The background is a light teal color. Scattered around the central text are several stylized, hand-drawn portraits of people's faces and upper bodies. At the bottom, there is a decorative border consisting of green leaves and red flowers, with a black vinyl record in the center. The text is centered and reads:

I WILL ALWAYS LOVE YOU

THE LOVES, BREAK-UPS AND SONGS
THAT HAVE MADE HISTORY

*Marisa
Morea*

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I
WILL
~~ALWAYS~~
LOVE
YOU

I'm terrified of the word «always». It's a prison, a shackle chaining you to eternity. A passport that makes you a slave to your words if you're the kind of person who is consistent in what you say and what you do, in what you think and what you feel. This innocent-seeming adverb makes me feel morally obliged not to contradict myself and yet, when I'm thirsty I'd like to be able to drink this water without getting poisoned.

I repeat: I'm terrified of the word «always», even more so when it comes with an «I love you». I've never said, «I will always love you» and I haven't liked it on those occasions when it's been said to me. Out of this absurd phobia about eternity and my fascination for music comes this book.

ETERNAL
FLAME

(while it lasted)

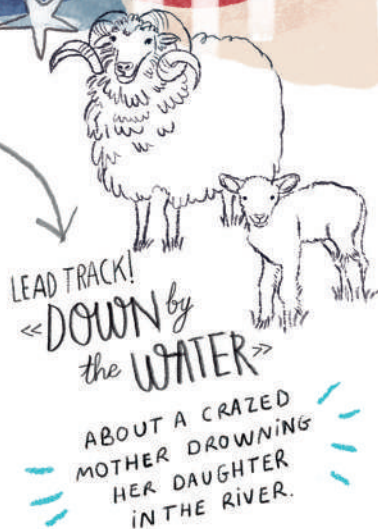
PJ HARVEY
& NICK CAVE
(1996)

DORSET



<<TO BRING YOU MY LOVE>> (1995)

In 1995, after spending a year writing songs in a rural retreat in Somerset, PJ Harvey released her third studio album, *To Bring You My Love*. The record received rave reviews, was nominated for a Grammy and the Mercury Prize, and kept the musician on the road touring for nearly a year. This left her worn out physically and emotionally, so she went home to the countryside to recover the strength that would allow her to return three years later.



<< MURDER BALLADS >>
(1996)

Those who rate Nick Cave as a songwriter would not have been surprised when the Prince of Darkness released *Murder Ballads* (1996), an album of macabre fables that recreated crimes of all kinds and their consequences. Nick recorded two duets in *Murder Ballads*.



<<Where the Wild
Roses Grow>>

with KYLIE
MINOGUE

(the story of a man
who woos a woman
while planning
to take her life)

