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Pocket News

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SEE PAGE 2

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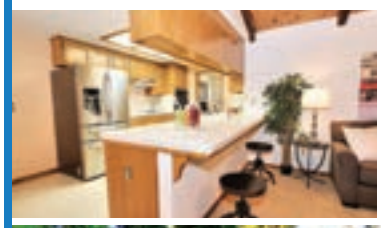

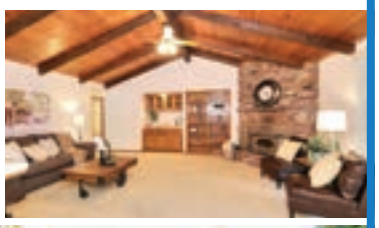





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Meet Domunique Tyler, the winner of last year's Pride of the Pocket bake-off



Photos courtesy

Domunique Tyler, the winner of the 2019 Pride of the Pocket bake-off, wowed guests at the event with her lemon blueberry trifles. She's standing with Devin Lavelle of the Pocket Greenhaven Community Association.

By Devin Lavelle

Pride of the Pocket, the Pocket Greenhaven Community Association's annual celebration of the people and groups who make our community a wonderful place to live, work and play is coming up on May 20! You can learn more about the event and get your free tickets at pride.pocketgreenhaven.org.

Today, let's get to know Domunique Tyler, local mother of three won the bake-off in 2019 and the winner of 2019's bake-off! Hopefully this will inspire many more talented local bakers to join the bake-off in 2020!

Devin: Congratulations on winning in 2019, you really blew us all away and we're excited to see what you come up with to seek to defend your title in 2020! Can you tell us about your dessert?

Domunique: Happy to! The dish I made was lemon blueberry trifles. Everything was scratch made, including the lemon curd, blueberry compote, cheesecake mousse and freshly whipped cream.

Devin: It was delicious! And so beautifully colorful too! The fresh whipped feels so different in your mouth than the store bought stuff, it's hard to go back. So why do you enjoy baking?

see BAKE-OFF page 3

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Cover photo by: Gray Sky Ink Photography



Bundt cake



Dome cake



The winning lemon blueberry trifles

Bake-Off:

continued from page 2

Domunique: Oh, I love baking! It's a way for me to make others happy, my kids and family, friends and neighbors. I also us baking as a way to relax.

Devin: That's wonderful, it reminds me of one of my favorite quotes from Desmond Tutu, "Our greatest joy is when we seek to do good for others." I imagine your kids don't get something as involved as lemon blueberry trifles every day. What else do you bake for them?

Domunique: Ha ha ha, no although they probably think they should! I really enjoy making cupcakes. They are a simple but tasty way to get creative.

Devin: So what got you started in baking?

Domunique: It's a family tradition. I grew up watching my mom, grandparents and great aunt bake sweets for the holidays and special occasions. Since I do a ton of baking there is only one other person who can make something sweet for me and that would be my Aunt Honey's Carmel cake which is a butter pound cake with a Carmel sauce poured over the top. I usually only eat a piece and that satisfies my sweet tooth.

Devin: That's great! Have your kids picked up the baking bug?

Domunique: My oldest daughter who is a sophomore at JFK has started to assist me after taking their culinary program last year. She helps to prep the fruit that I use in my compotes and as decoration on the tops of the trifles and cupcakes.

Devin: Thanks for your time! I can't wait to taste what you come up with this year! Anyone interested in joining the fun can sign up to bake or attend (and taste!) at pride.pocketgreenhaven.org.

