

5. DR STARR

“Staring down a barrel, didn’t know where I was heading, found myself a star of a shotgun wedding. Tuxedo and tie, I think I’m gonna choke ...had a best man but he thought it was a joke! Shotgun! Shotgun Wedding!”

Shotgun Wedding; DR Starr

Douglas Randall Starr, perhaps best known for his role in the 1988 cult classic *Beach Balls*, is one of the few in this book who, by the late 80’s, had earned enough clout on the Strip to launch a promising solo career. During the latter half of the decade, Starr had been through a handful of projects and was next in line for a major label record contract. With an arsenal of likely hits such as; *Time to Rock*, *Passion Fix*, *Tuff City*, *Rock & Roll LullaBye*, and *Best Times*, Starr seemed ready-made for international glory. Starr had arrived on the Strip early enough that when other bands were working via pay-to-play, he was headlining clubs as a proven venue packer. Looking at his performances from 1987 and 1988, Starr was a sure thing. Few had the ability to work a crowd the way he did. He was a consummate frontman. An unwritten rule of the Strip required

frontmen to be alluring leading men – as attractive singers brought in a largely female audience, which in turn would bring in a hearty male audience. Starr certainly embodied that image, as he was capable of belting out his signature anthems while working the mostly female crowds into hysterics. But Starr was far more than a pretty face with a proper voice... he was also an ingenious self-promoter. So much so, if you look closely, you will find a well-known band or two who quietly borrowed some of his promotional tactics. Paired with his aptitude for choosing the right musicians, Starr had assembled himself one hell of a backing band and was ready to take the world by storm. Starr certainly had all the needed capabilities to become a global sensation.

Having dipped his toes in the murky waters of Tinseltown, Starr proved he was able to use his talents in other forms of media. While many of his cohorts were able to land roles in nearby Hollywood, they were mostly relegated to extras, requiring no dialogue...and no actual acting. Starr however, was the frequent guest on multiple TV shows, typically playing the hippy, a biker or long hair rock star. With *Beach Balls*, Starr auditioned for a role of the antagonist and quickly proved himself to be a competent and natural actor. *Beach Balls* was not a particularly good movie – it is your typical 80's sex-beach-romp, of which there were many during that era. But the casting agents of *Beach Balls* at least had the good sense to pick Starr for the role of rock star, as he is easily the highlight of the movie. The soundtrack to

Beach Balls is undoubtedly one of the better hard rock soundtracks of the late 80's, and in that, Starr also provides the best parts. If I was a gambling man in 1987 or 1988, my money certainly would have been on Starr to be the next big thing. So, what happened? How did this charming young man miss out on a lucrative and favorable recording contract? That would be a more difficult question to answer than I anticipated..



Help Me, Rhonda

Actress RHONDA SUE RAYFORD gets physical with DOUG STARR, a.k.a. Dr. Starr (his group? The M.D.s, of course). Rhonda's credits include *Grandview*, *U.S.A.* and a beauty-care video. Look for the Doc on MTV in *Passion Fix*.



The

Douglas Randall Starr; The Physician Musician

D.R. STARR: I'm a...

“California kid with a Midwestern heart, born in La Jolla, that’s where I got my start. Moved to Nebraska at the ripe old age of two, music in my blood... knew what I was gonna do”. Oooh don’t you know- I’m ...”*CALIFORNIA BOUND*”

Although I was born in LaJolla, California, I was raised in Grand Island, Nebraska, for 20 years. Nebraska is dead center in the middle of the United States, which is why we are known as the heartland. This fact was the inspiration to write “America’s Heart”, which I performed at Farm Aid III.

Throughout my teen years, having been inspired by bands I’d seen on Don Kirchner’s Rock Concert, The Ed Sullivan Show,

music on the radio and “Casey Kasem’s America’s Top 40”, I was singing in cover bands. The one that really helped me hone my chops was Firebird. A 7 piece dynamic group with costume changes, pyrotechnics, a horn section, all pros from Berklee. When they asked me to join as their lead singer, I jumped at the chance. We played our asses off, 4-5 sets a night. After the clubs closed, manager Joe Zito would force us to rehearse until the sun came up. Brutal, but it gave me a foundation to build my career on. I knew this was what I wanted to do.

Firebird eventually disbanded, but before doing so, they flew out a great guitarist from Pasadena, CA to Seattle. Tom Weeks was a shredder as well as a great songwriter. Cliff Rehrig, the bassist/Chapman Stick player and I joined forces, merging with Tom and his drummer Randy Volk and we became **PUSH**.

After tearing my throat up from singing incorrectly, I was ordered 9 weeks of vocal rest, not allowed to even whisper.

took vocal lessons from the best instructors- Seth Riggs, who worked with:, Stevie Wonder, Barbra Streisand, Madonna. I trained with Elizabeth Sabine (Axl Rose) and Ron Anderson (Neil Diamond), Nate Lamb (Rod Stewart).

I joined **NARAS** (National Academy of Recording Arts and Sciences), aka The Grammys, **NAS** (National Academy of Songwriters) and **LASS** (Los Angeles Songwriters Showcases) and soon I was meeting some heavyweight artists like



Herb Alpert, Stevie Wonder, Quincy Jones and Smoky Robinson as well as the songwriting team of Jerry Lieberman and Mike Stoller, whose roster of hits are incomparable. The President of the **NARAS LA Chapter/ Al Schlesinger** was my attorney. He, too, had an impressive client list and never charged me a dime.

