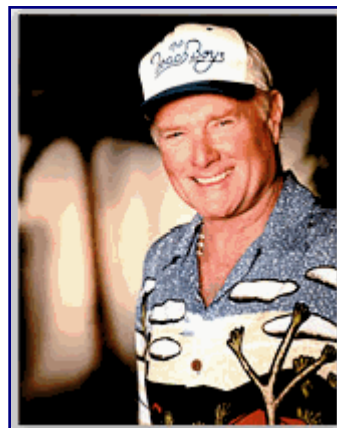


Janet Attwood:

This is Janet Attwood and I'd like to welcome you to the *Healthy Wealthy nWise* "Passions Series." I'm the Cover Editor, and author of *The Passion Test: Discovering Your Personal Secrets to Living a Life on Fire*. For those of you who are new to these calls, our focus is on passion.



I'm going to give you a wonderful quote from Woodrow Wilson: "You're not here merely to make a living; you're here in order to enable the world to live more amply, with greater vision, with a finer spirit of hope and achievement. You are here to enrich the world and you impoverish yourself if you forget the errand." That's a beautiful one.

Our guest is a living legend and a founding member of the band which has been called "an American musical institution." The Beach Boys' Mike Love has made music history as lead singer and co-author of many of the band's top hits. The Beach Boys' exquisite harmonies and unique sound have led writers to call them "America's first, best rock band."

Recognizing their incredible achievements, Mike, along with the other Beach Boys, were inducted into the Rock 'n' Roll Hall of Fame in 1988. Mike wrote the band's first hit *Surfin'* and along with his cousin, Brian Wilson, co-authored 11 of The Beach Boys' top 10 hits during a five-year period, and also co-authored their number-one hit *Kokomo* in 1988. I want to break into song, but I won't.

It was Mike's idea for the band to do a free concert during Independence Day in 1980. After its initial controversy, this concert became an annual tradition. On July 4, 1985, The Beach Boys performed before a million people in Philadelphia, then flew to Washington, D.C., where they performed before 750,000—a feat recorded in the Guinness Book of World Records.



Singer, Songwriter & Environmentalist
Mike Love

Mike has been a major supporter of environmental causes for many years, and was among speakers at the Earth Summit in Rio de Janeiro in 1992, and Earth Day 2000 on the Mall in Washington, D.C. He is the founder of The Love Foundation, which supports national, environmental and educational initiatives.

Mike has also studied personally with His Holiness, Maharishi Mahesh Yogi, and has practiced Maharishi's transcendental meditation program for more than 35 years. Mike, we are so honored to have you with us. Thank you for being here.

Mike Love: Thank you, Janet

Janet Attwood: Before I turn it over to my partner, *Healthy Wealthy nWise* Features Editor, Chris Attwood, to conduct the interview, I did want to share a personal addition to this.

Mike, I met you for the first time about 20 years ago. What I wanted to share was that I was so impressed—you had this mega fame, even at that time—and you were so completely loving, grounded, personable, real, solid and really right there. I'll never forget that.

Ever since, every once in a while, I'll see you at different events and things that I've attended where you'd be, and you were always the same—loving, solid, congruent and really personable, so I want to thank you for that because I know it must be hard, always having so many people wanting something, coming at you for this, that and the other thing. You still maintain that evenness and that love, so thank you so much, Mike.

Mike Love: No, thank you for those nice words.

Chris Attwood: Thanks, Janet, and Mike, good evening.

Mike Love. Good evening.

Chris Attwood: Let's plunge into it. What do you say?

Mike Love: Why not? I'm in tune with the fellow who spoke up from



Tampa because I'm at the Hotel del Coronado near San Diego and it was a beautiful day today—sunny and in the 70s. We're heading back to Connecticut tonight though, on the red eye.

Chris Attwood: Good, so you'll get to experience both ends of the spectrum.

Mike Love: Oh boy, will we.

Chris Attwood: Our Canadian friends are busy eating their hearts out in one way or another. Mike, as you know, our focus in these interviews is on passion. Would you share how your passions, the things which are important to you, that mean the most to you in your life, have given rise to the saga of your life with The Beach Boys?

Mike Love: The one thing that was a common denominator in my family, growing up, particularly on my mother's side of the family, which were the Wilsons—she was one of eight children who lived to maturity (actually nine, but one died in infancy), my grandmother Wilson had eight children who lived to maturity—and they were all musically inclined.

My mother, in her high school years, sang in a trio, a light opera, *Madame Butterfly*, and on the radio, which back then was like being in a music video—on the radio back in the late '30s. Anyway, that was a common denominator.

The first time I, in fact, remember my cousin Brian singing was sitting on my Grandmother Wilson's lap at a Christmas party. He sang *Danny Boy* and it was amazing, even back then, at that age. His voice was just an amazing instrument and it charmed everybody.

