

Reprise/

Michael Buble - To Be Loved

By KARLA ESCOBAR

April 23, 2013

Michael Buble's highly anticipated album, *To Be Loved*, is finally here! His first single, *It's a Beautiful Day*, is already making waves on radio stations and showcases Buble's talent as a songwriter (he co-wrote the track and three other original songs on the album). *To Be Loved* also includes classic tracks updated by Buble like Elvis Presley's *Have I Told You Lately* and the Frank and Nancy Sinatra duet *Something Stupid* where he is joined by Oscar winner Reese Witherspoon. Michael says this album is "about love, happiness, fun and yummy things," and who doesn't want to have some fun!



Music News

Michael Bublé: 'Under the radar' superstar

Savoring his new family life, the classic pop stylist taps into a soulful new musical vein

*By Alan Light
Special to MSN Music*



Michael Bublé (©Warwick Saint)

"I don't ever want to put down my previous records, because people bought them and I was proud of them, but this is a different record for me," says [Michael Bublé](#). "I'll move on, and I'm sure I'll feel I could have done this better or that better, but in 15 years, I can listen back to this and feel it's timeless, whereas on previous records, the production was just so slick that it's going to be a little more dated. And I'd much rather have the vibe than the perfection."

When Bublé walks into a New York City hotel room unshaven, in leather jacket, T-shirt and jeans, he may not look like one of the biggest pop stars in the world, but he sure looks happy. Mostly, he's happy because yesterday was the first day that he saw his wife, Argentine actress Luisana Lopilato, since her belly really started showing her four-month pregnancy. Next on the list, he's also pleased with both the process and the results of his new album, "[To Be Loved](#)."

"I liked making this record more than any record I've ever made," he says.

Bublé's classic pop-jazz sound may feel like a throwback to the days of the Rat Pack, but in a hip-hop/teenybop world, he has been one of the top sellers of the 21st century. His last three releases have hit No. 1, and his most recent album, 2011's "[Christmas](#)," went triple platinum and was the second best-selling album of the year, behind [Adele](#)'s "[21](#)."

With "To Be Loved," Bublé explores some new territory, especially on the soul ballads such as the [Jackie Wilson](#) classic that serves as the title track, the [Bee Gees](#)' "To Love Somebody," and the [Smokey Robinson](#)-penned [Jackson 5](#) song "Who's Lovin' You." The album, produced by Bob

Rock (best known for his work with [Metallica](#) and [Bon Jovi](#)), also features a duet with [Reese Witherspoon](#) on the Frank and Nancy Sinatra hit "Something Stupid"; [Randy Newman](#)'s "Toy Story" theme, "You've Got a Friend in Me"; and four songs co-written by the Vancouver-born Bubl , the highest number of his original compositions to make it to an album.

Bubl , 37, talks like an artist who has finally found the sound he's been looking for. In moments like the first single, "It's a Beautiful Day," "To Be Loved" also displays some of the breezy humor he has shown on stage and in such television appearances as a memorable turn on "Saturday Night Live." And if the album takes some twists that might be challenging for his fans, Bubl  stands ready to take full responsibility.

"Listen, this is the most control I've ever had over a record in my life," he says. "So if it doesn't sell and people don't like it, then I have a lot of questions I need to ask myself."

MSN Music: Did you have a specific direction in mind for this album?

Michael Bubl : I was in such a beautiful place -- just been married and baby's coming and coming off the success of the "Christmas" record, it all just felt really good and put things into perspective for me. I was working with one of my best friends, Bob Rock, and I told him that I basically wanted to make a [Phil Spector](#) record, without the crazy -- we called it the "pop-jazz sweatshop." Everyone was in the same room, arrangers in three different booths. Bob had his kids, I've got my parents and grandparents, there's cooking everywhere and kids pooping in diapers, just a really beautiful experience. I listened to the record yesterday, and I can hear myself smiling.

I'll say this, because it's the truth -- "You Make Me Feel So Young" is the best big band recording that I've heard in the past 30 years. Forget about me, take me out of the thing; I'm talking about the sound of that room, the way the drums sound. It feels like I could be sitting in the Copa listening to this wonderful big band. That's the thing that I could never capture, and it turns out that Bob was the one who could bring it to me.

[Bing: Songs, videos and more from Michael Bubl ](#)

The record has a real soul ballad side, with songs like "Who's Lovin' You" and "To Love Somebody."

That's where the record started; those were the first tunes we recorded. You know, I think I was more afraid not to stretch than to stretch. I felt like if I just put out the same record, it might get a little tedious, not just for the audience but for me, too. And I thought "I'm in a good place, I'm not insecure and I've got bigger fish to fry than to worry about whether people will accept this or not." So I went out and did things with my voice that even my own family didn't know I could do. When I played "Who's Lovin' You" to my mum and dad, they just stepped back and said, "What the hell?"