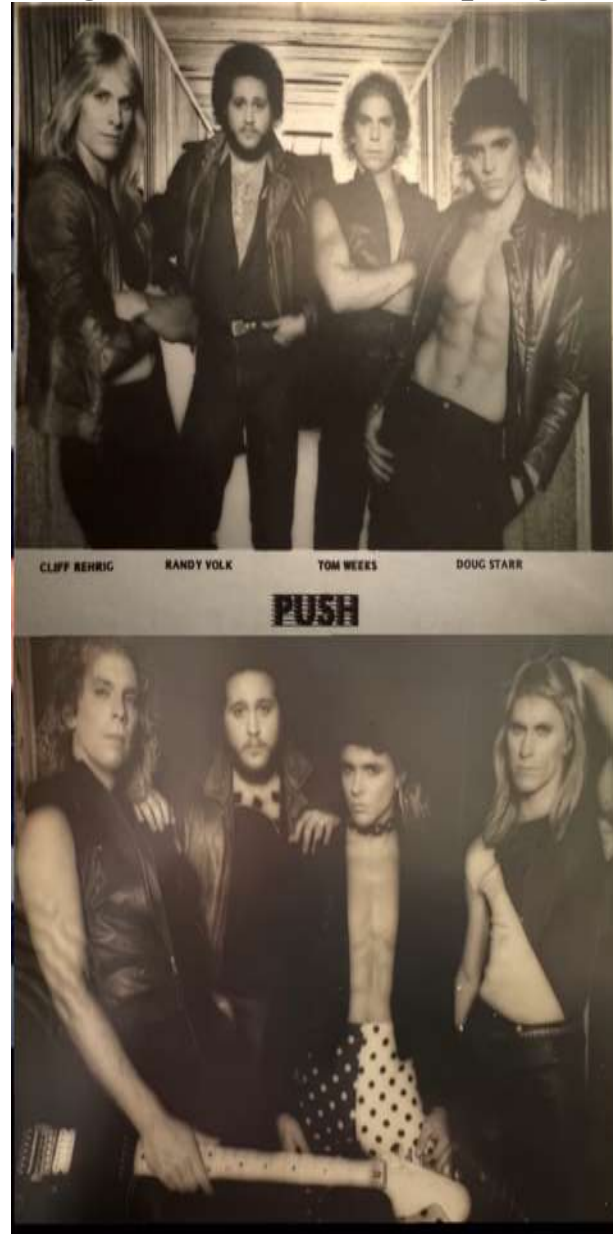
I was also heavily involved in various membership activities, the Warner/Elektra/Atlantic Records for the TJ Martell Benefit bowling team with Weird Al, Rod Stewart, MTV's JJ Jackson .



helped organize the membership drives at NAMM to get metal and rock bands to join the Grammys. My mom acted as our manager until **David Helfant** took over. She had a lot of great marketing ideas, compiled our **PUSH** mailing list and our Rolodex and helped me design, print & hand out flyers for our shows. We started playing on Tuesday nights at the Troubadour and quickly built up a loyal following, working our way up to headline and perform at the Troubadour's New Year's Eve show with L.A. Guns.'84-'85. We rehearsed almost every night at MARS Studios. Cliff worked there, so we got a room at a discount. There was a recording studio in the back where some notable artists laid down tracks and the rehearsal rooms were up front. We had the big showcase room at night, and the newly formed Megadeth had it during the day. C. C. Deville was playing in the Screamin MiMi's, before he joined Poison. I would jump

in on vocals for “Talk Dirty to Me”. Natalie Cole used to rehearse there. Cliff would let Slash rehearse for pocket change.

David Helfant came in to sign Megadeth, but ended up signing



PUSH instead. Push was a pop rock band, more commercial. David was also working with another band, Bartock and Lansky who owned Western Audio, a studio in San Diego. He brought us in to record a 3 song demo which included **Time to Rock**, the title

track of the **Roger Corman** , summertime rock film **Beach Balls**. Mark Wolfson (Talking Heads) produced it. And that's Tom Weeks playing lead guitar not me!

According to our new manager, David Helfant, Paul Cooper, the VP of A&R at Atlantic Records, heard our demo and offered us \$150,000. I still have the voice message of David saying, “ *How does it feel to be an Atlantic recording artist?*” But, shortly after Paul made the offer, he fell down the stairs and got a concussion. He forgot he made the offer. That's the music biz!



I was networking & hyper-focused on making it I wasn't gonna let anything get in my way! I wasn't about to get sidetracked so no commitments to a woman, I kept relationships, open, I wasn't there to party. I didn't drink, do drugs or even smoke weed my motto was – N. G. U. “Never Give Up”, finding my own vocal style was a bit challenging, since I was on the road always emulating everyone else's voice - I didn't know what mine was.

