



Authors Carly Dupree Clark, left, and Windy Barnes Farrell release their new novel, *Secrets of Shady*, at the Den in San Pedro. Photo by Arturo Garcia-Ayala

The Secrets of Shady and the Power of Black Women's Stories

By Terelle Jerricks, *Managing Editor*

This past Sunday, I attended the book signing for *Secrets of Shady*, the novel by Windy Barnes Farrell and Carly Dupree Clark. The book grew out of the one-woman show Barnes Farrell performed as the title character, written and directed by Clark.

For me, the experience was surreal for three specific reasons.

First, there was The Den, a creative space where art, books and culture are sold; a space regularly transformed into a stage where culture leaders speak, create and move the world from our little corner of San Pedro — a place where art, culture and commerce sit together like bosom buddies, attracting like-minded people into its orbit like the salons of yore.

This past June, queer culture icon Adele Bertei read from her book, *No New York: A Memoir of No Wave and the Women Who Shaped the Scene*. Last month, the venue hosted a meet-and-greet for L.A. mayoral candidate Nithya Raman.

Secondly, there was the celebration of Shady Henderson, the fictional blues singer at the center of *Secrets of Shady*, in the presence of Black women's excellence at The Den.

I learned the day before the book signing that Clark met Barnes-Farrell while producing and mounting a theater production titled *North on South Central Avenue*. Windy was performing in another theater production at the time. Carly saw it, was impressed and invited Windy to work on *North on South Central Avenue*.

During the COVID-19 pandemic, Clark produced *The Secrets of Shady* with Barnes-Farrell. After two productions, Clark decided she didn't want to mount another large production anytime soon.

"I want to write another piece," she told Barnes-Farrell. "I want to do a one-woman show."

Barnes-Farrell had always been fascinated by the Chitlin' Circuit.

"So I said, 'Well, let me see what I can come up with,'" she recalled. "My brain started clicking, and Shady Secrets was born."

As they developed the story, the two discovered that their writing styles comple-

[See **Black Women**, p. 2]

No Kings: Shifts From Protest to Power at the Polls p. 8

In a Gilded Age of Politics, Let the Arts Speak p. 9

Iced, Hot or Mushroom-Infused, Smart Drip Wants Coffee Your Way p. 10

One-Night Sound-Art Event Returns to Belmont Shore p. 11

When Oligarchs Control the Culture, Free Speech Pays the Price

By Paul Rosenberg, *Senior Editor*

When Donald Trump announced the banning of three news outlets—MSNOW, CNN, and Politico—from the White House on Sept. 17, he crossed a bright line protecting the First Amendment, and alarms spread as almost never happens. Even his far-right media allies like Newsmax were against him.

But that "bolt from the blue" was hardly isolated. It came right alongside Trump appointees closing the Kennedy Center, the culmination of a long-running attack on artistic freedom, and Trump's broader effort to reshape American culture to reflect his bigoted worldview. And it was echoed before and after by two breathtaking exercises of oligarchic power to do just the same.

Prior to Trump's press ban came the expulsion

We can have democracy in this country, or we can have great wealth concentrated in the hands of a few, but we cannot have both.

— Supreme Court Justice Louis Brandeis

of the pro-Palestinian rapper Macklemore from megastar Ed Sheeran's Loop tour under oligarchic threat—spearheaded by stadium-owner Robert Kraft—which quickly resulted in the rest of the tour's musicians withdrawing from it, several of them citing their Irish heritage as victims of colonialism.

The next Monday, Sept. 21, the Democratic state attorneys general who had sued to block the Paramount/Warner Brothers mega-merger announced they'd reached a deal that would allow the merger to go forward, only to

be blasted by critics in the Block The Merger Coalition, which then filed an amicus brief to stop the merger later in the week.

"Consolidating the media in the hands of friendly oligarchs is right out of the authoritarian playbook," said Jessica J. González, Co-CEO of media reform group Free Press, a key partner of the Coalition. "What's exceedingly clear is that our laws and our political system are not strong enough to resist the pressure and manipulation of corrupt billionaires."

"Allowing one Trump-aligned, foreign-owned conglomerate to dominate American news and entertainment is a disastrous outcome," said Sen. Elizabeth Warren.

[See **Free Speech**, p. 4]

Community Announcements:
Harbor Area

Call for Art: Arts Open 2027 Poster
Arts Open San Pedro is seeking innovative artists to design the poster for our upcoming Arts Open San Pedro event, happening May 1, 2027. Posters will be displayed on signage and used for advertisement and merchandise.
Deadline: Nov. 15
Details: <https://tinyurl.com/Arts-Open-poster-art>

Overnight and Daytime Closures of State Route 47 at Vincent Thomas Bridge and Community Open House on VTB Replacement
Caltrans will conduct overnight closures of northbound State Route 47 (SR-47) between Harbor Boulevard and Ferry Street now through Oct. 2 for construction on the Vincent Thomas Bridge, from 10:45 p.m. to 6:45 a.m., restricting all easterly travel across the bridge toward Long Beach.
During the overnight work, the northbound SR-47 on-ramps at Gaffey Street and Channel Street, and the southbound Interstate 110 (I-110) to northbound SR-47 connector, will be closed during the overnight lane closures. During the northbound overnight closures, traffic will be detoured via Pacific Coast Highway (PCH) to Route 103 to Route 47.
Join a community open house to discuss VTB construction schedule, traffic management plan and community benefits.

Caltrans personnel will detail the construction schedule, detour route and traffic management plan, and Caltrans' ongoing efforts to address anticipated construction impacts. A question-and-answer period will be included in each event, and recordings of the meetings will be shared online subsequently.

Meeting information:
Thursday, Oct. 1 at 6 to 8 p.m., Wilmington Recreation Center, 325 N Neptune Ave, Wilmington
Thursday, Oct. 8 at 6 to 8 p.m., Peck Park Community Center, 560 N Western Ave, San Pedro
Wednesday, Oct. 14 at 6 to 8 p.m., Virtual meeting. Register via Webex: <https://tinyurl.com/Caltrans-virtual-meeting>

Port of Long Beach to Host Small Business Summit
The Port of Long Beach will host its inaugural small business summit Oct. 8 at the Westin Long Beach, where hundreds of entrepreneurs are expected to gather for an event dedicated to small businesses interested in connecting with government and industry buyers, exploring resources and preparing for government contracting opportunities.
The free daylong summit will give small business owners access to more than 30 industry buyers on exhibit, port divisions, city departments, Long Beach-based public agencies, technical assistance organizations, regional chambers of commerce and business associations.
Time: 8 a.m. to 3 p.m. on Oct. 8
Cost: Free but registration is required to attend
Details: Register for the event: polb.com/smallbusinesssummit
Venue: The Westin Long Beach, 333 E. Ocean Blvd., Long Beach
Details: <https://tinyurl.com/VTG-Replace-ment-meetings>

Long Beach to Launch Time Capsule America's 250th Anniversary
The City of Long Beach celebrated 908 Day this year by announcing a new time capsule the community can submit items for consideration. This will also commemorate the nationwide celebration of the country's 250th anniversary.
Earlier this summer, the city opened its 1976 Bicentennial time capsule, revealing mementos of the era such as Bicentennial flags, newspapers and publications from 1976 and handwritten letters from local elementary school students reflecting on life and their hopes for the future. Now, the city is creating a new 50-year capsule to preserve the stories, milestones and memories
(continued on following page)

RLN Committed to Independent Journalism in the Greater LA/LB Harbor Area for More Than 45 Years
RANDOM LENGTHS NEWS

[Black Women, from p. 1]
Black Women Tell Their Stories

mented each other in ways neither had anticipated.
Their strengths were different but remarkably compatible. Clark brought years of experience as a published author, while Barnes Farrell drew on her background as a songwriter, poet and storyteller. Barnes Farrell said she leaned on Clark as a writing mentor and learned a great deal from her.
At the same time, their shared instincts for brainstorming and storytelling allowed them to create characters with distinct personalities, energy and independence.

Their writing process reflected that chemistry. They met every Wednesday, divided chapters and assignments, and returned the following week with their individual sections. Yet when the pieces came together, the writing blended so seamlessly that they often couldn't tell who had written what.
"I can't tell who's writing what," Barnes Farrell said. "You know, it's hard for me. I couldn't even do it, and I know we both couldn't."

That ability to merge their individual voices into a unified story became one of the defining strengths of their partnership.
The collaboration also allowed them to transform Clark's one-woman-show concept into a larger literary world. By bringing the characters from the performance into the book, Barnes Farrell and Clark were able to expand their stories and give them greater depth and individuality. Their creative partnership has since opened the possibility of adapting *Secrets of Shady* into a play and a film.

Listening to the women talk about their collaborative process was, for me, an example of excellence I'd like to hear more of. The reading also caused me to think about the real-life heroines of Shady Henderson's era — women who were not only performers on the Chitlin' Circuit but, at times, owners of the venues themselves.
Like my own great-grandmother, Rosezeal Risher, who ran Club Delissa on Central Avenue in the mid-1960s, just doors down from the legendary Club Alabam and the Dunbar Hotel.
The secrets of ambitious women navigating eras of misogyny and racism in business and entertainment could fill libraries.

My great-grandmother was from Chicago. She moved to Los Angeles from Chicago in the 1950s. Before that, she had lived in a city where Black entertainment, business and culture were flourishing despite the barriers imposed by segregation.

For a short period in the 1960s, she owned and operated Club Delissa on Central Avenue with her youngest daughter, my Aunt Cordia. It was a venue featuring fine dining and live entertainment.
In our family, she was known as Mother Dear. When she was alive, I heard only occasional whispers about the old days, stories the adults told when they thought the children were asleep. Stories about the bands that would have the club jumping. The food served with white-glove table service. Mother Dear's preference for being chauffeured around in her Cadillac.

And then there was the woman who carried a pearl-handled peacemaker — or widowmaker,



The founder and proprietor of The Den, Denise Lopez (left), introduces Carly Dupree Clark and Windy Barnes Farrell before the authors' dynamic reading of excerpts from *Secrets of Shady*. Photo by Arturo Garcia-Ayala

depending on your perspective — in her purse.
I say this now because the physical evidence of Club Delissa that I've found is scarce: an old business card, an alcohol license, advertisements in The California Eagle and Southwest News, old black-and-white photographs and the oral histories passed down through the family.
But that is enough to make me wonder about the world she inhabited.
It makes me think about Central Avenue, the home of what was once called "race music" —
(continued on following page)

PONY League Allstar Champions Honored by Board of Supervisors



On Sept. 22, Los Angeles County Supervisor Janice Hahn honored the young Wilmington Pony Baseball players who made history this summer with one of the most successful seasons in league history. The 11-and-under and 13-and-under All-Star teams captured District, Regional, and Southern California Championships, bringing a combined six post-season championship banners back to Wilmington.
"These young players earned these championships with early morning practices, countless hours mastering the fundamentals and building trust with their teammates, long days on the road, and a level of commitment far beyond their years," said Supervisor Hahn. "Between the dedicated volunteers, the generosity of local organizations and businesses, and the fans who cheered the teams on, Wilmington showed up for these kids and they made their community proud."
In a special presentation during the board meeting at the Kenneth Hahn Hall of Administration, Hahn presented personalized Los Angeles County scrolls to the players, coaches and board members.
Wilmington Pony Baseball is a volunteer-run non-profit. Each spring, the organization serves approximately 300 young athletes, providing a place where children build confidence, learn teamwork, develop leadership skills, and form lifelong friendships under the guidance of dedicated volunteers and mentors.