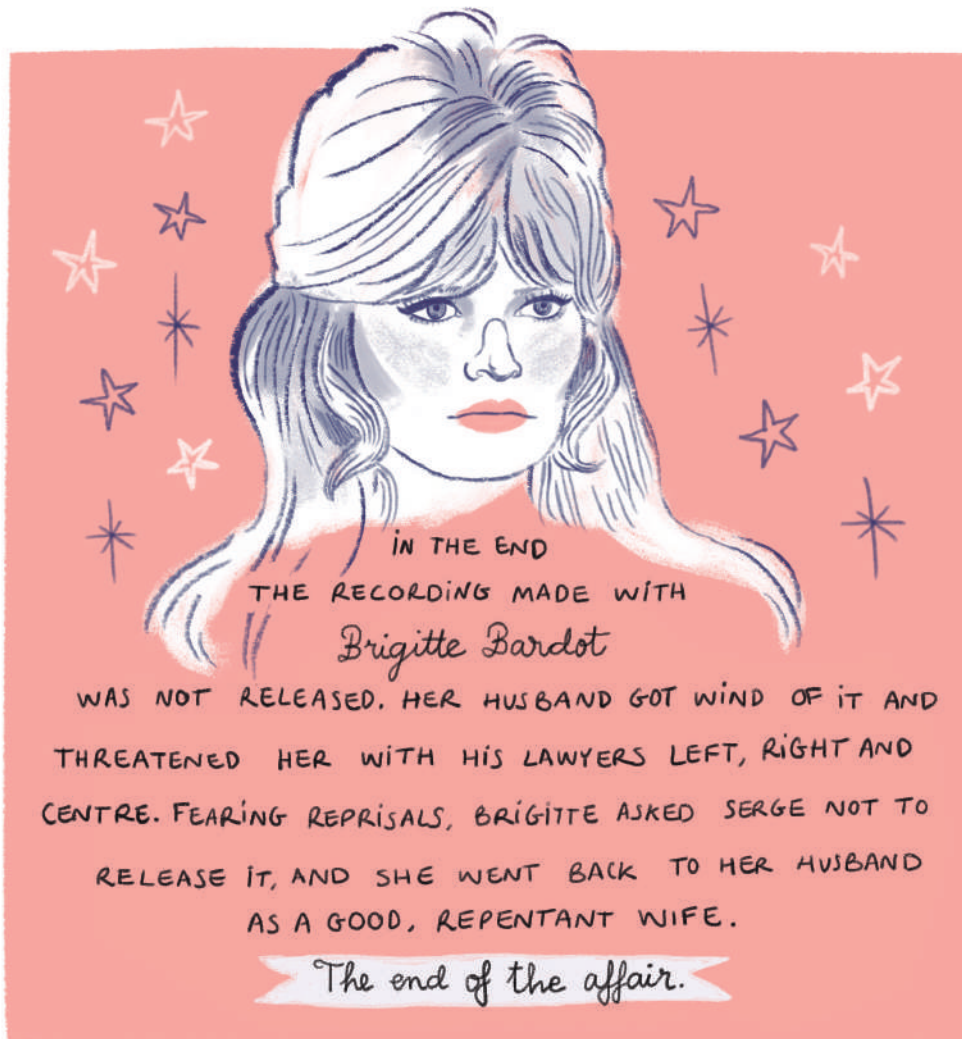


<<Henry
Lee>>

with PJ
HARVEY

(the story of a woman who is
rejected sexually by a married
man and then stabs him to death)



