

D.P.A.O. End Of An Era

By Bill Baker

Twenty-two years ago, my journey began with the Disabled Persons Action Organization of Jefferson and Lewis County. I photographed the Rock & Roll Hall Fame Inductees, the Doobie Brothers at the Watertown Fairgrounds Arena. It was the beginning of an amazing run of photographing over a hundred and fifty musical acts, comedians and entertainers. My heartfelt thanks go out to Joe Rich. He gave me the opportunity to not only capture the live performances, but to photograph behind the scenes, including many of the Meet and Greets attended by the concert attendees and the performing celebrities. Looking back on that time, I was just beginning to grasp what it meant to be a photographer. I volunteered my time, and I am so glad I did. The opportunity to be the house photog-

rapher, along with a constant learning process, allowed me to become a professional.

Unfortunately, Disabled Person Action Organization announced in October they would be discontinuing their Summer Concert Series for the foreseeable future.

For the past fifty one year's D.P.A.O. has provided over 250 concerts, promoting top notch entertainment to the North Country. Rock acts Journey. Seether, Tragically Hip, Lynyrd Skynyrd, Styx and REO Speedwagon. Country acts, such as Keith Urban, Blake Shelton, Randy Travis and Alan Jackson. Comedians Jeff Dunham, Bill Engvall, Larry the Cable Guy and Jeff Foxworthy, just to name a few. The D.P.A.O. Concerts were the principal fundraising activity for the disabled children and adults in Jefferson and Lewis Counties.

The Disabled Persons Action Organization was created by Joe Rich, who at the time was an anchor for WWNJ Radio and TV. Mr. Rich began the not for profit, part time in his home in 1974. The organization was fully incorporated as a non-profit in 1976. The mission was to provide quality and effective individualized services



Big & Rich

for developmentally disabled children, adults and their families. Joe became the driving force behind the Summer Concert Series to provide the funds to support his endeavors to help the disabled.

The end of an era began several

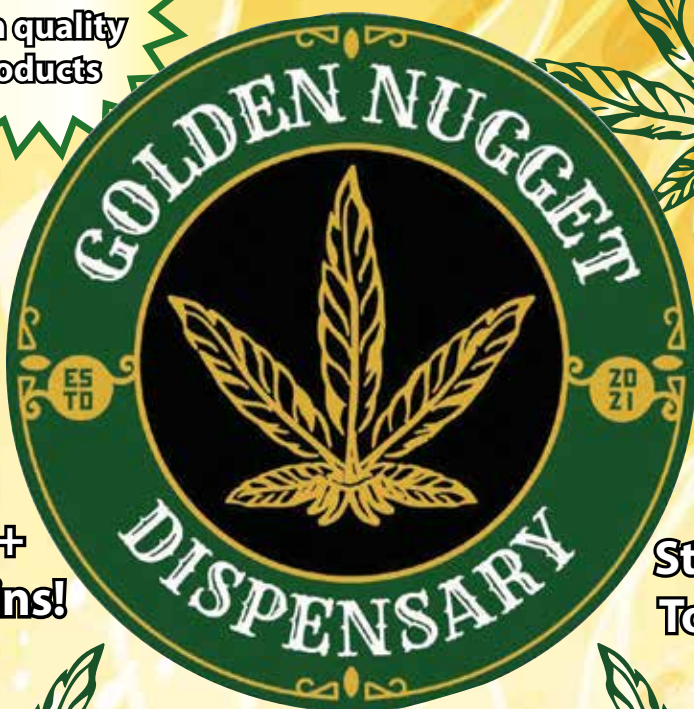
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The Fine Print Of A Red Scarf: Taylor Swift, Interpolation, And The Legal Loophole Of Genius

Christine Collins

There's no easy way to talk about Taylor Swift without someone lighting a candle in her honor or lighting you on fire for even questioning her. She is an empire, an institution, and a lyrical surgeon. But even empires have fine print, and right now that fine print is spelled i-n-t-e-r-p-o-l-a-t-i-o-n.