But it's always been such a big part of me. I wasn't born in 1930, so I was lucky enough to study all of these genres. My dad always had Motown playing in the house; that was his favorite. And

"Who's Lovin' You" came from our bus; we call it the bus dance party. Me and the boys and girls in the crew would get on the bus and get pretty loaded and play the Jackson 5.

This is the most writing you've ever done for an album. Was that planned from the beginning?

The truth is, before the record started, I had written nothing. I sat down at the piano and started to plunk out the chords of "It's A Beautiful Day." And the first thing that came out of my mouth was "I don't know why you think that you could hold me/When you couldn't get by by yourself" -- and right away, I thought this was a great concept; it's a revenge song. I really liked that it sounds happy and romantic, but really it's a guy saying "F--- off, you were horrible to me and you left me and I'm happy without you."

"Close Your Eyes" was a song that I sat and wrote -- when I was not sober -- just thinking about my wife, how she makes me feel, how much strength she gives me. Then I started writing it more as a tribute to women and the strength of all women -- my mother and my wife and my sisters and your wife. How dare people call them the weaker sex when we know what the truth is?

The album opens with "You Make Me Feel So Young," closes with "Young At Heart," and has "Something Stupid" right in the middle -- all songs so closely associated with [Frank Sinatra](#).

It's funny, I don't even think about it. I like Sinatra very much, but he wasn't my favorite. [Dean Martin](#) was my favorite, and probably [Elvis](#) second, and then [Nat](#), Sinatra, [Ella](#) and [Louis](#), everybody. Really, I just love the songs. I hope that I've earned the right, after 40 million records, that I don't have to be beholden to that. On the first few records, David (Foster) would say "Let's do this song" and I'd say "We can't do that, that's a Sinatra song." And I'm not telling you that my ego is so big now, but I just didn't think about it.

I like the bookend on this album because of what's going on in my life. With "You Make Me Feel So Young," I'm getting to an age where I'm a little older, I married this wonderful 25-year-old woman who makes me feel young. And "Young at Heart" wasn't going to be on the record. I went into the studio to record it, and the night before, my mother called me to tell me that my grandfather was sick and in the hospital, and it was bad enough that she said to get home. A week later, Bob brought a tape of the track to the studio and I sang it eight or nine times and he pieced it together, wonderfully perfect. I heard it and I said, "I don't believe it. How can I really be emotional when you've cut four of my sentences together from eight different takes? How is there any truth to that?" So I said, that's off the record, that's it.

We went back in the studio to finish "Melancholy Baby" and "Come Dance With Me," and Bob said, "If we can get those two done, let's see if we can throw in 'Young at Heart.'" We made it through both and we had time, and I sat in the middle of that room and I closed my eyes and I thought about my grandpa. I'd asked him "How does it feel to be 85 years old?" And he said "Sunshine, this (tapping his chest) is 85, but up here, I'm 18." And I closed my eyes and I smiled

and I sang the song, and that was the difference. If I played you the old one, it's obviously way more perfect. But this one, it's got balls.

When you look at the charts, there's no reasonable explanation for why your sound would be so popular. Why do you think the appeal has been so great?

First, I've been given a lot of love in my life from my family, a lot of unconditional love, and I think that I can give it back because I have it. Second, I'm the underdog -- even though I sold all those records, I don't show up on red carpets, you don't see me in the tabloids, I've never been invited to sing at the Grammys. I'm still on the outside looking in.

I used to complain about it, "Why won't Vanity Fair write about me?" and "How come I'm not here or there? This guy has that, and he's on the cover of this ..." I used to fight it and feel like I was being disrespected, but now I realize that the best ally I ever had was being under the radar. I'm not overexposed. I can walk around the street, and some people will recognize me, but I'm not Bieber. And sometimes when comets get too hot, they can burn out.

Alan Light is the author of "The Holy or the Broken: Leonard Cohen, Jeff Buckley and the Unlikely Ascent of 'Hallelujah.'" A regular contributor to MSN Music, he is the former editor-in-chief of Vibe and SPIN magazines. He is the director of programming for the public television concert series "Live From the Artists Den," and contributes frequently to The New York Times and Rolling Stone. Alan is a two-time winner of ASCAP's Deems Taylor Award for excellence in music writing.

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<http://music.msn.com/michael-buble/story/interview/>



Q&A: Michael Buble on Covering Randy Newman and Duetting With Reese Witherspoon

Multi-platinum crooner on being sampled: 'I'd love to see what Deadmau5 could do'

By [Steve Balin](#)

April 23, 2013 12:10 PM ET



Michael Buble performs in Los Angeles, California.
Kevin Winter/Getty Images

Michael Bublé's *To Be Loved* comes out today, and if it hits the top of the charts it would be the fourth straight Number One for the Canadian superstar. These are good times for the singer, who is about to become a first-time dad. But before he and his wife have a son (due in August), Bublé will celebrate the new album's release with 10 nights at London's O2 Arena.