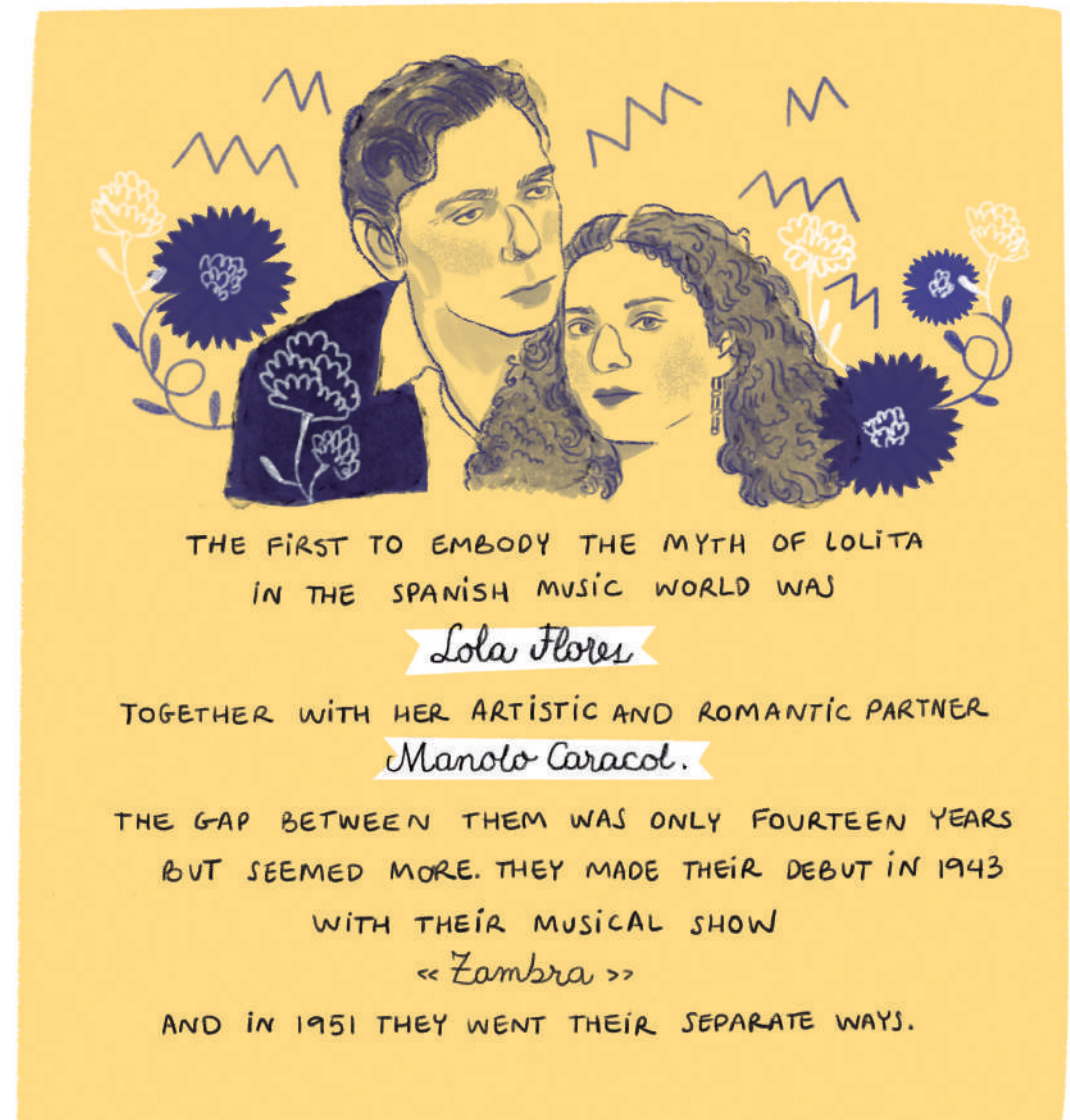


At the end of that year Serge decided to move on when he met Jane Birkin and together they recorded 'Je t'aime ... moi non plus' again. Jane recorded it an octave higher than Bardot, which added to her Lolita image. The single was released in February 1969. It was a success and a scandal; it was banned by the Vatican and restricted to those over twenty-one in France.