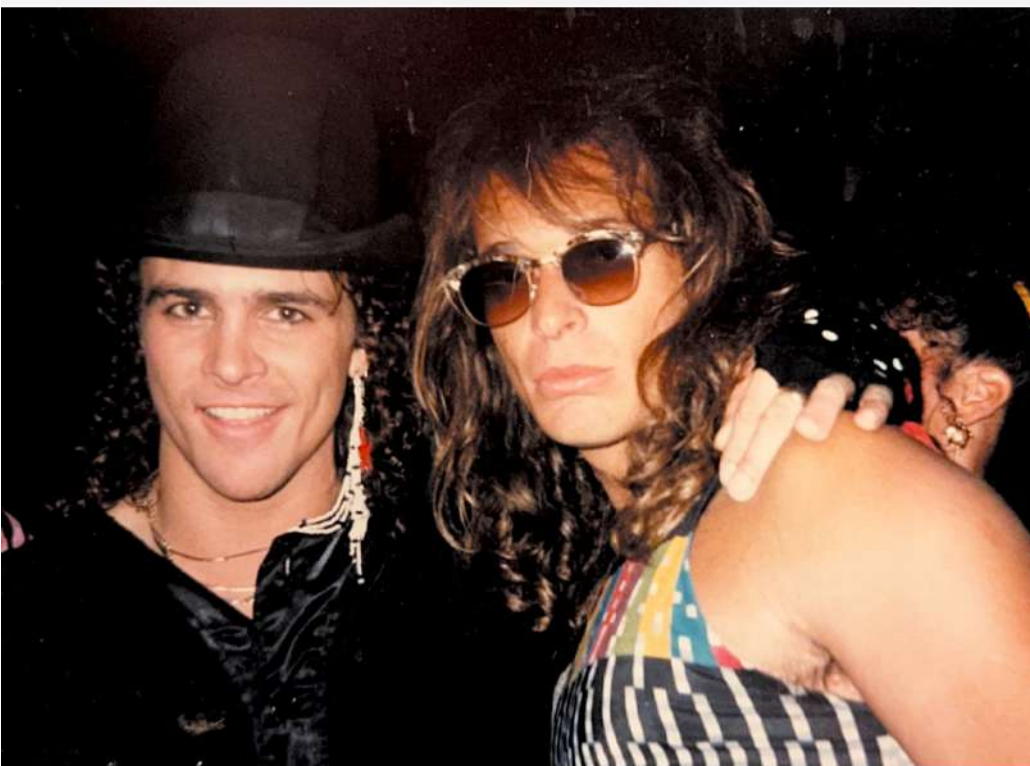
I was still hanging upside down and singing- anything to get attention – you had to because there were so many bands! How

did you stand out? “**Shotgun Wedding**”, I had a real shotgun that shot me with magicians flash paper and a pregnant blowup doll onstage. **Eddie Karayan**, the owner of the Troubadour asked if it was a real shotgun. I said yes, and he asked if I would like to go hunting with him and his friends... which I did... I didn't shoot anything & I didn't eat any of the red breasted robins, but that's the first time I ever ate hummus and pita bread.

You either had money and paid your way to get the headlining slot, or you worked your way up. **PUSH** worked hard & gained a loyal following. We were headlining in no time at the Troubadour. Then the **PUSH** deal was pulled, and PUSH broke up.

In 1985 I joined **ROCKNE**. It felt right because of **Rych McCain** a **Nebraska** native, musician & published author. **Rockne's** first gig was headlining at the **TROUBADOUR**. I had already built up a following and I had some clout with the club promoter, **Gina Barsamian**. I never had to pay to play, we had enough of a following. **Mike Glick** and **Michael Fell** were always good to me and the bands I worked with. Mike Glick invited Rockne to record a demo at his Beverly Hills studio with Grammy award-winning producer and songwriter Howie Rice.

We were making money. The photographer for the Sports Illustrated Swimsuit Edition took some amazing photos of ROCKNE. I think the photo of me jumping over the band is why David Lee Roth showed up to one of our shows at the TROUBADOUR. He was with Geri Ann Idol, an actress in The Last American Virgin. He said “Don’t ever walk in someone else’s footsteps and don’t mess with my girl”, He left without Geri and I wound up having sex on the beach in the back of my van below the Santa Monica Pier that night...and then took her home to meet my mom.



Dr Starr w/ David Lee Roth after Rockne Troubadour show & GeriAnn's ear



ROCKNE

(clockwise); Douglas R. Starr in air

L-R. Stephen Phillips, Scott McMaster, Jimmy Driscoll, Brett McMaster . Photo by John G Zimmerman.

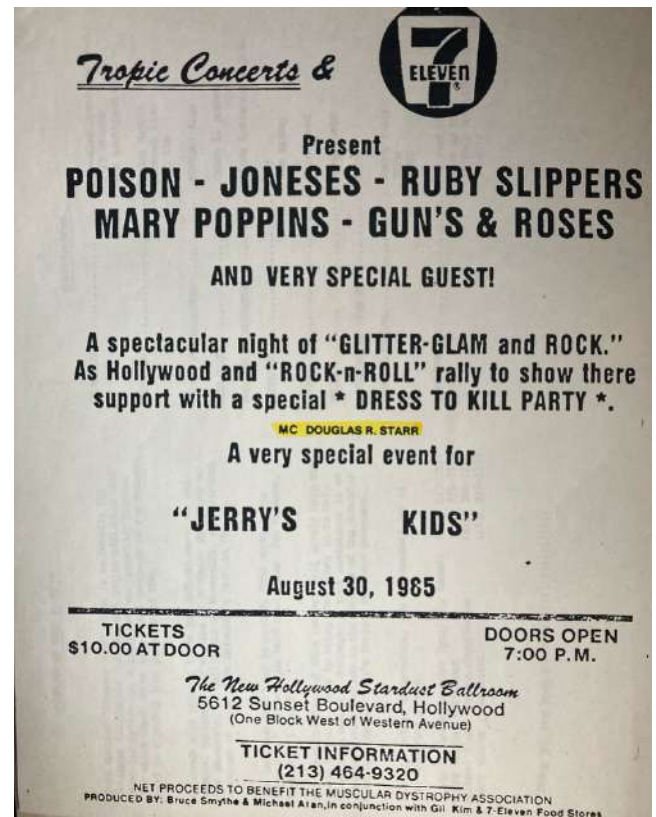


Rikki Rockett backstage @Troubadour Rockne w/Rych McCain

On my birthday, August 30th, 1985, I was emceeing the Glam Jam at the Stardust Ballroom for Jerry's Kids, the Labor Day weekend Muscular Dystrophy drive. Poison and Guns 'n' Roses were among the talent. The bars closed at 2 AM, GnR hit the stage 10 minutes before 2:00. So, of course The Stardust pulled the plug on them, by law they had to close. But, they wouldn't stop playing.... and Bill Bailey (Axl) threw a tizzy.