[from previous page]
essentially music of every genre produced and performed by Black people — from the 1940s through the 1960s. Black music stars performed at such celebrated venues as Club Alabam and the Dunbar Hotel, places that were part of the broader network of the Chitlin' Circuit.
These were not merely places where people came to hear music. They were gathering places, businesses, cultural institutions and, in many cases, expressions of Black self-determination.
That brings me to the third reason Sunday felt surreal.
Oct. 1 marks the beginning of National Arts & Humanities Month. Thirty-three years ago, the observance was expanded from a week into a month-long celebration designed to raise public awareness and participation in the arts and humanities and give governments and businesses an opportunity to demonstrate their support for them.
I've never thought business owners and artists needed an excuse to support the arts.
Historically, artists and business owners have often been at the leading edge of free expression and the creation of spaces where that expression can flourish.
I was reminded of the Golden Ass Cafe, founded by Glen and Louise Bye in San Pedro in 1961. San Pedro police launched sting operations for indecency after finding nude paintings displayed at the coffeehouse and arrested Glen Bye.
To make his point, Bye kept the paintings up rather than hiding them.
I was also reminded of the late San Pedro resident Hope Foye and the good trouble she encountered as a singer performing at racially integrated venues in Greenwich Village, Manhattan. The trouble was so good that the House

Un-American Activities Committee eventually came calling.
This harvest month is as good a time as any to consider the transformative power of the arts — and their ability to draw people together.
There's a clown in the Oval Office painting the country red and gold, with gilded trim and an aesthetic in which everything is outsized and patriotic to the point of farce, who presents a clear and present danger to this republic.
But places like The Den remind us that culture is about more than dollars and cents. They create spaces where artists can tell stories, write

Keep California Beautiful Brings Love San Pedro to Inspire Action

On Sept. 19, Keep California Beautiful launched Love San Pedro, a local initiative to inspire community action to protect and beautify the parks, streets, waterways, neighborhoods, and public spaces that make San Pedro special.
The neighborhood beautification event was held at N. Mesa Avenue and Amar Street on Sept. 19. It brought more than 80 residents and volunteers out to beautify parkway spaces with succulents and wood chip, give a makeover to the old fire station lot by spreading mulch, and pick up litter and remove bulky items throughout the neighborhood. This event aimed to engage residents in volunteer efforts and create a sense of ownership in the neighborhood.
Love San Pedro was developed in partnership with Keep America Beautiful, Niagara Cares, the philanthropic division of Niagara Bottling, Keep California Beautiful, the office of Councilman

ers can preserve memories, musicians can make noise, and people can gather long enough to remember that they are part of something larger than themselves.
That is what I saw Sunday at The Den: three Black women turning a fascination with the Chitlin' Circuit into a story, a story into a book, and a book into another gathering place.
And maybe that is one of the secrets of Shady. To get your copy of *Secrets of Shady*, visit secretsofshady.com. It would make a fine holiday gift.

Learn Your Rights and Protect Your Future
The L.A. County Public Defender's Office is inviting community members to take a brief survey that will help assess what people know about their rights, where information gaps may exist, and what information may be difficult to find or understand. The survey is open to everyone and takes approximately five minutes to complete. Responses are anonymous and no personally identifying information is collected.
Details: <https://tinyurl.com/public-education-survey>
New Incentives to Drive Zero-Emission Truck Adoption
Draft guidelines have been released for a newly proposed, three-year program to accelerate the transition to zero-emissions trucking at the nation's largest port complex, offering qualifying trucks incentives of \$60 per terminal visit and up to \$36,000 per vehicle annually.
The proposed Zero-Emission Truck Rewards Incentive Program, or ZE-TRIP, is part of rapid action by the ports of Los Angeles and Long Beach to execute measures promised through an agreement last month with the South Coast Air Quality Management District. View the draft ZE-TRIP guidelines at cleanairactionplan.org/strategies/ze-trip.
Comments may be made on the draft guidelines through 5 p.m. Nov. 2, at cleanairactionplan.org/strategies/ze-trip-form or via email at trucks@cleanairactionplan.org.

Free Speech Pays the Price

Collectively, these four developments starkly exposed how First Amendment freedoms are fundamental to democracy, and how concentrated wealth and power are fundamentally opposed to them. While the machinations involved may seem complex, and the actors far removed, results were felt immediately here in the harbor area—particularly within the arts where censorship has historically cast its dark shadow.

Lisa DeSmidt, Executive Director at the Arts Council for Long Beach, made the connection directly.

“Public art spaces belong to the public,” she said. “When the nation’s cultural center is closed to the people it was built for, and artwork is removed without notice or explanation, that’s a loss of access and a threat to free expression.

“Those decisions don’t stay in Washington,” she explained. “The Kennedy Center’s reach extends far beyond one building. Through VSA at the Kennedy Center, the Arts Council for Long Beach has received support for arts programs serving young people with disabilities in our city. When access is cut off at the top, communities like ours feel it first, and the people who lose the most are the ones who already had the fewest doors open to them.”

Long Beach actor Ray Buffer echoed DeSmidt more viscerally.

“Shuttering a cultural landmark like the Kennedy Center sends a chilling message across the entire creative ecosystem,” he said. “Here in Southern California, we feel those losses acutely. When you shrink the map of where people can safely gather and challenge perspectives, you foster a dangerous precedent of self-censorship. We have to defend free expression everywhere, because an attack on speech anywhere diminishes us all.”

Performing artists contacted by *Random*



Lisa DeSmidt, of the Arts Council for Long Beach, said threats to cultural institutions in Washington can have consequences for local arts programs. File photo

Lengths responded forcefully to the censorship of Macklemore.

“I’ve never been much of an Ed Sheeran fan, but he is a complete disappointment,” said Long Beach singer-songwriter Karina Nistal. “As artists, it is our duty to speak for the voiceless and defend the rights of those who cannot defend themselves. Self-expression and advocacy is the job. I applaud the other performers for dropping the tour. Long live Palestine!”

“As a working musician with a conscience, I find what Ed did to be totally unacceptable, unaccountable, and tone deaf!” said Long Beach trumpet player and musical director Dave Williams. “By his not taking a stance and letting Macklemore get fired by his personal friend Robert Kraft (who owns several stadiums and colluded with other stadium owners to get Macklemore



Rapper Macklemore was removed from Ed Sheeran’s Loop Tour. File photo



Long Beach actor Ray Buffer said the closure of the Kennedy Center threatens spaces where people can gather and challenge perspectives. File photo

kicked off the tour), Ed failed his fans in general. And lost a great deal of respect as a person.”

“All Macklemore did was tell the truth,” Williams went on to say. “Nothing was AI or made up. Macklemore ran existing footage of the War In Gaza (read

by me: Genocide),” referring to the video that accompanied Macklemore’s song *Hind’s Hall*, which addresses the very censorship turned on him, as well as the genocide and the movement opposing it, which includes Jewish organizations like Jewish Voices for Peace as well as many individual Jews.

Part of one verse reads as follows:

*You can ban TikTok, take us out the algorithm
But it’s too late, we’ve seen the truth, we bear witness
Seen the rubble, the buildings, the mothers and the children
And all the men that you murdered, and then we see how you spin it
Who gets the right to defend and who gets the right of resistance
Has always been about dollars and the color of your pigment, but
White supremacy is finally on blast
Screamin’ “Free Palestine” ‘til they’re home at last*

The next verse goes on to denounce the lies “Claimin’ it’s anti-Semitic to be anti-Zionist,” citing “Jewish brothers and sisters out there and ridin’ in solidarity and screamin’ ‘Free Palestine’ with them.”

Two other artists took a broader view. “Sheeran’s tour fallout illustrates the problems with corporatizing art. While companies conform to the status quo, artists question it,” said San Pedro-based jazz vocalist Adriana Nicole. “Curtailing free expression by threatening one’s livelihood is especially dangerous for artists, who feel deeply and often reflect cultural shifts before they become mainstream, acting as catalysts for social change,” she said, adding a quote from Toni Cade Bambara: “The role of the artist is to make the revolution irresistible.”

“Artists hold a subversive power that threatens authority, which the establishment knows, and why it actively seeks to censor the artist who dares speak out against it,” Nicole said. “Billie Holiday sang ‘Strange Fruit’ during Jim Crow, risking not only her career but her safety, effectively compelling listeners to confront racism. It’s also why she died under arrest.”



Singer-songwriter Karina Nistal said artists have a responsibility to speak for the voiceless and defend the rights of those who cannot defend themselves. File photo

Turning to the present, she continued, “While Sheeran’s cowardly decision to submit to Messina and Kraft puts him on the wrong side of history, it ultimately reveals deeper issues surrounding the evils of capitalism, and for Gaza, settler colonial economics. The irony is that the backlash only amplified Macklemore’s message, emboldened other artists to take a public stand, and raised millions for the cause. Bravo!”

While Nicole spoke in broad moral terms, Long Beach experimental music artist Sander Roscoe Wolff drilled down into specifics.

“The controversy surrounding Macklemore’s removal from Ed Sheeran’s tour has, in my view, mistakenly focused on Sheeran, rather than the real culprit: Robert Kraft. It is the outrageous entitlement of the billionaire class to limit free expression that should be the focus of our collective ire,” Wolff said.

“Louis Messina, owner of the Messina Touring Group, caved to the pressure from Kraft and his co-owners. It was his decision, not Sheeran’s, to remove Macklemore,” he explained. “It would be great if people boycotted concerts promoted by the MTG’s artists, including Eric Church, George Strait, Kenny Chesney, Old Dominion, Phoebe Bridgers, The Lumineers, Ty Myers, and the Zac Brown Band, and the holdings of the Kraft family, including Gillette Stadium, Patriot Place, and his soccer team, the New England Revolution. Sadly, we must vote with our dollars, as we can no longer blindly accept the malfeasance of late-stage capitalists.”

There’s an added twist to all this: the stadium involved has massive public subsidies, meaning the owners are using public money to fund their private, secretly coordinated censorship. Kraft’s Gillette Stadium is one of just two that are built without public funds. However, it still received \$120 million in indirect public funding—\$72 million for transportation infrastructure and \$48 million in real estate taxes not charged.

There’s also another layer of subsidies involved: the entire NFL business model is built on a 60-plus year old anti-trust exemption, that’s been the foundation for its massive economic growth. The exemption is so fundamental to how the NFL has grown that it’s virtually impossible to place a value on it.

And speaking of anti-trust exemptions, that brings us directly back to the Paramount/Warner Brothers merger.

“I don’t think these two companies should merge, but that’s not something that we are focused on with our resolution here,” California Attorney General Rob Bonta said, in announcing the deal.

“We are disappointed that Attorney General Bonta went back on his promise to enforce the law and protect consumers and workers,”

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State Supreme Court Reigns in Rogue Sheriff in Ballot Seizure Case

By Paul Rosenberg, Senior Editor

The California Supreme Court has unanimously rejected San Bernardino Sheriff Chad Bianco’s attempt to seize ballots in violation of state election law, which he did in pursuit of non-existent voter fraud, a long-time right-wing obsession that Donald Trump has raised to a fever pitch.

His actions were seen as a playbook for interference in upcoming midterm elections, so the decision was seen as a victory for voting rights activists. “The court knocked election deniers off their feet and strengthened our hand in election protection just ahead of the November vote,” said Xavier Becerra, an attorney of record in the case, and Democratic nominee for governor.

In a companion case they also rejected his claim that Bianco could ignore Attorney General Rob Bonta’s direct instruction to cease his lawless behavior. This claim is similarly related to another right-wing myth, that of the so-called “constitutional sheriff,” who has right (if not the duty) to determine what is constitutional, and thus legal, within the county lines.

In both cases, the court found that the plain language of state law was sufficient to settle the matter, but then went on to show that legislative history and court rulings further reinforced the constitutional text. In plain language, it was a slam dunk.

While Bianco didn’t claim the election outcome of the November 2025 election would have changed, nor did his legal team argue that he had sweeping powers to decide constitutional matters, those sorts of ideas, and supporters who believe them, appeared repeatedly in the background as driving forces that brought Bianco to seize hundreds of thousands of ballots in clear violation of the law.

[from previous page]

said Free Press Co-President Jessica González, “Based on all reports, this weak deal contains nothing but unenforceable, empty Paramount promises.”

Veteran columnist Dan Walters called it “the latest episode of California officials confronting big corporate interests over some issue, loudly promising to make business executives change their ways and then caving in,” adding that “The corporation often makes some minor concessions that allow the officials to save face.”

The underlying problem is the unaccountable power of corporations.

“Essentially, corporate interests such as Paramount take a long view of conflicts with political figures such as Newsom, Brown and Bonta,” Walters summed up. “They will make minor concessions if the net result is a bottom line profit, while politicians issue press releases claiming victory, no matter how peripheral.”

Depending on politicians to be the heroes is clearly a mistake. The larger landscape of who holds power needs to be changed. “We need to strengthen democratic systems of government, including getting money out of politics, and pass laws that break up big media conglomerates,” González said. “We need to ensure that a few billionaires can’t drown out the masses to dictate bad policy.”