Brigitte Bardot

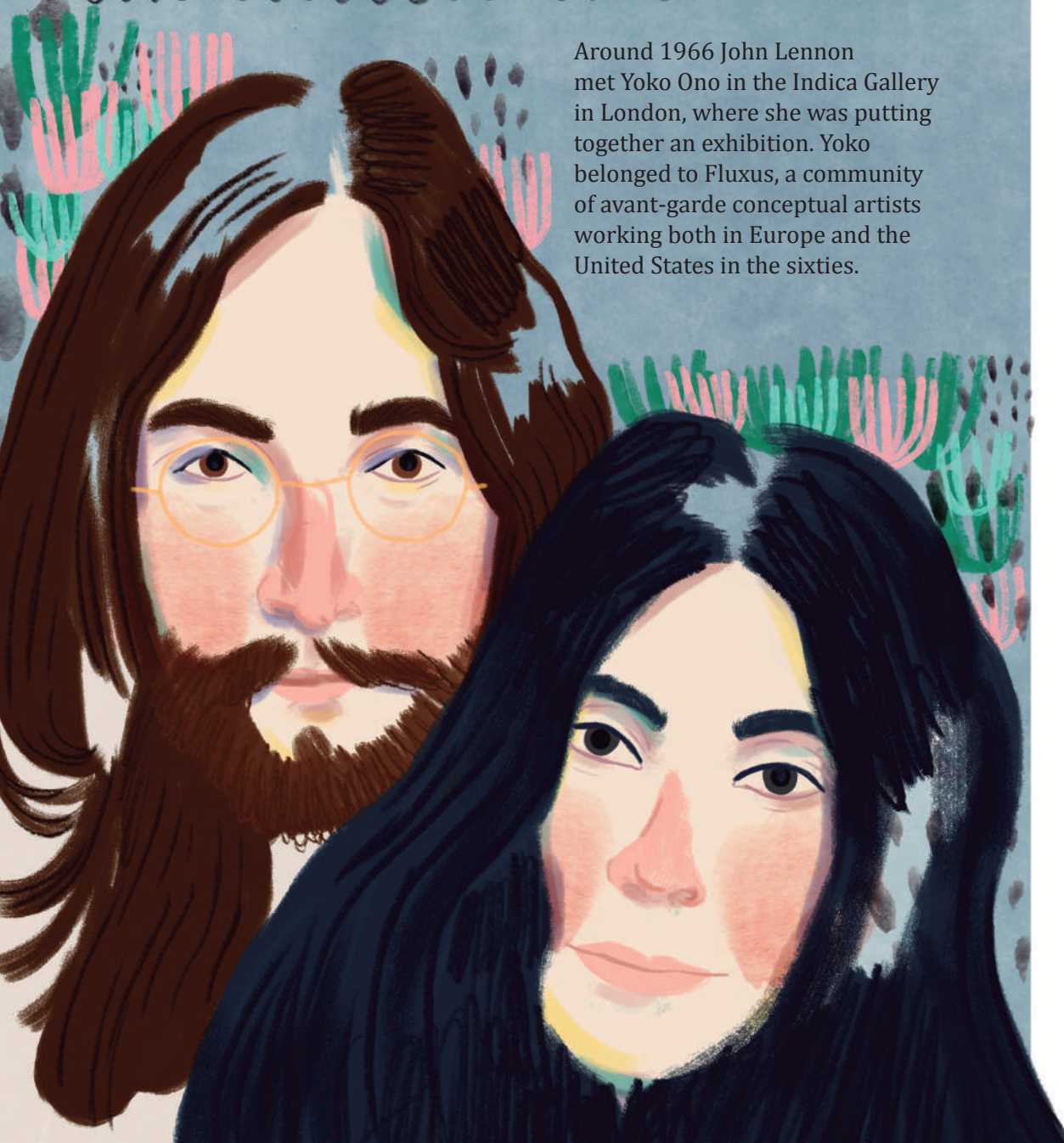
CONSENTED TO HER VERSION BEING RELEASED IN 1986
IN EXCHANGE FOR ANY PROFITS BEING PASSED ON TO
HER ANIMAL CHARITY.

The over-ten-year relationship between Jane and Serge was something of a roller-coaster. Drinking to excess, high-profile rows, night-time outings and passionate reconciliations were an explosive mix. In 1971, their daughter, Charlotte, was born, and the same year Serge released *Histoire de Melody Nelson*, a twenty-eight-minute concept album dedicated to the theme of Lolita. It is my favourite of his records, featuring Jane Birkin on the cover and on vocals, with choral arrangements by Jean-Claude Vannier, which make this album a masterpiece.



JOHN LENNON & YOKO ONO (1966-1980)

Around 1966 John Lennon met Yoko Ono in the Indica Gallery in London, where she was putting together an exhibition. Yoko belonged to Fluxus, a community of avant-garde conceptual artists working both in Europe and the United States in the sixties.



Lennon was impressed by an installation by Yoko that involved going up a wooden ladder and holding an enormous spyglass through which you could read a small inscription on the ceiling that said, 'Yes!'

They became friends, and in 1967 Lennon funded her first solo exhibition in London's Lisson Gallery.