"They wanted 20 nights," Bublé told *Rolling Stone* of his massive stand at the same venue that hosted Led Zeppelin's 2007 reunion show. "But then it felt like a residency."

Bublé spoke to *Rolling Stone* about his new duet with Reese Witherspoon, his fandom for Randy Newman and how his wife influences him musically.

You were just in Miami at the same time as Ultra Music Festival. Coincidence, or are you a fan?

I went and talked to [Warner Bros. Chairman] Rob Cavallo and we talked about that, because I've actually wondered why more of my shit hasn't been sampled. To me, it would be perfect to take it and do something with it. I've taken stuff to people like Junkie XL early on and had him do stuff, but the truth is I'd love to see what somebody like Deadmau5 could do. I think it would be awesome. Bob Rock and I had a long talk about it, and Bob said he was gonna call him and see if he'd be interested. I don't know if he would be, but I would love that – I think he's great.

Are there any tracks on *To Be Loved* in particular you'd love to see somebody remix?

Actually, the single, "It's a Beautiful Day," or even something like "Who's Loving You," Something with a nice heavy groove, a great backbeat, I think, works pretty well.

I always love those collaborations people wouldn't necessarily expect.

Totally. Years ago Mike Shinoda called me and he asked me to do something with a band [Styles of Beyond] he was working with. It was called "Damn," and actually all my buddies say it's one of their favorite things I ever did. It was a lot of fun. My buddies still ask me about it. When they come over and they're having drinks, that's the one they want to hear. Surprisingly, my friends don't want to hear "Home" when we're getting wasted and playing [poker](#).

What is their poker music of choice?

These are the boys I've known since I was five years old. I've had the same friends, and so they're really excited about the stuff. So for this record they like to hear "It's a Beautiful Day" ad nauseam, which I'm pretty much over at this point, and I think their favorite song on the record is "I've Got It Easy," which I did not expect. But that's kind of the favorite.

Why did you not expect that one?

Out of all the other [songs](#) I've ever written with my co-writers, it divides people – they either absolutely love it or they don't like it. There's never really much of an in-between. It's weird – I find people of a certain age, after 50, don't like it, and people under, that's their favorite song on the record.

What kind of musical taste does your wife have?

I'm 37 and my wife is 25, and the stuff that moves her, it's fascinating to me. Last night we went to this really great [restaurant](#) in Miami and there was this kind of swing version of Katy Perry's

"I Kissed a Girl," and I thought my wife was gonna get on the table and start dancing. She loved it. It's something I wouldn't have expected her to go nuts for – it's so different for me.

Will you be touring before or after the baby is due?

In July my tour starts. I do 10 nights at the O2 in London and then I do five nights in Ireland, and then I come home, and I've taken off that whole month so I can be with her and be part of it. I've even changed my tour schedule – I changed it to three weeks on and two weeks off so they're in bite-size pieces. I might have to tour a little longer – it might be like a Thirty Seconds to Mars tour, the two-and-a-half fucking year tour – but if I have to do that it's better for me than to have be gone too much.

Are there people you've gotten advice from that you still use?

I used to open for Jay Leno, and he used to say to me, "Play the backyards. If you play the backyards, they own you, they feel ownership." So that's what I did. The worst Jay Leno ever.

What are some of the new songs you're excited to get onstage?

I think a lot of the Motown stuff, "Who's Loving You" and "To Love Somebody," is gonna be a blast for me, because I recorded this record with Naturally 7, and these boys have become a big part of my life. They kind of come with me all over the place and they're the support act, but they're not just a support act – they're part of a subculture that I want to be part of and be part of building. So having them with me, it's a blast. It's a blast for me to be able to get up there and have these guys come up there in the middle of a show and sort of change the whole dynamic of a show, because it changes the whole genre. It allows me truly in this show to be as schizophrenic as my records are. I'm just a music lover. I was talking to buddies of mine on a message board and they were asking me what I was listening to, and in the last two days I went running, and I was listening to everything from [Guns N' Roses](#) and [Eminem](#) to [Otis Redding](#) to Harry Connick Jr. And so the fact that I get to go on stage and sing and do some awesome standards and pop songs and do some soul and R&B and rock is amazing. It never gets boring for me.

Have you ever heard from any of the artists you've covered?

I think the Eagles dug it. I did "Heartache Tonight," and some of the boys seemed to like it. I covered a song called "End of May" by a group called the Actual Tigers, and it was just a great indie group, and the feedback I got from them was amazing. They really loved it, and I think that one of the men got to buy his retirement house or something, so that was really cool. I always wonder, too, when you cover somebody's song and it's so close to them, like on this record I'm covering "You've Got a Friend in Me," the [Randy Newman](#) song. I love Randy Newman and I hope when he hears it he thinks, "This is a cool rendition, that the life I breathe into it is fresh and I've done something with the song he likes." But it's not often you hear that.

How did the duet with Reese Witherspoon come about on "Something Stupid"?

