

= Cannibal (EP) =

Cannibal is the debut extended play (EP) by American recording artist Kesha , released on November 19 , 2010 . The EP is a follow @-@ up companion to her debut album , Animal . Originally , the record was thought to be released as a deluxe edition of Animal , but was instead sold and released as both an EP and a deluxe edition of Animal . Kesha worked with a variety of producers and writers such as executive producer Dr. Luke , Benny Blanco , Ammo , Max Martin , Bangladesh and others . Musically , the songs on Cannibal are of the dance @-@ pop genre , with some songs incorporating elements of electro and electropop in their production and beats . Throughout the album , the use of Auto @-@ Tune and vocoders is prominent . Lyrically , the songs on Cannibal speak of ignoring judgement or hate and experiences based on love and heartbreak .

Cannibal received generally positive reviews from music critics . However , a common complaint amongst critics was the overuse of Auto @-@ Tune , while the album 's production was generally highlighted . The album 's lyrics generally polarized music critics ; some praised her boldness , while others criticized them as being too raunchy . In the United States , the EP reached a peak of fifteen selling 74 @,@ 000 copies in its first week of release . In Canada , the album achieved similar success reaching a peak of fourteen on the chart . Cannibal was certified gold by the Recording Industry Association of America (RIAA) for shipment of 500 @,@ 000 copies .

Two singles were released from the album . The lead single , " We R Who We R " , was a worldwide success , reaching number one in the United States , the United Kingdom and Australia , and charting within the top ten in numerous other countries . In the United States , the song became the seventeenth song in the Billboard Hot 100 's history to debut at number one . The album 's second single , " Blow " , was released on February 8 , 2011 . The song accomplished top ten positions in multiple countries including Australia , New Zealand and the United States .

= = Background and development = =

Originally believed to only be a re @-@ release of her debut album Animal , Cannibal was instead released both as a deluxe edition of Animal as well as a standalone extended play (EP) . The EP has been classified as a follow up " nine @-@ song companion " record to Animal . Cannibal was originally intended to contain anywhere between four and eight tracks with the final outcome instead consisting of eight tracks , and a remix of her debut album 's title track , for a total of nine tracks .

Partial recording of the album took place during September 2010 , at Conway Studios with Dr. Luke again as the executive producer . Kesha recorded the abundance of Cannibal over a two @-@ week span with a variety of producers ; the short recording period was due to her only being available for a limited amount of time due to prior commitments . During an interview with Billboard conducted by Chris Willman , one of the potential songs for the album was used as an example of how Luke and Kesha collaborated to create a song for this record : " There 's an unfinished chorus on this new track , in which Gottwald is singing through such distorted Auto @-@ Tune , it 's impossible to tell what he 's saying @-@ which is deliberate , so he won 't unduly influence Ke \$ ha when she comes up with her own lyrics . "

Like her debut album , Kesha worked with some previous producers and writers that worked with her on her first album , such as : Dr. Luke , Ammo , Benny Blanco and Max Martin . Unlike her debut album though , Kesha enlisted the help of producer Bangladesh . She explained the reason for enlisting his help was that she wanted to " add a tougher edge to her music " . She said that the message she wanted to put out through this album was to create " good , positive , [danceable] music " . She elaborated , " I feel like I ? m creating this hopefully very youthful and irreverent movement of the kids , of like adolescence . I feel like the parents don ? t get it , but the kids get it . And they deserve to have more good , positive music . ?

= = Composition = =

Musically , the songs on Cannibal are of the dance @-@ pop genre , while some of its songs

incorporate elements of electro and electropop in its production and beats . Throughout the album , the use of Auto @-@ Tune and vocoders are prominent . The album 's title track , " Cannibal " , makes use of synth and dance driven backings while Kesha sings about man-eater tendencies and makes a reference to serial @-@ killer , Jeffrey Dahmer . Present throughout the song are snippets of Kesha yodeling . " Blow " shows a darker side of Kesha with lyrics like : " We get what we want / We do what you don 't . " The song is more dominantly an electro infused track that uses a synth beat backing . Vocally the song uses snippets of Kesha 's yodeling , combined with heavy use of auto @-@ tune . " Sleazy " changes pace from Kesha 's normally persistent " talk @-@ singing " vocal style , to a more rap driven style . She raps over a thundering bass line and ticking beat backing , while the song speaks of wealthy men hitting on Kesha , trying to buy her attention . The song has been cited for drawing influence from multiple songs including ; Gwen Stefani 's " Hollaback Girl " for its " swagga " , Jennifer Lopez 's " Love Don 't Cost a Thing " for its " attitude " , as well as combining " a touch of Lil Wayne 's " Milli " .