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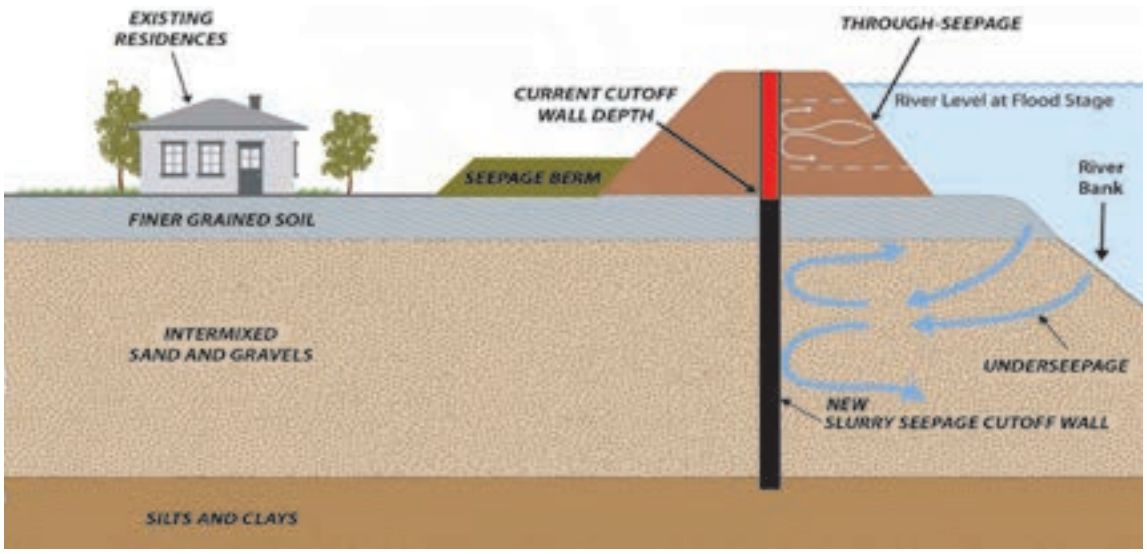
Levee Rehabilitation Construction to Start with a March 12th Public Meeting



Depiction of the new slurry seepage wall that will be constructed starting March/April 2020.



Slurry wall construction using a backhoe along the north bank of the American River in 2013. The same method will be used on the Sacramento River levees.

By Pete Rabbon & GariRae Gray

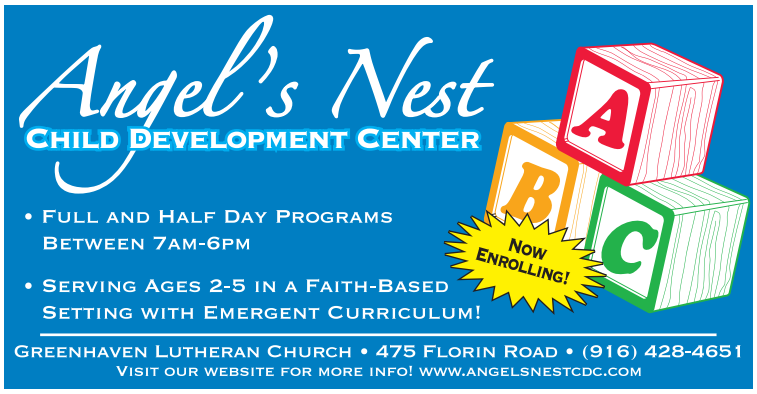
This is the second of two articles whose purpose is to keep the Pocket-Greenhaven neighborhoods informed of the impending improvements on the Sacramento River east levee.

As previously reported in the January 17th edition of the Pocket News, the levee improvements this Spring and Summer will consist of the construction of a new slurry wall within the levee. This slurry wall will prevent seepage under the levee that, under the worst scenario, could lead to levee failure and flooding of the neighborhoods. The work consists of about three miles of slurry wall, up to 135' deep, constructed vertically through the levee. The construction stretches from the downtown area to nearly the Water Tower and is divided into five locations, with the majority of the work being in the Pocket-Greenhaven neighborhood.

The public saw the first significant evidence of the levee improvement effort during February. Between the Pocket Canal and River Garden Court (north of the Water Tower), twenty-one (21) trees were removed from the top 50% of the levee. The top 50% of the levee will actually be removed to construct the vertical slurry wall, which is why those 21 trees needed to be felled. After the slurry wall is constructed, the top 50% of the levee will be replaced. Also, to allow access for the heavy equipment, an additional forty-four (44) were trimmed as their branches extended over the top of the levee. To mitigate this permanent impact, the Sacramento District of the U.S. Army Corps of Engineers (USACE) will be creating a mitigation zone near Stone Lakes-Beach Lakes area, which is adjacent to Interstate 5 and west of the Sacramento Regional Sanitation District Treatment Plant.

So what comes next for construction of the slurry walls? The time is approaching for the actual slurry wall construction. The USACE awarded the construction contract on February 14, 2020 to Maloney-Odin JV (MOJV) – a joint venture between Maloney Construction and Odin Construction. Maloney Construction, headquartered in Novato, California specializes in levee remediation and slurry walls. Odin Construction Solu-

see LEVEE page 5





Levee:

continied from page 4

tions, located in Rocklin has significant experience working with the USACE on levees in Northern California. The past levee projects included slurry wall construction on Yuba River levees protecting Marysville, Feather River levee repairs in Sutter County, and Natomas levee improvements.