Chris Attwood: How old was he then?

Mike Love: He was like nine years old. This was at my family home, which was a beautiful home overlooking Los Angeles from the Baldwin Hills area, which was a beautiful area. It was a beautiful home with three stories, a subterranean garage, with a pool and everything. So I grew up in some very beautiful surroundings.



We had a grand piano, an organ and a harp in the living room. I have two sisters, Maureen and Marjorie, who play the harp, one of them professionally. We all took oil painting lessons, and particularly music lessons, so I'd say that between the Wilsons—whose father was an aspiring songwriter (my Uncle Murray), and my Aunt Audrey was a piano teacher—there was nothing but music around.

Our original passion was just to sing and create harmony. We liked the “do-wop” songs of the mid to late ‘50s and we really liked The Everly Brothers because they had a beautiful blend. The “do-wop” songs had all that great harmony. So we took those influences... along with a group called The Four Freshmen, who did this very intricate, very complicated type of harmony, and they also had a great blend.

My cousin Brian literally fell in love with their style of music, so our music was driven by the desire and the passion to create that harmony together. It was a synthesis of those elements that I mentioned, along with the syncopation of Chuck Berry, I might add, which was great.

So we then looked at our environment in Southern California, things we really felt strongly or passionate about—our beach life, our school life, the great cars of that era, the ‘50s and the early ‘60s—and that’s what we knew. That was our reality in Southern California, and we made up our songs.

Chris Attwood: You guys were really singing about your passions, about the things that you got the most fun from, right?

Mike Love: Precisely—the things that we were really attracted to, that really motivated us or excited us and so on—whether it be surfing or cars or girlfriends or Friday night football with *Be True to Your School*. But the underlying, driving force of it all—the passion, if you will—was definitely harmony, and that, I believe, distinguished The Beach Boys as a musical group from so many other groups.

There are other groups that do harmonies, but we really focused on that and it became sort of our stock in trade.



Chris Attwood: Yes, it was your signature.

Mike Love: Exactly.

Chris Attwood: Would you tell us the story of how The Beach Boys came to be?

Mike Love: We were asked originally by a fellow who owned a recording studio, to do a folk song. Of course, in the middle to late '50s, there were groups like Peter, Paul & Mary and The Kingston Trio, and there were other older groups as well, that were folk singers and stuff. I think I bought a guitar because of The Kingston Trio, as I recall.

So we liked folk music, but we weren't folkies. We were more into the R&B, "do-wop" Rock 'n' Roll, so when we were asked that, we said, "Well, what we'd like to do is make up a song about what's going on in Southern California, this phenomenon called surfing," because when I was in high school, if the surf was up, I would get together with a couple of friends and we would take a ride to the beach, and we might even "accidentally" leave school early that day!

We said there was this whole style of talking, style of dressing, lifestyle, natural sport of surfing, but nobody's singing about it. So we came back to them about a week later with a song that my cousin Brian and I wrote together, in very short order. It was called *Surfin'*. That was our first release.

We were calling ourselves The Pendletones. Pendleton Mills in Oregon makes a plaid wool shirt that the surfers used to wear over a t-shirt to keep warm in the early morning going down to the beach or late in the afternoon, when it gets kind of cool, so we'd wear our Pendletons.

We'd wear them to school and church—wherever we'd go! It was kind of a uniform; part of the ensemble of being a surfer, versus a "ho-dad" who would wear a leather jacket or something. They were more of the "rebel without a cause" type.

At any rate, a music promotion man named Russ Regan,



who subsequently became the president of various record companies over the past 40 years, he saw that our song was *Surfin'* and said, "How about The Beach Boys?" We said, "Well, that's better than what we have," so we were actually given the name based on the subject matter of our first song.

Chris Attwood: Seems like it worked pretty well.

Mike Love: It stuck! The Beach Boys are known from South Africa and Australia to Norway and Japan, all over the place.

Chris Attwood: You talked about how your original songs were written about the things you guys really loved at that time. That was 1961. How have your passions changed and developed since you launched The Beach Boys 40-some years ago?

Mike Love: I think originally, we were teenagers and very young adults and our concerns were a little more into having "fun, fun, fun," shall we say, than anything else, but we very quickly became aware that all was not fabulous in the world. There were integration problems, there was all that stuff going on in the '50s and the '60s.

Chris Attwood: Civil rights movements and all of that.

Mike Love: Yes, and there were inklings of Vietnam and so on, so we knew all was not well in society. We always decided to accentuate the positive in our music. But we did, along the way, create some songs about, for instance, specifically, the environment. There's a song we did called *Don't Go Near the Water*.

Maybe about 10 years ago, we did an album and a song called *Summer in Paradise*, which is an observation of what's been going on in the world, what with the commodification of the entire world. If something can be cut down or dug up and packaged and sold, then human beings will do it.