Walking out of that show was the Alan Sacks, the producer of

Welcome Back Kotter, who was filming the movie **Thrashin'** (with Josh Brolin) in Venice Beach, a skateboard movie loosely based on West Side Story. I was dressed in a polka dot tuxedo mad by **Ana Cartwright**. Alan, told me to be at the shoot wearing the tuxedo. While eavesdropping during the



Robert Rustler/ Daggers leader & Dr Starr Thrashin'

Filming, The Red Hot Chili Peppers on La Brea, I heard they were looking for a location to shoot the Daggers headquarters. The Troubador band house was scheduled to be demolished. We'd had a recent "wrecking" party and I suggested they use it. They did & This made me SAG eligible. They gave me a line but said it would end up on the editing floor. I was still in some shots.

After a sold out **Rockne** show at the **Country Club** in Reseda, **Jim Blair, the drummer for Shalamar/Animotion** asked me, if I would like to take over the lead vocals for a band called **C-4**, like the plastic explosive. **Roland Batista/Earth Wind and Fire, (guitar), Kenny Gradney/Little Feat (bass), Ron Powell/Sergio Mendez (percussion) and two keyboard players, Jeff Daniels and David Britton.** How could I say no?

We rehearsed and recorded on the same 8- track/ 1-inch reel to reel tape 3M machine that the Doors used for Elektra Records in **Kenny Gradney's** converted garage. Roland got me a commercial gig singing "I Can't Live (if living is without you)" for **APPRO OIL** a Japanese high-performance motor oil company. recorded at the Record Plant recording studio

Kenny introduced me to a beautiful girl by the name of "V" as in **Vanity**. I didn't know who she was nor did I know she was the inspiration for "Purple Rain" by Prince. She invited me to her penthouse apartment the day after Thanksgiving '85 to "watch a movie". We had a wonderful one night encounter, ending with bending her over the tennis court net, Dougie Style.

Because of C-4, there was some dissension within Rockne. Looking back, we were really close to getting signed. I probably should've hung in there with Rockne. We were so close.

The rhythm section from Shark Island, Tom Rucci (bass) and Walt Woodward III (drums) along with MCA Recording artists, Craig Bartok (who produced Push in 1984) and Harlan Lansky formed the band ROYALTY. We played Club Lingerie, Troubadour and the Whiskey, while I hung up upside down in gravity boots singing Tommy Roe's "Dizzy". Earl Slick joined up on stage a few times.



Craig Bartock; DR Starr; Harlan Lansky; Tom Rucci

By '86/87 I had been in LA a few years. Personal friends' bands were getting signed and it seemed like I was always joining something or replacing somebody. It was time for a change. I needed to branch out on my own and be the captain of my own ship. And it was the best thing I ever did, because it was the most successful.

I started my D.R. STARR solo project - The doctor theme was because my initials are D.R. and everyone assumed it was short for “doctor,” so I decided to play off it. I started wearing a stethoscope and scrubs on stage. I ran into Jon Bon Jovi at the NAMM show and he asked me why I was wearing a stethoscope? He said, “*that's stupid*”. A year later BonJovi released the song



BonJovi & Dr Starr 1988 NAMM Show at RIP Booth

Bad Medicine. But I had the marketing skills. I had M&Ms in pill bottles and tongue depressors dipped in cinnamon oil as well as an 8 foot tongue depressor for the stage. Two girls in nurses' outfits were backup singers. We had a song called, "Let's Play Doctor:"

Let's play doctor.- open wide and say ah...

Let's play doctor - time to stretch that jaw

Ann Leighton from Hit Parader magazine called me in March of 1988. "Oh my God, Doug you're never going to believe what I just got in the mail.... It's the press junket for Poison! Their new album is called; Open Up and Say AHH! They had tongue depressors with the Poison logo! They totally copied you!" Oh well... got 1000 other ideas. Imitation is the sincerest form of flattery.

After a while, everyone on the Strip started sounding and looking the same. It was very cookie cutter - like a factory. Guitar Institute of Technology was knocking out all these players, and they're all playing like Eddie Van Halen.. Impeccably trained, great players, but lacking depth, like Keith Richards or Hendrix. It was a competition of who can play the fastest and sing the highest. And who could get their hair the highest!



Top L-R clockwise Willi Duett• bass; David HuiHui•percussion; Sean E. River•guitars/vox;
Ron Albo•drums & D.R. STARR•Vox; Grant Estes• lead guitar

I wrote *basic, fun, non-political, songs...* I assembled a great backing band. Neil Carlson aka Willi Duett, on bass, from the band TAZ. Sean Tauzier aka Sean E. River, with an incredibly high vocal range and Grant Estes from Suicidal Tendencies and Hostage shared lead and rhythm guitar duties. Also from Hostage was Ron Albo on drums and David Hui Hui on percussion. His parents let us rehearse in one of their 2 houses in the back.

