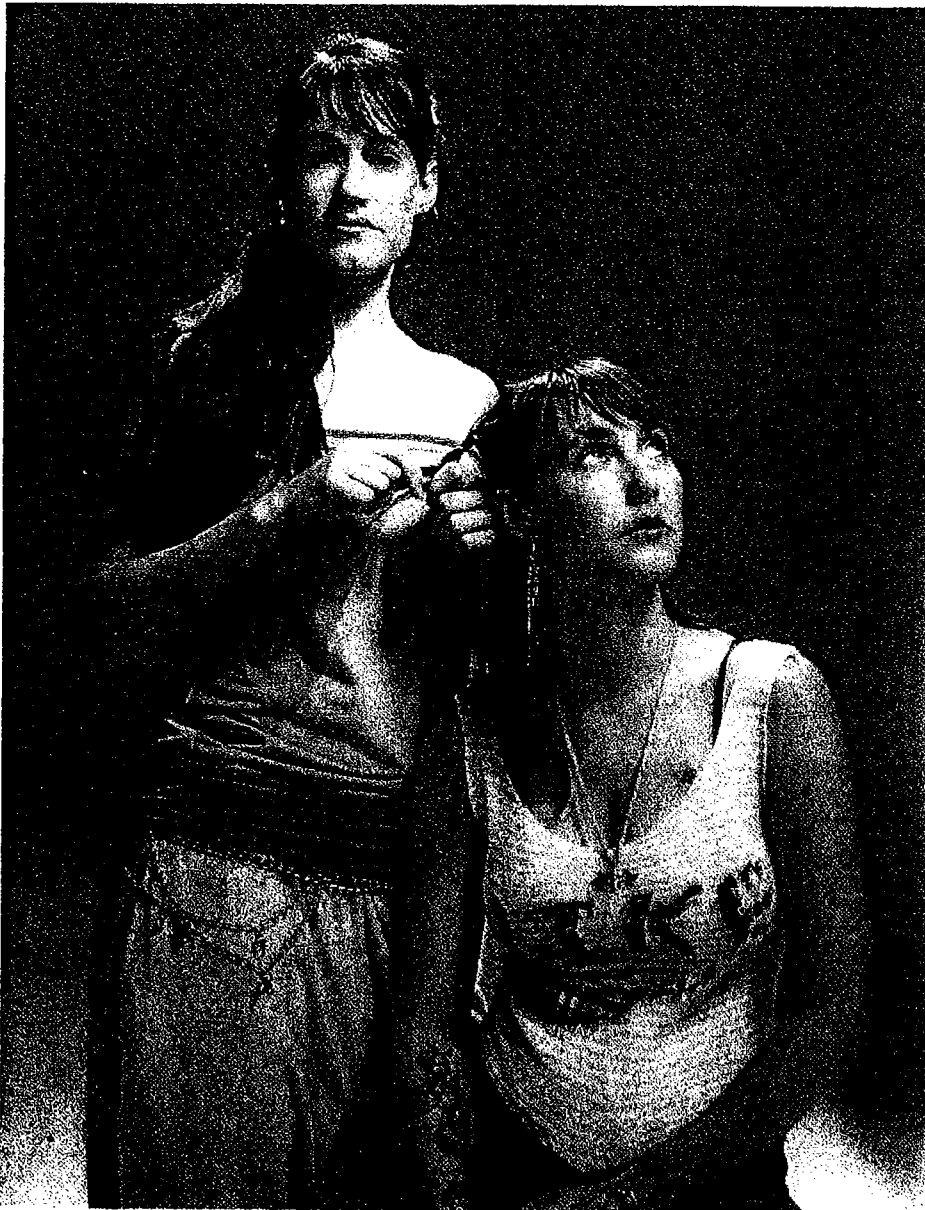


anthem

DESERT DAUGHTERS

COCOROSIE SISTERS BIANCA AND SIERRA CASADY
TAP INTO THE WORST FAMILY VACATION EVER.

Beth Capper: Text | Kai Regan: Image



"Once, when we were five, seven and nine, we ran out of gas in the middle of the desert," says Bianca Casady, one half of sisterly duo CocoRosie, recounting a childhood memory. "Our father went in search of help, leaving us all alone. There was nothing to eat but a few moldy raisins on the floor. It was 105, maybe 110 degrees..."

We begin as though re-telling an old fairytale: Once upon a time, two sisters got lost in the desert. Except CocoRosie sound like they never re-emerged. Forgotten in a haze of mirages, sunburned and starving, two spectral waifs inhabiting a perpetual childhood, rehearsing old stories to keep each other sane. Such childlike images are integral to CocoRosie's songwriting: "As adults we hide so much when we speak, repressing so many of our natural urges," explains Bianca. "Children are free of these anxieties, so telling stories from a child's perspective can reveal a lot about our culture."

Holed up in a Parisian loft or a Brooklyn basement, CocoRosie are impelled to create—they thrive off it. "I've written songs since the age of nine," says Bianca. "but I never thought I would be singing them. Sierra's life is a song—she was sent away at thirteen because she couldn't stop singing." Their second album, *Noah's Ark*, is an intricate compendium of living moments, composed naturally, sporadically, taking on different guises and forms, and in a variety of locations. "In a dark barn in the South of France" recalls Bianca. "We made 'This Sea is Calm' on a piano that was over a hundred years old."

Incorporating tears and laughter; the pulling mew of a flea-bitten stray; beat-boxing opera or scratching the fuck out of a rare blues record found in Grandma's attic—the world is their instrument. Building on the fabric of their environment, CocoRosie make Sunday school ditties shot through with anguished falsettos and twisted lullabies issued out of adult repressions. "Sierra applies her classical studies into our music," says Bianca. "That's where the structure and harmonies come from. My being a non-musician artist has allowed me to see outside of this traditional structure, bringing in other mediums. We see our music like film—real moments captured."

Framed in monochrome while the world passes them by, like Wim Wenders' angels in *Himmel über Berlin*, CocoRosie exist on a periphery abounding with society's rejects: whores, tired old drag queens, the lonely and undesirable. Unearthing beauty in sickness and honesty in mendacity, they propel life through stilted beats. ■

CocoRosie is available mid September
www.anthem-magazine.com/music