

MUSIC & ARTS

LIVE THIS
weekend

CocoRosie

FRIDAY

Bowery Ballroom

6 Delancey St.

8 p.m.

\$15

www.boweryballroom.com

CocoRosie, the sister act of Bianca and Sierra Casady, is known for their collaborative role in the adopted musical family of Devendra Banhart and Antony (of Antony and the Johnsons) as much as for their free-range indie folk.

Wolfmother

SATURDAY

Webster Hall

125 E. 11th St.

6:30 p.m.

\$20

www.bowerypresents.com

The rock. Oh, the rock. A scale has never sounded quite as bad-ass as on the Wolfmother single "Dimension." And while this Aussie power trio mimes Black Sabbath one moment, Led Zeppelin the next and rolls over into a White Stripes haze for a song or two on their self-titled debut, the band simply tears it up live.



WOLF MOTHER

Tapes 'n Tapes and Cold War Kids

SUNDAY

Bowery Ballroom

6 Delancey St.

7:30 p.m.

\$14

www.boweryballroom.com

Meet your hip quota Sunday as two buzz bands take over the Bowery. Not only did Tapes 'n Tapes walk away from South by Southwest as the most-seen, most-hyped band of the festival, they also manage to meld tuba seamlessly into a synth pop sound. Cold War Kids take a blues approach to their indie rock.

PRIVATE JETT

So where *isn't* Joan Jett playing this summer? In addition to her Warped happenings, she has a loooooong string of concert dates at smaller venues coming up, just in case you like your Jett a little more up close and personal.

6/5 — 8 p.m., Bowery Ballroom, 6 Delancey St., \$20, www.boweryballroom.com

6/6 — 8 p.m., Southpaw, 125 Fifth Ave., \$20, www.spsounds.com

6/7 — 8 p.m., CBGB, 315 Bowery, \$20, www.cbgb.com

6/8 — 8 p.m., Northsix, 66 North 6th St., \$20, www.northsix.com

8/2 — 11 a.m., Warped Tour, Fitchburg Airport, Fitchburg, Mass., \$26.50, www.warped-tour.com

8/3 — Noon, Warped Tour, Tweeter Center at the Waterfront, Camden, N.J., \$27, www.warpedtour.com

8/5 — Noon, Warped Tour, Nassau Coliseum Parking Lots, Uniondale, N.Y., \$35, www.warpedtour.com

8/6 — Noon, Warped Tour, Raceway Park, 230 Pension Rd., Englishtown, N.J., \$30.25, www.warpedtour.com

Original riot grrl

Joan Jett on her new album and going warped

AMBER RAY



amber.ray@metro.us

PROFILE Bikini Kill/Le Tigre siren Kathleen Hanna loves Joan Jett. Peaches and L7 do, too. Legions of female rockers made their first pawn shop guitar purchase after taking a Joan Jett record for a spin, and that legacy's not about to stop, as the riot grrl pioneer reaches the third decade of her career.

"Damn right, I'm hitting Warped Tour to remind girls they can pick up a guitar," the raspy voiced Jett enthuses over the phone before a sound-check.

"Damn right, that's my job. But you know, I've got a thing or two to show the boys too."

Rules. Broken.

Jett has signed on for a summer-long tour of duty on the youth-skewed Warped Tour in support of "Sinner," the new album with an old school punk streak that's in stark contrast to the pop-punk boy bands rotating through the mainstream at the moment. "Sinner," out Tuesday, is Jett's reunion with backing band the Blackhearts and her first studio album in over a decade (Hanna even lends vocals on a number of songs). On 14 tracks Jett kicks a sound reminiscent of the furious riffs of a burgeoning 1980s Los Angeles punk scene, a movement she helped shape as co-founder of the Runaways and producer of the Germs' lone full-length album, the infamous "GI."

If there are any rules in the game of rock 'n' roll,

“You don't have to be a pervert to like a song like 'Fetish.' Anyone who likes sex should understand that song.”

JOAN JETT



thing other than leveling the rock 'n' roll playing field. From the start of her career, the "I Love Rock 'N' Roll" singer found empowerment in the all-female lineup of the Runaways, despite the group being initially dismissed as a novelty act with a jail bait image.

No backing down

"I never thought the Runaways would be seen as controversial, more like, 'My God, this is great,'" Jett explains. "At 16 I didn't get why people thought we were threatening, but once I saw that effect, I wasn't willing to back down."

Today, Jett still confronts audiences with taboo subject matter, whether it's lyrically calling out politicians and conjuring visions of blunt fetishism ("You don't have to be a pervert to like a song like 'Fetish,'" Jett says of the explicit dominatrix-themed track. "Anyone who likes sex should understand that song"), or through her increasingly androgynous image.

"Let's talk about androgyny," Jett begins, recalling her own new song of the same name. "I'm very much a woman, and I know and like that. I don't have an identity crisis on that level.

But my essence is androgynous. I don't wear dresses; I'm more comfortable

dressed like a boy," she continues. "I'm really comfortable

floating down the middle with a lot of things. I don't like rigidly constructed roles — I know I'm a girl and that's as far as that goes. Anything beyond that is up for grabs."

The attitude. The rock. On "Sinner," Joan Jett is still playing by her own rules.

Jett has broken them all. In a 30-year career that's dropped gender barriers and sweetly yet sneeringly courted Top Ten chart success like a punk rock prom date, the front woman has become a pop culture icon. But Jett has never been one to exploit her gender or make it an issue for any-

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