It came about because I've always loved the song, and when I started thinking about the concept of how to do it the first thoughts I had were pop stars – Katy Perry, [Lady] [Gaga](#), anybody. I was just throwing out names to my manager, and he's the one who said, "What about Reese Witherspoon?" He and I kind of have a fascination with [Johnny Cash](#) – we love Johnny Cash, we loved [Walk the Line](#), and we loved her in that, and both of us had huge crushes on her. I told him,

"It's an incredible idea, but good luck getting her." And lo and behold he called CAA, we got in touch with her husband, and I ended up getting on the phone with her. And she was understandably nervous – it's not her world. I told her I was gonna take care of her and if it wasn't right and didn't come out the way she hoped it would, I'd scrap it. She came into the studio, she was prepared, and it was nice for me, because she was one of the few people who I've ever talked about the song with who understood the premise of the song so well. She understood the subtext.

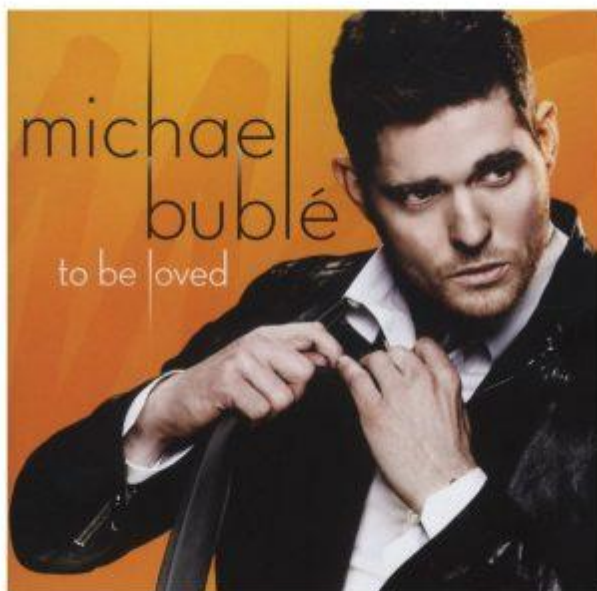
What do you take from *To Be Loved*, and what do you hope others take from it?

I get sentimental about it because I'm so proud of Bob Rock, because he believed in me, and this guy was a genius. I hope Bob gets a Grammy nod. He deserves it. It had to be scary for him – I put him in a position where he had to go out and do something that he'd never really done, and he didn't just do it, he did it better than it's ever done before. To me, it's the most natural, authentic record of my life, and I don't think I'll ever get tired of hearing it.

Read more: <http://www.rollingstone.com/music/news/q-a-michael-buble-on-covering-randy-newman-and-duetting-with-reese-witherspoon-20130423#ixzz2RJ3wcgLU>

Michael Bublé plays it safe on *To Be Loved*: album review

Crooner's eighth studio album released Tuesday is all about making the right career move



To Be Loved is eighth studio release from Canadian crooner Michael Bublé.

By: Peter Goddard, Published on Mon Apr 22 2013

Jazz

Michael Bublé *To Be Loved* (Warner Music)

2 stars

To Be Loved, Michael Bublé's eighth studio album released Tuesday is all about making the right career move as the crooner's career crests hosting the Juno Awards. But it's sure not about making any musical breakthrough even if the ballad, "Close Your Eyes," one of four originals in the 14-song set, has the hallmarks of a hit tune. In kicking off the Bob Rock-produced album

with “You Make Me Feel So Young” Bublé reminds his vast retro-loving fan base once again of his overwhelming debt to Frank Sinatra. It also highlights his wannabe status. Where Sinatra punches home “Young At Heart,” the last track, boy wonder Bublé — OK, he’s 37-years old — nudges the tune along in geriatric fashion.

But wait. Here exactly is the true genius behind *To Be Loved*. It strategically places the British Columbia-born singer in the crowd of other wannabe Franks including Frank Sinatra Jr. — an underrated singer — Harry Connick Jr. and Robbie Williams; not exactly a shabby list. Like the others, Bublé’s Sinatra-channeling — the CD cover shows him grizzled and fixing his tie tough-guy on the lam style — endows many limp-noodles efforts with an edge not found the singing like his take on the Bee Gee’s “To Love Somebody.” Duets with Bryan Adams, Naturally Seven, The Puppini Sisters and Reese Witherspoon on “Something Stupid” are likewise more marketing friendly than musically anything. What’s needed now is for his handlers to keep Bublé from talking. “Yummy things” is his description given to one web interview to partially describe *To Be Loved*. Old Blues Eyes would have choked Dean Martin to death before using the word “yummy.”