Economic interests far outweigh, unfortunately at times, the best interests of the planet, whether it be having some trees left in order for there to be a nice environment, because



there are things like desertification that happens when you cut all the trees down and that area becomes barren. There's nothing to recycle and purify the air and allow for the water to have a place.

Anyway, we became aware of not only the philosophical and philanthropic values in life, but also the environmental issues. We've included that on some of our songs from time to time.

Chris Attwood: It's clear that your passions and your creativity have been closely linked throughout your life. I think you and the other members of The Beach Boys are really a great example of this interweaving of creativity and passion, and probably both the great things about that and some of the challenges in that.

Would you talk about how your passions have inspired your creativity and how your creativity has inspired your passions—from both sides?

Mike Love: Our basic passion, to make music, is inextricable from our creativity. It's the driving force. It's that special feeling that comes from being able to get around a piano or microphone and develop the arrangements that go best with a particular tempo or melody—the tone and the feeling and the mood of a particular song—whether it's a ballad like *In My Room* or a mid-tempo song like *Don't Worry Baby*, or a more exciting song, like *Surfin' U.S.A.* or *Fun, Fun, Fun*.

The subjects kind of lead you to the mood and the feel of a certain song, but it's all the passion that drives you to make the most perfect sound and create the most perfect mood, whether it's for up-tempo fun things or something serious or something romantic or something melancholy. *In My Room* is quite melancholy.

There's a song called *The Warmth of the Sun* that Brian and I wrote in 1963. We awoke the morning after we wrote it to the news that President Kennedy had been shot in Dallas, so when we recorded that song, that melancholy feeling of that tragic event in our minds and hearts was resonating when we did the recording session.



I think that desire and that passion to create the most perfect feeling for whatever the subject might be is fundamental.

Chris Attwood: Do you find that passion carries you onward; it's almost irresistible in some ways?

Mike Love: As recently as last night in San Diego on the beach in front of the Hotel del Coronado, we were doing our set, and we saw children—some babies, one little girl was 10 years old and a little boy was five years old—they were having the time of their life.

So to see the happiness generated by those songs that we recorded so many years ago, even in children, is something that encourages and sustains a person emotionally and is satisfying to us to see that. That fuels the passion to want to keep doing that, to keep performing, because it is in the response of the audience we perform to, that we get so much satisfaction.

Were we playing in a vacuum, we'd still artistically find it challenging to do the songs and the harmonies and all that kind of stuff, and do them well, but there wouldn't be nearly the satisfaction that comes in seeing the effect and appreciating the effect, and enjoying, together with the audience, the re-creation of these songs.

That's a huge component of what we do, and the thing that has fueled our desire, or our passion, to do what we have done for so many years—and keeps it fresh. I mean, it is literally a re-creation. It's a recreation and a re-creation that is so satisfying.

Chris Attwood: It's interesting listening to you, Mike, because some months ago, we interviewed someone in a completely different discipline, a completely different area of life—Stephen R. Covey, the number-one author of *The 7 Habits of Highly Effective People*—and it's interesting because he said, in different words, something very similar.

He said that when one's passion meets a need in the world or the environment, along with conviction, then the thing



emerges; then there is the drive to action, to create. That's essentially what I heard you just saying.

Mike Love:

Our conviction is to provide a positive experience to people, even in light of all the negative things that are going on in the world, in any one individual's life, a family's life, a nation's life, the world. We know there are stresses and strains, there are issues, and there are terrible ones at times.

But we also are convinced that what we can do to alleviate some of that and provide enjoyment is to create, by and large, the most positive, happy and sattvic sound. Sattva is a Sanskrit term which is related to positivity, and we always felt that when we generate that music, the audience gets a blast of bliss.

It's tangible, and I also find that in myself, if I'm a little bit tired, the audience response isn't as good as if I'm fully rested, which is why I meditate every day, a couple times a day, and I have for many years. I find that if I'm reasonably rested, then when we step out on stage and we do these songs, I honestly believe it has to do with physics, because sound is vibration, and therefore physics.

I believe that a tired nervous system, tired vocal chords, are not going to resonate in as clear a way as if you're rested. So if you're a performer, whether you're an actor, a singer, a dancer or anything, you know that if you're fighting through fatigue, it's tough—it's more of an effort. If you're well-rested, then it's just second nature. As they say, it's just your nature expressing itself the way it does. In our case, it's through sound and music.

Seeing that phenomenon time and time again, it disciplines me to let me know, "Okay, you better block out those periods of time to meditate. You better make sure you get to sleep at a decent hour." It's a huge part of our regimen and daily routine, although it varies because we're traveling here and there. That whole "rest" component is vital to creating the best sound that you can.