Louay Owaidat, Odin President and MOJV Manager says, "The biggest challenge for this project will be coordinating with the community and local stakeholders to minimize impacts on traffic. We want to keep the public safe from a major flood event without too much effect on their daily lives. A second challenge is the contract schedule constraints. We will be managing multiple crews and working six (6) days a week to bring this project to its proper conclusion on time under a very precise schedule." The construction is scheduled to start this spring and must be completed by October 31, the official start of flood season.

This work will make our neighborhood safer from flooding, but it also means the neighborhood will have to tolerate some temporary impacts during construction. This creates many questions for the neighborhood residents, such as:

Will the whole levee from downtown to the water tower be closed during construction phase or just the sections where the slurry wall is being installed?

According to the USACE website, Riverside Blvd and Pocket Road will be the primary roads used by the trucks hauling out the old levee material and bringing in slurry wall and new levee material. How will the contractor mitigate the traffic impacts?

Garcia Bend Park will the construction staging area for the Pocket section of the levee project. The park will be open but the back parking lot next to the levee will be closed to visitor parking. Will there still be adequate parking available for people using the park?

Will the entrance to Garcia Bend be impacted by the numerous trucks hauling construction materials in and out of Garcia Bend?

What if an unexpected storm comes before October 31st? How will rain impact the construction schedule?

If the re-paving of the bike trails is delayed by rain, will the re-paving be completed as soon as weather permits, or delayed until Spring 2021?

In a concerted effort to keep the neighborhood informed, in November 2019, the Pocket-Greenhaven Community Association met with the USACE to request that the USACE to hold a public information meeting prior to the levee construction. Such a meeting has been scheduled by the USACE and will include the construction contractor, Odin. The meeting will provide a forum where these and many other questions will be answered.

The USACE has scheduled the public meeting for March 12th, from 5PM-7PM at the Elks Lodge #6 (Emblem Room, 6446 Riverside Blvd.)

The PGCA has been working with the USACE to adjust the meeting start time to 6PM, which would allow more working Pocket-Greenhaven residents to attend. However, as of the publish date of this article, the USACE maintains the start time of 5PM.

Tyler Stalker of the USACE Sacramento District Public Affairs Office stated, "Keeping the public informed of our construction activities is a high priority." To that end, the USACE has established a website for regular project updates, and an email update link is available on the website. The USACE webpage is http://www.sacleveeupgrades.com The email update link looks like this: ."

Pocket-Greenhaven residents are encouraged to subscribe to updates via that link and/or contact the Tyler Stalker if they have questions about the project or the public meeting. He can be contacted at spk-pao@usace.army.mil or 916-557-5100.

The Pocket-Greenhaven Community Association will also be tracking the USACE construction updates and will post such information on their website: www.pocketgreenhaven.org.



Slurry wall construction using the mix-in-place method where the wall is created by drilling down vertically and injecting slurry thru the drilling equipment as it penetrates the soil. This was work completed in Marysville and the same technique will be used in limited areas on the Sacramento River.

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Hollywood star's indie Western spotlighting Alzheimer's screened at Tower Theatre

Perry King announces "The Divide" released to DVD, streaming services

By Joe Perfecto

It was a long time coming—more than 40 years, in fact—but veteran Hollywood actor Perry King finally fulfilled his longtime dream of appearing in a Western feature film, and in the lead role, no less. But it was a rough, dusty, less-traveled road that got him there. For in most regards, from bankrolling to production, this is far from a typical big-budget, hyped-up, action-packed Hollywood flick, as the industry's usual shot-callers were not involved. This project was King's baby—lock, stock and barrel.

King's deep appreciation for the genre was spawned in his childhood, growing rapidly through exposure to such films. So great was their impact, it determined his choice of career. "My father said, figure out what you'd do for free 'cause you love it so much, then figure out how to make a living at it," he told Mary Jane Popp. "I'd watch these old black and white Westerns on TV and I'd think, that's what I want to do!"