http://www.thestar.com/entertainment/music/2013/04/22/michael_bubl_plays_it_safe_on_to_be_loved_album_review.html

marie claire

April 2013

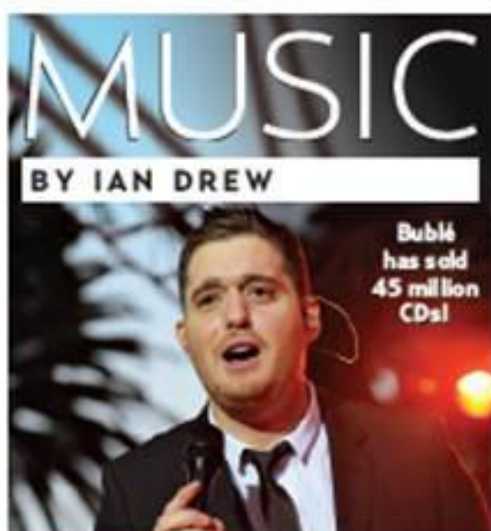
marie claire TO-DO LIST

What we love about April

YOUR SPRING MUST LIST: WHAT YOU NEED TO DO, SEE, HEAR, AND TALK ABOUT



8 You might think he's just your mom's favorite singer, but Canadian heartthrob and three-time Grammy Award winner **MICHAEL BUBLÉ** proves he's so much more than that on his latest album. Trust us on this one.



MUSIC
BY IAN DREW

Bublé
has sold
45 million
CDs!

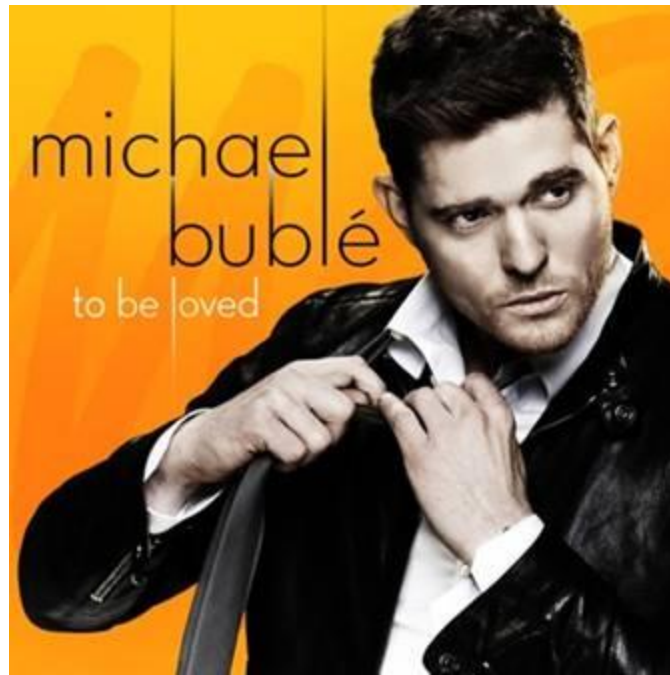
OUT TUESDAY 4/23

Michael Bublé To Be Loved

★★★★

Strike up the big band: Michael Bublé winds his elegant croon around vintage cuts — five by Frank Sinatra, including the dulcet Reese Witherspoon duet "Something Stupid" — plus four originals on his 13th CD. Special props for the Jackson 5's "Who's Loving You." Bublé has soul, too! (Warner Bros.)

Music Review: Michael Buble's 8th album plops itself in the middle of the road



Reprise/Associated Press - This CD cover image released by Reprise shows the latest release by Michael Buble, "To Be Loved."

By Associated Press,

Michael Buble, "To Be Loved" (Reprise Records)

Canadian crooner Michael Buble projects a strange dichotomy in his eighth studio album, "To Be Loved." It combines old and new, happy and blue, romance and more romance. His evident penchant for the golden standards, which he covers with aplomb, is what saves the record from sounding too modernly hollow. It's also the reason it sounds uneven, meandering from harried contemporary pop like "Close Your Eyes" to the smooth, seductive Dean Martin tune "Nevertheless (I'm in Love With You)."

The four originals on the 14-track album were all co-written by Buble, but apart from his joie de vivre and emotive voice, they mostly fail to capture the imagination. Not even the Bryan Adams collaboration on "After All," or Buble's deceptively upbeat single, "It's a Beautiful Day," can save it from a big yawn chain.

Buble is at his best when reclaiming beloved classics as his own. Frank Sinatra's "Come Dance With Me" becomes playful and electric in his interpretation. Some songs, like the unexpected duet with Reese Witherspoon on "Something Stupid," are wild cards that can bring down the house.

Yet it's Buble's love for middle 20th-century music that keeps this album in the middle of the road: As an artist, Buble needs to become his own man.

http://www.washingtonpost.com/entertainment/music/music-review-michael-bubbles-8th-album-plops-itself-in-the-middle-of-the-road/2013/04/22/3bccc1f2-ab63-11e2-9493-2ff3bf26c4b4_story.html

The Boston Globe

Album Review | POP

Michael Bublé adds truth, sparkle in ‘To Be Loved’

By [Sarah Rodman](#)

| Globe Staff

April 22, 2013



ROLF VENNENBREND/EPA

A lovely thing occurs on the Canadian pop singer’s latest album: He finds his true voice.

