanted to meet her. Everybody. We did the Nobu thing with Charlie Walk. Josh Sarubin at Def Jam invited her in. They had an upright piano there, and there's maybe five or six people in the meeting. Karen Kwak, Josh... But not L.A. Reid. Stef sits down and starts to play "Wonderful," the first song we wrote together, and I guess they have some system that when somebody's really good, L.A. gets a secret Bat signal to come in. So he enters as she's playing and by the end he's enamored. He looks at her and says, "Before you leave the building, you have to stop down in legal and sign my contract."

**That's a pretty high-pressure sales job.**

Totally. After he left, she and I looked at each other like, "What does he mean, 'stop down in legal'? Is he going to give us souvenirs?" She didn't sign that day, but after she saw the rest of the labels, she signed with him. And three or four months after he got her, he wouldn't give her the time of day. She'd want to sit in a room with him and talk about her music, and he just wouldn't do it. We still don't know why.





In January 2008, I landed in San Francisco and there were 27 messages on my cell. I'm like, "Ooh. That's either really good or really bad." And of course it's Stefani calling and she's hysterical: "You've got to fly back. L.A.'s dropping me." My heart fell out of my body.

#### **What was next?**

Well, at this point, I wanted her to spread her wings. My manager at New Heights was now managing Stef, and they also represented [producer] RedOne, so it seemed like a good idea to have her work with other people.

#### **And you felt good about that? You didn't feel protective?**

Well, of course I did. It was my baby. But I knew if I tried to hold her back, she'd run for the hills. She and RedOne did some amazing stuff together: "Boys Boys Boys," then "Just Dance."

Meanwhile, she and New Heights were trying to shop another deal. And everybody's turning them down. Everybody, including the people that wanted her before. She's damaged goods. At that point, I decide to step in and help. So I make a call, to Vince Herbert. I didn't even know that he had a label deal with Interscope. So Vince checks out Gaga's MySpace page and calls me back that night: "I'm sending two tickets for you and her to come out to meet Jimmy Iovine. I want to sign her."

We get on the plane, go to L.A., go into Interscope. First meeting, Jimmy doesn't show up. Come back the next day. Jimmy doesn't show again. They send us home. Stef is very disappointed. I'm like, "This business is going to kill me." First she got dropped, now Jimmy doesn't show.

Finally, a week or two later, we get a call to come back out. Jimmy's there. It's me, Vince, Jimmy and Stef. Very casual meeting. Jimmy has John Lennon's Mellotron in his office. He's on the phone with Mick Jagger, trying to find some lost tapes of Mick and John or some shit. It's very impressive, obviously.

Anyway, he listens to a little bit of "Dirty, Rich" and to another record Stef and I did called "Sexy Ugly." He stands up, looks at Vince and says, "Let's give it a try." And that was it. She got a deal.

#### **Had you and Stefani written "Paparazzi" yet?**

No. "Paparazzi" was one of the last songs we did together. I told Stef that to this day that when I hear "Paparazzi," there's something very sad about it, even though it's not a sad melody or a sad lyric. Maybe it's just me being sentimental.

#### **Are you and Stefani still friends?**

I don't know. I feel like I may have been demoted to... what would be one level beneath friend?

#### **Professional acquaintance?**

Yeah, there you go. That's it.

#### **What do you think happened?**

I don't know. I can't figure it out and I won't ask. I don't know if I said something or did something. I don't know.

#### **Will you be involved in her next record?**

I don't believe so.

#### **Well, either way, you must be glad to be out of your mom's house.**

Definitely. I feel a huge sense of accomplishment that we built something together, and I'm extremely happy for her. We spoke briefly after the Grammys, and I congratulated her and she congratulated me.

#### **It's interesting. So many doors have opened for you because of your work with Gaga, but you're essentially going back to square one.**

It's funny you say that. Just the other day I said to my girlfriend, "Why the hell do I feel like I'm starting over?" I guess it's the nature of the beast.