There followed years of studying drama at Yale, Juilliard and the Stella Adler Studio, and beginning in the early '70s with the role of Robert Pilgrim in Slaughterhouse-Five, dozens of appearances in film and television works spanning more than four decades. But try as he might, a role in a Western theatrical feature was consistently elusive; the only part that came within a country mile was that of rancher Clint Brannan in the 1998 drama/romance TV movie The Cowboy and the Movie Star (this role would prove to be the genesis of major decisions, including the purchase of a ranch). This was not by any means due to a lack of talent, but because of his face. "Most of my life I was very pretty; I wasn't handsome, I was pretty," he said; in the eyes of studio executives, he just didn't look the part.

Fast forward to 2011. King, who at 63 had left his pretty-boy days behind—having transitioned to handsome and then distinguished, his face finally a good fit for any given Western—was making do with parts in a few contemporary TV series and a direct-to-DVD Civil War era film. Might the time have been ripe to at long last secure that elusive role, even though Westerns now comprised just a small portion of the titles coming out of Hollywood? Maybe—but the trouble was, he didn't like the storylines. In his view, compared to the fare that defined cinema's golden age (the '30s, most say), modern films in general were little more than vehicles for violence. "What I'd get to do, pretty much, is to be in things where I'd murder someone or be murdered by them; even the Westerns demand a lot of blood splatter. I don't think that kinda stuff is good for our society," he said. "I'm really kind of angry at Hollywood these days; I've pretty much had it with them."

In fact, he'd long ago decided that the only way he'd even star in a Western would be to make one himself. And anyway, it was a longtime dream. For decades he'd toyed with the idea: a black-and-white period work about an old man and his daughter—regular folk—and the extraordinary drama of ordinary lives. Yet as strong and long-lived that desire, he never actually believed it would happen—it was a sort of "mental game" he played, a "someday" project. But through a series of events it was a game King would begin to play for keeps.

One spring day he got a call from Jana Brown, a NH-based writer requesting an interview. Through talking with her, King decided that under his tutelage she would be suitable to write a screenplay—but one to pitch to Hollywood. Although she had no experience with that form of writing, when King later suggested a collaboration, she agreed. At the time, King was making frequent trips to MA to visit his mother, who was in her last days, and he began to meet with Brown. Over a number of months they developed a treatment (detailed outline) of a comedy centered around a former film star looking to make a comeback, who noticed that many personalities were boosting stale careers by coming out as gay, and decided to do the same. After King was unable to get any studio to greenlight it, Brown asked what was next, and it was then that they focused on his indie film concept. But neither saw it as more than an academic exercise.

"We'd get together and talk about it, and we were having a lot of fun doing it, but I don't think either one of us thought we were actually gonna make a film," King told VCN. They worked without a defined plot until the next spring, when a fairly comprehensive storyline suddenly popped into Brown's head. The pair developed the concept for more than a year, but still essentially for fun. Then, in June 2013 King's mother died, and he decided he would not follow her into the grave without realizing his dream project. That "someday" had arrived, along with a seriousness of intent and a sense of urgency, which were reinforced by the death of his sister not long after. "I think of [the film] as a gift from my mother; it was her death that really inspired me to get on with it," he said. "And the lesson for me is: anybody, any age, that's got something they dream about—do it. Don't just dream about it."

By year's end Brown had finished the treatment, and King gave the go-ahead to start on the screenplay, which was done by the next summer. But that was the easy part, for next came the heavy lifting—getting funded, finding crew, casting, production, post-production, marketing, distribution.

This would be a decidedly non-traditional project in most regards—partly by choice but largely of necessity. The traditional Hollywood financial backers were out; since they insist on a script that maximizes ROI above all else, they'd never let King make the film his way. So he raised $34k through Kickstarter and personally funded the bulk of the project. King wore multiple hats; it wasn't his first time as a male lead, but the film marked his casting and directorial debut. Similarly, the cinematographer, Russ Rayburn, was a TV veteran who'd done no film work. There was no make-up artist. The scenes were shot in real-time sequence. The two-hour-20-minute "final cut," completed in May 2016, wasn't what King envisioned, and he was devastated. "We tore it all apart and said to hell with it—we're gonna start again," he recalled—and there followed a new editor and 19 months of whipping the film into its final form, including dropping 35 minutes of footage. The whole production was about as un-Hollywood as it gets, but—finally— The Divide was ready for theaters.

It was shown at 15 film festivals from spring through fall of 2018, beginning at Worldfest Houston in April, and had its Oct. 19 theatrical premiere in Concord, NH. By the end of its run King's long-envisioned work had garnered 38 award nominations and received 26 (including nine for Best Feature Film and one for Best Western).