" C U Next Tuesday " is a dance @-@ pop song that talks about " lost and unrequited love " " The Harold Song " has been cited as the album 's power ballad that features a more stripped down vocal style portraying a vulnerable side of Kesha . " Grow a Pear " is an electropop song with lyrical content that has been compared to Katy Perry 's , " Ur So Gay " . The album 's lead single , " We R Who We R " , is a dance @-@ pop song that uses a synth @-@ heavy backing . The song incorporates elements of trance pop and electropop in both its production , and beats . Lyrically , the song has been described as a pride anthem , with Kesha noting the song's lyrics were to be taken as " a celebration of any sort of quirks or eccentricities . "

= = Reception = =

= = = Critical response = = =

Cannibal received generally positive reviews from music critics upon its release . The album holds a score 73 out of 100 based on 11 critical reviews , according to the music review aggregator Metacritic . Stephen Thomas Erlewine from Allmusic was positive in the review of Cannibal . Erlewine was somewhat critical of the choice to release the EP noting that the only real reason for the release was that Animal had been " squeezed dry of hits " . Although critical of the re @-@ release , Thomas ' consensus of the album was positive , writing : " aided by the tight focus of an eight @-@ track EP , Cannibal 's brevity trumping the scattershot Animal -- but what makes them stick is Kesha , a pop star lacking pop star looks and a pop star voice . She 's all ravenous id , spitting at strangers and backstabbing friends , humiliating hotties , and laughing at the wreckage in her wake . She is who she is and she offers no apologies . " Leah Greenblatt of Entertainment Weekly commented on Kesha 's writing of the album noting that her " herky @-@ jerky rhymes still sound like they came from the bathroom wall of a reform @-@ school kindergarten " , not citing that as a negative but instead noting that the album had a " sulfurous end @-@ of @-@ days whiff about it " . Greenblatt ended her review of the album giving it a rating of " B + " and called " Sleazy " and " Blow " the standout tracks on the album . Will Hermes from Rolling Stone noted that Kesha 's main pop competitor was Lady Gaga writing , " This EP proves Kesha would kick Gaga 's ass in a freestyle battle " praising her rhyming and production by Dr. Luke calling Kesha the " snap queen of clubland . " Chad Grischow from IGN met the album with a positive review , giving the album a score of 6 @.@ 5 out of 10 . Grischow was critical of the production of the album and overuse of Auto @-@ Tune writing that there was " so much overdubbing and autotune used that most of the songs may as well be sung by a spunky robot " . He also noted that when Kesha 's vocals were stripped down she could actually sing , highlighting the ballads " The Harold Song " and " C U Next Tuesday " in the album 's review . Grischow ended his review writing , " Cannibal proves to be too mired in mindless lyrics and excessive vocal effects to have any lasting appeal . "

Sal Cinquemani from Slant Magazine met the album with a mixed to positive review . Cinquemani wrote that Kesha was able to pull off authentic and unapologetic lyrics with ease , noting that this

was something her pop @-@ peers could not do . A complaint on the review was that the album was too similar to *Animal* , noting that she failed to " branch out in any significant way " and the overuse of processed vocals . Cinquemani ended the review praising the " *Animal* (*Billboard* Remix) " for its " promise of something deeper , something beyond Dr. Luke 's latest recycled formula . " Gary Graff from *Billboard* wrote " Kesha sinks her teeth into some fresh flavors on *Cannibal* , which will certainly enhance her ' *Animal* ' attraction . " *Spin* magazine 's Barry Walters reviewed *Cannibal* with a mixed outcome giving the album five out of a possible ten stars . Walters criticized the album as a whole stating that it was full of contradictions , noting that on " *We R Who We R* " " she sends out pride vibes to bullied gays , " while on " *Grow a Pear* " , " she emasculates a potential boyfriend . " The production of the album was stated as a positive , praising Dr. Luke for his consistent club @-@ pop hooks and ability to " render the hypocrisy [of the album] nearly irrelevant . " Mesfin Fekadu from *The Boston Globe* was mixed in his review of the album . Fekadu criticized the album 's lyrical depth and use of auto @-@ tune writing that the album was " filled with vapid lyrics and battles any T @-@ *Pain* album for most use of the auto @-@ tune . " Kesha 's mother , Pebe , was also targeted in the review criticizing her for helping write the album 's title track , " *Cannibal* " which was called " disturbing " and " sad " .