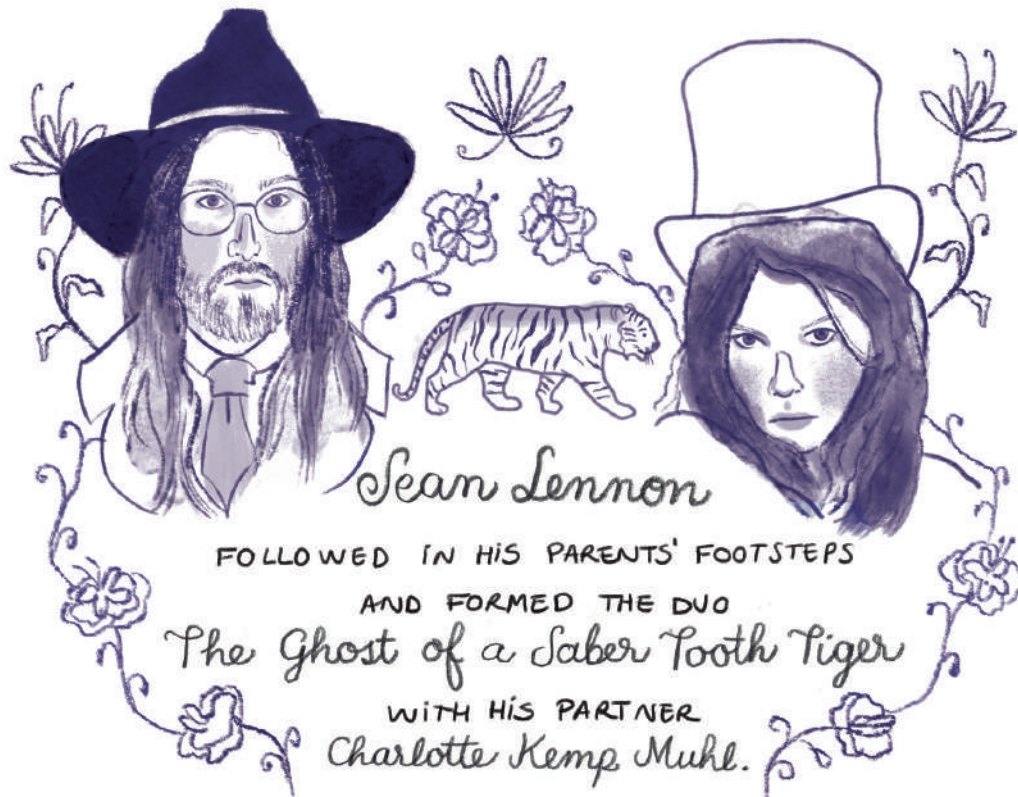
At the beginning of 1968, The Beatles visited India along with their wives, girlfriends, assistants and various journalists to learn about transcendental meditation with the Maharishi Mahesh Yogi. It was a very productive experience for the band, and they composed the songs for their new record, *The White Album*, there.

Lennon and Harrison
WERE THE ONES WHO STAYED THERE LONGEST,
UNTIL THEY LEFT SUDDENLY DUE TO
ECONOMIC DISAGREEMENTS AND BECAUSE OF
INAPPROPRIATE BEHAVIOUR BY THE
MAHARISHI
TOWARDS THE WOMEN.
AMONG OTHER SONGS, JOHN COMPOSED
« Julia »,
WHICH INCLUDES THE PHRASE « Ocean child calls me »
IN REFERENCE TO THE NAME
Yoko,
WHICH IN JAPANESE MEANS 'CHILD OF THE OCEAN'.

On his return to London, while his wife was visiting Greece, John invited Yoko to move into his house to record what would be the experimental album *Two Virgins* (1968). On her return, Cynthia Lennon could see that her marriage was broken. They were divorced a year later.

However, all was not well with the couple. John was facing an ongoing threat of deportation for charges of drug possession, and Yoko was struggling with the separation from her daughter from a previous marriage. The father had obtained the custody of the minor and disappeared with her in 1971. Yoko was not to see her again until 1998.

The couple went through a separation in 1973. Yoko focused on her solo career and John lived between Los Angeles and New York with his new girlfriend, his assistant May Pang, with whom he spent a year and a half before getting back together with Yoko. After his 'lost weekend' (as John referred to this affair), Yoko gave birth to their son, Sean Lennon, in 1975.