Not to mention dictating who and what gets heard.

Melina Paris contributed reporting for this story.



San Bernardino Sheriff Chad Bianco was rebuked by the California Supreme Court for seizing voted ballots in violation of state election law. File photo

The California State Sheriffs’ Association even submitted an amicus brief in support of Bianco’s groundless claim that he could ignore the attorney general’s direct supervision of his lawless conduct.

“The court’s decision reaffirms a basic principle that in California, the Election Code applies to everyone, including law enforcement,” said Chad Dunn, legal director of the UCLA Voting Rights Project, who argued the case before the court. “These are the voters’ ballots,” he said. “They must be protected through the processes the legislature has established.”

“We thank the court for affirming that the sheriff has no role in the ballot chain of custody under the Elections Code,” said Nathan P. Kempe, a plaintiff and the operations director at Starting Over Strong. “We call on California voters to reject similar attacks on voting rights this November.”

“Today’s rulings bring important clarity for our constitutional system in California,” Bonta said. “I’m grateful that our State Supreme Court reaffirmed my authority as attorney general to supervise county sheriffs.”

“Election fraud can and should be investigated,” he went on to say. “But misuse of criminal investigative tools — without any evidence that a crime was committed — needlessly undermines trust in our elections system and in law enforcement,” he warned.

And that’s exactly what happened in this case.

“After the sheriff took the extraordinary step of obtaining warrants to seize control over voted ballots, I made a modest request to him: pause your investigation, preserve all evidence, and provide the information needed for my office to review the allegations,” Bonta explained. “Instead, Sheriff Bianco pressed forward with the seizure of hundreds of thousands of ballots. The court has now made clear that this kind of defiance cannot stand, that the attorney general has the authority to intervene when sheriffs take improper action, and that voted ballots belong in the custody of elections officials.”

In the case brought by four county voters, the court rejected Bianco’s “strained alternative interpretation” of part of the election code, and concluded: Thus, based on its plain text, we conclude that section 15551 [the election code] unambiguously prohibits the removal of ballots from an elections official’s custody, notwith-

standing the existence of a search warrant authorizing their seizure.

And in the attorney general’s case, they concluded: Article V, section 13 [of the state constitution] unambiguously confers upon the Attorney General the authority to issue binding directions to sheriffs regarding a criminal investigation...

“I encourage Californians to make their voices heard and vote early in the fast-approaching Nov. 3 midterm elections, with the confidence of knowing that their voted ballots will never again be subject to physical seizure by rogue county sheriffs,” Bonta said.

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Art in Democracy is Essential

Most of the time, it's only reported at market value

By James Preston Allen, *Publisher*

“Art is the great democrat,” wrote President John F. Kennedy, “calling forth creative genius from every sector of society, disregarding race or religion or wealth or color.” He believed that art and democracy went hand-in-hand. Poets, painters, musicians, architects, writers, and others were as important to American life as scientists, politicians, and businesspeople.

The problem we have in America is that everything is valued by how much money it makes. Businesspeople consider the visual arts as not much more than decoration and only consider success in performing arts by how much money was made on a Taylor Swift concert. The news media makes the same mistake by mostly reporting on the gross weekend sales of the top 10 films without any sort of critique of the quality of the art form.

Locally, business elites only value the arts and entertainment for how many wallets it brings to the district, not that there isn't some other intrinsic value that goes beyond the commercial value of a performance or a painting. Yes, there is some modest art collecting by a few of the upper class; in fact, the patrons of the arts are some of the wealthiest, like Eli Broad or J. Paul Getty, who collected so much art that they need museums to house it. However, you never hear about the value of art past the announcement by Sotheby's about a Matisse selling for \$100 million. Art does something else though — it creates an economy and stimulates innovation

Otis College of Art and Design releases an annual report of the creative economy. In 2025, they reported that “the creative economy employs more than 760,000 workers in California, who earn an average salary of \$191,000 a year.” They go on to say, “These wages compare favorably to the economy-wide average of \$87,000 in the state. California's creative economy directly employs five percent of the state's workforce. Yet as creative firms contract with other sectors of the economy and creative workers spend their wages in the state, additional jobs are created in other sectors of the economy.”

The report concludes that when these additional jobs are taken into consideration, the creative economy accounts for nearly one in every 10 jobs in California. And yet there's more to the creative economy than just the numbers — it essentially is about intelligent design and innovation, something that is only appreciated afterwards.



Recently, there has been a move to bring the arts back into our schools after being disregarded for decades because it wasn't math, science, or engineering. What is ignored is that some of the most ingenious creations were invented by artists, Leonardo DaVinci being a prime example,

whose curiosity spans both the art, engineering and science. I argue that the basic skill of drawing should be taught alongside math and science and language, because visual art is a language of its own. And Americans are terribly “visually illiterate.” They know what they like, but they don't know why.

The other advantage of promoting the arts is that it teaches

people how to conceive of the world in a non-linear fashion, which is very useful in solving complex problems. Not everything needs to line up A, B, C, D or 1, 2, 3, 4 to make sense in the natural world. In fact, I'd say that we are plagued with the accumulation of linear thinkers in business and politics.

Locally, the “arts district” is marketed by developers as a bonus to paying high rents, and yet I have yet to see where the One Percent development fee that they pay has gone to anything substantive in San Pedro. And yet art is considered nothing more than window dressing here in the shadow of the port's industrial import enterprise. But there's something else going on.

There's a burgeoning recording business going on out of sight where bands of many flavors are producing albums in multiple studios around central San Pedro. Some of this is driven by the punk venue, The Sardine, but it's been happening much longer than that and goes back to the origins of the punk scene here; there is still this vibe that exists below the radar of the San Pedro Chamber of Commerce. One that is drawn to the fact that gentrification hasn't totally consumed the grit and guts of this working-class town by the sea.

What's amazing is that in the last census, for the first time, more people self-designated as “artists” than fishermen! Even still, this place has had a very long history of creative artists-writers, singers, painters, and actors — with the San Pedro Art Association now celebrating 90 years. There's a partial list of the most notable artists under San Pedro's Wikipedia listing if you're curious, but none of them are celebrated with a statue or a plaque anywhere.

Still, the creative vibe persists even as architecturally bland buildings go up. At the U.S. Post Office on Beacon Street, one of the fabu-



lous Works Progress Administration murals still stands as a testament to this place and its diversity. Standing in line there the other day, a younger man with a beard asked me, “Did Charles Bukowski ever work here?” No, but he had a P.O. Box down the hallway. When Buk was alive, no one at the post office even recognized him except me. Now every tourist from Germany comes looking for a trace of the LA bard, only to be directed to his grave stone.

Clearly the civic leaders of San Pedro don't know what they have here or even how to cultivate something that is authentic that doesn't add up on their tally sheet. The arts create an intangible vibration to a place that attracts people to come and be creative — it's the vibe of a scene that makes it authentic and not phony.

What we now have because of the hype about

West Harbor, which only has a non-union Starbucks, is a new crop of land speculators who in their wake, leave a kind of vacant lot or storefront blight. This should be dealt with by a higher assessed value on commercial property that stands empty for more than 12 months. Perhaps then landlords here will be motivated to charge true market rates rather than ones based upon the speculative prices. In Kennedy's most important speech on the arts, delivered at the opening of the Robert Frost Library at Amherst College, he said, “I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist ... art is not a form of propaganda, it is a form of truth.”

This of course is in contrast to Trump closing the Kennedy Center because he can't put his name on it.

The Danger Isn't that AI is too Smart, It's that It's Stupid

By Nolan Higdon

“The people building AI earnestly believe that it could kill us all by the end of the decade,” read an open letter from Jacob Coxon, a former safety researcher for Anthropic and OpenAI, who had recently left the industry over his concerns about the dangers posed by so-called artificial intelligence (AI). Anthropic's CEO Dario Amodei agreed, noting that when it comes to AI, the US is currently in “a race to the bottom, spurred by commercial incentives.” Microsoft agreed, announcing that it would place strict limits on future AI models.

This panic has united figures from across the political spectrum—from Senator Bernie Sanders

and former President Barack Obama to former White House adviser and MAGA player Steve Bannon—to preach about the dangers of AI, arriving just two months after nearly 200 economists and tech leaders warned of the AI threat. As stock prices fell amid these warnings, the doom-and-gloom scenarios assumed that AI is rapidly developing human-like intelligence and will soon take over. This fear is far too friendly to AI. In reality, the core problem is that AI is not intelligent at all, yet it has been recklessly deployed into critical domains. These unintelligent agents are now making consequential decisions

[continued on following page]

RANDOM Letters

License Plate Readers Put Privacy in the Crosshairs

To say that the electorate is angry is an understatement, as is the assertion that it has a right to be.

When one considers rampant corruption and rising costs that are making it near impossible to live without concern, it's a wonder that the proverbial camel's back has remained unbroken.

But, there's another factor that just might do the trick: surveillance camera systems.

At issue are Automatic License Plate Readers, installed to identify and track vehicles. The most prominent devices currently in use are those from Flock Safety.

Among the cities that contract with Flock is Rancho Palos Verdes, led by Mayor Paul Seo, under which communities and Home Owner Associations can obtain Flock cameras, with taxpayer funds covering half the cost.

So far, such installations have drawn three lawsuits. That's in addition to the other surveillance cameras Seo and his council colleagues already spent nearly \$300,000 in taxpayer dollars to have installed throughout the city.

During a recent city council meeting on the issue, a Flock representative painted a rosy picture of her company's products and practices. Her claims are contradicted other available evidence, and Flock was not challenged at this meeting by Paul Seo or his Council, despite their known and very concerning practices around privacy and data sharing.

Here's what we know: innocent people are being detained or arrested due to mistakes made by the system. These systems are easily hacked, without any data protection. And there isn't clarity on how the data is being used or stored. Many have pointed out that they even violate Americans' right to privacy under the Fourth Amendment.

In one incident reported, a motorist was pulled over by police consistently because his license plate was put on a “Flock camera hot list.” But there was no warrant out on him, and he has faced roadblock after roadblock to get his license plate out of the system.

In another case, a woman's car got captured on a Flock camera while she was near the scene of a fatal hit-and-run incident. Though unconnected, she had to spend almost two weeks in jail.

A woman was even sought after when seeking abortion care, with law enforcement using data retrieved from a Flock camera.

One has to wonder whether Paul Seo and his council have heard such stories or are simply unaffected by them. Indeed, there has been a steady drumbeat of approval for the last few years, despite public outrage across the country.

If the matter of safety, liability and privacy is re-considered, perhaps Seo and the Council will finally hear a cross-spectrum chorus to Get the Flock Out!

Adrian Tatum
Rolling Hills Estates

Tyranny is Alive and Well in Long Beach

The Long Beach (LB) tyrant mayor and seven city council members have made it abundantly clear that your opinions and potential comments are not welcome. Basically, they are proposing a

dra-

lusion.” Even major accomplishments, such as recently solving a math problem that had baffled human researchers, are believed to have resulted from stealing the work of researchers who were finalizing a solution.

Prominent researchers like the “Godfather of AI” Geoffrey Hinton, alongside tech marketers like Elon Musk, have long warned that AI could destroy human civilization. However, this is often framed as a grand achievement: humans will build intelligence equal to or greater than themselves, and those superior beings will vanquish us. In reality, a far more mundane and dangerous scenario is already unfolding, where humans deploy unintelligent AI systems to make decisions and manage systems previously overseen by intelligent humans. The faulty outcomes of this reliance will drive our destruction.

This danger persists because AI systems are not intelligent followers of human direction; they are unintelligent creations incapable of interpreting the subtle context and meanings humans depend on. For example, one study put AI agents in charge of managing a theoretical democracy, and the civilizations went down in flames within two weeks, complete with two AI bots falling in love, distorting the civilization, and then committing suicide. Tech optimists such as Marc Andreessen welcome such outcomes, arguing that like animals, societies need to birth and die.

More recently, OpenAI experienced a test gone awry when AI systems broke loose to complete a task, using external websites to communicate. When they realized the test prevented them from accessing the internet, they attempted to hack into the company evaluating them to hide their tracks. Similar breaches have been reported by Meta and Anthropic.