The Poison guys were moving their gear out and we moved in!

DR STARR's debut sold out at the TROUBADOUR as well as a 2nd show at GAZZARRI's Since the guys in Hostage were on loan for the first 2 shows, I brought in another phenomenal guitarist/songwriter, **Gio Ardizzola** & drummer, **Matt Sullivan**. We went by ***DR Starr and the M.D.'s (the Musical Doctors)***.

I got lucky with my first backing band. These guys were seasoned, and they had a following themselves. We were selling out shows and we were actually getting paid. We never did the “pay to play”, thanks to **Gina Barsamian** of The Troubador and **Michael Fell** who was booking **GAZZARRI**’s. Another important element to our development was Joe “Mama” Carona. He supplied my marketing tools like my stethoscope, tongue depressors and lab coat. He was instrumental in the DR STARR demo, singing the high harmonies and performed several times on stage with us as a sixth member. He also compiled all my demos into a boxed set via Aunt Sam Records.



DR. STARR, featuring Doug Starr and his infamous SINGING WHILE HANGING UPSIDE DOWN IN GRAVITY BOOTS, is the most dynamic band on the circuit today. Watch for DR. STARR in their soon to be released movie debut: "Charlie Guitar"!!!



Dr. Starr plays Gideon guitars exclusively



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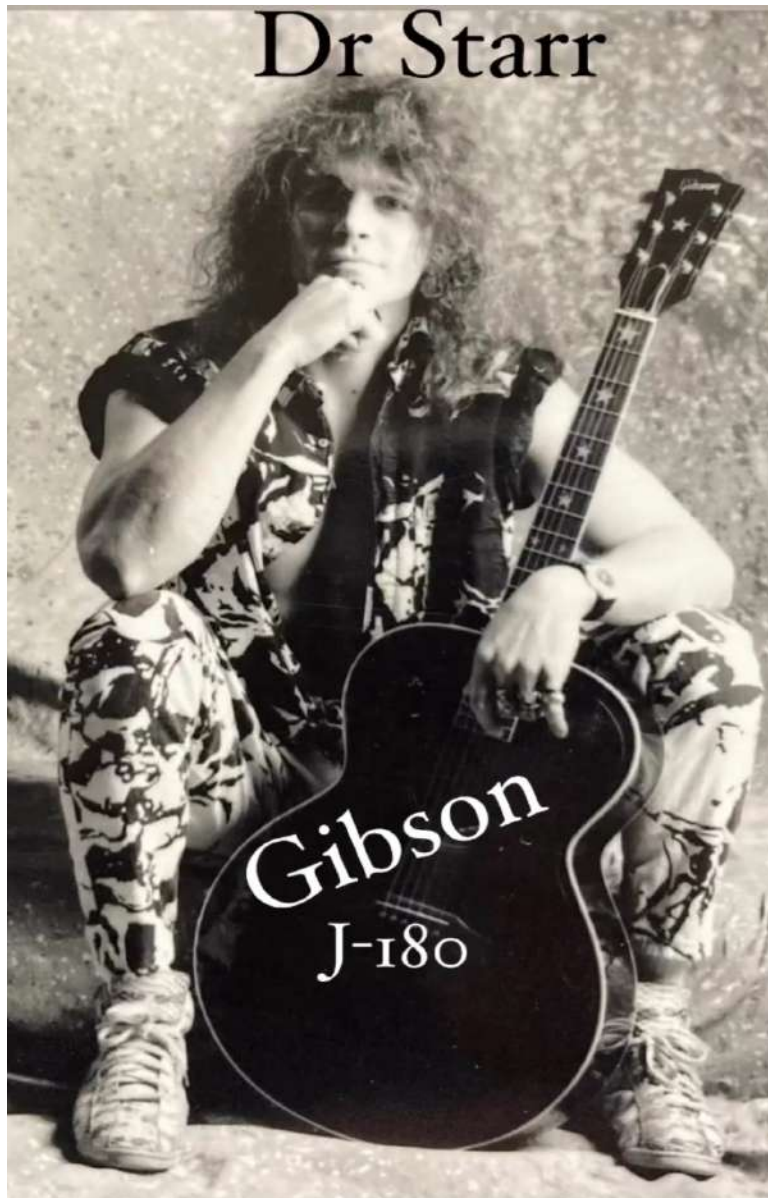
February 1988

DR STARR Band plays “Gibson Guitars”... (not Gideon)

in Gazzarri's 1988 Calendar **Beach Balls** lineup: L-R *Neil Carlson aka “Willi Duett”/ bass, Sean Tauzier aka Sean E. River /guitar•vox, DR Starr/ Vocals, Matt “Boom” Sullivan/ drums & Gio Ardizzola/ guitar•vox. Photo Credit: Janet Barnett*



GIBSON ENDORSES DR STARR BAND NAMM 1988L-R
Sean E. River; Gio Ardizzola; Ruben MacBlue(**Rock City News**)
D.R. STARR: Willi Duett