Bubl  has always been good. On past releases, when the arrangements were as strong as his voice — which they weren’t always — he’s been a crooner of standards to rank with the best of them.

The genial and dynamic performer has also almost always been successful, gaining a wider audience with each release and watching his last album, “Christmas,” become the second-best seller of 2011 behind Adele.

“To Be Loved” doubles down on the best elements of his last regular release (Bubl  ’s original songwriting, exploring soul sounds with the Dap-Kings), dramatically improves in its approach to the type and arrangements of the covers he chooses, and sparkles because of it.

Of the originals, “It’s a Beautiful Day” high-steps its way from a bad relationship with humor and heart, and the ecstatic testifying of “I Got It Easy,” feels like sunshine bursting through the clouds. All of the tracks with the Dap-Kings are a delight, but “Come Dance With Me” salsas to the head of the [class](#). The standards exude a cheeky effervescence, with special kudos going to whoever arranged the horns to variously make them duet partners, commentators, and deliverers of emotional heft.

Several welcome friends drop by, including Bryan Adams and Reese Witherspoon, but Bubl  ’s proving he’s doing just fine on his own. (Out Tuesday)

ESSENTIAL “I Got It Easy”

<http://www.bostonglobe.com/arts/music/2013/04/21/album-review-michael-buble-loved/72ChMAgr2kb3arhWTPkyTJ/story.html>

[New music review: To Be Loved, Michael Bublé \(143/ Reprise\)](#)

April 21, 2013. 11:30 am • Section: [Words And Music](#)



Posted by:
[Bernard Perusse](#)

Photo courtesy of Warner Music Canada.

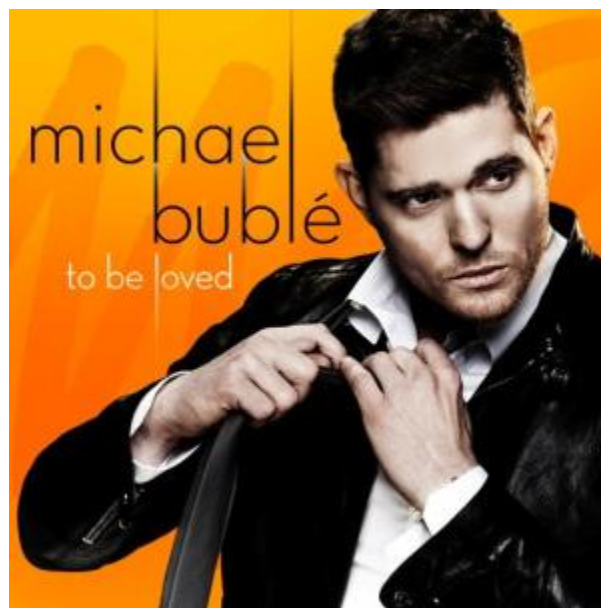
With his latest collection of standards, `60s covers and pop originals, Michael Bublé breaks no new ground (and who was really expecting that, anyway?). But the singer continues to subtly distance himself from the restrictions of the crooner template that brought him to the world stage.

It's unlikely that Bublé's original role models Frank Sinatra and Tony Bennett would have looked to the Bee Gees, Jackie Wilson or Smokey Robinson for material to interpret, nor would

their well-known distaste for pop and rock have allowed them to embrace the simple, radio-friendly hooks that turn up all over this predictably likeable disc.

Bubl , however, continues to walk his own path, having transcended mere discipleship quite some time ago.

He has not abandoned his roots, as is evident from the album's bookend songs: You Make Me Feel So Young and Young at Heart, linked by genre and theme. With a stellar vocal performance and the horns and rhythm section right in the pocket, the former song serves notice right off the bat that the artist still has a respect for tradition that drives many of his choices. Even a playful, swinging take on Randy Newman's You've Got a Friend in Me might have passed muster with the Chairman of the Board.



But a faithful interpretation of To Love Somebody and a makeover of Who's Lovin' You – check out Bubl 's soulful rasp and both his entrance and exit on this slightly faster, less melancholy version of the Robinson torch song – are among the standout selections that show the singer to also be a product of the post-crooner era. Berry Gordy's title song, made famous by Wilson, brings a similar edge, bolstered by an inspired string arrangement.

There are twice as many Bubl  co-writes as there were on the the last album. This time, the singer had a hand in writing four of the songs, including the bouncy, infectious It's a Beautiful Day – this album's Haven't Met You Yet – and the stately, quite gorgeous I Got It Easy. Less impressive are Close Your Eyes and After All, which features Bryan Adams, both of them more in the boilerplate power-pop style that makes them sound like a million others out there.