JUNE 6, 2010  
"Alejandro" peaks  
at No. 5 on Hot 100  
(\*still charting)

AUGUST 11, 2010  
"The Remix" debuts at  
No. 6 on Billboard 200

# 2010

## ★ THE BILLBOARD REVIEW

APRIL 24, 2010



### Lady Gaga, "Alejandro"

Lady Gaga gives her former lovers the send-off on "Alejandro"--and what a send-off it is. The 24-year-old pop star's third single from "The Fame Monster" opens with a weeping violin, as a distressed Gaga sings: "I know that we are young, and I know that you may love me/But I just can't be with you like this anymore, Alejandro." Before her Latin love interest has the chance to protest, the track swells with a romping, stomping Euro-pop beat, not unlike that of Ace of Base's "Don't Turn Around." Gaga bids her ex-lovers farewell with a pre-chorus that's full of moxie: "You know that I love you, boy/Hot like Mexico, rejoice!/At this point I've got to choose/Nothing to lose." By the song's end, Alejandro, Fernando and Roberto aren't the only ones sent packing--the listener is dancing out right behind them.

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MAY 20, 2010 BY RAY WADDELL AND MITCHELL PETERS

## Live Review: Lady Gaga July 6, 2010 / New York (Madison Square Garden)

### Review

Lady Gaga may be best known for her gaudy outfits and over-the-top stage shows, but at her hometown headlining debut at Madison Square Garden Tuesday night (July 6), the pop phenomenon proved she's a regular girl at heart.

Although extravagant attires (including a nun-like transparent getup with two pieces of white tape on her chest), fake blood and sparks-shooting bras were still front and center, Gaga also made it a priority to show her gratitude by dedicating songs to her father, her fans, her native New York City and her friends.

"My name is Lady Gaga, and I used to sit right over there, way far in the back and way up top," she said, pointing towards the top left side of the venue. "I saw Madonna, Cher, the Rolling Stones, Elton John, KISS. I used to stare at this side of the room, and I used to think, 'I'm gonna be up there,'" she declared, gazing at her own elaborate stage. "So, every second you watch me on this stage, you remember I was sitting where you are," Gaga said as the sold-out room roared in response.

Later in the show, Gaga dedicated a soaring performance of "Speechless" to her father, who was in the audience -- one of the highlights of the evening. "I remember when he would carry my piano down the four flights of our walk-up when I had shows," Gaga recalled about her father's support during the early part of her career. "Of all the drunk men in my life, Dad, you're my favorite," she half-jokingly said as she dragged her high-heeled boots on the piano.

Gaga's two-hour long concert was the first of three Monster Ball shows taking place this week in New York -- she will also play tonight and Friday night. During the course of her show, the star, her supporting cast and friend Posh -- whom Gaga said once shared an apartment with her in Manhattan's Lower East Side -- enacted a trip around all over her beloved city, from Brooklyn to LES and Central Park by car, train and down a glittery road to make their way to the Monster Ball. "The monster ball will set you free!" she shouted. "Little monsters reign supreme!"

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# Lady Gaga Chart History

## Singles

\* still charting

	HOT 100 DEBUT DATE	HOT 100 PEAK POSITION	POP SONGS DEBUT DATE	POP SONGS PEAK POSITION
<b>Just Dance</b> (featuring Colby O'Donis)	Aug. 16, 2008	<b>1</b> (3 weeks)	Nov. 15, 2008	<b>1</b> (2 weeks)
<b>Poker Face</b>	Jan. 3, 2009	<b>1</b>	Feb. 7, 2009	<b>1</b> (5 weeks)
<b>Lovegame</b>	Sept. 12, 2009	<b>6</b>	Sept. 12, 2009	<b>1</b> (2 weeks)
<b>Paparazzi</b>	Sept. 12, 2009	<b>6</b>	Sept. 12, 2009	<b>1</b> (2 weeks)
<b>Bad Romance</b>	Nov. 14, 2009	<b>2</b>	Nov. 7, 2009	<b>1</b> (4 weeks)
<b>Telephone</b> (featuring Beyoncé)	Dec. 12, 2009	<b>3*</b>	Dec. 19, 2009	<b>1</b> (4 weeks)
<b>Speechless</b> (feat. Space Cowboy and Flo Rida)	Dec. 12, 2009	<b>94</b>	N/A	N/A
<b>Alejandro</b>	Apr. 17, 2010	<b>5*</b>	Apr. 17, 2010	<b>4</b>

## Albums

\* still charting

	BILLBOARD 200 DEBUT DATE	BILLBOARD 200 PEAK POSITION
<b>The Fame</b>	Nov. 15, 2008	<b>2*</b>
<b>The Fame Monster (EP)</b>	Dec. 12, 2009	<b>5*</b>
<b>The Remix</b>	Aug. 11, 2010	<b>6*</b>

All sales figures are according to Nielsen SoundScan

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