

NEW YORK TIMES BESTSELLER

# DAISY JONES & THE SIX



1. Chasing the Night  
3. Anonymous Women  
& Young Sons  
5. A Hope Like You (ft. *Daughters*)

A NOVEL

TAYLOR JENKINS REID  
AUTHOR OF THE SEVEN HUSBANDS OF EVELYN HUGO

"Beautifully layered and complex... Daisy and the band captured my heart, and they're sure to capture yours too."  
—REESE WITHERSPOON

DAISY JONES  
& THE SIX

FAN  
CLUB KIT

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**DAISY JONES**—singer, solo and for Daisy Jones & The Six. Born in Los Angeles, she spent time as a groupie in the early 1970s on the Sunset Strip before becoming an artist of her own. She released her first album, *First*, in 1975 with Runner Records. And then appeared as a featured artist on the hit, “Honeycomb,” by The Six before eventually forming the super group, Daisy Jones & The Six.

**BILLY DUNNE**—lead singer, songwriter for The Six. Born in Pittsburgh, Pennsylvania, Billy and his younger brother, Graham, formed the band The Dunne Brothers in the late 1960s. That band went on to become The Six. They played bars and small venues on the east coast before moving to LA and signing with Runner Records. They became best known for their hit, “Honeycomb,” off of their sophomore album, a duet featuring Daisy Jones. Together, Daisy Jones & The Six released the hit album, *Aurora*.

# DAISY JONES & THE SIX

## MEET THE BAND

**PETE LOVING**—bassist for The Six. Born in Pennsylvania, Pete joined The Dunne Brothers as a teenager soon after the band formed and took an active role in shaping the band’s rhythm section for the entirety of their career.

**EDDIE LOVING**—rhythm guitarist for The Six. Invited by his older brother, Pete, to join the band a few months after the group had formed, Eddie replaced Billy on rhythm guitar. Despite tensions with Billy, Eddie remained the rhythm guitarist on all three studio albums and tours.

**GRAHAM DUNNE**—lead guitarist for The Six. Born in Pittsburgh, Pennsylvania, he joined older brother Billy in the formation of the band The Dunne Brothers and remained in the group for all three albums and tours. He was known for his exceptional finger-picking style and also sang backup vocals.

**WARREN RHODES**—drummer for The Six. Warren started drumming as a young teenager out of a desire to be like the drummers in his favorite bands. He joined Billy and Graham in the formation of The Dunne Brothers in Pittsburgh in the late 1960s. He was the only drummer for the band until the breakup of Daisy Jones & The Six in 1979.

**KAREN SIRKO**—keyboardist for The Six. Originally from Maryland and then Pennsylvania, Karen started out as keyboardist in a number of bands, including The Winters, before finally joining The Six in 1971. She played keyboard, electric harpsichord, and sang backup vocals.



AURORA WORLD TOUR  
1978-79

DAISY JONES & THE SIX

San Francisco

Nashville

Tulsa

Oklahoma City

Atlanta

Memphis

Kansas City

New Orleans

London

Glasgow

Paris

Munich

Amsterdam

Stockholm

Auckland

Sydney

Melbourne

Tokyo

Los Angeles

Seattle

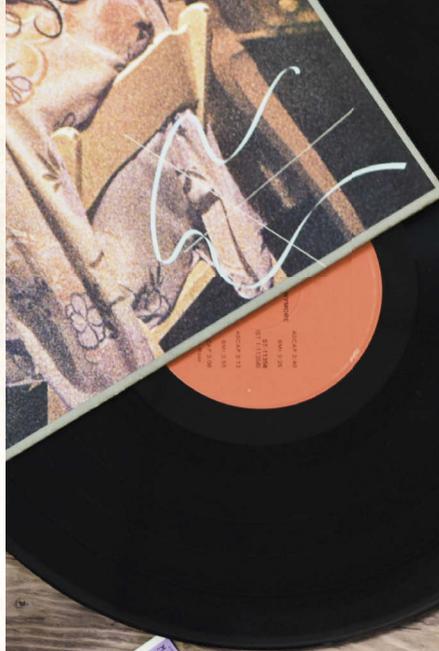
Portland

Boston

New York

Dayton

Chicago



DAISY JONES  
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FAN  
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# AURORA