Three extra tracks – Be My Baby, It's a Beautiful Day (Swing Mix) and Melancholy Baby – are available only on a special edition available through Target Stores. This variation continues the loathsome trend of big-name artists releasing albums in different versions, with motivations that can be attributed only to big money. The fan must ask the same questions each time: how does

one actually get the whole album? How many different special or deluxe editions are there? And are the extra tracks essential or just throwaways?

Would it be too radical to suggest that artists decide which songs make up their album, release it for one price and save the outtakes and B-sides for a rarities anthology down the line.

Rating: *** and 1/2

Podworthy: I Got It Easy

<http://blogs.montrealgazette.com/2013/04/21/new-music-review-to-be-loved-michael-buble-143-reprise/>

To Be Loved: Michael Buble's new album fastest-selling of the year

[Catherine Wylie](#)

Monday 22 April 2013



Michael Buble has scored the fastest-selling album of the year - and his own career - after his latest recording outsold the rest of the top five combined this week.

To Be Loved, the Canadian crooner's third UK number one album in a row, amassed a total of 121,000 sales in its opening week, according to the Official Charts Company.

Buble's latest has overtaken *Crazy Love* as the best-selling opening week of all of his albums to date, and also surpasses this year's previous fastest seller - Justin Timberlake's *The 20/20 Experience*, which sold 106,000 copies in its first week last month.

Recently reunited rockers Fall Out Boy debuted at number two with their fifth album *Save Rock And Roll*, while Emeli Sande's *Our Version Of Events* was at number three.

P!nk's *The Truth About Love* sat in the number four position, and Timberlake's offering was at number five.

In the singles chart, east London drum and bass four-piece Rudimental found themselves celebrating their second number one in 12 months with "Waiting All Night" featuring Ella Eyre.

They emerged triumphant in a head-to-head with global pop megastars Will.I.Am and Justin Bieber as their song "£ThatPower" went in at number two.

Rudimental's track finished the week almost 38,000 copies ahead of the pop duo.

Piers Aggett, from Rudimental, told OfficialCharts.com: "Wow! Thank you to everyone who's bought 'Waiting All Night'. We do love you, man. We can't believe we've just got another Number 1... It's unreal."

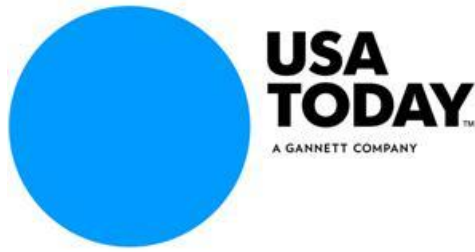
Daft Punk entered this week's top three after drumming up 50,000 sales in 48 hours of new single "Get Lucky" featuring Pharrell Williams.

Last week's chart-topper Duke Dumont's "Need U (100%) FT A*M*E", fell three places to number four, and P!nk's "Just Give Me A Reason" featuring Nate Ruess rounded off this week's top five.

Elsewhere, Psy jumped 51 places to enter the top 10 with "Gentleman" - the follow-up to his worldwide number one smash "Gangnam Style".

"Gentleman" made its chart debut at 61 last Sunday after being on sale for less than 48 hours. The video has since clocked up over 190 million views on YouTube.

<http://www.independent.co.uk/arts-entertainment/music/news/to-be-loved-michael-bubbles-new-album-fastestselling-of-the-year-8582229.html>



Listen Up: Michael Buble, pop veteran



(Photo: Luca Teuchmann, Getty Images)

Michael Bublé, *To Be Loved*

Pop

* * * (out of four)

Expectant dad Bublé sounds like a man in love on this new collection of pop and soul standards and original tunes. His clear, limpid voice is as technically supple as ever, and there's more genuine verve (and grit) in his delivery. — Elysa Gardner

Download: *To Love Somebody, Come Dance With Me*


<http://www.usatoday.com/story/life/music/2013/04/22/listen-up-buble-martin-snoop-lion/2104789/>

April 23, 2013

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POST

ENTERTAINMENT

Michael Buble's 'To Be Loved': Singer's Signature Covers Save New Album From Hollowness

By CRISTINA JALERU 04/22/13 11:39 AM ET EDT 



-- Michael Buble, "To Be Loved" (Reprise Records)

Canadian crooner Michael Buble projects a strange dichotomy in his eighth studio album, "To Be Loved." It combines old and new, happy and blue, romance and more romance. His evident penchant for the golden standards, which he covers with aplomb, is what saves the record from sounding too modernly hollow. It's also the reason it sounds uneven, meandering from harried contemporary pop like "Close Your Eyes" to the smooth, seductive Dean Martin tune "Nevertheless (I'm in Love With You)."

The four originals on the 14-track album were all co-written by Buble, but apart from his joie de vivre and emotive voice, they mostly fail to capture the imagination. Not even the Bryan Adams collaboration on "After All," or Buble's deceptively upbeat single, "It's a Beautiful Day," can save it from a big yawn chain.