If you just blinked at that word like a high schooler pretending to understand calculus, you are not alone. Interpolation is the lesser-known cousin of sampling. It happens when an artist re-records or re-creates a melody, lyric, or hook from an existing song rather than lifting the original recording. It is a creative homage when permission and payment are involved. When they are not, it is the musical equivalent of leaving your neighbor's house with their couch and claiming you just re-decorated.

So when Ophelia dropped, somewhere around the thirty-second mark, my brain started screaming like a radio host with a red flag hotline. I had heard that melody before. It was not déjà vu, it was Summertime Sadness, Lana Del Rey's foggy, cinematic ghost drifting through Taylor's golden haze. I did what any self-respecting Swiftie and music nerd would do. I spiraled into a research hole and ended up on There I Ruined It, the Instagram account that hears what the rest of us cannot unhear. They had clocked it too, and a few other inspirations for good measure.

Before anyone comes for me with pitchforks and friendship bracelets, I am not here to crucify Taylor. I am here to talk about the system. Interpolation is not a new trick. It has been around since long before Auto-Tune and TikTok dance trends. The real question is when does homage cross into infringement, and why does it only seem to matter when it is the little guys doing it?

When a small indie band gets accused of borrowing a chord progression, they are slapped with a lawsuit that drains every cent they have ever made selling CDs out of their van.

When a superstar borrows from a smaller act, it is suddenly called influence, evolution, or shared creative language. It is a fascinating double standard wrapped in a glittered PR statement.

And the irony? Taylor knows better. On another track, Father Figure, she actually requested permission from George Michael's estate to use interpolation. That is a textbook, that is ethical, that is professional. The reason estates are so protective is simple. Dead artists cannot sue, but their intellectual property can still make money. When you get permission, everyone wins. When you do not, well, cue the lawyers.

So what happened here? In her promo interviews, Taylor said she reunited with Shellback and Max Martin, her old hit-making dream team, and that they had all learned new things. Cute sentiment. But if those new things sound suspiciously like Lana Del Rey's old things, we might have a conversation worth having. Especially when the songwriting credits list only Taylor, Max, and Shellback. None of the other names attached to the songs that appear to have inspired these melodies.

If you can get clearance for Father Figure, why not Ophelia? Was it an oversight, a gamble, or a quiet assumption that no one would call out the resemblance?

This is not about tearing down Taylor. It is about the blurry gray zone between inspiration and imitation. Fans deserve transparency. Artists deserve protection. And the industry desperately needs a reality check on who gets crucified and who gets canonized. Because if interpolation without consent becomes the norm, the creative middle class, the bands from Northern New York to Nashville, will pay the price long before billion-dollar pop factories ever feel the heat.

To understand how we got here, let's clear the smoke machine and talk about technicalities. Sampling is when you take a literal piece of the original recording, those exact vocals,

that guitar lick, that beat, and drop it into your own track. It is borrowing sound. Interpolation is when you re-create that sound yourself. You do not take the recording, you just imitate it, same melody, different mic. Think of it as musical method acting. Both require permission. The only difference is what happens when you do not ask first.

In 1990, Vanilla Ice released Ice Ice Baby, which famously lifted the bassline from Under Pressure by Queen and David Bowie. His defense was that the bassline was slightly different. The world laughed, the lawyers did not, and a quiet settlement ensured that Queen and Bowie got their due. There is a difference between being inspired and being inspired to open your wallet.

Fast-forward to 2015. Blurred Lines by Robin Thicke and Pharrell was not a sample, it was an interpolation inspired by Marvin Gaye's Got to Give It Up. Thicke and Pharrell argued it was only a vibe, not a copy. The court disagreed. The Gaye estate walked away with five million dollars and a reminder that vibes can still cost you your vacation home.

Jump to Gen Z. In 2021, fans noticed Good 4 U by Olivia Rodrigo sounded eerily similar to Misery Business by Paramore. No lawsuits were filed, just an after-the-fact songwriting credit. A PR move? Probably. A lesson in modern copyright ethics? Absolutely.