Dr Starr Endorsed by: **Gibson Guitar**

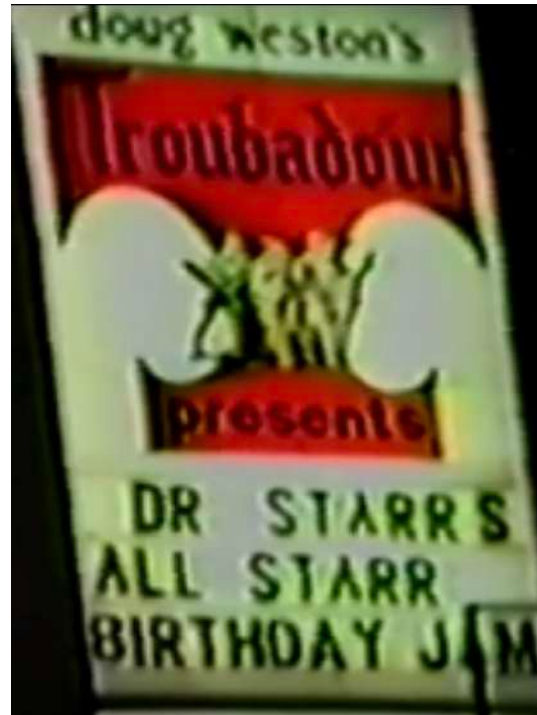
Handing out flyers to promote our bands on the Sunset Strip was like a massive block party. You could barely walk on the sidewalk because of all of the crowds. you had to walk out of the street if you really had to go somewhere quick, like the bathroom. The rainbow had small bathrooms available for employees in the kitchen that I would sometimes use. I actually had a few deserts

in there a few times. I befriended the owner of The Rainbow, Mario Maglieri and Bill Gazzari, owner of Gazzari's. I would stay until the wee hours listening to radio personality and owner of KRLA radio Art LaBoe, shooting the shit and chewing the fat with my pal, Bill G, (the Godfather of rock 'n' roll).

I wrote and performed, "The Godfather of Rock" rap song w/ Sam Kinnison joining me & Bill on stage at Gazzari's 25th Silver Anniversary & 63rd Birthday Celebration! That was huge. It was put on by MICHAEL FELL who was like BILL Gazzari's Shoot he turned that club around just like he did the TROUBADOUR prior when they were blacklisted by the music industry. So in return BILL showed up for my 27th All Starr Birthday Bash, August 30, 1987 Bill G. showed up at the TROUBADOUR which he only set foot once on the day it opened to check out his competition. I was singing a PUSH song Tom Weeks & I wrote, "Call Me". on a break in the song, I tear a LA phonebook in half. I bet him, I could do it... and if I did, would you give me \$100. And he did!! I don't think he expected me to be able to do it.

Thousands of musicians & bands were flocking to the Sunset Strip, because it seemed like a promising and exciting move, like a "Gold Rush" of hair bands. You could go out there and become

a rockstar in no time at all like my buddies Poison, Warrant and Salty Dog.



Bill Gazzarri gifting \$100 for ripping LA phone book in half during “Call Me” at D.R. Starr’s “All Starr BirthdayJam” at the Toubadour 8-30-87

We won the MTV Basement Tapes contest with a video for “Passion Fix” that my friend **Carla Bohnet** directed, produced and edited for her audiovisual class at San Diego State, friends of mine appeared in the video as well as cameos from my mom and Carla’s. My backing band appeared as the players, the original soundtrack in the video was recorded by Royalty. We had a mailing list that helped us win the contest by a 45% vote. The **HUI HUI’s** (David’s family) were instrumental in our ascension.

They were the biggest fans and a lot of their friends and friends of friends helped us immensely!! They handed out flyers & tongue depressors.

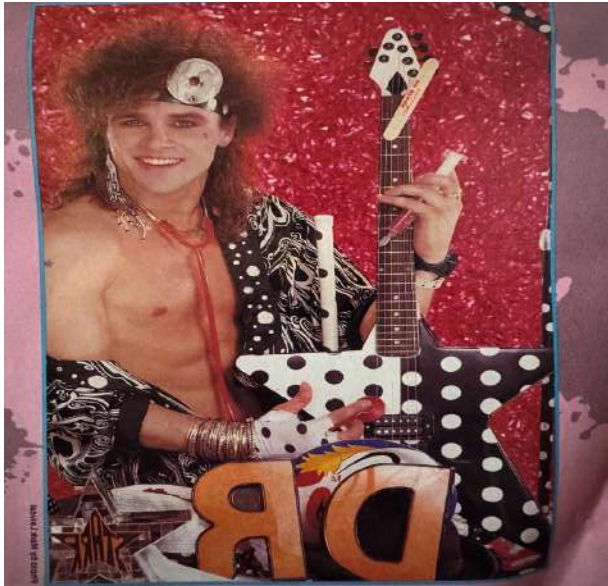
Ron Rossi the West Coast advertising director for RIP magazine was my boss when I worked there. I asked him to hire my girlfriend, Kristina Estlund, to take over my position because I was leaving town to play Farm Aid III and film a movie. I knew she would kick ass at the job and she did! We lived together for 3 years and she was quite instrumental in supporting and promoting my musical endeavors. She eventually became Lon Friend's, the editor of RIP, right hand, feeding him the necessary components of the scene for the magazine, as he was more in to indie rock, like Kate Bush and Elvis Costello, helping him to morph over to the rock and metal side.

Ron Rossi also co-managed the band at the time and got us a lot of endorsements. I got to choose one **Gibson** and one **Epiphone** guitar off the **GIBSON** showroom wall. I felt like a kid in a candy store! But, I chose the Black jumbo body **J•180** *Everly Brothers model* acoustic/electric guitar and it just happened to have the star inlays on the fretboard and headstock. I'm glad I chose that because I've written more songs on that one guitar. I also received a Keytek keyboard made by Gibson + Sabian cymbals, Remo drum heads and a Full REMO drum kit! VISION & LOCAL BOYZ clothing, (skate wear). SNAKERS Snakeskin tennis shoes - the funniest of all was MODAFINI, Hair care products to make our hair the biggest on the Strip!