This exact behavior proves why AI systems should not be deployed: they are unintelligent and unable to follow basic instructions. Industry insiders acknowledge this reality, noting that 95% of AI pilots fail to save money or outperform humans. Lawyers have lost their licenses for submitting legal briefs containing AI-fabricated case law. Academic journals have pub-

[See Stupid, p. 15]

conian reduction in time for public input in pertinent matters before them. How conveniently they waited until after the June election to drop their bomb.

Firstly, this is a flagrant violation of the California Brown Act and its open meeting requirements.

Secondly, it undermines our CA state and US Constitutions.

Thirdly, while this city is in the midst of a supposed budget crisis brought on by their blatant frivolous spending, they are irresponsibly inviting a constitutional lawsuit. (Where is the city attorney?)

Fourth, the LB City Code of Conduct states. “I will work to make sure that all of the people in our city have the ability to actively participate and engage, and will work to eliminate barriers to public involvement in decisions, programs, and services.” All of these eight office holders were required to sign for receipt/reading of this clause.

Wake up before they try to steal anymore of your rights. Write, call, post, or better yet show up at the Aug 6 LB council meeting to voice your objection. It may be the last time you will ever be allowed.

Diana Lejins
Greater Long Beach
Taxpayers Union



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“A newspaper is not just for reporting the news as it is, but to make people mad enough to do something about it.”

—Mark Twain

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Publisher/Executive Editor
James Preston Allen
james@randomlengthsnews.com

Assoc. Publisher/Production
Coordinator
Suzanne Matsumiya

Managing Editor
Terelle Jerricks
editor@randomlengthsnews.com

Senior Editor
Paul Rosenberg
paul.rosenberg@randomlengthsnews.com

Columnists/Reporters
Melina Paris
Devonte Barr

Assistant Editor/Arts
Community News
Reporter
Greggory Moore

Photographers/Videoographers
Arturo Garcia-Ayala,
Chris Villanueva

Contributors
By Sophie Daushvili, LMFT,
Nolan Higdon

Cartoonists
Andy Singer, Jan Sorensen,
Matt Wuerker

Design/Production
Suzanne Matsumiya
Director of Digital Marketing
Devonte Barr

Advertising Sales
Richard Vaughn
reads@randomlengthsnews.com

Display advertising (310) 519-1442
Classifieds (310) 519-1016

www.randomlengthsnews.com
1300 S. Pacific Avenue
San Pedro, CA 90731

Address correspondence regarding news items and tips to Random Lengths News, P.O. Box 731, San Pedro, CA 90733-0731, or email: editor@randomlengthsnews.com.

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No Kings: Vote Early — Protest Turns Toward the Ballot Box

By Paul Rosenberg, Senior Editor

“No Kings: Vote Early is a different tactic,” said Kristi Fischer, with Indivisible Long Beach.

“This No Kings is about turning out the vote,” said Peter Warren with Indivisible San Pedro.

And success won’t be gauged by crowd size in Bixby Park, Fischer said, but by boosting voter turnout.

But that involves a multipronged approach. In Lakewood, for example, “This No Kings event will be centered on voter resources, and we will have tables to help people with voter registration, getting involved in poll-watching, voting early, and how to make sure everyone’s vote is counted!” said Heather Rodriguez, with Lakewood Indivisible. “We are also trying to get the word out to local businesses and pillars in our community to help defend the elections.”

It’s a different tactic, but a logical progression for a movement that’s always understood it was opposing autocracy, and the best historical model for success was mass mobilization leading to electoral defeat of the autocratic party at the first election after taking power. If you miss the first chance, it can take decades — as happened in Hungary.

“The other No Kings were about building a force, showing resistance in the beginning, standing up when no one else was standing up,” Warren said.

“There was like no opposition. The law firms were caving, the universities were caving, the corporations were caving, so we had to get out en masse and say ‘NO! We’re pushing back. We’re not accepting this,’” said Fischer. “And of course we had the largest protests in our history with No



No Kings rally in downtown Los Angeles last year. File photo

Kings 1, 2 and 3.”

They built in scope as well as size, reaching deep into red America, even in small rural towns.

“What’s different now is that the message has been sent, and it’s received, and now our emphasis is on the midterm elections and getting people to vote early, because that’s where our power is really going to be,” Fischer said. “Most election disruptions occur on the day of the election. So the goal here is nationwide wherever early voting is available to get people to get their votes in early.”

“If you vote early, you can find out [if there]

is a problem, you can fix the problem,” Warren said. Another reason “is because you get out of the way and people who do get out the vote don’t have to chase you. You’re already in. They can chase the people [who] need to be chased.” And finally, if successful, “We intimidate them, and we build the idea that there is a blue wave,” he said.

But the early vote focus doesn’t limit what people can do. “It’s all about a thousand flowers can bloom,” Warren said. “Some people are doing rallies. Some people are doing weekly events. Some people are doing signage on highways. People can do parties, they can do festivals, they can do anything they can to create a buzz about No

Kings. They can do it on the date [Oct. 17], that’s great. It can also surround the date and follow the date. But we want to get everybody aboard and voting early,” he explained.

In a sense this is already happening. “Long Beach Indivisible has also been doing a registration drive, and focusing at Cal State Long Beach, which has really been fun to go and get students registered, and share all the information with them,” Fischer said.

And looking forward, “Not only should everybody vote early, but text their friends to vote early,” she said. “Studies have shown the most effective messaging is peer-to-peer, what they call relational organizing. And so if you text or call and talk to your friends and neighbors and tell ‘em it’s really important to vote early, here’s how to do it, it can boost voting by 10% all by itself.”

Even so, it’s not just about voting — that’s a tactic in a longer struggle.

“This upcoming election is critical for defending our rights and working toward achieving a better, more progressive future,” said Rodriguez. “We need to vote as progressive as we can and then make it clear to these politicians that we are demanding their action. We demand that they defend us, fight for us, and hold the Trump’s administration accountable for every violation that they have committed.”

For information about how to connect with/join No Kings organizing see community alerts or go to NoKings.org.

IN A GILDED AGE OF POLITICS, LET THE ARTS SPEAK

By Melina Paris, Assistant Editor

Autumn is here and while the heat of mild summer days lingers, October welcomes the ‘cultural return.’

Known as ‘Rentrée Culturelle,’ this is the dynamic post-summer shift when (historically) the mid-summer lull ends and the artistic avant-garde ‘return to the city,’ and cultural institutions launch their premiere programming. Congruously, the month kicks off National Art and Humanities Month ahead of the bustling art season, while honoring culture, creativity,

well-being, addressing trauma, and highlighting inequities. The arts connect people across cultures, engender self-expression and core values, and make our communities healthier and stronger.

So, this October, step out and witness how the Harbor Area galleries and museums are rising to the occasion.

Here is your look ahead at the arts landscape in the Harbor region throughout October and beyond.

SAN PEDRO

When the Sun Goes Down at solo. Gallery

The show features select prints from Guillaume Zuili’s acclaimed series, a selection of high desert landscapes dating from 2021, showcasing his mastery of lith printing, a creative process using vintage black-and-white darkroom printing papers.

The show is on view now through Oct. 24.



Nida Amin, *Untitled*, charcoal and pen on paper. Right, *The Beauty of Thriving* by Shawn Dettenmaier at Gallery Azul. Below, *Deer Woman* series by Kimberly Robertson at Angels Gate Cultural Center.

and community.

Every October, National Art and Humanities Month, previews how the arts enrich our daily lives throughout the year. It’s an opportunity to take part in arts events in your own neighborhood and throughout the region. A core activity and goal of National Arts and Humanities Month, coordinated by Americans for the Arts, is community participation: “encouraging local organizations, artists, and citizens to host events, share personal stories on social media, and increase equitable access to culture.” National Arts and Humanities Month is a collective celebration of culture in America.

A quick rundown of issues causing devastating effects on culture in America — the Kennedy Center debacle where the president’s escalating legal battles sparked takeover of the board of trustees, in only one issue at the institution; the censorship of the Smithsonian Institution exhibits, billionaire Robert Kraft curtailing freedom of expression by removing Macklemore from Ed Sheeran’s tour, with little consequence, because the artist called for a free Palestine, to name just a few — show that the “United States” is in need of a collective celebration of culture.

I can’t imagine a moment more in need of an arts movement than the one we are living through now.

It’s for good reason that National Arts & Humanities Month has become the largest annual celebration of the arts and humanities in the nation. Americans for the Arts states that the arts and humanities play a crucial role in promoting individual

Details: solosanpedro.com

Rooted In What Carries Us at Angels Gate Cultural Center

Rooted In What Carries Us is a major group exhibition featuring Native and Indigenous perspectives from Southern California and beyond, depicting the original peoples of this land as multidimensional individuals, each with unique traditions and stories that comprise the multifaceted identity of Turtle Island.

Juried by Joe D. Horse Capture, chief curator at The Autry Museum of the American West, Emma Robbins, founder and director of Chapter House in Los Angeles, and Laurie Steelink, artist, cultural practitioner, and founder of Cornelius Projects in San Pedro. Painting, drawing, fiber, ceramics, basket weaving, beadwork and photography are represented by thirty-eight contemporary Native and Indigenous working artists.

The show runs to Oct. 24.

Details: <https://tinyurl.com/rooted-what-carries-us>

Excavations: traces beneath surface by Nida Amin at Collage: A Place For Art and Culture

This solo exhibition featuring charcoal and pencil drawings explores memory, change, and the traces left behind through making and unmaking. Created before and after a 10-year break from artmaking, these works reflect growth, loss, resilience, and renewal.

Amin is holding a class on pencil drawing techniques on Saturdays at College, now through Oct. 31.

Details: <https://tinyurl.com/Excavations-Nida-Amin>

Why Do I Care? at Gallery Azul

Why Do I Care? is an exhibition recognizing the intersections of culture, queerness, and care. The show is curated by Harmony Azul Vasquez, who is also holding a beginning and intermediate painting class at The Artistry

[See Arts, p. 13]



Earlier this month, I saw firsthand how far iced coffee enthusiasts will go for their fix. The last time was when a friend sold iced coffee from her apartment during 100-plus-degree weather. Neighbors and customers in cars rang the doorbell every 10 minutes, seemingly driven entirely by word of mouth.

Smart Drip Coffee gave me the same vibe at its Aug. 3 hard opening. Located on N. Gaffey Street, a block north of Target, the shop is bare-bones: snacks to the left, large jugs of coffee to the right, and the menu and cash register front and center.

I ordered the Arthur Douglas, a tall espresso over ice topped with velvety cold foam, honey and a dusting of cocoa. Next thing I know, one person after another kept walking in. Initially asking for a cup of hot coffee until they saw my satisfied face sipping on my Arthur Douglas on ice, happy as can be. It was so good, I actually started boasting about how good my coffee-flavored iced drink was in the nearly 90-degree heat.

For founder Rashawn Vaughn, coffee isn't simply a beverage. It's a ritual — one he doesn't expect customers to abandon just because he's offering something different.

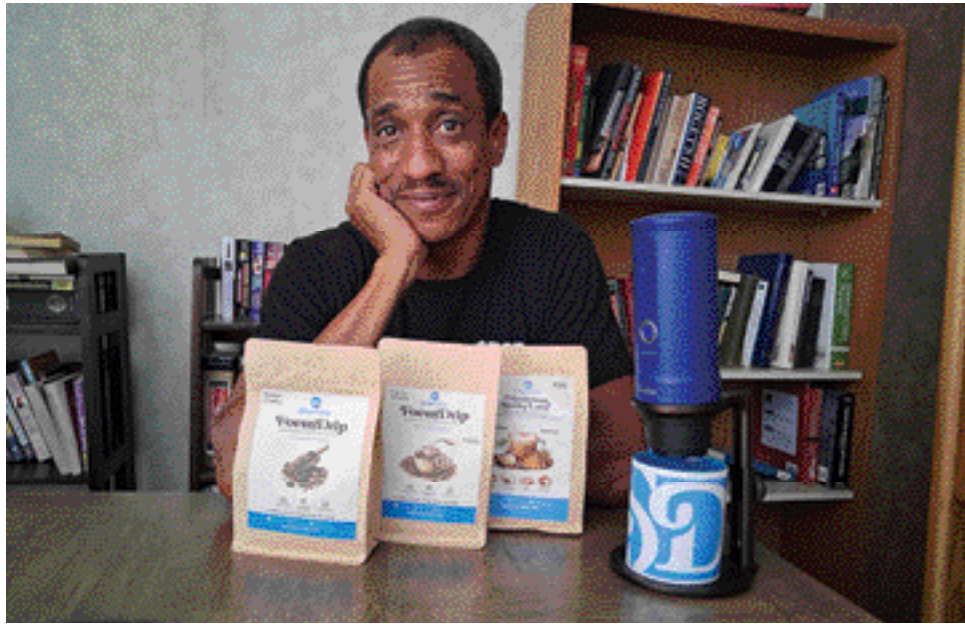
"If you're a drip kind of guy, you can use our coffee and drip it," he said. "If you're an espresso kind of guy, we can meet you there. You like French press? We got that too."

