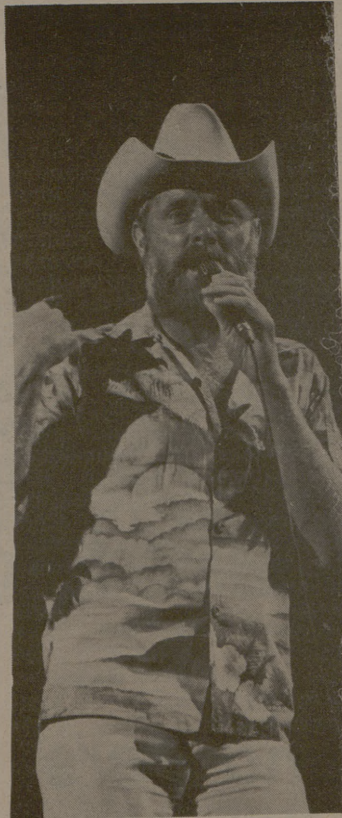


Sometimes the tunes just pop in

Beach Boys' singer practices TM



Mike Love

Photo by Ken Herrera

By JIM COLLETT and DOUG GRAHAM

Mike Love, lead singer of the Beach Boys, is a creature of Southern California, the land that spawned little Deuce Coups, California Girls, and Surfin' Safaris.

His background is reflected in the joyful, as he says, "flat-out partying" songs the Beach Boys recorded such as "Barbara Ann" and "Get Around."

Yet there is more, as was revealed in an interview he granted Jim Collett, a cadet commander of Co. E-1, who is a disc jockey for WTAW-FM.

"I'm basically competitive-oriented," Love said.

Competitive spirit was not evidenced during his relaxed, professional performance in G. Rollie White Coliseum the day before, but he emphasized that a desire to perform well is important to him.

The competitive aspect of his character seems not so much in contrast to other individuals, but rather in developing himself to the fullest.

To achieve that goal Love took up Transcendental Meditation, or TM, to improve his creativity.

Love discussed TM at length with Collett, as well as his background, his life, and his music.

Love's working to develop his talents began in high school where he ran cross country.

"I wasn't very fast, but was the top runner on my team."

He used to run 5-10 miles in the morning on his own. "In afternoon practice, I'd sort of ease up. Guys would beat me in practice, but I couldn't care less. When it came to the race I'd have that reservoir of extra energy."

Love was playing with the band on New Year's eve in 1961 when it was first billed as the Beach Boys.

Later, by 1967, when he owned a Jaguar XKE, a Rolls Royce, and three houses, Love said he had succeeded in a material way. It was that year when he had his first contact with TM.

"People I knew that were involved with music and reasonably interested in creativity, and they had heard that there was something to TM in terms of expansion of creativity and expanding awareness and consciousness. You recall at that time, a long time ago, people were getting into drugs and various forms of mind expansion."

"Being a songwriter, writing lyrics to the music that my cousin Brian wrote, I was interested in doing whatever I could (to expand his mind). Also, I had a fundamental philosophy of my own that as long as I was on this planet for X amount of years, I'd do more than kick up my heels, watch television and drink twenty beers. If there was a way to expand my conscious mind..."

He said the most obvious benefit of TM is the deep rest and energy it provides him. "It's really good for those in competitive sports, competitive education...competitive partying."

Love continued TM since then, including taking advanced Sidhi courses, which stress development of various aspects of the mind. He estimated that the time he has taken off from touring or recording to study TM is worth at least \$1 million.

Love is not the only Beach Boy to meditate using TM. Carl meditates, and Brian occasionally does, he said. He said Bruce is "pretty straight," and Dennis, who was absent from the performance, is "pretty much of a rebel" who occasionally has problems with alcohol and drugs.

TM has not affected the group's general musical outlook, Love said.

"Our feeling about music has always been harmonious and pretty positive, anyway. It has more to do with quantity."

He wrote 50 songs while in a TM course in Europe.

The Beach Boys are still producing music. They are working on a new album and a movie called "California Beach."

There are two ways to write music, Love said.

"You can be driving down the street and a tune will pop into your

head, or riding up an elevator and a tune will pop into your head."

"It can happen spontaneously, or you can sit down with a thought or a concept for a song and pound it around in the area it feels like it is."

Though the group plays rockers, other songs are more "cerebral," Love said. A song played during the A&M concert, "Sumihama" is a case in point. The inspiration came from Love's girlfriend.

She was the product of an affair between her mother, a Japanese, and a radical Korean professor. Eventually the professor was deported to North Korea where he is now a cabinet minister in the government. The girl was 15 before she learned about him. She was named Sumako, a feminization of Sumahama, the romantic beach which serves as the locale for the song.

Love doesn't listen to much other music on his time off. "If you know a lot about something like you have a job in an oilfield, on your night off, you're not likely to go to an oilfield."