Christine Collins

Rodrigo handled it smartly, even if it meant retroactively slicing her royalty pie.

Interpolation can be a love letter or a lawsuit. The only difference is the envelope it comes in, and whether the check clears before the lawyers get there.

So yes, I am still a Swiftie. I will still scream-sing All Too Well with a red scarf around my neck and too much Cabernet in my bloodstream. But as someone who has spent over two decades in this industry, I cannot ignore the hypocrisy. If we are going to live in a world where AI has to disclose its sources, maybe music should too.

Because maybe the real love story here is not between Taylor and her muses. It is between art and accountability.



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Warrant

years ago. Quite a few factors were put into place that would be the downfall of a prominent fixture in the area. At one time, believe it or not, music wasn't free. The recording artists benefited financially from the sale of their releases. True, albums were taken over by cassettes and then CDs were in vogue, no matter what the channel, the sales brought forth millions of copies being sold. Several of the artists became very wealthy. Record companies prospered along with many in the music business. When Napster hit, which eventually turned into downloading and what we have today with streaming platforms, the revenue was cut drastically. The musician had to turn to a more extensive form of per-

forming live. Expenses went up, ticket prices followed suite. The only way to make a living was to tour. Today we pay ten times more for a concert ticket. This affected cost for concert promoters like D.P.A.O. as well. In September of 2015 the Lakeview Amphitheater in Syracuse, NY opened for business. They had access to many of the artist being promoted by Live Nation, one of the largest promoters in the U.S. The artist under contract, would no longer be able to be booked for the D.P.A.O. shows. When Mike Campbell became Director of Operations, he worked diligently behind the scenes to rectify this situation. Hoping to expand

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ZZ Top



38 Special



Kenny Rogers



Keith Urban



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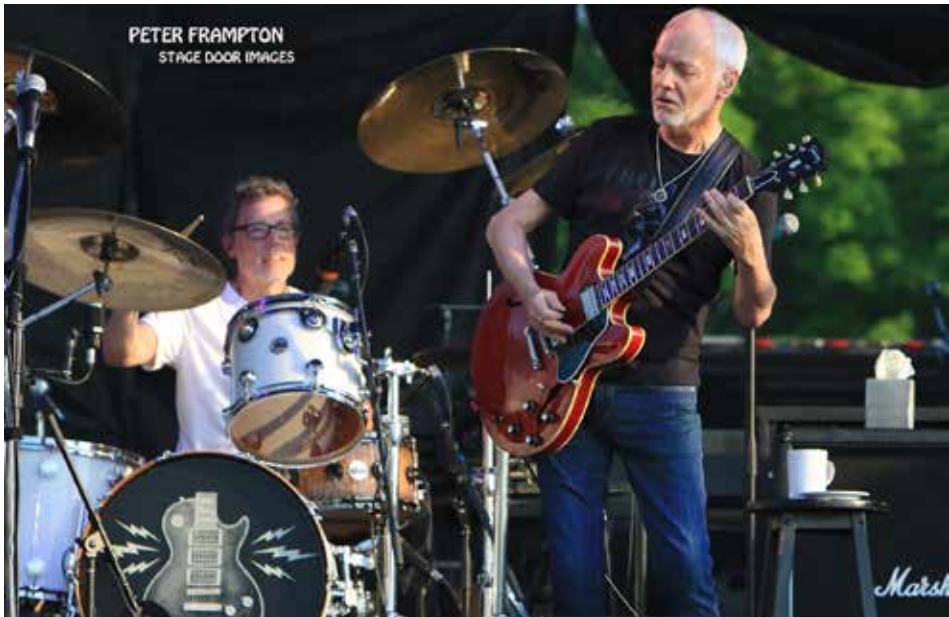
Firehouse



Dionne Warwick



Journey



Peter Frampton



Justin Moore

Michael Burpoe Featured At Adirondack Artists Guild

Michael Burpoe will be the featured artist at the Adirondack Artists Guild for the month of November with “HERE,” a solo exhibition featuring 25 original watercolor paintings celebrating the culture of Saranac Lake.