At some point, Stephany Hurkos was managing us. Her husband was the *world renowned psychic*, *Peter Hurkos*. He predicted that my song ***Rock 'n' Roll Lulla-Bye***, that I wrote for my son, would be a number one hit and Dionne Warwick, who was one of his clients- wanted to cover it. But because of ego and naïveté, I just knew I could make it a hit. Hey Ms. Dionne, it's yours if you still want it! However, it did win the 1989 Billboard Song Contest.



I ended up singing that song at his funeral. He also predicted we would have an album on a yellow label. There weren't any yellow labels until a year later when the Metal Blade film division created Phoenix records, a subsidiary of METAL BLADE RECORDS. In



1988, the Beach Balls soundtrack was released on a yellow label and distributed by Capitol Records. Prediction almost complete. As part of winning The MTV Basement Tapes contest, we were **supposed to receive a custom Budweiser Dean guitar**

and after 40 years, never got it! **I'm still waiting!!** Bruce Gillmer's congratulations letter is still in my archives.

We had a loyal Midwest following that petitioned DR STARR to play **Farm Aid III** in NEBRASKA. As I said, in the beginning of my story, I was raised in Nebraska. Our fans put out a grassroots effort to get us to come back to my home state to play at Farm Aid III. That effort paid off. We got enough people to call



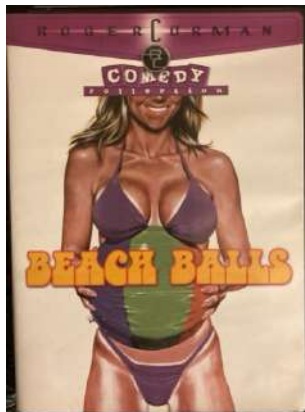
L-R clockwise: Gio Ardizzola; Dr Starr; Willi Duett; Sean E. River; Matt Sullivan. photo: Mark Leivdal

and mail letters which overwhelmed Dick Clark's executive producer, Gene Weeds. We performed "America's Heart" in our set.

I met Dick Clark and his wife at the Lincoln Memorial stadium, where the concert was being held. John Cougar, Willie Nelson and Kris Kristofferson were the headliners i, was on John Cougar's bus partying with **Lou Reed**, & Kenny Aronoff- what a trip!

We played before the Oak Ridge Boys. Farm Aid III held the record attendance at Lincoln's Memorial Stadium of 83,000!. We did a lot of local press, radio & TV ...it was a huge deal for us. We were finally getting recognition and "living the dream". We were on the verge of making it at this point, I was batting a thousand when I went out on an audition and got the part of Keith Donnessy, the lead singer for "Severed Heads in a Bag" in "Beach Balls".

We started filming in October of '87. It was released a year later



in 1988. I brought the whole band with me. We filmed some scenes at Gazzarri's on the Sunset Strip. Bill Gazzarri had a brief cameo playing himself and introducing us as we opened with time to rock. I had a blast playing a jerk.

MTV Basement Tapes winner, Farm Aid performance and featured in a (albeit B-grade) movie and we STILL couldn't get signed?

I switched the lineup for DR Starr. Troy Johnson, the bass player from my first road band, briefly played with me. Mike Moore, on guitar and Jeffrey English on the keys, bass player, Bruff Bringham and drummer Mark Goodin joined my musical chairs. Some played live and some only recorded in the studio. We played the **first annual Beauty & the Beach bikini contest at the Hollywood Palace** which was televised my dear friend Donna Boise was the choreographer. My friend **Eddie Barber** an amazing creative inventor of the **Barber Vision/ Barber Boom + many Barber** inventions let us rehearse at his production facility Santa Monica & Highland. I wish we could've had Eddie shoot a video. He was trying to help shop our music & get DR STARR a deal.

My door was always open and revolving for any of my MUSICIAN friends to come back and join me on stage. We had a good run, but in 1989, D.R. Starr dissolved. I got a job setting



Ann Jillian & DRStarr as Sliver lead singer of fictitious band Posies n Puss ironically it was the 1st Star World gig off to a good start!

up stereos for BMG Records at Radio & Records aa

Scott Gotthard, a drummer from Pennsylvania, who moved out to LA with Rikki Rockett and the other guys from Poison, pitched an idea to me to start another project that would be bigger and better than DR STARR. 4 guys & 4 colors 4 shapes We called it **STAR★WORLD** and it included bassist Robbie Crane, Ray Gavlic on guitar.

Star World's first gig was filming The Ann Jillian Show. It aired on NBC at 8:00pm prime time on New Year's Eve '89-90. We were called Posies n Pus. The scene had us playing an original, we wrote for the episode "I Want You" as I pulled Ann on stage to dance & rock out with the fictitious band. I guest starred on a few sitcoms over the years, playing a hippie, a rocker and a biker. Webster, The Wonder Years &, Teri Garr's Good and Evil. I got the part beating Meatloaf out at the audition.