## WORLD TOUR SET LIST

Aurora World Tour  
This could get ugly  
Young Start  
~~Turn it off~~  
Chasing the night  
Turn it off -  
Born Broken  
Aurora  
Please  
Around you

~~Senora~~  
A hope like yours  
Bright nights  
When the sun shines on you  
request we  
mid nights

Encore:  Impossible Women

Eff  
stay wide  
stay to  
stay Alive  
Pleading not to die  
Lord knows I pleading  
to keep my heart  
Beat in  
Dying I'm dying  
Dying at Trying  
You're not buying  
I keep selling but  
You're not buying



# AURORA LYRICS

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## CHASING THE NIGHT

Trouble starts when I come around  
Everything's painted red when I'm  
in town  
Light me up and watch me burn it down  
If you're anointing a devil, I'll take  
my crown

Foot on the gas, add fuel to the fire  
I'm already high and going higher  
Charging faster, ready to ignite  
Headed for disaster, chasing the night

You turn wrong when you turn right  
White light at first sight  
Oh, you're chasing the night  
But it's a nightmare chasing you

Life's coming to me in flashes  
Wearing my bruises like badges  
Don't know when I learned to play  
with matches  
Must want it all to end in ashes

Foot on the gas, add fuel to the fire  
I'm already high and going higher  
Charging faster, ready to ignite  
Headed for disaster, chasing the night

You turn wrong when you turn right  
White light at first sight  
Oh, you're chasing the night  
But it's a nightmare chasing you

Foot on the gas, add fuel to the fire  
I'm already high and going higher  
Foot on the gas, add fuel to the fire  
Look me in the eye and flick the lighter

Oh, you're chasing the night  
But it's a nightmare, honey, chasing you

## THIS COULD GET UGLY

The ugly you got in you  
Well, I got it, too  
You act like you ain't got a clue  
But you do  
Oh, we could be lovely  
If this could get ugly

Write a list of things you'll regret  
I'd be on top smoking a cigarette  
Oh, we could be lovely  
If this could get ugly

The things you run from, baby, I run to  
And I know it scares you through  
and through  
No one knows you like I do  
Try to tell me that ain't true  
Oh, we could be lovely  
If this could get ugly

C'mon now, honey  
Let yourself think about it  
Can you really live without it?

Oh, we could be lovely  
If this could get ugly

## IMPOSSIBLE WOMAN

Impossible woman  
Let her hold you  
Let her ease your soul

Sand through fingers  
Wild horse, but she's just a colt

Dancing barefoot in the snow  
Cold can't touch her, high or low  
She's blues dressed up like  
rock 'n' roll





DORRA  
JONES & THE SIX

1. Chasing the Night 2. This Could Get Ugly  
3. Impossible Woman 4. Turn It Off 5. Please  
6. Young Stars 7. Forgettable & Misleading  
8. A Huge Like You 9. Amara

DORRA JONES  
& THE SIX  
FAN  
CLUB KIT

Untouchable, she'll never fold

She'll have you running  
In the wrong direction  
Have you coming  
For the wrong obsessions  
Oh, she's gunning  
For your redemption  
Have you headed  
Back to confession

Sand through fingers  
Wild horse, but she's just a colt

Dancing barefoot in the snow  
Cold can't touch her, high or low  
She's blues dressed up like rock 'n' roll  
Untouchable, she'll never fold

Walk away from the impossible  
You'll never touch her  
Never ease your soul

You're one more impossible man  
Running from her  
Clutching what you stole

### TURN IF OFF

Baby, I keep trying to turn away  
I keep trying to see you a different way  
Baby, I keep trying  
Oh, I keep trying

I gotta give up and turn this around  
There's no way up when you're this  
far down  
And, baby, I keep trying  
Oh, I keep trying

I keep trying to turn this off  
But, baby, you keep turning me on

I keep trying to change how I feel  
Keep trying to tell myself that this  
isn't real