Born and raised in Saranac Lake, Michael creates Adirondack culture paintings both en plein air and in-studio. He signs his work with his middle name, Czerny, a nod to the original spelling of his grandfather’s name, which was changed when he immigrated from Poland. Michael studied Graphic Design at RIT’s College of Imaging Arts and Sciences, graduating summa cum laude in 2017.

The Saranac Lake area is truly unique. The farther Michael travels, the more he realizes that what’s found here cannot easily be found elsewhere. While many of his contemporaries and visiting artists focus on the stunning landscapes and world-class foliage, Michael is drawn to capture the people and culture that make this place one-of-a-kind. People who dance in the rain, paddle rivers before

the ice recedes, or dress up goat statues just to amuse passersby—these are the people of the North Country who inspire his work.

In May, Michael painted the newest mural in town at 60–62 Broadway, with the support of Jimmy and Johnny Williams and the help of friends and family. The mural depicts Adirondack legends Verplanck Colvin and Mills Blake surveying what would later become Saranac Lake. This project helped cement Michael’s role in the local arts scene and contributed to him being awarded Best Artist in the Adirondack Daily Enterprise’s 2025 Best of the Mountains.

Michael believes that the imperfections of a painting tell a story better than a photograph ever could. Each year, he partners with local groups and events to create illustrations that raise funds or awareness for beloved traditions. He has collaborated with the Lawn Chair Ladies, the Ice Palace Workers (IPW-101), and continues to celebrate community events such as Dewey Dubs, Party on the Patio, and

the Northern Current Music Festival—sometimes painting live, always dancing. Michael joined the Adirondack Artists Guild in January 2025, where he now maintains a rotating installation of his work. He hopes to bring youthful energy and fresh perspective to their lauded ranks.

“HERE” will be on exhibit from November 7th through December 1st, with an opening reception at the gallery on Friday, November 7th from 5 - 8 p.m. Beverages will be provided courtesy of Hex & Hops Brewing, with

appearances by some very special guests. All are welcome.

The Adirondack Artists Guild is a cooperative retail art gallery representing a diverse group of artists residing and working in the Tri-Lakes region of the Adirondack Park. The gallery is located at 52 Main St., Saranac Lake. Phone: (518) 891-2615. Gallery hours are Tuesday through Saturday 11 - 5 and Sundays 11 - 3. The Guild is on Facebook, Instagram, and on the web at www.adirondackartistsguild.com.



Under the Bridge, watercolor by Michael Burpoe



Michael painting en plein air at the Northern Current Outdoor Music Festival

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Poetry

“ November’s Illumination “

By James Oliver Ryan

Up North in November’s Realm Our life’s
are not always simple
Good times and Bad times exist
These times come to us all

Up North to live is a moving thing
Music and Song have a Prophetic Ring
Up North the life in you and I
Brings out November for us to read
To place ourselves with sensibility To take
Seed

Up North
Within Nature is the Extramundane
Not physical or material
To find out what we have to give
Thru Thoughtful Times
Projecting Good and Tasty Ideas A Plate
ful
Up North in November There is an Illu-
mination
A Written Word
What One Reads for Inspiration
Happy Thanksgiving
May the Force be with You!

Send Your Poetry To:
upnorthmonthly@gmail.com



Volunteers and supporters toasting the completion of Michael’s mural

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contacts within the music industry, Mr. Campbell traveled to Nashville to make arrangements with several music agents to bring talent to the North Country. We thought we were on the right path, but we needed to expand additional avenues to be profitable.

I personally saw the city of Watertown as a stumbling block. The ones in charge never seem to grasp the opportunity to pursue the D.P.A.O.'s ultimate goal. The end game being to help and support the disabled children and adults within the area. The decision makers were reluctant every step of the way. I feel the city and the county prospered with every concert. The sales tax revenue alone from concert attendees should have been an incentive to cut cost for the D.P.A.O. shows. People who travel out of the area spend money on hotel rooms, restaurants, gas stations and more. Additional revenue from parking would have cut the cost. Any other venue in the state charges four times what we had suggested. The city would not even consider this option for a non-profit organization.