Buble is at his best when reclaiming beloved classics as his own. Frank Sinatra's "Come Dance With Me" becomes playful and electric in his interpretation. Some songs, like the unexpected duet with Reese Witherspoon on "Something Stupid," are wild cards that can bring down the house.

Yet it's Buble's love for middle 20th-century music that keeps this album in the middle of the road: As an artist, Buble needs to become his own man.

http://www.huffingtonpost.com/2013/04/22/michael-buble-to-be-loved_n_3132706.html



ALBUM REVIEW: Michael Buble's 'To Be Loved' Is The Mark Of An Incredible Singer

The Canadian singer has released his fourth studio album

It's hard to believe that it's been nearly four years since Michael Buble released his fourth album 'Crazy Love' as it seems as though he's never been away. But with his new record 'To Be Loved,' Buble proves that he is here to stay to the delight of mothers everywhere.

Buble's fifth record really is a great collection of instant classics, which shows that he really is more than capable of releasing some great original material, most notably with 'After All,' his collaboration with fellow Canadian, Bryan Adams, and the beautiful ballad 'Close Your Eyes' which is destined to become a firm fan favourite.



Michael Buble has released his fourth album 'To Be Loved' (Packshot)

Of course, a Michael Buble album isn't truly a Buble album if it didn't mainly consist of covers but with his undeniably smooth vocals, which usually gets women's pulses racing all over the world he really makes classics such as the Jackson 5's 'Who's Loving You' his own, showing that he is far from a glorified tribute act.

Possibly the highlight of the album comes at the end of the record with Buble's take on Frank Sinatra's 'Young At Heart.' Frank Sinatra he may not be, but among the list of hundreds of artists who have tried to take on Frank and failed, Buble comes out on top showing he is the closest thing to a modern day member of the rat pack that there is to offer right now and for that he should be praised.

The biggest disappointment from the album is lead single 'It's A Beautiful Day,' which bizarrely almost sounds like a cover one of Buble's own classics, 'Haven't Met You Yet'. You'd even be forgiven to mistake them for the same song. The only other really questionable track on the album is a duet with Hollywood starlet Reese Witherspoon for their rendition of the Frank and Nancy Sinatra classic 'Something Stupid' which seems to just appear on the album in order to use Witherspoon's name to unnecessarily gain more press attention.

If this is the only record that your Mum buys all year, then she won't be disappointed.

He may not be everyone's cup of tea and it is so easy to write this album off as music that should only be played in the background at supermarkets but in fact Buble really does show signs of a true musician and an incredible singer.

Yes, 'To Be Loved' is more than likely to be the safest album that you'll hear all year but there's no doubt that any fans of the Canadian crooner will be more than delighted with his latest collection. Nobody's expecting an album that's going to change the face of music nor is this album going to capture the imagination of a younger 'hip' audience.

But, with 30 million albums under his belt and a string of sold out world tours who needs to be cool?

<http://www.entertainmentwise.com/reviews/112044/ALBUM-REVIEW-Michael-Bubles-To-Be-Loved-Is-The-Mark-Of-An-Incredible-Singer>

Michael Buble's 'Got it Easy' with a little muscle on his latest album

By Gary Graff, for The Oakland Press
Posted: 04/22/2013 08:02:12 AM PDT



This CD cover image released by Reprise shows the latest release by Michael Buble, "To Be Loved." (AP Photo/Reprise)

Michael Buble, "To Be Loved" (143/Reprise) 2.5 stars

Michael Buble's a happy guy these days, and why shouldn't he be? The Canadian singer is riding a streak of five-straight multiplatinum albums and three consecutive No. 1's on the Billboard 200. And he's expecting his first child, a son, later this year. As he sings in "I Got It Easy," one of four originals on his latest release, "I Got It Easy." "To Be Loved" — named after the song by Motown founder Berry Gordy Jr. that Buble treats in a doo-wop arrangement here — is indeed a buoyant affair, marked by love songs sung in his distinctive manner, something altogether different from the classical bombast of a Josh Groban or the crooner stylings of Buble's big band-fronting forebears. With producer Bob Rock putting some muscle into the sound of these 14 tracks, "To Be Loved" gets off to a brassy start with the standard "You Make Me Feel So Young" and also trips through a lush arrangement of the Bee Gees' "To Love Somebody," a jazzy take on Lulu Belle & Scotty's "Have I Told You Lately That I Love You" with the vocal troupe Naturally 7 and a cha-cha version of "Come Dance With Me" — though "Something Stupid" with Reese Witherspoon is a bit too lightweight to really stick. Buble's originals, meanwhile, follow a more straightforward pop-rock path, with horns filling out the bouncy single "It's a Beautiful Day" and Bryan Adams helping on the propulsive "After All." The closing "Young At Heart" may be a bit of a hard sell — Buble is just 37, after all — but the happy heart that's splashed all of the album makes it likely he'll continue to feel the love he's become accustomed to.

http://www.mercurynews.com/digital-first-media/ci_23079023/michael-bubl-s-got-it-easy-little-muscle