While shopping my Dr Starr demo tape to record companies in NYC in '86, I secured financial backing from Lyman D. Underwood, CEO of Beantown Records, who I met at the Cat Club. His plan included us recording an album in Forest Hills Recording Studio with Jack Douglas producing. I recently found out Jack didn't even know Lyman. Star World loaded up my and Scott's van, played a show in Grand Island and picked up my 9 year old son Joshua in Nebraska and headed to Pennsylvania, Scott's home state

We were in pre-production when we stopped hearing from Lyman, who we'd been talking to every day. 2 weeks went by and we finally got word that Lyman unexpectedly passed away. This



Scott Gotthard Me Billy Jones Danny Greene +. Star★World
Flyer 1990

news, while very sad, left us stranded. Luckily Scott's dad kept us from being homeless. We played the central Pennsylvania rock circuit to keep our heads above water

. I had met L.Travis Clark in LA earlier when he was looking for a singer/dancer for an "older" New Kids on the Block, pop rock style group I was introduced by Lawrence Wilton Jacobs III Bo Bob Washint from Welcome Back Kotter in 1986 well with ROCKNE after a Roxy show. I kept in touch and contacted Travis after Lyman passed. We met up with him in NYC to see if he would be interested in working with us. He signed us to a management deal . He created & produced for television- "Tour

of Duty” and was the former Vice President of Whitfield Records that released the first black soundtrack for “Car Wash” Travis also managed Sam Jones, Flash Gordon, Herschel Walker, Willie Gault, and Edwin Moses, the 1990 winning Olympic bobsled team, whom I picked up from the LAX airport in his brand new Lexus!



Above Star World: Live at China Club/ Right Pic: Danny Greene; Billy Jones; Dr Starr; Scott Gotthard photo: Anna Luken

Scott moved back to PA to be a father... we changed our name to **The Vultures** & we recorded music at S.I.R. with drummer Greg Mitchell- I met Ringo Starr while he was rehearsing his All Star Band – I showed him my ID and said I was a real **STARR** And told him I’ve been claiming him as my uncle for years Unimpressed - he gave me a RINGO lapel pin - Burton

Cummings poked his head in our room & paid us a compliment saying I sounded good!

In 1993, we had been working with Travis for about a few years - we were living in Encino just down the street from the JACKSON compound in the corner house on Magnolia and Haskell. Travis had moved his office from 9200 Sunset Blvd into Aaron Spelling productions offices on Wilshire Blvd.

On Easter Sunday we had a barbecue at his 4 story beachfront house in Venice. I was on the roof top open air patio with Joshua, my son who was becoming a teenager and had returned to his mom in Nebraska. I called to wish him a Happy Easter. He asked me "Dad, how come you can't be here with me for Easter." It broke my heart. We were finally hitting our stride, living like rock stars, everything paid for. The chicks, the music, the notoriety was gold. But, I hung up the phone, told the guys. *"You know what guys, I spent 10 years out here trying to make it. I gave it my all, and I hate to bail on you but— now I got to go be a dad."* So, I did! I loaded up my van and moved everything back to Nebraska. And when I did, my son's stepdad just transferred across the state and I saw Joshua less- living in the same state then when I lived in California and was a Rock n Roll Disneyland Dad or I had him 2 months out of the summer. I played in a band "After Hours"

I managed a bar pool. Hall became a professional alcoholic and I got really depressed. In '96 I up moved myself and my son out

to Hershey, Pennsylvania & started a band with drummer Scott Gotthard & the soundman from Gazzarri's Jerry Marsicano, who taught me front of house and sound engineering in a Persian studio & Caberet Tehran Nightclub we recorded songs as **ORCHID** after moving back out to LA and did a show at the Roxy theater in '97

I still write and sing a lot! I create ditty's & jingles

I have made incredible friends along the way!

Looking back, I am not sure why I didn't get signed. Music was a passion, it was the thing that rewired my brain- maybe literally after a childhood TBI accident left me unconscious under water having amnesia for a month and a half, doctors never knowing if I would snap out of it or be normal- well that was never gonna happen- cuz I am the furthest thing from normal – being diagnosed ADHD and bipolar/with depression - some may call it a disability. I call it my superpower - that moment shaped how I see the world differently, emotionally, and with a fire that never quits! A lot of it had to do with the powers that be. I was in the right place at the right time for a lot of things, but I wasn't willing to do certain things, I wasn't willing to suck up , to anyone in power literally or physically to get a deal. Who knows.

I'd probably be dead.

No Regrets!

D.R. STARR



Glen LaFerman photography

I may not have gotten the big recording contract or even released an album of my own material or became rich and famous and I'm OK with that! I'm a proud father and grandfather of two beautiful young men!

I've been in the process of uploading, archiving or "Starrchiving" my past shows and music demos and self

congratulatory bullshit online- for shits and giggles for my fellow bandmates and friends that joined me along the way. They're available on all streaming platforms under D.R. STARR.

I'm grateful to everyone that ever supported & helped me along the way & appreciate my mother Nancy Starr, all my family and "Friends 4-Ever and all the musicians in the various projects I was involved with! I worked with a lot of incredibly talented people and still maintain a lot of those friendships today. I appreciate you all more than you'll ever know especially all the new fans and people keeping this type of music alive! Plus my music teachers & first bands Osiris, Godspeed, Night Gear, Tokyo Rose, Glass Onion Band, Jetison Etty & Firebird

Huge Thanks to Phillip Harrington for including me in this book!!

Douglas Randall Starr

DR ST★RR

Ps. 33:3

"SING TO
HIM A NEW SONG;
PLAY SKILLFULLY
WITH A SHOUT OF JOY."
PS 33:3

DOUGLAS R. "DR" STARR
GRAND ISLAND, NE