In 2024 Mike Campbell put together a committee of likeminded people in our community, who had experience within the music business. Our goal was to come up with suggestions that would allow D.P.A.O. to be more profitable. Mike Campbell, Robin Davis, Walt Young, Tricia Swartz, Mike Scriminger and I attended every meeting. Randy Pitkin, who has been in the entertainment business for decades, became part of the group in 2025. As

a committee, we came up with a new path consisting of many great ideas that we felt would accomplish our goals. For reasons unknown, not one of these suggestions was put in motion.

Unfortunately, there were other missed opportunities throughout the years that would have brought in musical acts that I personally feel would have been profitable, as well as some questionable decisions on acts that were booked.

All said and done, the D.P.A.O. had quite the run. The entertainment, on the most part, was very good. Procedures and operations before, throughout and at the end of the events were professionally handled with the musical artist, as well as the audience in mind. The safety concerns of all involved were first class. As far as I am concerned there should be a statue erected for Joe Rich. He brought us entertainment and enriched the lives of everyone around him, especially the disabled and their families.

I would like to thank all the people who allowed me to be the best I could be as a House Photographer – Especially Joe, Mike, Tracey and Mark.

Just to clarify – This article – The End of an Era was written from my viewpoint and perspective through my personal observations and concerns. It is not in any way the directive of this paper or D.P.A.O.

Check out our concert images and more at www.stagedoorimages.com as well as the Stage Door Image Facebook Page.



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Alan Jackson



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Return To The Studio

Here we go again! I am excited to be hitting the studio to record “Might Give Out . . . but I won’t give in” and looking to release it in Spring ‘26. As always, it’s all original songs - up to ten new ones. I’ve dusted off and reimagined a few older songs too. Maybe one or two of these (Tulsa Tornado, 12 Step Woman, Pass Them Biscuits, Beast in Me) will make the cut. The songs need to fit well together. I’m old and old-school and I imagine and hope music lovers still listen to an album from start to finish, at least once! At present, I’ve dropped song demos to a few of the musicians that are slated to record with me and we are woodshedding and rehearsing ahead of upcoming tracking sessions.

Mary Ann (Mia) to Release WHERE I BELONG

By now, most of you know who Mary

Ann (Mia) Casale is. For those who do not, I am sure you have heard her as she has been singing on all my albums for the past several years. Mia now performs with the tour band. Only some of you know that she is a singer/songwriter who has written and recorded her own music (Running Out of Time and Restless Heart). It’s nearly 10 years since her last album and in that time, Mia has been on quite a journey, both in terms of places visited and more so, along her creative path. With this album she declares, “It feels oh so good to be back home. . . WHERE I BELONG.”

Home as place: comfortable and humble, where she lives surrounded by woodlands and gentle waters; both muses that at once inspire her creativity and bring peace. The past decade has taken Mary Ann far from home,

making music across the country: the Rockies, Maine’s coast, the Mississippi Delta, the deserts of the Southwest, the deep South and America’s Heartland. The three trips to Europe have been life-changing. And she is always glad to come home. That being said, this album is really much more about Mary Ann’s return to where she belongs as a singer-songwriter. Since Restless Heart her creative sensibilities and musicianship have evolved beyond that of what she, herself, once thought capable! In so doing, Mary Ann found herself falling in love with the workings and wonders of other roots music genres, particularly Blues, Zydeco and Gospel. These she long ago only tacitly explored. With WHERE I BELONG Mia embraces each, inviting them into her creative heart and home.

Release date is November 7th. Stay tuned to Social Media - send a FB friend request to Mary Ann Casale and visit her website too <https://www.maryanncasale.com>

Gone Southbound in December

Hitting the road the first week of December! Join us in sunny Florida at one of your favorite venues across the state. Note that two of these venues have advanced sale tickets: The Sound Bar - Tallahassee 12/7 and Cafe Eleven - St. Augustine Beach 12/9.