Chris Attwood:

That ties in to my next question. Some people may be passionate about their music or some aspects of their lives,



and yet for whatever reason, they don't seem to be getting the support yet to be able to do it full time. Having been down this road—you have had many years of an incredibly successful career—looking back, with all you've learned, what advice would you have for those people?

Mike Love:

That has a lot to do with karma, circumstance and luck. It may even have to do with your personal (at the risk of sounding esoteric) birth time, birth information. A good astrologer, whether it be a Jyotish in Vedic astrology, or Western astrology, they can look and see, maybe what period of time you might be most successful.

Some people, for instance, can write songs for many years and never be discovered, and then all of a sudden, they come into a period of time where there's more support of nature for them. With us, we had a lot of support of nature early on with The Beach Boys, but then there have been lulls as well.

In 1966, *Good Vibrations* was number one. Our next number-one record wasn't until 22 years later. There are other trends and other groups that come and go, and they're more en vogue or selling more records and what have you. We do have this longevity, that is true, and we do have a great body of music, but there have been times within that history where we've done better than other times.

I think that may be true with just about anybody. I wouldn't get discouraged though, if somebody writes a song and it's great, or if somebody can sing and they find enjoyment out of it. We would probably be doing music, had we not become successful financially, as a hobby, like we started out doing it.

We used to sing at Wednesday night Youth Night at Angeles Mesa Presbyterian Church, and then we had friends who were LDS Mormons, and we would go to the Mormon Youth Night and sing there. Then we'd go to the VFW hall and sing there. There are many people who have glee clubs, madrigals or sing in the church choir, and they get a tremendous amount of satisfaction for that—the Whiffenpoofs at Yale!



These people aren't making a fortune, but they're finding the satisfaction that comes from pursuing your passion. So I would not get discouraged, but if you're interested, I would seek out a second opinion, meaning from an astrologer, to see if maybe there's a hint to go in a particular direction.

Chris Attwood: It's interesting that you mention that because one of our mutual friends writes a column for *Healthy Wealthy nWise*—Christina Collins Hill.

Mike Love: Oh, I just got a call from her. She's amazing. She helped us so much over the years, particularly when it came to advice about times to do things to get my credit and start getting paid for some of the songs I co-wrote with my cousin but was cheated on back in the mid '60s. She was very helpful in that and can always see into trends—what's the most beneficial course to pursue. It's really good advice, I think, to take into consideration.

Chris Attwood: Well, we call her "The Timing Coach" for that reason, and she writes a regular column for *Healthy Wealthy nWise*. If anyone wants to find more information about what Mike is talking about, you can go to www.VedicAstrologer.cc and Christina has information there about that.

Let's talk about this thing you just mentioned, that for many years, you weren't credited for some of the songs you co-wrote with your cousin Brian. That had to be a big challenge. What effect did that have on you emotionally and on your career?

Mike Love: Emotionally, it's not a great thing because here's your cousin, whom you grew up with (Brian Wilson)—he and I are about a year apart. We used to go to football games together and do all this music together, and then my Uncle Murray sort of imposed himself as our manager.

On the one hand, he was very good at promoting in the early days, but he was pretty insufferable to live with, so we actually fired him after a couple of years. He ran the publishing. I didn't even know what publishing was when we began. This was my Uncle Murray, my mother's brother.



He didn't put my name down on songs like *California Girls*, *I Get Around*, *Help Me Rhonda*—those were three big hits and I was not credited for the writing on those three, and a lot more. So emotionally, it was a drag, because here you've got your uncle and your cousin cheating you. That was not fun.

Also, my cousin Brian was having emotional and mental issues, nervous-breakdown-type stuff in 1964. He was influenced in a very bad way by his father. His father took advantage of him, Dennis and Carl (Brian's brothers), myself—he was very abusive emotionally and physically to some.

So having a bit of compassion toward my cousin Brian, it's not the kind of thing I knew how to deal with because of his mental illness. Later on, I got some advice which enabled me... with an excellent attorney named Michael Flynn, and we finally filed a lawsuit in '92. It was a four-month period of time in which we went to trial here and there, with breaks, but we prevailed because the jury believed that yes, this is the co-author of those songs.

To Brian's credit, he called me and wanted to rectify it, but he was in a conservatorship because of his mental issues, so he could not correct that injustice, even though he wanted to. So I've always given my cousin Brian the benefit of the doubt, but at the time it wasn't pleasant.

At the time, you're singing *California Girls* and on the record it says "Brian Wilson." It doesn't say "Brian Wilson and Mike Love," but I wrote all the words. So it was not pleasant, but the benefits of singing *California Girls*, *Help Me Rhonda* and *I Get Around* outweighed the negatives.

The negatives were kind of like privately bothersome, but the positives were "look at the audience response, look at the success of the records." I knew what I had done, and it took some time. There's another issue where The Timing Coach could have come in handy.