After Sean's birth, Lennon decided to take a five-year break from his music career and devote himself to caring for his family. In 1980 he released *Double Fantasy*, the final album published in his lifetime before he was shot and killed by a fan at the main entrance of the Dakota building, where he lived.



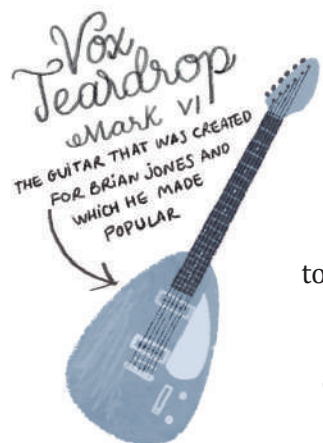
on the corner of 72nd street and Central Park West,
on the Upper West Side of New York,
WAS BUILT IN 1884. IT IS ONE OF MANHATTAN'S MOST
PRESTIGIOUS RESIDENTIAL BUILDINGS, AND HAS BEEN
HOME TO FIGURES SUCH AS
Lauren Bacall, Judy Garland and Boris Karloff,
AS WELL AS
John Lennon.
IN
Roman Polanski's
<< Rosemary's Baby >>,
THE EXTERIOR OF THE DAKOTA WAS FILMED
TO REPRESENT
The Bramford,
THE HOME OF THE CHARACTERS IN THE FILM.



Yoko Ono scattered his ashes in Central Park, where later the Strawberry Fields Memorial was created in Lennon's memory. In 1984 a posthumous album, *Milk and Honey*, was released, which included the songs recorded for *Double Fantasy* and later discarded.



AT THAT TIME
 Leonard Cohen
 WAS LIVING IN ROOM 424 OF THE
 ☆ **Hotel Chelsea,** ☆
 WHICH WAS MORE FAMOUS THAN HE WAS.
 BUILT IN 1883 ITS FOUR HUNDRED ROOMS WERE
 HOME FOR LONG PERIODS TO MANY
 ARTISTS AND INTELLECTUALS, WHO TURNED IT INTO A
 NEW YORK BOHEMIAN HAUNT:
 Bukowski, Jackson Pollock, Arthur Miller,
 ☆ William S. Burroughs, Stanley Kubrick,
 Dennis Hopper, Patti Smith, Robert Crumb,
 Dee Dee Ramone, Nico and more. ☆
 IT WAS HERE THAT Dylan Thomas DRANK HIMSELF
 TO DEATH AND, YEARS LATER, Syd Vicious ALLEGEDLY STABBED
 HIS GIRLFRIEND Nancy Spungen TO DEATH.
 IN THE SIXTIES IT BECAME A RESIDENCE FOR THE
 BOHEMIAN ELITE, WITH TENANTS SUCH AS
 ☆ Jimi Hendrix, The Grateful Dead, ☆
 ☆ Bob Dylan and Leonard Cohen.
 Andy Warhol FILMED «Chelsea Girls» HERE IN 1966.
 AND HERE Lou Reed WROTE «Chelsea Girls»
 Jefferson Airplane, «Third Week in Chelsea»
 and Joni Mitchell, «Chelsea Morning»
 ON 1 AUGUST 2011 THE HOTEL
 STOPPED TAKING BOOKINGS.