Get Free Download

This song , River of Insanity seems particularly relevant. Recorded on my 2021 album Broke Down Busted Up, it features melodic fiddle work by the remarkable Anne Harris. I was really impressed by how her playing is so lyrical. For example, note that when I sing about that turbulent river, her fiddle sounds like those very raging waters! Her work on the entire album is amazing. Here is a link to a video of the title track in which Anne makes a ghostly appearance. <https://www.youtube.com/watch?v=EA3eNp6Aqqs>

To download the track “River Of Insanity” for free, go to <https://tascru.com/dl> and enter the code bq2a-6nl7



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2	3 WPBS Presents: The American Revolution Excerpt Screening 6:30 PM	4 OPEN STAGE NIGHT Open Stage Night 6-8 PM	5	6 The Sideways 7 PM	7	8
9 Grown Up Book Fair 11 AM - 6 PM	10	11	12 Selected Stories 7 PM	13	14 Doghill Road Band 7 PM	15
16	17	18 GWNC Chamber Presents: Business of The Year Awards 5 PM	19	20	21	22
23	24	25	26 HAPPY THANKS GIVING	27	28 Small Business Saturday 11 AM - 2 PM	29
30 TUBA HO HO HO LIDAY 3 PM	Visit harmoNNY.org for more details					

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October 26th

DPAO Announces “The Michael Buble’ Experience Feelin’ Good” is a Free Community Concert A Gift of Music to the North Country

Watertown, NY — The Disabled Persons Action Organization (DPAO) Foundation is pleased to announce that The Michael Bublé Experience - Feelin’ Good starring Anthony Bernasconi will now be “A Free Concert Event” for the entire community.

This special performance will take place on Sunday, November 2 at 2:00 PM at the Watertown High School Auditorium (doors open at 1:00 PM).

Originally a ticketed event, Feelin’ Good has been **CHANGED to a FREE COMMUNITY CELEBRATION** thanks to the generosity of DPAO’s sponsors

and supporters. The decision reflects DPAO’s and its partners’ deep appreciation for the community’s unwavering support.

“This show is our way of saying thank you,” said Tricia Swartz, Executive Director of the DPAO Foundation. “For over 50 years, we have been presenting concerts thanks to our incredible sponsors who have stood behind us, and for all those that have attended our concerts over the years. Everyone at the DPAO Foundation wanted to do something meaningful to give back-an event where everyone can come together with friends and family.

The concert features Anthony Bernasconi, widely regarded as the nation’s leading Michael Bublé tribute artist, performing with a 20-piece professional orchestra. Joining them on stage will be 21 talented student musicians and a 12-member chorus from area wide high school music programs - making this a powerful collaboration of professional and student talent.

Admission is free, but seating is limited and available on a first-come, first-served basis. Attendees are encouraged to arrive early.

This special community event is made possible through the generous support of DPAO’s sponsors, including Northern New York Community Foundation, North Star Health Alliance, Watertown Savings Bank, FX Caprara Honda, Knowlton Technologies, Town of Watertown, Town of Leyar, Jreck Subs, New York Air Brake, RMartin Contracting, Northern Credit Union, The Sign Shop at McQuade & Bannigan, Bowers CPA’s and Advisors , Kinney Drugs Foundation, Pepsi and Ramada Inn.

Event Details

What: The Michael Bublé Experience presents Feelin’ Good
When: Sunday, November 2 | Doors open 1:00 PM | Show starts 2:00 PM

Where: Watertown High School Auditorium
Admission: FREE
For those that have purchased a ticket - full refunds will be made available by the method of the ticket purchase and by calling 315-785-0044
About DPAO Foundation

The DPAO Foundation’s mission is to support the Disabled Persons Action Organization (DPAO) through fundraising and community partnerships ensuring it can continue providing vital programs, services, and opportunities in the future.

Fun Fact

Listening to your favorite music enhances sensory-motor processing, and eases access to cognitive, memory, and emotional components in the brain. Music training enhances social bonding, cognitive abilities, and language processing.

Source: pmc.ncbi.nlm.nih.gov



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