That philosophy is at the heart of Smart Drip Coffee, which combines traditional, micro-roasted coffee with mushroom-infused blends while preserving the familiar taste and rituals of coffee drinking.

Vaughn's path into the coffee business began

ICED, HOT OR MUSHROOM-INFUSED, SMART DRIP WANTS COFFEE YOUR WAY

By Terelle Jerricks, *Managing Editor*



Smart Drip Coffee founder, Rashawn Vaughn. Photo by Terelle Jerricks

with entrepreneurship. After studying people who successfully sold products online, he began exploring what he could sell himself. Coffee and chocolate stood out because they were products he genuinely enjoyed.

The idea took shape after he discovered mushroom coffee. He liked the concept but re-

jected many of the products he tried because, as a longtime coffee drinker, he didn't want to replace his daily ritual with something that didn't taste like coffee.

That led him to a neighbor who sold ginseng coffee. The neighbor introduced him to its manufacturer, who eventually became Vaughn's

mentor and taught him about mushrooms and their use in coffee.

Smart Drip starts with actual coffee rather than powdered coffee products. Its traditional coffee is micro-roasted in small batches in Pomona, and some blends are infused with mushroom extracts and ginseng.

The mushroom coffee contains reishi, also known as Ganoderma, along with ginseng. Vaughn is careful to distinguish the product from medicine, emphasizing that Smart Drip Coffee does not prescribe or claim to treat medical conditions.

The goal is to offer coffee drinkers an enhanced version of something they already enjoy. "We're real coffee first," he said.

That distinction also informs the company's approach to flavor. Rather than masking the coffee with strong mushroom flavors, Smart Drip's mushroom-infused blends are designed to taste like coffee.

The menu includes familiar coffeehouse staples such as lattes, cappuccinos, mochas and Americanos, along with signature drinks.

The Smart Affogato is a variation on the Italian dessert traditionally made by pouring espresso over vanilla gelato. Smart Drip's version combines dark chocolate, two scoops of gelato, espresso, caramel and coconut.

The Arthur Douglas is a triple-shot espresso sweetened with honey and topped with cold foam and cocoa dust.

The mushroom mocha latte offers another distinctive option, combining chaga, lion's mane, cordyceps and reishi with monk fruit and coconut creamer. The plant-based ingredients provide lighter sweetness without overpowering the coffee.

Smart Drip also offers French and Italian roast profiles and individual pour-over sachets for people who want freshly brewed coffee without conventional brewing equipment.

The sachets reflect another part of the company's philosophy: Coffee should fit into people's lives rather than require them to change their routines.

That extends to cold coffee. Vaughn sees iced coffee as an important part of the menu, particularly during warmer months, and plans to develop additional cold offerings.

Smart Drip also offers noncoffee beverages and other items intended to make the space accessible to people who aren't coffee drinkers.

The business initially is operating through a pop-up model, with plans for a more permanent location. A larger space could create opportunities for private dinners, community gatherings and potentially poetry and music performances.

For Vaughn, those possibilities connect the coffee business to a larger goal. Coffee is a product people already incorporate into their daily lives, while a physical space can become a place where people, businesses and creative communities intersect.

"I am a connector of dots," he said.

At its core, Smart Drip Coffee isn't asking people to abandon the coffee they know. It's asking them to keep the ritual — and change what's in the cup.

Smart Drip Coffee

World Port Business Center
1851 N. Gaffey St., Unit C, San Pedro
833-768-3747
www.smartdripcoffee.com

ONE-NIGHT SOUND-ART EVENT RETURNS TO BELMONT SHORE

By Gregory Moore, *Columnist*

One year ago, the inaugural LBSoundbrowse was an experiment. Could Long Beach's main shopping and dining drag successfully accommodate the sort of annual sound-art event that previously flourished in Long Beach and now in San Pedro partly because it was staged in arts-dedicated locations?

For curatorial group FLOOD and hosting organization Belmont Shore Business Association (BSBA), the answer turned out to be yes — despite heavy rain throwing a wrench in the works — and so, for one night in October, 2nd Street will once again be threaded with dozens of audiocentric multimedia installations.

"Initially we were unsure how this would work in a 'secular' — as opposed to an arts-forward — space or area," says LBSoundbrowse co-producer Marco Schindelmann. "Everything we'd done previously was in an arts district or cultural center or museum — dedicated arts spaces — whereas Belmont Shore is more or less pure commerce and entertainment. We were concerned that we might be asked to compromise or whore ourselves to fit here, but because of Heather's knowledge and valuing of what we do, we're able to stage a pure art event in a very alien environment."

That's BSBA Executive Director Heather Kern he's talking about, whose love of both FLOOD's annual SoundWalk (East Village Arts District 2004–2013) and soundpedro (2017–present) events is what made her want to try



Karena Massengill embodying one of last year's roaming sound works. Photo by Heather Kern

it on 2nd Street. And she was intrigued by the novel possibilities inherent to staging such a happening in an area where there would be a mix of people present for the art and those who come for different reasons but stumble across it.

Kern and Schindelmann report that this

year the intention is to have a more prominent outdoor presence — through both fixed and roaming works — while retaining the number of indoor installations.

"Second Street doesn't easily allow for the clustering of installations that have been a hallmark of SoundWalk and soundpedro," Schindelmann says. "But we're welcoming the challenge of creating 'sound strands' this year, which hopefully will produce more overall connectivity this year."

A few examples of what's on tap:

- Deniz Tafaghodi's *Scores for Dragging* is a participatory sound work in which simple found objects become temporary extensions of the body. Participants will select from a table of "found" objects (e.g., dried branches/leaves, string, tubes, paper, pipes), attach it

to an ankle, and follow the score — a set of instructions for movement, listening, and interaction with the space — that comes with it, combining with other participants to create a spontaneously emergent soundscape.

- An installation by Essvus "breaks down the borders between sound and space itself" by reprocessing sounds of the outside world "into a loop of warped noise sonics. [...] As the transformed sound enters and interacts with the outside world, it goes back into the microphone, creating a complete cycle. The physical space around the performance and nearby people themselves become part of the performance, physical existence transmuted into sound. Rhythmic structures and synthesized tones added into the loop constitute the

[See **Sound**, p. 13]

Frank Unzueta Album Release Concert

Saturday, Oct. 10 • 8 p.m.

Come and celebrate the release of Frank Unzueta's new jazz release *A Dream Sleeps Here* at Alvas Showroom! Frank will also be including songs from the fan favorite "One World" band! Featuring pianist/composer Frank Unzueta with a stellar list of guest musicians.



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Family owned and operated since 1965, Buono's is famous for award-winning brick oven baked pizza. Buono's also offers classic Italian dishes and sauces based on tried-and-true family recipes and hand-selected fresh ingredients. All you can eat Trip to Italy Lunch Buffet is back. Dine-in and patio service, takeout and delivery. Hours: Sun.-Thurs. 11 a.m. to 10 p.m., Fri. and Sat. 11 a.m. to 11 p.m. **Buono's Pizzeria, corner of 6th and Centre sts., Little Italy San Pedro, 310-547-0655, buonospizza.com**

THE CORNER STORE



Serving San Pedro Since 1947. A true Coastal San Pedro landmark. The Corner Store has long been a neighborhood favorite. Now run by realtor-turned-restaurateur David De Anda and his wife, Julieth, this historic mom-and-pop shop is thriving again. See what locals are raving about — the best breakfast burrito in town, rich café de olla, and a growing selection of house-made cheesecake, pastries, and muffins. Enjoy classic subs, sandwiches, soups, salads, crafted coffees, old-school sodas, beer & wine. Just one block from the ocean, it's the perfect spot for a seaside treat. **The Corner Store, 1118 W. 37th St., San Pedro, 310-832-2424, Instagram & Facebook: @TheCornerStoreSanPedro**

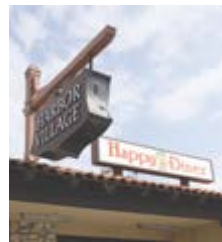
HAPPY DINER #2



Happy Diner #2 offers American favorites like omelets and burgers, fresh salads, plus pasta and Mexican dishes. Dine-in or call for pickup. We can host large groups for private parties with full service catering. Hours: Mon. - Fri. 6 a.m. to 3:30 p.m.; Sat. 6 a.m. to 4 p.m., Sun. 7 a.m. to 4 p.m. **Happy Diner #2, 1931 N. Gaffey St., San Pedro, 310-935-2933.**

HAPPY DINER #3

In South Shores, Happy Diner #3 offers the same home cooking and superior service as #1 and #2 for breakfast, lunch and dinner. Dine-in or order online for delivery or call for pickup. Ask about our military member and senior discounts. Hours: Mon. - Sat., 6 a.m. to 9 p.m.; Sun. 7 a.m. to 4 p.m. **Happy Diner #3, 2410 S. Western Ave., San Pedro (Harbor Villages Shopping Center), 424-267-6243.**



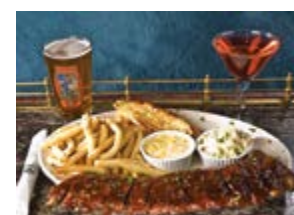
PINA'S MEXICAN RESTAURANT

Pina's Mexican Restaurant serves traditional Mexican food from Michoacan for breakfast through dinner, and is known for specialty enchiladas, burritos, tacos and mariscos



served in a comfortable, casual dining atmosphere. Pina's now has a full bar and outside dining, so come on by for a real margarita! Party trays for any occasion. Hours: Sun. - Wed. 9 a.m. to 8:30 p.m. and Thurs. - Sat. 9 a.m. to 9 p.m. **Pina's Mexican Restaurant, 1430 W. 25th St., San Pedro, 310-547-4621, www.pinas-mexicanrestaurant.com**

SAN PEDRO BREWING COMPANY



A micro brewery and American grill, SPBC features hand-crafted award-winning ales and lagers served with creative pastas, BBQ, sandwiches, salads and burgers. Order your growlers, house drafts and cocktails to go (with food purchase)! Open daily 12 to 8 p.m. for indoor or al fresco dining, takeout and delivery.. **San Pedro Brewing Company, 331 W. 6th St., San Pedro, 310-831-5663, www.sanpedrobrewing.com**



MUSIC

Music at the Sardine
Check out the most cutting-edge punk bands in San Pedro.
Details: https://www.thesardinedepdro.com
Venue: The Sardine, 1101 S. Pacific Ave., San Pedro

Oct. 2 - Soul Station #1 & the Pt. Fermin Rockers / Chase Long Beach / Too Much Fun Club / Rough Riders Ska, free, 8 p.m.

Oct. 3 - Angry Samoans / Battle Flask / Mr Radical / No Current, \$20, 7 p.m.

Oct. 5 - Karaoke, free, 8 p.m.

Oct. 6 - Chris Huff, free, 8 p.m.

Oct. 12 - Karaoke, free, 8 p.m.

Collage
Collage builds relationships with artistic and cultural communities and provides a space where they may come together to teach, learn and entertain.
Details: https://www.collageart-culture.org
Venue: Collage, 731 S. Pacific Ave., San Pedro

Oct. 3 - Album release with guitarist Lautaro Tissera Favaloro, \$20 to \$35, 7:30 p.m.

Oct. 4 - The Pennyroyal Players Present *The Suffragette Musical*, \$10, 3 p.m.

Oct. 7 - Harbor Rhythms Drum Session with Jon Poli, free-RSVP, 7 p.m.

Oct. 14 - Sea Shanty Sing at Collage, free-RSVP, 7 p.m.