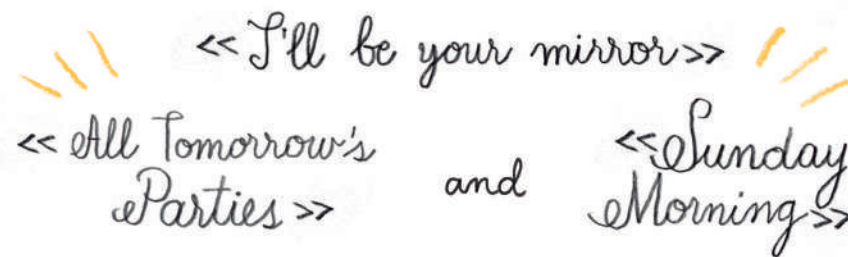
In 1965 Nico had had a fling with Rolling Stone

Brian Jones,

who produced her first single 'I'm Not Sayin'. He took her to The Factory and introduced her to Andy Warhol, who wanted her to act in several of his experimental films, such as



On their return, he offered to be their manager and produce their first LP, *The Velvet Underground & Nico* (1967), on which he insisted on his muse as vocalist. Among other songs, Nico sang:



THE VELVET UNDERGROUND

were hired by Warhol the same year to play live at his multimedia performance *Exploding Plastic Inevitable*, which toured the United States and Canada.

Nico's debut solo album, *Chelsea Girl* (alluding to the film of the same name by Warhol) also came out in 1967. Bob Dylan and Jackson Browne, as well as The Velvet Underground, all collaborated on it. A short while later, Lou Reed's band dispensed with Warhol and also with Nico, who turned to focus on her solo career.





Siouxsie Sioux,

WHOSE REAL NAME IS SUSAN JANET BALLION,
WAS A PIONEER OF POST-PUNK ALONG WITH HER BAND

SIOUXSIE and THE BANSHEES

(1976-1996).

WITH HER HUSBAND

Budgie,

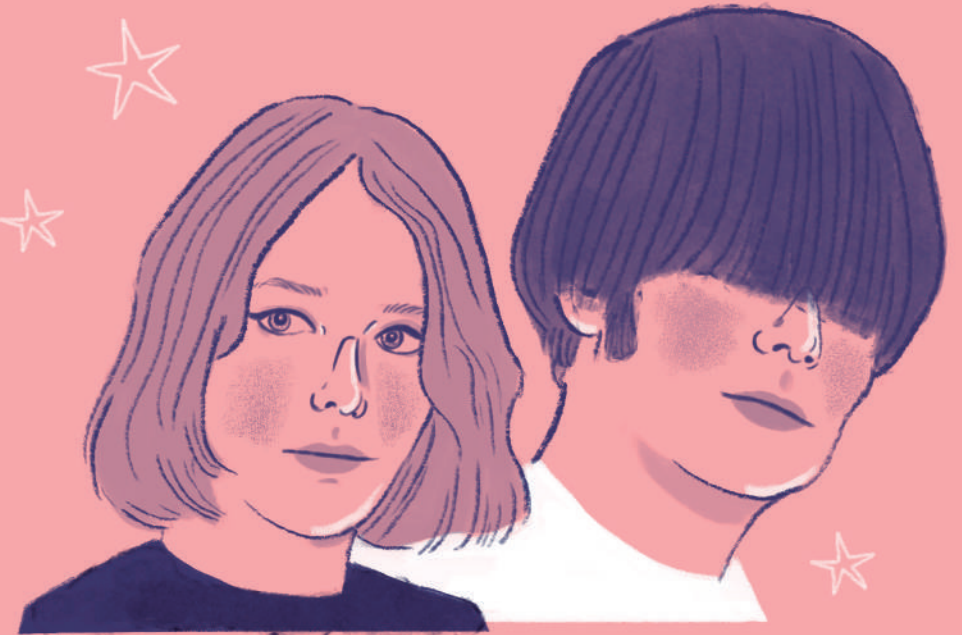
THE BAND'S DRUMMER SINCE 1979,

SHE FORMED THE PARALLEL PROJECT

The Creatures.

THE COUPLE MARRIED IN 1991

AND DIVORCED IN 2007.



THE SONG

<< Slowdive >>,

BY Siouxsie and The Banshees,

INSPIRED THE NAME OF THE BAND Rachel Goswell

FORMED WITH Neil Halstead IN 1989

WITH A SOUND SOMEWHERE BETWEEN SHOEGAZE AND DREAM POP.

