

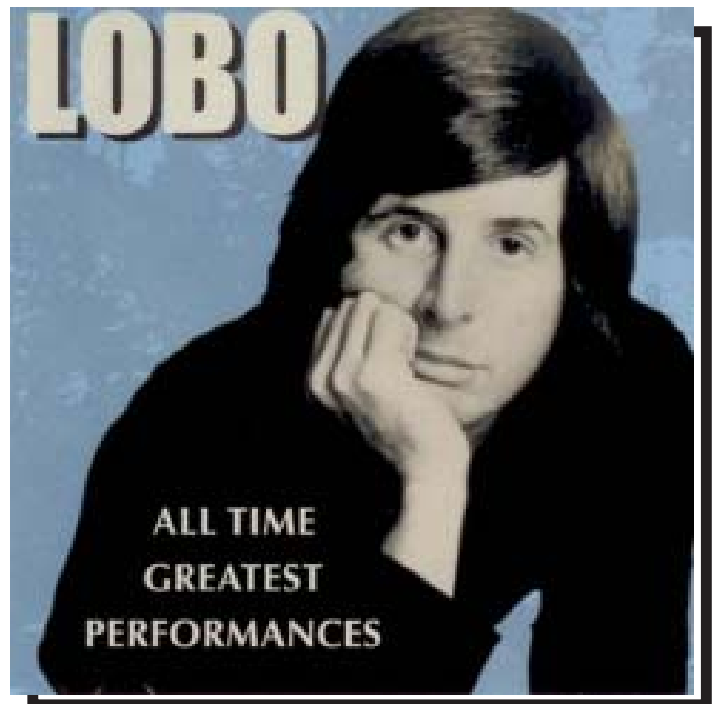
1493. I 'd Love You To Want Me Backgrounds Of S. Radic

Lobo (born July 31, 1943 as Roland Kent LaVoie in Tallahassee, Florida) is an American musician. His biggest hits were 1971's *Me and You and a Dog Named Boo* and 1972's *I'd Love You to Want Me*.

Biography. LaVoie grew up in Florida and at 17 was in the band *The Rumors* with Gram Parsons, Jim Stafford and Jon Corneal, who later had successful music careers of their own. While at the University of South Florida, he was a member of the *Sugar Beats*. He met Phil Gernhard, who had been the producer of a number one hit by Maurice Williams & the Zodiacs, among others. The band recorded a single with him in 1964: *What Am I Doing Here* became a local success. After that, LaVoie played in several other bands before signing his own record deal in 1969 with the Big Tree Records label, where Gernhard was working by then. That same year, he released his first solo single, *Happy Days in New York City*, which went unnoticed.

Two years later, LaVoie adopted the stage name *Lobo* (Spanish for wolf) and recorded the self-penned song *Me and You and a Dog Named Boo*. The song was an instant success, reaching #5 on the US singles chart. It was also released in Europe and reached front chart positions there as well, including #4 in the UK and Norway. The debut album *Introducing Lobo* and three other singles were also successful in the US charts, but could not match the first hit. "He had already completed his second album in 1972, and it included the song *I'd Love You to Want Me*, which he also wrote himself. It became his biggest success, reaching number 2 in the US charts. As a million-seller, it was awarded a gold record. Lobo was even more successful only in German-speaking countries, where it reached number 1 with a one-year delay. In Germany and Switzerland, the song was at the top for 13 weeks each, and in Austria for 9 weeks. The song also owed this success to its use in the crime series *Der Kommissar*, where it was featured in the *Folge Sonderbare Vorfälle im Hause von Professor S. mehrfach angespielt wurde und eine große Nachfrage auslöste. Die deutsche Version des Lieds mit dem Titel Baby, du bist nicht alleine von Michael Holm war zur gleichen Zeit in den deutschen Charts und erreichte Platz 19.*

Es folgten zwei weitere Alben, Just a Singer und



*A Cowboy Afraid of Horses, each of which spawned another hit single. In addition to his own releases, Lobo turned to producing other musicians, releasing two albums by Jim Stafford, each with Phil Gernhard, and the single *In the Mississippi* by his brother Roger LaVoie. Eventually, the collaboration with Phil Gernhard and the Big Tree label ended. Lobo switched to MCA/Curb Records, and it wasn't until 1979 that his comeback album *Lobo* was released. It was produced by Bob Montgomery, and only one of the ten songs on it was written by Lobo himself. The album flopped, and only *Where Were You When I Was Falling in Love* was a success again, taking him to #1 on the AC charts for the fourth time. *Holdin' On for Dear Love* was his last single in the US Hot 100 in December 1979.*

*He then switched labels again, founding his own music publishing company, Lobo Records, in the country music capital of Nashville. Until 1985 he released more singles there, with Narvel Felts and Kenny Earl under the band name *Wolfpack*, with whom he still had minor successes in the US country charts.*



https://www.youtube.com/watch?v=tqp_wbYLsYQ

Slow-16Beat, T=80

The musical score is arranged in a multi-staff format. From top to bottom, the staves are: PNO 1 (Piano), Vocal 52, GUITAR 26, STR 49 (Strings), BASS 34, Perc. 1 (Percussion), and Drums 1. The score is divided into four measures labeled A, B, C, and D. Measure A is labeled 'Advanced'. The score includes various musical notations such as chords, notes, and rests. On the right side, there are two vertical arrows labeled 'Main 1' and 'Main 2' indicating the main rhythms.

Programming insruction

A SLOW-16BEAT is actually a standard style and can be found in a similar form probably a dozen times in every modern rhythm accompaniment device. But still you should take the trouble to make it sound "title-related" after all, just because of the intro and the ending. The new graphic display I invented manages the balancing act between Wersi-Pegasus (with which I still program all styles by hand) and all other, newer devices, which come along with four variations - and which are always labeled "A"- "B"- "C"- "D". However, the only two main rhythms (Main1+2) of the Pegasus - together with the "Advanced" button - do full justice to this: A is the basic style with 8-beat drums and 16-beat perc., with bass and STRINGS as "Advanced", which are then added to each of the other letters (B-C-D) via the Adv button. In the B, the rhythm guitar is added first - in the C comes the choir singing in unison, and in the D, finally, the main phrase of the programming, a basic chord-shredding piano! DBD is the "disco bass drum" on note B-large, "DSD" is the "disco snare drum" on note D-small and the "tambourine" is a suggestion for the 16th note phrase (sounds best on Pegasus!). Have fun!