Besides, he added, "The thing about music is, if you have the radio on, you can't think of anything yourself."

He liked playing to the Aggies. "You can't get any better. They were real positive, enthusiastic; one of the best crowds we've ever played to."

'Flying Burritos' land in Starlight Ballroom

By LOUIE ARTHUR
Battalion Staff

Those "bad boys of country rock", the Flying Burrito Brothers, aren't really so "bad" after all.

Just to clear things up a little, they do not ravish 12-year-old schoolgirls, eat live rattlesnakes or stash naked ladies in their guitar cases — at least not when they're in Snook.

Their brand of mischief is the harmless variety — they laugh at themselves while poking fun at anything else that occurs to them.

The Burritos — Gib Guilbeau, Skip Battin, Greg Harris, and Mickey McGee — played this tour without the benefit of Sneaky Pete Kleinow, the only original member still with the band.

Even without Sneaky Pete's innovative steel guitar playing, the Burritos' sound is as good as it's ever been in the band's eleven years of existence.

"Musically, we're playing country, we're playing rock, playing our own versions of both, combined and separately, bluegrass...just playing what comes naturally," Battin said. Battin, who played previously with the Byrds and the New Riders of the Purple Sage, has been bass guitarist with the band for about four years.

"To really understand us, you have to hang out with us from now (five hours before showtime) until about a half-hour after we finish." Harris, who plays lead guitar, banjo and fiddle, said, "Then you'll really be able to see what the Burritos are like."

Life on the road, as in this latest two-week southwestern tour (Snook's Starlight Ballroom was the last stop), can be rough on musicians.

"It only bothers you if you let it," Battin said.

"It's very tiring," McGee agrees, his fingers drumming incessantly on the table. "We try to make the most of it - stay up as many nights as we can. We drink a lot." Everyone laughs in agreement.

"It's wonderful — aren't we having fun?" Gilbeau asked, looking meaningfully at the others.

"Look at us, man, look at how much fun we're having." Battin joins the game.

"Hey, we're having fun here," Harris chimes in.

"Tell me how much fun we're having," Battin said.

"Oh, Mickey could tell you better than I. Put on your shades and tell us how much fun you're having, Mickey," Harris commands.

"I have always wanted to sit next to the rodeo all afternoon in Snook," is McGee's earnest reply.

This is one of the Burritos favorite games — talking in circles.

They practiced their rodeo talk in their best John Wayne voices:

"I think I'll just mosey on down the ol' lonesome pine trail and do a little hankering."

"Look at that guy — he's on his cayuse. You know, this is the only part of Texas where they actually raise cayuses...cayusii?"

"Git along little doggie. I'm gonna rope myself a doggie."

"Just a pinch between your cheek and gum — it's real fine."

"If I was to just put a cigarette butt in my lip, do you think I'd pass?"

Guilbeau panicked. "If she runs out and tells these people the fun we're making of them, we're gonna get pummelled by 15 cowboys."

The Burritos quickly changed the subject to life in California.

"We call L.A. our home but none

of us really live there," Battin said. "That's where the action is all happening musically. If we had our choice as to any place to live, it wouldn't be California."

Harris disagreed. "I would — I was raised there. See, it's all these out of state guys that ruin it. They come in there and get obnoxious."

Battin egged him on. "California wouldn't be much good if it was only left up to the natives. There wouldn't be much going on."

Harris just couldn't let a comment like that go by.

"You could move out here and live in Shnook," he replies.

"It's not Shnook, it's Snook," McGee laughs.

Somewhere in between these moments of madness, the Burritos mentioned their new album, recorded live in Japan, to be released

early in October.

Harris will have a solo album, "Acoustic," coming out at about the same time.

The Flying Burrito Brothers were born when Chris Hillman and Gram Parsons became disillusioned with the Byrds soon after the legendary "Sweetheart of the Rodeo" album was released. They joined forces with Sneaky Pete Kleinow and bassist Chris Etheridge to play country music with a rock and roll feel.

Although unaware at that time of the impact they would have on music for years to come, the original Burritos were actually the progenitors of today's progressive country sound.

Eleven years later, the band has gone through many changes in personnel; among them Gram Par-

son's death in 1972 and the addition of Country Gazette (Kenny Wertz, Roger Bush and Byron Berline) for the Hot Burritos era.

A few members of the audience in Snook weren't too familiar with the Burritos.

"People have been saying some really strange things to me...really weird," Gilbeau said after the show. "These people came up to me and asked me when Gram was going to start playing with us again. I said: 'I guess when he's reincarnated.' Really weird."

Forty minutes after the show's finish, the band's travelling home was packed up and headed for California for a week of rest before their next tour.

On the road again...and the Burritos are still "red hot."



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