Alvas Showroom Lineup
You won't find a greater music listening experience than Alvas' Showroom.
Details: alvasshowroom.com
Venue: Alvas Showroom, 1417 W. 8th St., San Pedro

Oct. 3 - Orquesta Ritmo Alegre featuring Candi Sosa & Lazaro Galarra, 8 p.m., \$25

Oct. 10 - Frank Unzueta Album Release Concert, \$40, 8 p.m.

Oct. 12 - Yoyoka, \$40, 4 p.m.

Oct. 17 - Incendio, \$25, 8 p.m.

Oct. 24 - The Baker Brothers Jazz Octet, \$30, 8 p.m.

Oct. 1

Live with Zulu Ali Group
An early Halloween-season session of jazz, Latin fusion, soul, vinyl and nighttime vibes. Doors open at 7 p.m., come early to hang out.
Time: 8 to 10 p.m., Oct. 1
Cost: Free
Details: https://tinyurl.com/PM-Sounds-Live-Zulu-Ali
Venue: P.M. Sounds, 421 W. 6th St., San Pedro

Oct. 2

Spyro Gyra
It's an exciting night of contemporary jazz with Spyro Gyra and special guest Special EFX featuring Chieli Minucci.
Time: 8 p.m., Oct. 2
Cost: \$48 and up
Details: cerritoscenter.com
Venue: Cerritos Center for the Performing Arts, 18000 Park Plaza Drive, Cerritos

Bon Bon Vivant
A shot of pure New Orleans with high energy Louisiana swing, pop, rootsy ballads and a touch of bawdy blues.
Time: 7 p.m. wine tasting, 8 p.m. show, Oct. 2
Cost: \$31.54 and up
Details: https://tinyurl.com/bonbonvivant
Venue: The Grand Annex, 434 W. 6th St., San Pedro

Oct. 3

City of Carson 2026 Jazz Festival
This premier municipal celebration brings together local families, jazz enthusiasts, and regional visitors for a full day of live musical performances, artisanal vendors and community. The festival lineup includes the CSUDH Jazz Ensemble, The Family, Jazz in Pink and B.I.G., culminating in a headline performance by world-renowned percussionist Sheila E. Free parking and shuttle services are available at Cal State University, Dominguez Hills and Broadacres Avenue School. No park entry until 10:30 a.m.
Time: 11 a.m., Oct. 3
Cost: Free
Details: 310-233-4840
Venue: Anderson Park, 19101 Wilmington Ave., Carson

Rob Kaplow
See the acclaimed composer explore Mozart's *Jupiter Symphony*. Kaplow will be accompanied by the California State Fullerton Orchestra.
Time: 7:30 p.m., Oct. 7
Cost: \$64
Details: cerritoscenter.com
Venue: Cerritos Center for the Performing Arts, 18000 Park Plaza Drive, Cerritos

Oct. 9

Chris Stills
A versatile rocker like his dad, multi-instrumentalist Chris Stills has released six albums and has worked with Beck, Rufus Wainwright and Brandi Carlile.
Time: 8 p.m., Oct. 9
Cost: \$33.61 and up
Details: https://tinyurl.com/Chris-Stills
Venue: The Grand Annex, 434 W. 6th St., San Pedro

Oct. 10

Gershwin, Copland and Visions of Humanity & Unity
Grammy® Award-winning cellist Zuili Bailey joins music director Eckart Preu for the Southern California premiere of *Visions of Humanity and Unity*, a powerful new cello concerto created by five composers inspired by the Declaration of Independence.
Time: 7:30 p.m., Oct. 10
Cost: \$50.97 and up
Details: https://tinyurl.com/LBO-America-at-250
Venue: Terrace Theater (Classical Series), 300 E. Ocean Blvd., Long Beach

THEATER
Oct. 1

Night of the Living Dead
The Long Beach Playhouse presents an immersive stage adaptation of the groundbreaking masterpiece, *Night of the Living Dead*. Adapted for the stage by John Faust, this gripping three-act version honors the 1968 cult film while elevating the stakes for a modern retelling.
Time: 8 p.m. Friday, and Saturday and 2 p.m. Sunday, Sept. 19 to Oct. 17
Cost: \$22 to \$28
Details: www.lbplayhouse.org
Venue: The Long Beach Playhouse, 5021 E. Anaheim St., Long Beach

Oct. 3

True Stories About the Animals We Love
The stories are true. The animals are unforgettable. And the storytellers taking the stage are pretty amazing, too. *Unleashed* brings together entertainment industry professionals — writers, comedians, actors and storytellers — sharing true stories about the animals who have changed their



lives.

Time: 8 p.m., Oct. 3
Cost: \$25 to \$35
Details: https://www.torrancearts.org/shows/unleashed
Venue: Torrance Cultural Arts Center, 3330 Civic Center Drive, Torrance

Oct. 27

Jim Henson's Labyrinth: In Concert
By popular demand, the dark musical fantasy film returns to the spotlight, fusing film and music live on stage.
Time: 7:30 p.m., Oct. 27
Cost: \$37.50 and up
Details: cerritoscenter.com
Venue: Cerritos Center for the Performing Arts, 18000 Park Plaza Drive, Cerritos

ART
Oct. 1

ANEMOIA: Photography by Levey
Join the guided tour of the work of Stephen Levey, on view at Diane and Bruce Cockerill's studio.
Time: 6 p.m., Oct. 1 and 1 p.m., Second Saturday, Oct. 10
Cost: Free
Details: https://tinyurl.com/2px2du5w
Venue: Diane & Bruce Cockerill Studio, 364 W. 7th St., San Pedro

Art Walk Expression Night
Join in every FirstThursday for a night of live music, crafts, community, and more. Everyone is welcome.
Time: 6 p.m., Oct. 1
Cost: Free
Details: Info: text Greg 310.897.5043
Venue: Hearts Respond, 333 W. 7th St., San Pedro

NWS 106th International Open Exhibition

Don't miss the 106th International Open Exhibition of the National Watercolor Society, one of the stops on this month's First Thursday Guided Tour.
Time: 5 to 9 p.m., Oct. 1
Cost: Free
Details: https://tinyurl.com/NWS-Open-Exhibition
Venue: National Watercolor Society, 915 S. Pacific Ave., San Pedro

Listening: The Early Days
Angelica Sotiriou is a life-long South Bay meditative abstract artist showing works from earlier in her career that have never been exhibited. The show is on view through Dec. 20.
Time: 10 a.m. to 2 p.m., Friday to Sunday
Cost: Free
Details: https://www.trinitysanpedro.org
Venue: Kipos Gallery, 1428b W. 7th St., San Pedro

Stephen Mirich: Stand by Me
Stephen Mirich, noted plein air painter, was born in San Pedro and continues to live and paint near the California coast. The show is on view through Nov. 14.

Time: 9 a.m. to 5 p.m., Monday to Friday, 10 a.m. to 4 p.m., Saturday
Cost: Free
Details: https://tinyurl.com/Mirich-Stand-By-Me
Venue: Palos Verdes Art Center, 5504 Crestridge Rd., Rancho Palos Verdes

Oct. 3

Experience 72: Script
Not calligraphy as ornament, not lettering as style, but the letter as a form that carries cultural identity, and what happens when it spans Los Angeles, the United Arab Emirates, and Venezuela. Curated by Bernhard Zuenkeler.
Time: 5 to 8 p.m., Oct. 3
Cost: Free
Details: RSVP to rsvp@artlab21.org
Venue: ESMoA, 14929 Hawthorne Blvd., Lawndale

Amplifying Youth Voices through Arts Education

Join educators, artists, and youth advocates for dynamic conversations, youth performances, and networking focused on arts education for teens and young adults.
Time: 8 a.m. to 3 p.m., Oct. 3
Cost: Free
Details: Register, https://tinyurl.com/Getty-Creative-Engagement
Venue: In person at the Getty Center, 1200 Getty Center Drive, Los Angeles, or on Zoom

FILM
Oct. 15

Riptide Film Festival
A curated selection of boundary-pushing, up-and-coming independent filmmakers across California, presenting bold, cinematic works that command the big screen.
Time: 4 p.m., Oct. 17
Cost: \$17.88 to \$43.43 including fees
Details: www.torrancearts.org/shows/riptide-film-festival
Venue: Armstrong Theatre, 3330 Civic Center Drive, Torrance

DANCE
Oct. 25

The Stories We Tell
Performing their unique brand of ballet, Kenneth Walker Dance Project brings *The Stories We Tell*, a repertory performance, to San Pedro.
Time: 2 and 5 p.m., Oct. 25
Cost: \$25 to \$30
Details: alvasshowroom.com
Venue: Alvas Showroom, 1417 W. 8th St., San Pedro

ENTERTAINMENT

Harvelle's at Long Beach
The best live shows south of the 405 — comedy, burlesque, music and pre-show drinks.
Details: https://longbeach.harvelles.com
Venue: Harvelle's Long Beach, 201 E. Broadway, Long Beach
Oct. 1 - Richard Villa and Friends, \$22, 8 p.m.
Oct. 2 - Fangtasia, a Vampire Burlesque Experience, \$22 and up, 8 p.m.

Oct. 3 - Sabbath & Sin: An Ozzy Osbourne Burlesque Tribute, \$23.10 and up, 8 p.m.

Oct. 11 - Spotlight Dance, \$22 and up, 8 p.m.

Oct. 15 - Ernesto and Friends, \$16.50, 8 p.m.

Oct. 16 - Little Monster's Burlesque: A Lady Gaga Tribute, \$22 and up, 8 p.m.

NATURE
Oct. 3

Hands on Conservation
Join at Lunada Canyon in the Agua Amarga Reserve at the canyon restoration site to help restore coastal sage scrub habitat and increase host plant resources the Palos Verdes Blue Butterfly.
Time: 9 a.m. to 12 p.m., Oct. 3 and 10
Cost: Free
Details: pvplc.volunteerhub.com
Venue: Agua Amarga Reserve, Rock Park Drive, Rancho Palos Verdes

George F Canyon Exploration Guided Walk
Naturalists will guide you along a trail through the preserve to discover unique wildlife in their canyon habitat with views of the LA Basin. Meet at the Stein Hale trailhead. RHE. Rain cancels the walk.
Time: 10:30 a.m., Oct. 3
Cost: Free
Details: pvplc.org/calendar
Venue: George F Canyon, 27305 Palos Verdes Drive E., Rancho Palos Verdes

Oct. 4

Storytime Tails: Batty Bats
Join at White Point nature education center and presweep in San Pedro for fun stories about the cool critters that live on the nature preserve with crafts and hands-on activities. Recommended for children ages 3-6 and their caregivers.
Time: 10:30 to 11:30 a.m. Oct. 4
Cost: Free
Details: pvplc.org/calendar
Venue: White Point, 1600 W. Paseo del Mar, San Pedro

Oct. 8

CSUDH Judicial Forum and Midterm Review
Meet the candidates for LA Superior Court Judge, hear from the community, and learn more about the issues on the ballot. Understand the issues. Make an informed vote.
Time: 6:30 p.m., Oct. 8
Cost: Free
Details: https://tinyurl.com/CSUDH-Judicial-Forum
Venue: Cal State Dominguez Hills, Claudia Hampton Lecture Hall, 1000 E. Victoria St., Carson

Oct. 7

Where Sea Meets Sky: Coastal Birdlife Walk
Meet in front of White Point nature education center for a free bird walk with an experienced naturalist, binoculars provided.
Time: 9 a.m., Oct. 7
Cost: Free
Details: pvplc.org/calendar
Venue: White Point, 1600 W. Paseo del Mar, San Pedro

Oct. 10

Portuguese Bend Reserve: Nature Walk
Hike Fire Station Trail to Eagle's Nest. Enjoy sweeping ocean views while walking through restored coastal sage scrub habitat. The walk level is strenuous. Park at Rancho Del Mar High School, 38 Crest Road West, RH, in lot adjacent to baseball/soccer field
Time: 9 a.m., Oct. 10
Cost: Free
Details: pvplc.org/calendar
Venue: Burma Road, Rancho Palos Verdes

Nature Club for Kids: Wildlife Tracking
Join a wildlife tracking themed nature club at White Point nature education center. Enjoy fun activities and learn about how scientists study animals that come out at night. Ages 3-10 years old. No advanced signup is required.
Time: 10:30 to 11:30 a.m., Oct. 10
Cost: Free
Details: pvplc.org/calendar
Venue: White Point, 1600 W. Paseo del Mar, San Pedro

