Reaffirming its belief in catalog-oriented artists, Star/Day Records has signed, or is in the process of signing, Roberta Sherwood, Billy Daniels, Georgia Stitt, and Donn Davis. The Georgia buyer is back in the marketplace," said Allie Anderson, president of Mid-Nee, "and he's looking for some familiar names. Our policy is, and has been, to give some time to provide these names for him."

By Tom O'Connor

Although both the Starday and King operations which emerged in 1960 were relatively new in the industry, there had been in recent months that the label continued to expand its extensive recording drive. Other artists signed in the last few months include Arthur Prysock, Redd Foxx, Wayne Cochran & the C.C. Riders and Bill Doggett. "These artists are constantly working, constantly being exposed. There's always a good demand for their products."

Although the firm is interested in broadening its reach to a contemporary market, Neeley is wary of the current scene because "groups just aren't staying together long enough to develop a following." Starday's Look label, he said, is issued its first rock album by Heart.

Miss Sherwood was brought to the labels' west coast offices. Here will be made their records and A&R, which also heads the east coast office, will be handling sessions for Miss Sherwood's recording company, which will be cut in L.A. or Nashville. "We're trying to cover all areas," said Neeley, and "we'll probably cut an album of old country blue, a country album and a blues album."

The current wave of signings is meaningful because Starday and King are interested in country of both country and blues, its major interests. The Starday group of companies now includes Nashville-based Starday Records, Inc. and King Records, Inc. of New York City. Starday King has production management organization in the theatrical industry and is a subsidiary of Stephen H. Goldfarb and W.W. Bickford's Phoenix Records Inc., which distributes Jones recordings on the Parrot label.

Village Gate, N.Y.C. - When Ever Davis plays, this is an occasion. He is, after all, the master of ceremonies, the grand poobah over the course of countless gigs and countless records and his music, certainly doesn't have to prove it anymore. As Davis said, he is merely the best, he continually seeks to improve, to re-define, to re-present, to re-cast the "new directions in music."

The show, conceived as a pre-emptive strike against the Dark Ages, will be presented Saturday, January 21-24. The material, by composer, group leader Donald Helander, has been added to the album songs.

The show, produced and will direct Time Changes while the film light show and the guitar show, directed by Charles Byrd and narrated by C.B. Productions, will be Sound of Dave Radler. Commercial artists brother John of WABC/FM have been working on the show since January 9. Print ads are due in Boston After Dark, Boston Globe and The Evening News.

NEW YORK -- Every member of the cast of "Salvation," the 250,000 Broadway rock musical, has been signed to exclusive recording contracts with the show's writing team's Big Shady Productions. The actors involved are Yolanda Bavan, Joe Morton, Roni Eaten, April Rachel and Matto Hellen. "Salvation" is composed by Peter Link and C.C. Court.

Allison Joins Sunbury/Dunbar

NASHVILLE -- Russ Allison has been named associate professional mgr. for Nashville Sunbury/Dunbar Music Inc effective immediately. He replaces Brad McCuen, who recently became president of RPM, Inc. of Nashville, Sunbury and Dunbar are RCA Records' music publishing subsidiaries.

TINY TIM

Walkin' " were among the tunes that Tiny brought back to life with new power, and a occasionally "tricky" arrangement. Tiny's recent "Troutbou Dar," which appeared with Mr. Tim on a recent Sullivan combo's show, was covered with a new aura of professionalism on Mr. Tim's part. Metkims he's getting hip. Tiny opened the show with his familiar falsetto piercing away on "I Love Pentecost," and after a quick love song to a can of pork and beans, switched into his lower range voices for a tribute to the crowned of yesterday. Hearing Mr. Tim sing "Just A Gigolo," we felt well worth the price of admission.

The highlight of the show, at least to our table, was an all-out attack on the old rock songs that mean so much to most of the songs the band covered and thirty to Tiny. "Great Balls Of Fire," "Blue Suede Shoes" and "I'm

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