Chris Attwood: Mike, what role do you think passion plays when people are



faced with challenges? You've been faced with challenges and obstacles along the way. Does your passion, the fire that burns inside you, help you to surmount major obstacles?

Mike Love: I think it gives you the energy and ability to be committed enough to pursue right action, meaning if there is some slight, if there is some wrong or fraudulent thing that happens, it's kind of like in the book *The Bhagavad-Gita*. The translation I read is by Maharishi Mahesh Yogi.

It's all about right action. In spite of whatever else may be going on in life, you must commit yourself to right action. I think if you have a passion to do the right thing, then irrespective of what the outcome is or how long it takes or how easy or hard it is to achieve that outcome, then right action has got to be the hallmark of what you're going to do.

Chris Attwood: It sounds to me like that's similar to what you brought to your songs. You said that as you were actually creating the songs, there was a passion, a commitment—maybe not to justice—but to achieving that right action in the sense of achieving that perfect harmony, that best blend, that attunement with the fundamental harmonies that exist in the universe that you guys so well tuned into.

Let's go to the lighter side of things because you're famous for that. This interview is going to appear in the magazine in February, the month of love. You are the "Love man," so what are some thoughts about romance, love, passion and fulfillment—some things that can inspire our readers in the month of love?

Mike Love: There are all different types of love. I wrote a song in 1975 called *Everyone's In Love with You*, and it was a song observing people around Maharishi, who really admired and loved Maharishi. But the song could fit for Mother Teresa, Jesus or anybody who devotes their life to others out of love—whether it's a cause or humanity.

It goes: "Everyone's in love with you, but you can't fall in love with anyone. Everyone's in love with you, though you can't fall in love with only one. So many people have had their



love affairs. They've had their loves to share like mine, but I tell you people, I've found something new—a love of a different kind.”

There is that kind of love, and I've re-recorded that for a CD I've been working on over the last couple of years with Paul Fauerso, who is a teacher of TM and professor of music in Fairfield, Iowa at Maharishi University of Management. He's not there anymore, but that's how we met, through TM circles. Anyway, he produced this CD that's going to be coming out, hopefully, in the spring.

There's another song on there that has to do with love, but it's about having a spiritual connection with somebody. It goes: “Glow, crescent, glow, on that moon ship I want to go, billowing clouds like swollen sails, take me where there's love like in fairy tales. If earthly love is to ever last, I know that I must find one to share reflections of a love that is divine. I know until I find her, I will seek her everywhere and Venus, it's to you I sing my prayer. Glow, crescent, glow, on that moon ship I want to go, billowing clouds like swollen sails, take me where there's love like in fairy tales.”

Chris Attwood: That's beautiful.

Mike Love: So yes, there's male/female, boy/girl attraction, there's romance and everything, but for it to ever last, meaning be everlasting, you have to find that spiritual connection with that other person. It can't just be the mundane, it can't be just the physical, although those are delightful and all that. So there is a different kind of love.

Then there is one called *Unleash the Love*, which is about being loving toward mankind and appreciating the differences in cultures and in people, rather than despising others for their differences, whether it be color, race or religion; so I've dealt with various types of love on this CD project.

Chris Attwood: Do you know when that's coming out?

Mike Love: I'm hoping that it comes out in the spring. I know there's one song that was slated for that album that's going to come out



by Father's Day. Hallmark is going to do an issue of a bunch of Beach Boys' songs plus one from me called *Cool Head and Warm Heart*, which is an expression that Maharishi made about 10 years ago.

I was at a TM gathering in Vloderp, Holland, and I remember him saying, "You need a cool head and a warm heart," and I said, "Wow, that's cool," so I made up a little song that "you need a cool head and a warm heart to get you through the day without coming apart. You need a cool head and a warm heart and that's how every day should start." So there's another situation there.

My new CD has a lot of philosophy on there, meaning philosophical point of view, not overbearingly I hope, but just little hints. Maybe it's "don't get stressed out, especially when there are things you can do nothing about. The nature of life is to be always changing and what you need when things start to rearrangin' is a cool head and warm heart."

That is going to come out on that CD that Hallmark is coming out with. They're planning a huge campaign and they're going to have it out in the stores apparently for Father's Day, so I'm hoping that concurrent with that, I can get my CD out as well.

Chris Attwood: Listening to you, Mike, and as I think back to your hits in the '60s and then the music you're writing now, it really appears that the way in which you have expressed the knowledge you have gained about life and living—at various phases in that life, from the young adolescent up to the more mature adult—has been through your songs.

You actually could say you're a modern bard in that way; using your songs to communicate knowledge. It seems like that is one of your passions, isn't it?