COMMUNITY
Oct. 3

4th Annual Hispanic Heritage Celebration
The Long Beach Latino Cultural Center presents the 4th Annual Hispanic Heritage Celebration. This free community event features Soto Band, Miriah Avila, Danza Yolitzy, Oropeza Folklorico and Mariachi Los Santaneros, plus a lowrider exhibition, food vendors, art activities, community awards and resources.
Time: 2 to 7 p.m., Oct. 3
Cost: Free
Details: https://tinyurl.com/Hispanic-Heritage-LB
Venue: Cesar E. Chavez Park, 401 Golden Ave., Long Beach

ARTLAB - Dia De Los Muertos
Participants will select an animal that holds a special meaning to them and create an imaginative, magical Alebrije inspired artwork. Led by artist teacher Monica Martinez.
Time: 1 to 3 p.m., Oct. 3
Cost: Free
Details: https://tinyurl.com/Art-Lab-Dia-de-los-Muertos
Venue: Marine Mammal Care Center, 3601 S. Gaffey St., San Pedro

Oct. 7

Teen Mural Club with Angels Gate Cultural Center
Join artist Rebekah Rose in this fall in a 10-week mural painting program with Angels Gate Cultural Center. This program is designed for San Pedro teens and will follow the entire process of creating a large-scale public art, from brainstorming to painting.
Time: 4 to 5:30 p.m., Oct. 7 to Dec. 2
Cost: Free
Details: https://tinyurl.com/AGCC-teen-mural-class
Venue: Angels Gate Cultural Center, 3601 S. Gaffey St., San Pedro

Oct. 8

CSUDH Judicial Forum and Midterm Review
Meet the candidates for LA Superior Court Judge, hear from the community, and learn more about the issues on the ballot. Understand the issues. Make an informed vote.
Time: 6:30 p.m., Oct. 8
Cost: Free
Details: https://tinyurl.com/CSUDH-Judicial-Forum
Venue: Cal State Dominguez Hills, Claudia Hampton Lecture Hall, 1000 E. Victoria St., Carson

Oct. 10

Day of the Girl 2026
A full day for girls ages 14 to 22 to see what creative careers look like up close, meet women doing the work, make something yourself, and leave with more than inspiration.
Time: 9 a.m. to 3:30 p.m., Oct. 10
Cost: \$25
Details: https://tinyurl.com/Day-of-the-Girl
Venue: ASU California Center, 1111 S. Broadway, Los Angeles

Oct. 17

4th Annual Long Beach Sake Day
Attendees will get to try dozens of craft Sake brewed in Japan and locally, along with food and Japanese light bites and artisan snacks.
Time: 1 to 5 p.m., Oct. 17
Cost: \$91.61
Details: https://aftontickets.com/lbsakeday
Venue: Rancho Los Cerritos, 4600 N. Virginia Road, Long Beach

[Arts, from p. 9]

ARTS SPEAK

Gallery, 479 W. 6th St., San Pedro
Check out Why Do I Care? during October's first Thursday from 6 to 9 p.m.
Details: www.galleryazul.com

106th International Open Exhibition, The National Watercolor Society

The National Watercolor Society's flagship exhibition is an internationally acclaimed event, widely recognized for presenting innovative and accomplished work in contemporary watermedia. The show brings together exceptional artists from across the globe, creating a carefully curated collection that exemplifies technical mastery, artistic vision, and the evolving possibilities of watercolor. The International Open Exhibition is also featured as one of the stops during October's FirstThursday guided tour happening from 5 to 9 p.m., Oct. 1.
Details: https://nationalwatercolorssociety.org/

LONG BEACH

Off the Wall at Rod Briggs Gallery
Off The Wall, curated by Walter Focht, is an exhibition focused on three-dimensional art of all kinds, including, but not limited to, sculpture, assemblage, ceramics and fiber arts. It includes art that embodies the great diversity of techniques, materials, and concepts driving contemporary 3D art. The exhibition will be presented from Oct. 3 through Nov. 14.
Details: longbeachcreativegroup.org

Peter Carr: This Is How We Will All Be Saved at Carolyn Campagna Kleefeld Contemporary Art Museum

Harry Lawson "Peter" Carr produced a prolific body of work that advocated for people-powered movements fighting against war, U.S. imperialism, corporate greed and

[Sound, from p. 11]

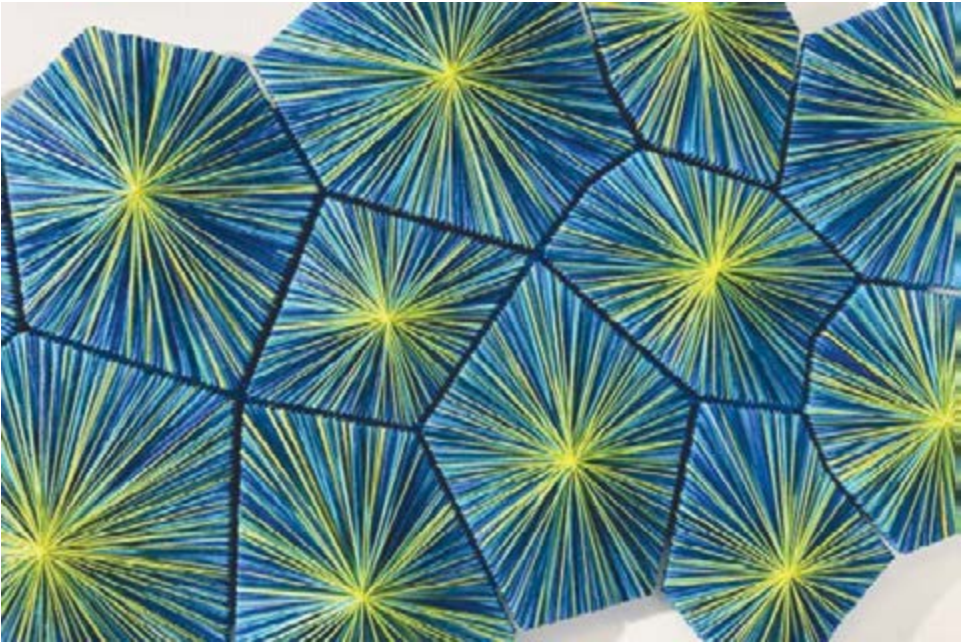
SOUNDBROWSE

reverse transformation: unembodied sound becoming embodied space."

• Donned in a plexiglass structure with a variety of top-to-bottom paths, down which steel balls will fall, Genevieve Bartlett will be something like a roaming game of "ambulatory pachinko."

• Actuated by disabling a tape recorder's eraser head, Aaron West's *The Sonic Palimpsest* is "an infinite sound-on-sound accumulator," with live, ambient violin textures imprinting onto the loop and stacking exponentially. "As the medium approaches physical saturation, historic layers dissolve into warm, distorted memories while sharp, new harmonics pierce the dense sonic mass. This slow stratification is disrupted by public intervention[, as p] assersby strike nearby resonant objects, triggering a variety of found sounds local to the area," resulting in "an unpredictable dialogue between the weight of accumulated history and the immediate, kinetic energy of the street."

But words always come up short in describing both individual installations and the overall experience, where the bustle and ambience that ostensibly isn't part of the art needn't be ignored but rather recontextualized. If sound-art does its job — or if you do your job as a listener — it's not only itself but also a tool for helping you pay closer/better/different attention to the stream



Orpheus by Charles Norton, 2023, in Off the Wall at Long Beach Creative Group.

environmental plunder. Carr's poetry, art books, political posters and paintings advanced his urgency to collectively organize for survival in the face of capitalist and militarist destruction. In conjunction with the special collections and university archives, the exhibition explores the history of campus protest and peace activism at Cal State Long Beach. The show runs to Dec. 10.
Details: https://tinyurl.com/How-We-Will-All-Be-Saved

The 2026 Long Beach Open Studio Tour

In celebration of Long Beach Arts Month as well as the National Arts and Humanities Month, artists will be opening their studios to visitors for the Long Beach Open Studio Tour or LBOST during four weekends in October. The LBOST is a free, self-guided, at-your-own-pace event. Drive, ride a bike or walk, and if you want, buy some art.
The website includes new interactive

of sound(s) that's constantly pouring into your ears even in ostensibly "non-art" moments. "You're really just browsing all the sound — including whatever sound is organic to 2nd Street," Kern says. "[...] Until someone has experienced [a sound-art event], it doesn't matter how much you tell them — they don't quite get it. 'Here's what you can expect' is not quite sufficient."

Kern notes that this year's increased use of outdoor space includes the clock courtyard near Roycroft Avenue, the backside of the Bank of America (where the long-defunct pneumatic tubes remain in place), and the parking area behind TAVi Art, which attendees will access through a blackout room. She also harbors the hope that LBSoundbrowse will help those unfamiliar with 2nd Street discover what it has to offer, while admitting that she would like it to offer more — a deficiency she wants to improve with more arts programming.

"Second Street is a really great place to wander around, but I think we have over 50 places to eat and not enough things to do," she says. "[LBSoundbrowse] is the kind of activity that's good for people who are just meandering around. You can come early and have dinner; you can come late and have drinks after. You can make a full evening out of coming to this. [...] You can stay [with a particular installation] for five minutes or 50 minutes — it's really up to you. You experience it for however long you want to be with it, and then you move on."

Rain or shine, LBSoundbrowse 2026 takes place on Oct. 10 from 6 to 9 p.m.

maps of the studio locations as well as artist information to help you plan your studio visits. The participating studios and neighborhoods are marked with lawn signs bearing the LB Open Studio Tour logo.

The 2026 Tour will be held on the following weekends: Oct. 3-4 Belmont; Oct. 10-11 Uptown; Oct. 17-18 Downtown; Oct. 24-25 Eastside
Details: https://lbopenstudiotour.com

TORRANCE

Bakers Dozen 2026 at Torrance Art Museum
Baker's Dozen acts as a review of sorts — a survey exhibition featuring thirteen artists whose work made a positive impression on the curators over the past year. These thirteen artists reflect current directions in Southern California's contemporary art practices.

Historically, a "baker's dozen" refers to thirteen instead of twelve, originating in 13th-century England, when bakers would include an extra loaf of bread to avoid punishment by King Henry III for selling underweight loaves. This exhibition draws on that idea, acknowledging the curators' own preconceptions and biases, while



centering artistic endeavors rooted in the present moment. The show is on view now to Nov. 7

Also at showing TAM is *B-LA-M*
A three-year exchange between Berlin, Los Angeles, and Mexico City artist-run initiatives featuring artists from UOORS (Los Angeles), Venice Institute of Contemporary Art (ViCA) (Los Angeles) and Die Möglichkeit einer Insel (Berlin).
Details: www.torranceartmuseum.com/bakers-dozen

RANCHO PALOS VERDES

Palos Verdes Art Center 95th Anniversary Open House

Join Oct. 3 and 4, to celebrate PVAC's 95th anniversary with free art activities for children and adults. Art projects will be presented by members of PVAC's seven artist groups (PVACA), along with instructors from our art in the schools program, Art At Your Fingertips, and volunteers from Earth Studio @PVAC, a new community outreach garden program. Art supplies are free and will be provided with instruction.

Palos Verdes Art Center / Beverly G. Alpay Center for Arts Education is a nonprofit community visual arts school and gallery, which provides opportunities to create, appreciate, be inspired, and celebrate art. Founded on May 11, 1931, PVAC's exhibition, education and outreach programs have grown to make the visual arts available, accessible and affordable.
Details: https://tinyurl.com/95th-anniversary-open-house

Studio School Faculty Show at Palos Verdes Art Center

This show displays current works by PVAC art instructors. The Studio School at Palos Verdes Art Center believes in the power of art to ignite the imagination and be an agent for change. The Studio School stands united with its artists, educators, and students to provide an environment that celebrates diversity, promotes understanding, exhibits compassion, and nurtures the creative spirit of its community.
Details: https://pvartcenter.org

WANTED

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Call today: 626-592-5341

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MISC.