King came to Sacramento Jan. 22 to screen The Divide at Tower Theatre in celebration of the film's release on DVD and Blu-ray and via online streaming services, and to participate in a Q-and-A session with about 100 attendees that was emceed by legendary cinematic expert Matías Antonio Bombal. King seems to have hit on a winning formula; according to initial reports, the film quickly gained popularity on several of eight services, including Amazon Prime Video and iTunes.

Named for the Georgetown Divide in the foothills of nearby El Dorado Co. that serve as the film's setting—but also symbolic of the rifts between the film's characters—The Divide is what king describes as an "old fashioned" film, shot in black and

see ALZHEIMER"S page 7

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Alzheimer's:

Continued from page 6

white in a boxy 1.78 aspect ratio, that portrays the drama of everyday existence and the healing of old wounds. It presents the story of an old cattle rancher and widower, Sam Kincaid, long estranged from his only daughter, Sarah, because of a dark secret he's kept from her that's taken a grave toll on both. Sam hires Luke Higgins, a drifter with a troubled past of his own, as a ranch hand; Luke soon realizes that all is not right with Sam—his behavior is erratic, he's physically unstable and he often forgets things from one moment to the next. Sam was in the early stages of Alzheimer's, which was not understood at the time. But Luke saw something was clearly wrong, and at his repeated behest, despite her misgivings Sarah returns from out of state to help out, bringing her son C.J. As the plot unfolds the backstories are revealed, and as they intersect, the characters gradually attain desperately-needed redemption.

The plot is chock-full of symbolism. "The movie's about drought in many respects," King told Cowboys & Indians. "Drought of the land, drought of your family and your personal life. And for this old man I play, drought of the mind." The story is set in the CA drought of 1976, and was filmed during the drought of 2015, largely on King's 500-acre ranch just outside of the village of Cool. (Most of the shooting sets were antique buildings—including a collapsed barn—actually located on an adjoining parcel; the Milestone Bar is in Cool proper and the graveyard is in Georgetown.)

Sam's hired hand is often shown fixing fences, which is more significant than it may appear. "I remember asking if Luke and Sam would really be working on mending fences," Brown wrote in a blog entry. "[King] told me, yes, there are always fences to mend on a ranch. [B]efore long, I was consciously using the fence as a central theme in the story of Sam Kincaid—both as the symbol of the countless broken pieces of his tired old ranch and of his mangled relationships.... [M]y good friend Alice suggested the fence be part of the tagline for The Divide ("Some fences are hard to mend"). In the 10 days Perry, Russ, and I spent on Perry's ranch in August, we explored many fences on the property, and I began to understand the enormity of mending broken fences, miles and miles of barbed wire, with sharp edges one must approach very carefully. It takes sensitivity and patience to fix those imperfections, virtues that mirror the way in which the characters in The Divide must interact with one another."

The impetus for Sam's "drought of the mind" came from the impact of Alzheimer's on Brown's family. (Sticky notes that Sam has affixed everywhere—e.g. "YOU DO NOT SMOKE ANYMORE"—reflect the use of such reminders by Brown's relatives.) King spent many months learning about the disease. "I went to lots of nursing homes, and friends introduced me to people with Alzheimer's—[there were] dozens of people I spent time with," he told the Tower audience. "And I would say to them, may I observe you, may I talk to you, may I try to understand what's going on for you so that I can be accurate, so that I can portray it with the proper respect?"

The film differs from others that feature the disease in one major regard. "We didn't set out for this to be true—it just evolved this way—but this is the only film I know that deals honestly with Alzheimer's and yet has an upbeat ending...which I think is really important," King said. "Every other film is really dark at the end. But ours isn't. In a weird kinda way Sam wins against the disease."

Among the many ways in which the project diverged greatly from SOP was in how casting was conducted. "One of the things George Roy Hill said to me [is], 'Fifty percent of making a good movie is casting,'" King told Matías Bombal's Hollywood. He described the typical casting process as miserable. "Auditions are really quite awful, and very demeaning," he told Mary Jane Popp. "And I thought, I don't wanna do it that way. So I only met a few people for the parts. By the time I met somebody, I felt I owed it to that person to already be very excited about their work, very knowledgeable."



A fan snaps a photo of Matias Antonio Bombal and Perry King outside Tower Theatre.