Mike Love: Absolutely. I've always been fond of literature, for instance. I once wrote a poem that takes 12 minutes to read—it's in iambic heptameter—and it's quite a fantastic poem. In fact, I'm going to make part of it into a song. I used to do really well in school—not well in math and sciences—but extremely well in literature, history and languages.



Whatever hemisphere of the brain that's coming from, that part of my brain was developed. It was more fun for me. I really got into the language and literature—literally old English literature. Language and words were my passion, and understanding the origin of those words, how Latin influenced so many languages, how Greek played a part in it and how Sanskrit plays a part in all of it.

I'm fascinated by all of that and my passion was always poetry and literature. There are little poems that we made up: "Fun, fun, fun, 'til her daddy takes the T-Bird away." That was influenced by Chuck Berry's style of writing. "Well, she got her daddy's car and she cruised to the hamburger stand now." It's not rocket science, but it's fun and it relates to a lot of people.

That's another thing. I've always felt like if you're going to be esoteric, that's okay if you're introducing some concept, but let's have it connect with people intellectually, emotionally or both, hopefully. Let's not make it just for the time period that we're dealing in now; let's make it be more universal.

That thought was always present in my mind. I probably didn't achieve it in every single song, but it's there in a lot of them, like *Good Vibrations*; *California Girls*; *Fun, Fun, Fun* and *Surfin' U.S.A.* "If everybody had an ocean across the U.S.A...." Who doesn't like to go to the beach? Maybe if you don't surf, you go fishing.

Chris Attwood: You are an interesting study in contrasts because the songs that you and The Beach Boys became the most famous for seem to be the very light, fun, happy songs, as you have talked about.

Mike Love: Yes, but then the *Pet Sounds* album was a little more introspective: *Wouldn't It Be Nice*, *I Just Wasn't Made for These Times*, *Sloop John B*, *Caroline No.* Some of them were more melancholy, some were more introspective—*I Just Wasn't Meant for These Times*, for instance, or *I Know There's an Answer*.

This was pre-TM, before we learned meditation, but there



was an inner direction going on, and that same year, later in the year, we came out with *Good Vibrations*. That's definitely an inner direction.

So although you're right—we were most well known for songs about things in the relative world, whether it's a car, a girl, a football game, or whatever it might be—we were dealing mainly with objects in the environment or vignettes that we either lived or appreciated about our environment. There's an inner environment too. We started to deal more with feelings, moods, emotional situations and so on.

Chris Attwood: From the beginning, your music touched deep chords in people. That's one of the reasons why it was so popular. Even though the words themselves may have been dealing with light things, you guys have been touted for the incredible harmony you did, the incredible things you have done and continue to do with sound.

This is why I say you're a study in contrasts. Many people may not be so familiar with the spiritual aspect of your background. You have talked about it a few times. I know you and The Beach Boys met Maharishi Mahesh Yogi in the late '60s.

Mike Love: In December of '67, we were initiated in Paris—most of us.

Chris Attwood: I understand you continue to practice transcendental meditation, is that true?

Mike Love: Oh yes.

Chris Attwood: Clearly, these are among your passions. What is it that drew you to this spiritual master, and why are you so passionate about meditation?

Mike Love: First of all, I used to read philosophy, history and literature, but a lot of poetry is quite spiritual. Philosophy, where there's Zoroastrianism or Hindu or Buddhist philosophy, Christianity, Judaism—all those "isms" and philosophies—I was very fascinated by and read them.

You glean information from where it comes and it's



wonderful stuff. I felt badly that, even though there are these various saints and great traditions that expounded these great, virtuous things, humanity couldn't live in harmony together. The history of humanity is the history of war.

So when Maharishi talked about "for the forest to be green, every tree must be green," and talked about how there is a way in which the world could evolve, do better and become more prosperous and more peaceful and happier and healthier—all those things have a tremendous amount of appeal.

When I first learned him, the very first lesson where we were initiated and taught the technique—we were in Paris in December of 1967, doing a UNICEF show. We were there along with Elizabeth Taylor, Richard Burton, Victor Borge, the Turkish Ballet and the Russian Red Army Choir.

It was Paris, so there were a lot of French entertainers and a huge orchestra. A curtain opened up and there was George Harrison on one side of Maharishi and John Lennon—they were both there because Maharishi was lecturing in Paris at the time, so we were invited to meet with Maharishi and he offered to teach us TM, which we did.

That very first meditation, I remember being more relaxed than I ever could remember being, and there are reasons for that. I was also thinking, "Hey, if this is so relaxing and if everybody could do it, then the world would be entirely changed," and I still believe that.

That's my direct experience, and my first thought was, "This is so simple to do that anyone can do it, and if everyone did it, the world would be a completely different place." Starting with that initial response to learning the technique, two months later, I was in India at the invitation of Maharishi.

