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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.*

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**

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AURORA

WORLD TOUR
SET LIST

DAISY JONES & THE SIX —— FAN CLUB KIT
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
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You turn wrong when you turn right
White light at first sight
Oh, you're chasing the night
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Foot on the gas, add fuel to the fire
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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
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

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

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

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

You’re the thing that’s crystal clear
The only thing that I hold dear
I live and die by if you’re near
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Without you
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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

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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
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?