THEY HAD KNOWN EACH OTHER SINCE THE AGE OF SIX

AND FIRST OF ALL WERE FRIENDS, THEN LATER LOVERS.

THEY BROKE UP SHORTLY AFTER FORMING

SLOWDIVE,

BUT EVEN SO THEY SMOOTHED THINGS OVER ENOUGH

TO CONTINUE WITH THE GROUP AND, AS IF THIS WERE

NOT ALREADY A FEAT, THEY SET UP

ANOTHER PROJECT TOGETHER IN 1994:

Mojave 3.

GEORGIA HUBLEY



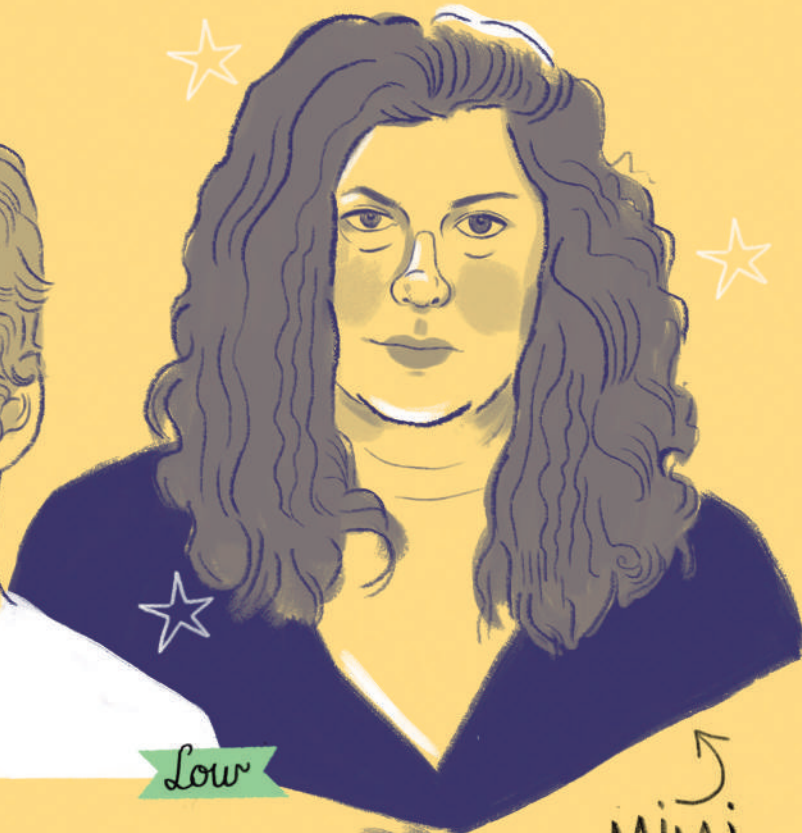
IRA KAPLAN

Yo La Tengo

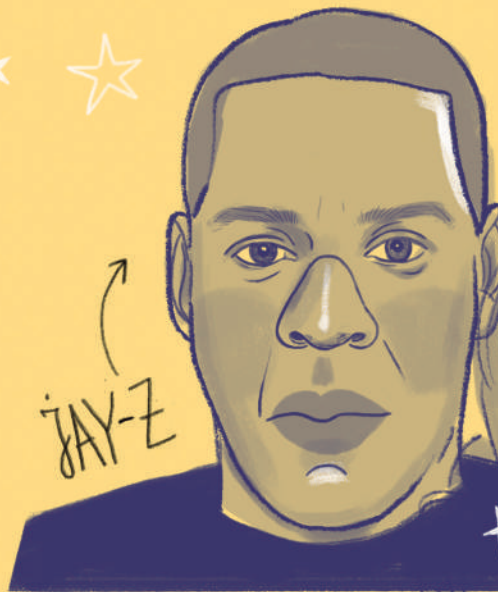


ALAN SPARHAWK

Low



MIMI PARKER



JAY-Z



BEYONCÉ

BRITTA PHILLIPS



Luna



DEAN WAREHAM