



Here's what was on that tape
 maybe you can "BURN" me &
 yourself a copy. I'm sure you'll agree
 that it's either the dopest or
 worstest MIX-TAPE you've ever
 heard, but for me it's the
 ultimate SAM. It defines my
 musical make-up. Some of these
 songs are my best-friends for
 life, helped me through some shit.
 AND SOME ARE BETTER THAN FUN AT PARTIES
 THEY JUST CAME TO GET DOWN.

The mix tape as a form of AMERICAN FOLK ART:

predigested cultural artifacts combined with homespun technology and magic markers turn the mix tape to a message in a bottle. I am no mere consumer of pop culture, it says, but also a producer of it. Mix tapes mark the moment of consumer culture in which listeners attained control over what they heard, in what order and at what cost. It liberated us from music stores and radios in the same way radios and recordings liberated generations earlier from the need to be present at the performance of live music.

THE PATHETIC: THEY ARE PATHETIC, NO MATTER WHAT. IS IT OUR INNOCENCE? LIKE ALL FOLK ART, AN ATTEMPT TO RECAPTURE LOST INNOCENCE

culating. All we can agree upon is that it's not the same thing as making art. Or is it? A mix tape can never be perfect. My taste as a mixer tells you even more about me than my taste as a consumer already does. No mix tape is accidental.

They are avant-garde too, like the cut-up. A parallel to Xerox art, an antecedent to sampling. The mix cassette as a situation-ist spectacle, a derive. Making the existing world tell tales it does not intend to tell. You get the world to send you a message it never meant to send.

My friend David Burns' mix tape. As a CD of 8-track hits, it skips a technological generation, a strange act of incest. Being a decade younger than me, the pop hits of the '70s were mysteriously potent to him, while in me they invoke a faint queasiness epitomized in the music of Wayne Newton. To him, this music was nostalgic, while I remembered a sleepless night on a bus trip from Paris to Athens solely accompanied by one endless 8-track of Tom Jones' greatest hits. The two drivers would switch places in mid-road, leaping up in a parody of Greek table dancing while the other scooted in to the shriek of "What's new pussycat? Meow! Meow, meow-meow!"

Note: Many of these songs are covers from the original recordings which were very popular in the MUZAK 1970 8-track era. In order to replicate the 8-track experience, David had to record the irritating CLACK as the low-res cartridge switched from track to track. This noise was then digitized and spliced in every two or three songs to capture the discrete charm of the 8-track experience.

1. Green Green, The New Christie Minstrels
2. Deep Purple, Donny and Marie Osmond
3. Calcutta, Lawrence Welk
4. Cherry Cherry, Neil Diamond
5. Delta Dawn, Helen Reddy
6. Snow Bird, Anne Murray
7. Tie A Yellow Ribbon, Tony Orlando and Dawn
8. Gentle On My Mind, Glenn Campbell
9. Raindrops Keep Falling On My Head, BJ Thomas
10. Daydream Believer, Anne Murray
11. Mrs. Robinson, The Ray Conniff Singers
12. What A Day For A Daydream, Lovin' Spoonful
13. Tiny Bubbles, Don Ho
14. You'll Never Get To Heaven, Burt Bacharach and Dionne Warwick
15. Solitaire, The Carpenters
16. You Needed Me, Anne Murray
17. Solitary Man, Neil Diamond
18. Up Up And Away, The Ray Conniff Singers
19. Spinning Wheel, Blood, Sweat and Tears
20. Charade, Henry Mancini
21. End Credits Song to the Donny and Marie Show