I was there with The Beatles and that was a lot of fun. I talked to Paul McCartney quite a bit. We lived in the same little block of rooms in this little compound there, and we had some very interesting talks. George Harrison and I both had our birthdays that year—he in late February, me in mid March.



Singer, Songwriter & Environmentalist
Mike Love

I wrote a song that's reminiscent of that time. It's called *Pisces Brothers* because we're both Pisces. It's a beautiful song about the sweetness of being in that environment at that time.

Chris Attwood: Can we hear some of the words, if you remember?

Mike Love: The chorus goes: "Jay gurudev, Hare Krishna Hare Ram, Jay gurudev, little darlin', here comes the sun. Jay gurudev, Hare Krishna, gonna miss ya'," because I wrote it after George Harrison passed away. He had given me a painting that was done by Maharishi's uncle that hangs in my study at home. It's a beautiful reminiscence of a very, very sweet time. It couldn't have been more enlightening or thrilling to be there.

It was the first time, other than learning TM, I was ever in the presence of a master, which Maharishi definitely is, and he would conduct these lectures day and night. It was wonderful, so I write this reminiscence called *Pisces Brothers* and it's a very heartfelt song.

Chris Attwood: Wonderful. I know that you recently went to Holland to spend another month with Maharishi. From what I understand, it's pretty unusual for people to spend time with Maharishi these days. He's quite a bit older. What was the inspiration to you to take time off to do that and what was it like?

Mike Love: It's called The Enlightenment Course, and I hadn't been to a course under Maharishi's guidance, in person that is, for several years. The purpose of the course—there was a donation that was part of it and the donation was to go create a group of several thousand pundits in India, who would be practicing these techniques.

That would create so much positivity in the atmosphere that the negativity in the world would subside. Interestingly enough, in then last couple of years, India and Pakistan have done less saber rattling. They've been starting to communicate a little bit more in a positive way.



I'm sure there are issues and problems, but by and large, they're not threatening to nuke each other anymore, so I think some of that must be working. I was inspired to go there because I felt it would be a great thing to contribute to and a great opportunity to be in Maharishi's presence once again.

Chris Attwood: When I look at people who have been influenced by Maharishi and TM, it seems like they are a "who's who" of some of the most influential people in our modern times. We interviewed David Lynch, the filmmaker, some months ago; Dr. John Hagelin, who is one of the top physicists in the world.

Mike Love: Dr. John Hagelin was on the same course I went to, and I think—I don't know when David Lynch went, but he went to the same course.

Chris Attwood: I know that there are others who may or may not be so involved these days, like Deepak Chopra, John Gray and others who are very well known. What do you think is the relationship between TM, creativity and success?

Mike Love: Well, TM provides a systematic, easy, simple, natural way of going within and developing more of the inner aspect of life, and while you're doing that, you're getting deeper rest, dissolving deeper-rooted stresses that might have been in your mind, body or nervous system for years, and you're able to expand your IQ literally, and therefore become more creative on the outer stroke.

There's an inner aspect of meditation where you're diving within, and doing that for however many minutes you practice it, and the outer stroke is your activity that is supported by that going within. So everybody who gets up in the morning and runs into activity, they're not getting the benefit of that inner stroke—that pulling the arrow back—that is spoken of by Maharishi.

It's where you sit and meditate and you go deep within the mind and transcend, or go beyond thinking, or meditation, and arriving at that source of thought. You get even a taste of the energy and creativity, which is limitless, within you.



That saturates your body and influences your thoughts and actions in a positive way.

Also, it allows you to cope with all the vicissitudes and stresses of life. They're out there; they abound—they're unending because that's just the nature of life—there are challenges. In order to be up for those challenges, or engage in activity without activity overwhelming you, tiring you, burning you out, stressing you out to the max—transcendental meditation in my experience has been extremely helpful.

I don't believe I could have been nearly as successful or have such longevity in my career or in my life, had I not learned that technique. So Jay gurudev, it's a wonderful thing and it's been a blessing, so I think it's something I would recommend to anyone to try.

Chris Attwood: In another area of your life, you have been passionate about the environment. You have been a big supporter of environmental causes over the years. What has made the environment such an important issue to you?

Mike Love: Well, I mean, this is our home—planet Earth—for a time, anyway. Bruce Johnston, who took Brian's place in 1965, has been with us for the most part, except for a couple years, he's been with us ever since—he got me involved with the Surfrider Foundation, which is quite a large environmental group that tries to maintain the quality of the water and watches out for what's going into the water upstream and the conditions around our coast and all over the place.

We're members of that and have raised some money for them from time to time. We have done a few songs, like *Summer in Paradise*, "way back when our master plan was having fun, fun, fun as America's band... came out rocking with *Rhonda* and *Barbara Ann*, singin' of surf and sand."