Baby, I keep trying  
Oh, I keep trying

Can't take off when there's no  
runway ahead  
And I can't get caught up in this  
all over again  
Baby, I keep trying  
Oh, I keep trying

I keep trying to turn it off  
But, baby, you keep turning me on

I'm on my knees, my arms wide  
I'm finding ways to stay alive  
Lord knows I'm pleading, pleading  
To keep this heart still beating, beating

I keep trying to turn it off  
But, baby, you keep turning me on

Baby, I'm dying  
But, baby, I'm trying  
I can't keep selling  
What you're not buying

So I keep trying to turn it off  
And, baby, you keep turning me on

I'm on my knees, my arms wide  
I'm finding ways to stay alive  
Lord knows I'm pleading, pleading  
To keep this heart still beating, beating

I keep trying to turn it off  
But, baby, you keep turning me on

### PLEASE

Please me  
Please release me  
Touch me and taste me  
Trust me and take me

Say the things left unsaid  
It's not all in my head  
Tell me the truth, tell me you  
think about me  
Or, baby, you can forget about me

Please me  
Please release me

Relieve me and believe me  
Maybe you can redeem me

Say the things left unsaid  
It's not all in my head  
Tell me the truth, tell me you think  
about me  
Or, baby, you can forget about me

I know that you want me  
Know that you wanna hold me  
Know that you wanna show me  
Know that you wanna know me

Well do something and do it quick  
Not much more I can stand of this

Say the things left unsaid  
Don't act like it's all in my head  
Tell me the truth, tell me if you think  
about me  
Or, baby, can you forget about me?

Please, please, don't forget about me  
Please, please, don't forget about me

### YOUNG STARS

A curse, a cross  
Costing me all costs  
Knotting me up in all of your knots

An ache, a prayer  
Worn from wear  
Daring what you do not dare

I believe you can break me  
But I'm saved for the one who saved me  
We only look like young stars  
Because you can't see old scars

Tender in the places you touch  
I'd offer you everything but I don't  
have much

Tell you the truth just to watch you blush  
You can't handle the hit so I hold  
the punch

I believe you can break me  
But I'm saved for the one who saved me  
We only look like young stars  
Because you can't see old scars

You won't give me a reason to wait  
And I'm starting to feel a little proud  
I'm searching for somebody lost  
When you've already been found

You're waiting for the right mistake  
But I'm not coming around  
You're waiting for a quiet day  
But the world is just too loud

I believe you can break me  
But I'm saved for the one who saved me  
We only look like young stars  
Because you can't see old scars

### REGRET ME

When you look in the mirror  
Take stock of your soul  
And when you hear my voice, remember  
You ruined me whole

Don't you dare sleep easy  
And leave the sleepless nights to me  
Let the world weigh you down

And, baby, when you think of me  
I hope it ruins rock 'n' roll  
Regret me  
Regretfully

When you look at her  
Take stock of what you took from me  
And when you see a ghost in the distance  
Know I'm hanging over everything

Don't you dare sleep easy  
And leave the sleepless nights to me  
Let the world weigh you down

And, baby, when you think of me  
I hope it ruins rock 'n' roll  
Regret me





Regretfully  
Regret me  
Regretfully

Don't you dare rest easy  
And leave the rest of it to me  
I want you to feel heavy

Regret me  
Regret setting me free  
Regret me

I won't go easily  
Regret it  
Regret saying no  
Regret it  
Regret letting me go

One day, you'll regret it  
I'll make sure of it before I go

## MIDNIGHTS

Don't remember many midnights  
Forgotten some of my best insights  
Can't recall some of the highest heights  
But I've memorized you

Don't remember many daybreaks  
How many sunrises have come as  
I lay awake  
Don't dwell on my worst mistakes  
But I always think of you

You're the thing that's crystal clear  
The only thing that I hold dear  
I live and die by if you're near  
All other memories disappear  
Without you  
Without you

Don't remember how I was then  
Can't keep straight where I was when

What is my name, where have I been  
Where did I start, where does it end

You're the thing that's crystal clear  
The only thing that I hold dear  
I live and die by if you're near  
All other memories disappear  
Without you  
Without you

Don't remember who I used to be  
Can't recall who has hurt me  
Forget the pain so suddenly  
Once I'm with you

