



DEEP COVER

CocoRosie's Bianca Casady explains the horny, unicorny cover art to their haunted toybox opus *Noah's Ark* (Touch And Go).

Interview by Christopher R. Weingarten

1. I see a vague concept of the record art as a children's bible book. The font is a cartoony bible font. It's like kids created their own bible book. I don't know what all this religious nonsense is. We weren't around it at all. I guess I went to some youth groups as a kid. Maybe I haven't realized how much they influenced me. I was just going for the social life. Free cupcakes, dirty sleepovers, stuff like that. I never paid any attention to what they were saying. It was more pervy than that.

2. I drew on a large book cover, like the inside of a book. I got it in France at a flea market. Maybe it was an old record book, you know, for numbers and stuff.



3. We kind of like to think of it as a dejected, left behind creature. They're kind of like zebracorns. I like to think there's a unicorn out there for every animal. Like a giraffecorn, a zebrecorn... They're just in a moment of ecstasy, celebrating love.

4. It's like tears or blood. It's the female. She's in this moment of ecstasy but also it's kind of overwhelming. So she's like bleeding or crying.

5. It's a drawing of mine, and I allowed my sister to tweak the color. It wasn't intended for the album. I just started drawing animals. Maybe it's living in New York City and it's a modern time. Looking toward more primitive things is sort of a rich source material to draw from when being in such an opposing context. I haven't been to the zoo since third grade and I got in a terrible fight with my best friend. I tried to get her to hold my Sno-Kone cause it was dripping all over my new outfit and she wouldn't take it. And I just threw the Sno-Kone. It was a really negative experience. Maybe I'm still holding it to the zoo.