That song, *Summer in Paradise*, deals with things like deforestation and the ravaging of the earth by the commercial interests that are out there. I think things like organic agriculture and Ayurvedic, healthful things... I'm a



big fan of Ayurvedic medicines or health regimens, particularly Maharishi Ayurved.

That's how I came to know about that, and this is from ancient Indian times. The doctors from India have this knowledge of herbs and various treatments that are so helpful and so incredibly great, and have nothing to do with animal testing, nothing to do with pharmaceuticals and everything, and everything to do with strengthening the immune system, making the person healthy at whatever age, sex, and level of life.

It's brilliant and so comprehensive. That's all from the environment, all in harmony with the environment when you're growing things organically. You're not spraying things, you're not irradiating things, you're not poisoning yourselves through the food you're eating, like in so many places in the world these days.

So I'm very much in favor of promoting any alternative to anything to do with the type of agriculture that leads people right down the road to cancer, heart disease and diabetes, or whatever it may be. My hope is that these types of things get more promoted and I'm happy to help promote them to the degree that I can.

Chris Attwood: I'm curious to know what's your picture, your perspective, on your career and where you're going now?

Mike Love: I have a funny viewpoint of that. I think The Beach Boys is great. The music we've done is pretty darn good. It's been lasting, that's for sure, but I don't believe a career is really worth all that much unless you can ultimately make a difference in the quality of life of individuals and the quality of life of the planet.

So as the years go by, I hope to get more involved with my new CD coming out. I have a new song called *Make Love, Not War*, "what in the world is all the fighting for? Give peace a chance. The earth could use an evolutionary advance." I'm hoping that these philosophical points of view will inspire people to either learn or act in such a way that could generate more peace, prosperity and harmony.



All the things that Maharishi's always talked about, I would love to lend my individuality and support to, and ultimately, not just be remembered as somebody who was in a rock-and-roll band, but somebody who, through his efforts, whether it be writing, music or actions, in the concert world, on the stage, or whatever form it might be—books, or what have you—that I can express some of these concepts that might make a difference in life of the individual who's inspired to learn something that's beneficial to them, or in terms of the world, in terms of helping to harmonize some of the not-so-harmonious situations out in the world.

Chris Attwood: At *Healthy Wealthy nWise*, we believe strongly in the power of intention to manifest outcome. Tell us more about your biggest current project, and what intention would you like all of us to hold for you?

Mike Love: My current project is the CD that I've been working on. There are one or two more songs I wouldn't mind doing for it, and I would like to see it come out in the spring. I'm hoping that the subject matter on it... the intention of the subject matter is to uplift and inspire and make a person feel good, and maybe even encourage them to live life in just a little bit more harmonious, compassionate and happy way, and to help others achieve that as well.

My intention would be for this CD to uplift and inspire, and then on the heels of that, I'm hoping to do some writing in a book form (that might be accompanied by some music as well) that would also give an insight into my experiences, my thoughts, and those that I feel could be of value to people, because I'm not into writing something just for an egotistical purpose.

I only think that there's any value to writing something as an autobiography, or anything of that nature, if it can uplift, inspire or help a person in their life somehow—as well as entertain.

Chris Attwood: We will hold that intention for both your CD and your book one day. With the CD, if our listeners want to get a copy, should they keep an eye out for it in stores or is there



anywhere they can go?

Mike Love: Not yet, but there will be in the next few months, I'm quite certain.

Chris Attwood: Hopefully we can have that in your article when it comes out in February.

Mike Love: That's good. Also, maybe near that time, we could MP3 one or two of the songs.

Chris Attwood: That would be fabulous. Mike, what single idea would you like to leave us with?

Mike Love: I have a song on my CD called *Unleash the Love*. "Unleash the love and do it with dedication. Unleash the love and set it free. Unleash the love and spread it through every nation, for the greatest power on Earth lies in the heart of you and me." So I think "unleash the love" is a good thought.

Chris Attwood: Mike, thank you so much for being with us.

Mike Love: Thank you, Chris.

Chris Attwood: Thank you for your wisdom and for helping us to see how passion has lived in someone who has really gone to the top of his field and become a member of one of the greatest rock bands in history. It's really an honor for us to be with you.

Mike Love: Thank you.

Chris Attwood: Janet, who do we have joining us in the coming months?

Janet Attwood: On January 10th, we have Dr. Wayne Dyer, "the Father of Motivation," and interviewing Wayne Dyer will be Mark Victor Hansen, so that's going to be a very exciting and motivational interview, to say the least.

Then we have Ivan Misner, the founder and CEO of Business Network International, the "Networking Guru," on January 24th. Then Les Brown, a wonderful speaker, entrepreneur and best-selling author will join us on February



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7th. I don't know anyone who is more of a dynamo.

We've got a wonderful lineup. We look forward to being with all of you on each one of these. Again, thank you for joining us.