You're the thing that's crystal clear  
The only thing that I hold dear  
I live and die by if you're near  
All other memories disappear  
Without you  
Without you

## A HOPE LIKE YOU

I'm easy talk and cheap goodbyes  
Second-rate in a first-class disguise  
My heart sleeps soundly, don't wake it  
A hope like you could break it

I'm lost deep in crimes and vice  
Can't get to the table to grab the dice  
My heart is weak, I can't take it  
A hope like you could break it

It doesn't matter how hard I try  
Can't earn some things no matter why  
My heart knows we'd never make it  
A hope like you could break it

People say love changes you  
As if change and love are easy to do  
My heart is calling and I can't shake it  
But a hope like you could break it

Some things end before they start  
The moment they form, they fall apart  
My heart wants so badly just to say it  
But a hope like you could break it



Told myself this story a thousand times  
Can't seem to break the wants free from  
my mind  
So much of my world goes unnamed  
Some people can't be tamed

But maybe I should stake my claim  
Maybe I should claim my stake  
I've heard some hopes are worth  
the break

Yeah, maybe I should stake my claim  
Maybe I should claim my stake  
On the chance the hope is worth  
the break

## AURORA

When the seas are breaking  
And the sails are shaking  
When the captain's praying  
Here comes Aurora

Aurora, Aurora

When the lightning is cracking  
And thunder is clapping  
When the mothers are gasping  
Here comes Aurora

Aurora, Aurora

When the wind is racing  
And the storm is chasing  
When even the preachers are pacing  
Here comes Aurora

Aurora, Aurora

When I was drowning  
Three sheets and counting  
The skies cleared  
And you appeared  
And I said, "Here is my Aurora"

Aurora, Aurora

# READING GROUP GUIDE

## FOR DAISY JONES & THE SIX

1. This book is written in an oral history format. Why do you think the author chose to structure the book this way? How does this approach affect your reading experience?
2. At one point Daisy says, “I was just supposed to be the inspiration for some man’s great idea. . . . I had absolutely no interest in being somebody else’s muse.” How does her experience of being used by others contribute to the decisions she makes when she joins The Six?
3. Why do you think Billy has such a strong need to control the group, both early on when they are simply the Dunne Brothers and later when they become Daisy Jones & The Six?
4. There are two sets of brothers in *The Six*: Eddie and Pete Loving, and Billy and Graham Dunne. How do these sibling relationships affect the band?
5. Daisy, Camila, Simone, and Karen are each very different embodiments of female strength and creativity. Who are you most drawn to and why?
6. Billy and Daisy become polarizing figures for the band. Who in the book gravitates more toward Billy’s leadership, and who is more inclined to follow Daisy’s way of doing things? How do these alliances

change over time, and how does this dynamic upset the group’s balance?

7. Why do you think Billy and Daisy clash so strongly? What misunderstandings between them are revealed through the “author’s” investigation?
8. What do you think of Camila’s decision to stand by Billy, despite the ways that he has hurt her through his trouble with addiction and wavering faithfulness? How would you describe their relationship? How does it differ from Billy and Daisy’s relationship?
9. Camila says about Daisy and Billy, “The two of you think you’re lost souls, but you’re what everybody is looking for.” What does she mean by this?

10. As you read the lyrics to *Aurora*, are there any songs or passages that lead you to believe Daisy or Billy was intimating things within their work that they wouldn’t admit to each other or themselves?

11. What do you think of Karen’s decision about her pregnancy and Graham’s reaction to the news? What part do gender roles play in their situation?

12. Were you surprised to discover who the “author” was? How did you react to learning the “author’s” reason for writing this book?

13. What role does the reliability of memory play in the novel? Were there instances in which you believed one person’s account of an event more than another? What does the “author” mean when she states at the beginning, “The truth often lies, unclaimed, in the middle”?

14. What did you think of the songs written by Daisy Jones & The Six? How did you imagine they would sound?

15. If you are old enough to have your own memories of the 1970s, do you feel the author captured that time period well? If you didn’t experience the seventies yourself, what did this fictional depiction of the time evoke for you?