= = = Commercial performance = = =

In the United States , *Cannibal* debuted on the *Billboard* 200 chart on the week of December 2 , 2010 at number fifteen . The EP sold 74 @,@ 000 copies in its first week of release . The following week the album dropped twenty @-@ six positions to position forty @-@ one selling an additional 26 @,@ 200 copies . After being present on the chart for two months the album surpassed 250 @,@ 000 copies in sales . In June 2011 , the album received gold certification by the Recording Industry Association of America (*RIAA*) for shipments of 500 @,@ 000 units . In Canada , *Cannibal* entered and peaked at number fourteen on the *Canadian Albums Chart* .

= = Singles = =

" *We R Who We R* " was released as the EP 's lead single on October 22 , 2010 . Kesha said she was affected by the recent teenage suicides , in particular the suicide of Tyler Clementi , a young man who committed suicide after being outed as gay by his roommate . She elaborated , " I was really affected [..] having been subject to very public hatred [myself] . I have absolutely no idea how these kids felt . What I 'm going through is nothing compared to what they had to go through . Just know things do get better and you need to celebrate who you are . " With the release , Kesha stated that she hoped that the song would become an anthem for " weirdos " , and said , " Every weird thing about you is beautiful and makes life interesting . Hopefully the song really captures that emotion of celebrating who you are . " " *We R Who We R* " debuted at number one on the *Billboard* Hot 100 chart , selling over 280 @,@ 000 digital copies . With this feat , the song became the seventeenth song in the history of the chart to debut at number one . The song also reached number one in Australia , the United Kingdom and number two in Canada , while charting within the top ten in numerous other countries .

" *Blow* " was released as the second single , and impacted U.S. radio on February 8 , 2011 . Critical reception of the song was generally mixed and positive . The song 's hook and opening were generally praised but the song 's chorus was met with mixed reaction , some critics praised the song for its party anthem vibe , while others called it uninspiring . Commercially , " *Blow* " reached the top ten in the United States and Australia , becoming her sixth straight top ten hit in both countries as a solo artist . The song also reached the top ten in New Zealand , and the top twenty in Canada .

= = = Other charted songs = = =

" *Sleazy* " was made available on November 2 , 2010 as part of an iTunes exclusive countdown to the release of *Cannibal* . In Canada , the song entered the *Canadian Hot 100* chart on the issue

date entitled November 20 , 2010 at forty @-@ six . In the same week , " Sleazy " entered the Billboard Hot 100 chart at fifty @-@ one . The title track , " Cannibal " , was the next offering and was made available on November 9 , 2010 . In Canada , " Cannibal " entered the Canadian Hot 100 chart on the issue date entitled November 27 , 2010 at sixty @-@ two . In the same week , " Cannibal " entered the Billboard Hot 100 chart at seventy @-@ seven .

= = Promotion = =

To promote the album , Kesha made several performances worldwide . Her first televised appearance was in Australia , where she performed " We R Who We R " for the time on the Australian X Factor on November 14 , 2010 . Following the performance , Kesha performed the song at the American Music Awards on November 21 , 2010 , in the United States . Kesha opened the performance with " Take it Off " before transitioning into " We R Who We R " . " Blow " and " Animal " were performed live on May 22 , 2011 , at the Billboard Music Awards . The performance opened with " Animal " as Kesha sang suspended over the stage in a structure shaped like a diamond . Midway through the performance she dropped backwards into her crowd of background dancers then transitioned into " Blow " . The performance featured glitter cannons and the dancers wore orange unicorn heads .

The album received further promotion from her first headlining world concert tour , entitled the Get Sleazy Tour , which began on February 15 , 2011 , in Portland , Oregon .

= = Track listing = =

Notes

^ A signifies a remix producer

= = Personnel = =

Credits adapted from the liner notes of Cannibal , Dynamite Cop Music / Where Da Kasz at BMI .

= = Charts and certification = =

= = = Charts = = =

= = Release history = =