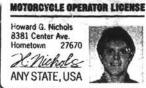
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Various Artists "Live From 6A: Conan O'Brien" Mercury Records

"When I was first approached about an album of 'Late Night's' best musical performances, I was thrilled," "Late Night" host Conan O'Brien once said. "It was only later, when they told me that I wouldn't actually be singing the songs, that I lost all interest in the project."

Fortunately, O'Brien wasn't destined to perform the songs, as the bands on "Late Night with Conan O'Brien" have always been strong.

While "Live From 6A" looks as though it will spawn a series, the first record is a collection of top modern rock bands and should intrigue even the most musically diverse listener. The album features a wide spectrum of artists, from Ani DiFranco to Squirrel Nut Zippers to 311. DiFranco's "Shameless" is the

most gripping song here, with solid guitar play and driving vocals creating a complete image of her wooing the studio audience. Edwyn Collins "A Girl Like You" is possibly the funniest track, containing the occa-

Music

sional keyboard and guitar solos, as well as numerous hooks.

311 comes forward with "Down," its breakthrough hit from last year. While the recording occasionally sounds distorted, the song is still as energetic as ever. Doug "SA" Martinez also adds scratches to the track at its end, which are not heard on the album version.

The funky Jamiroquai song, "When You Gonna Learn," seems out of place between Matthew Sweet and Björk, but grips the listener nonetheless with a two-piece horn section. The Björk song is worthwhile, however, with the percussion of Halil Tansay and Talvider making the difference.

The Elvis Costello song "All This Useless Beauty" is soothing, as his acoustic guitar and vocals are paired with pianist Steve Nieve. Also included on the record are Soul Coughing's "Soundtrack for Mary," David Bowie's "Dead Man Walking," Squirrel Nut Zipper's "Lover's Lane" and Sweet's sound



check rendition of Electric Light Orchestra's "Do Ya," which is not available anywhere else.

Unfortunately, the listener will need to prepare to skip past Cake's "The Distance," with the standard guitar riff becoming more and more annoying as the track goes on.

The compilation is genuine and interesting, though, and it's a worthy product of a great television show. Now the producers just need to get rid of drummer Max Weinberg, and then it could be the one of the most successful programs of its kind.

-Patrick Miner

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