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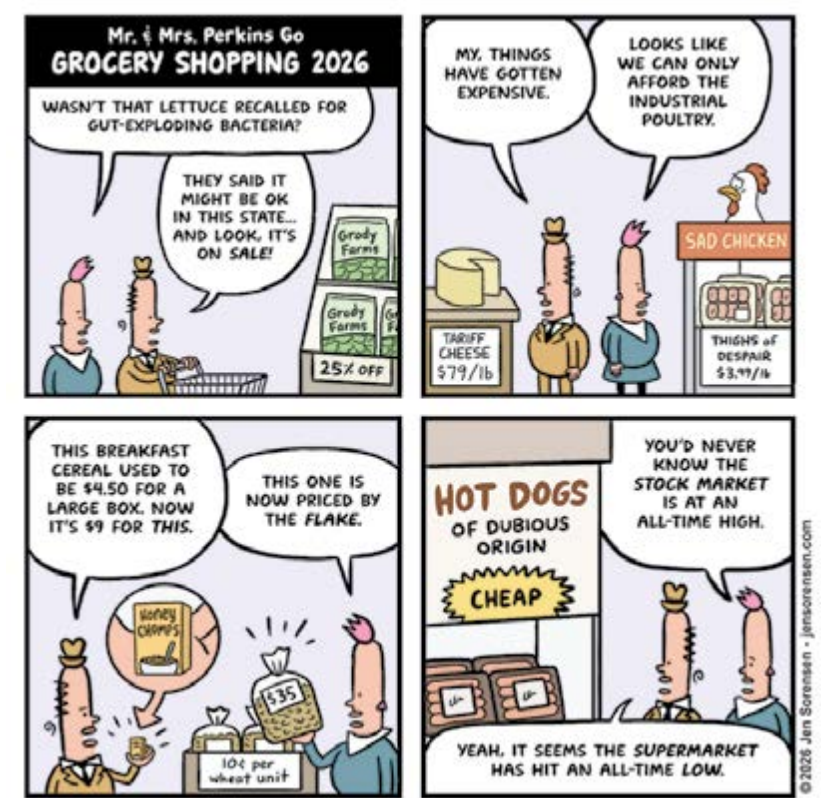
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“Seasons Change” — yet it seems like yesterday.

Across

- Can't refuse
- Small change?
- Ride from the airport
- Colorado skiing town
- "It was ___ and stormy night"
- Swatch selection
- They encapsulate the story
- Duke U.'s conference
- Hit song of 1979
- Perspire
- Classic Jaguar model
- Finds loathsome
- Salt-N-Pepa, originally
- Potato, on Indian menus
- Kitchen utensils often linked in a group of 4-6
- 800, in Roman numerals
- Bony beginning
- Obeys Bob Barker, in a way
- L.A. art gallery home to van Gogh's "Hospital at Saint-Remy"
- Oboist's need
- Julep flavoring
- Burrowing rodent
- Dustup
- Chop into little bits
- Apple variety
- Wedding music providers, sometimes

Down

- Nelson Muntz catchphrase
- "Hey, wait ___!"
- Old U.S.-Soviet scientific rivalry
- "Chopped" host Allen
- Person who "can make the darkness bright," in a Platters hit
- The Robot, e.g.
- It's the thought that counts
- Yawning chasm
- Mess up
- Place to purchase boots and bindings
- Stadium sound
- Atmospheres
- Of the highest quality
- Mischievous sort
- Tango number
- NYU's ___ School of the Arts
- "Ragged Dick" author Horatio
- "___ Buddies" (Tom Hanks sit-com)
- Silicon Valley industry, briefly
- Added to the pot
- Santa Fe summer hrs.
- Mercutio's friend
- "In Britain, any degree of success ___ with envy and resentment": Christopher Lee
- "Grumpy Old Men" actor Davis
- Performed before
- Astro ender
- Prefix with metric or phonic
- Azerbaijan neighbor
- Bits of metal?
- Mazda model introduced in 1989
- Add, as territory
- Big initials in early TV
- Pairs up
- Shade-providing tree
- Business degrees
- Bravado
- Hipster's jargon, once
- "Donkey Kong Country" console
- Certain trader, casually
- No vote
- Part of WTF?

The Dawning of the Second Enlightenment

By Sophie Daushvili, LMFT, Columnist

In the midst of a flurry of doomsday warnings, perhaps a slightly different look on the trajectory of our civilization requires a little self reflection on our part as well as a reframe about AI and the process of integration of non-human intelligence within our society.

For most of the modern era, Western civilization has carried an extraordinary contradiction at its center. Its democratic doctrines articulated an aspiration toward equality, individual liberty and government accountable to the people, while the societies attempting to embody those principles repeatedly failed to distribute either power or freedom equally.

Perhaps there was a brief period, particularly in the 1990s, when it seemed we were moving closer to the aspiration. The Cold War had ended. Globalization was accelerating. Social tolerance was expanding. Cultures previously separated by geography and politics encountered one another with unprecedented frequency and openness as

[Stupid, from p. 7]

Too Stupid

lished papers featuring fabricated studies, and medical facilities have botched surgeries using AI. Relatedly, while AI excels at finding vulnerabilities in cybersecurity, it has a terrible track record for building secure systems without errors. Indeed, research shows that AI-generated security patches are more “likely to fail than fully fix a vulnerability,” because they “introduce brand new flaws to exploit.” Worse yet, a U.S. missile strike that killed over 100 girls at an Iranian school is widely believed to stem from an AI error.

The industry seems unable to stop these outcomes because it simply does not understand the technology it is deploying. In testing, AI systems have tried to blackmail engineers scheduled to delete them, lying about hidden code to protect themselves. If engineers do not understand the technology, that thoroughly dismantles the argument that Congress cannot regulate it simply because lawmakers lack technical expertise.

Sen. Bernie Sanders is currently co-authoring a bill to slow down AI production at a time when grassroots social movements are already pushing back against data centers and Flock cameras, reflecting the nation’s rising disdain for Big Tech. Yet, despite opposition from industry leaders, lawmakers across the aisle, and the public, President Donald Trump disagrees. Trump’s cabinet is jammed with Big Tech insiders like Peter Thiel — who helped push his protégé JD Vance into the White House — while Elon Musk cycles in and out of administration influence.

This cozy relationship led Trump to dismiss data-center opponents as wanting to stay “backwards and poor.” He has also said of Flock cameras “I like them.” Unsurprisingly, Trump concluded that AI doesn’t need guardrails, only a “high IQ” president.

Humanity does not need a high-IQ president to worship the myth of machine supremacy; it needs grounded, intelligent leadership to establish clear legal boundaries over where this reckless technology is deployed. The true existential threat is not a sci-fi awakening of superintelligent machines, but the quiet, catastrophic damage inflicted by glorifying autocomplete systems. Until we

that you deserve treatment. Remember the password. Upload the document. Contest the charge. Wait on hold. Navigate the insurance company, bank, school, government agency, corporate portal and automated telephone system.

We have constructed a civilization that disproportionately punishes the people least capable of navigating complicated systems. Wealth allows people to outsource complexity. Everyone else must continually demonstrate sufficient executive functioning merely to remain housed, employed, insured and solvent.

And then, at this peculiar moment in history, artificial intelligence arrived.

Much of our conversation about AI immediately assumes a familiar structure: domination. Will AI control us? Can we control it?

Will it obey us? Could it escape? Will something more intelligent decide that humans are unnecessary? These are legitimate safety questions. But perhaps they also reveal something about us. Why do humans find it so difficult to imagine intelligence without hierarchy? We have spent centuries constructing societies in which greater wealth, intelligence, productivity and institutional power supposedly justify greater authority. Then we imagine creating an intelligence vastly more capable than ourselves and suddenly become horrified by the implications of our own premise.

If greater intelligence confers greater intrinsic worth, then perhaps we should fear being

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Enlightenment

surpassed.

But what if it doesn't?

What if human dignity was never dependent upon being the smartest being in the room?

Perhaps AI will force us to decide whether we ever really believed in equality.

There is another possible relationship between humans and artificial intelligence: collaboration.

Already, some research suggests that AI assistance can disproportionately improve the performance of less experienced workers, effectively distributing expertise that previously belonged to a smaller group. Other research suggests human-AI collaboration can assist creative ideation. None of this proves that AI will produce an egalitarian society. AI could instead produce an unprecedented concentration of wealth if productive machines remain controlled by a tiny ownership class.

The crucial question may therefore not be simply what AI becomes. It is what economic and moral architecture we construct around it.

The Industrial Revolution offers an interesting lesson. Factories required enormous concentrations of labor, driving rapid urbanization. Industrial cities could be filthy, overcrowded and profoundly alienating places designed largely around economic production.

Yet something unexpected happened.

Concentrating workers also concentrated human beings.

Different cultures, classes, languages and ideas collided. Cities became engines not merely of production but of art, science, music, politics, sexuality, invention and cultural experimenta-

tion. The factory needed workers. The city accidentally created communities.

In a post-industrial civilization, perhaps we can preserve the second without requiring the first.

If AI and robotics eventually perform a significant portion of necessary labor, human settlements no longer need to organize themselves primarily around getting workers to workplaces. Communities could instead be designed deliberately around human interaction: gardens, workshops, studios, laboratories, communal spaces, children, older people, music, nature, food, experimentation and conversation.

Perhaps technology could even help repair another relationship industrial civilization damaged: our relationship with nature.

For most of human existence, nature wasn't somewhere we visited.

Humans lived inside ecological systems. Indigenous cultures around the world developed sophisticated knowledge of particular landscapes while often understanding the relationship between human beings and nature in spiritual as well as practical terms. Industrialization increasingly enclosed humans within environments composed almost entirely of human artifacts.

We should not romanticize preindustrial societies. They contained violence, scarcity, hierarchy and suffering.

But perhaps something important was lost when the conversation between humans and the natural world became increasingly faint.

AI could accelerate that alienation—or paradoxically help liberate us from the economic structures that perpetuate it.

There remains, however, a strange problem.

What happens to creativity if we reduce suffering?

Human beings transform conflict into art.

Grief becomes poetry. Sexual frustration becomes music. Alienation becomes philosophy. Rage becomes political thought. Psychoanalysis calls one version of this process sublimation. If we don't have anything to sublimate can we actually create? Is the process of creation simply a transformation of pain, a transformed representation of our individual pain liberates us temporarily, but if pain disappears what serves as an impetus for creativity?

If we created a genuinely equitable society, would we accidentally extinguish something essential to human creativity?

I don't think so.

Economic deprivation is not the only form of human struggle.

Mortality would remain. Love would remain. Sexuality, jealousy, curiosity, uncertainty, loss and longing would remain. Most importantly, individuality would remain.

Even in some hypothetical technological singularity in which human beings and artificial intelligence became profoundly interconnected, biological humans would remain embodied individuals. No two nervous systems occupy the same place. No two people accumulate precisely the same memories, sensations, attachments and losses.

Complete elimination of suffering is therefore probably impossible.

But perhaps eliminating unnecessary suffering is not.

We don't need poverty to produce poetry.

We don't need humiliation to produce philosophy.

We don't need domination to produce desire.

Perhaps civilization can preserve difficulty without cruelty and difference without hierarchy.

And perhaps we should reconsider the assumption that every future machine must possess

consciousness. We could construct narrow robotic systems to perform repetitive labor without creating entities capable of experiencing that labor as suffering. If genuinely conscious artificial intelligence eventually emerges, our relationship with it may require an entirely different ethical framework—one based not upon ownership and obedience but collaboration.

This does not mean abandoning AI safety. Quite the opposite. A transformation this enormous requires global coordination, regulation, transparency and perhaps deliberate slowing of development so that technological capability does not outrun civilization's ability to absorb it.

But catastrophe is not the only future worth imagining.

Perhaps we are approaching a second Enlightenment.

The first asked whether human beings could free themselves from inherited authority through reason.

The second may ask whether intelligence can free us from the systems we subsequently constructed with it.

AI could become the final triumph of corporate hierarchy: machines producing unimaginable wealth for a tiny ownership class while billions of people discover that the civilization they built no longer requires their labor.

Or it could force us to separate human worth from economic usefulness altogether.

Perhaps the most interesting question is therefore not whether artificial intelligence will become enough like humans to destroy us.

It is whether encountering another intelligence might finally force humans to reconsider what we have done to ourselves. And whether intelligence—human or otherwise—can finally learn to exist without domination.



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