In opposition to the usual approach, the shooting script was based on the available physical settings. "We shot in an old farmhouse that's been there for 100 years or more, and we didn't have to dress it," King told VCN. "In fact, Jana [Brown] wrote the screenplay around what we had at that location. For example, [in one scene] the barn falls down, and that's a very expensive, difficult thing to do. The reason she wrote that is we had one standing barn, and you never see it but very close by is a similar barn that's collapsed."

No makeup was used so characters would look real—Sara hard-bitten and stressed, Sam aged and chronically unkempt. "The character I was playing—an old man living by himself for a few years now with the beginnings of Alzheimer's—he

see TOWER page 19

acc SENIOR SERVICES

What's New in March?

Introduction to Sunyata Meditation - Thursday, March 19, 5:30-7:00pm; $9

Glass Etching - Saturday, March 21, 10:00-11:00am; $12 for instructor + $5 for ACC

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Pat Melarkey led drive to save Alhambra Theatre

Friends, family reminisce about the life of former dentist, county supervisor, nightclub owner

By LANCE ARMSTRONG

Dr. Patrick "Pat" Melarkey, a retired Sacramento dentist who died at the age of 88 on Feb. 25, is remembered for many things, including his efforts to save East Sacramento's Alhambra Theatre.

Built in 1927, this motion picture palace on the eastern side of Alhambra Boulevard, at K Street, was one of the city's all-time cherished landmarks.

Pat, a lifelong Sacramento resident who was born on Nov. 17, 1931, served as the campaign coordinator of the Save the Alhambra Committee, which was formed to rally against the theater's demolition.

Plans were underway to have the theater replaced by a $500,000 Safeway supermarket.

Pat strongly supported the idea of saving older, significant structures in the capital city, especially those that provided more than nostalgia, as did the Alhambra.

In an article published in the State Hornet newspaper at that time, Pat stressed the importance of saving the Alhambra and other significant historical structures in Sacramento.

"Our young people will be the losers, if we continue to destroy Sacramento's historical past," he said. "This is why they are finding it harder and harder to identify with the older generation. We must save the Alhambra for this and future generations to enjoy as we have (enjoyed it)."

Despite the efforts of Pat and other committee members and supporters of the Alhambra, this grand, old movie palace met the wrecking ball in 1973. A Safeway supermarket still sits within the footprint of the old movie palace, which was recognized as "The Showplace of Sacramento."

Despite the theater's demolition, Sharon Thomas, Pat's daughter, said that the theater lived on through many of its remnants that came home with her father.

"He loved to salvage stuff and we had, for years, crates full of ceramic tiles that came out of (the theater), slabs of marble that came from the partitions," she said. "It was white marble that was just stacked up in our backyard. He rescued a huge stained glass window; two of them I think, in fact." Thomas added that the two windows were combined into one window, which became a featured item in Harlow's Nightclub in midtown Sacramento.

In her attempt to describe the kindhearted nature of her father, Thomas recalled when she and one of her friends had their high school junior prom dates back out on them.

Thomas noted that Pat took it upon himself to arrange dates for both of the girls, so they could attend the prom.

"That evening, he came home from work and had dates for both of us," she said. "He went through the rolls at the dental office and found someone who knew two teenage boys that lived across the street.

"He had already taken them down to the tuxedo shop and had rented tuxedos for them, and he had already gone down to The Firehouse restaurant (in Old Sacramento) and laid down a bunch of money.

"It was just an example of the kind of things he would do. He would go out of his way to (help people)."

Dr. William "Bill" Melarkey, a dentist and one of Pat's two sons, mentioned that his father's assistance to others extended beyond his family.

He recalled how his father would provide temporary shelter at his residence for people who were experiencing homelessness and other struggles in life.

"There were plenty of people who he would let sleep on his floor," he said.

Bill also remembered a man who lived back and forth between his father's garage and campsites along the Sacramento River.

Thomas referred to her father as one who desired to better people's lives. "If you had a problem or some kind of dilemma was going on, he (wanted to assist)," she said. "Kind of the bigger the problem, the better. He wanted to help you walk through it. And I think that was his really big gift, too."

Pat's background also included providing dentistry through the county hospital for indigents, and helping to establish the Aquarian Effort – later The Effort – drug rehabilitation program while he served on the Sacramento County Board of Supervisors.

Bill described his father as a very educated man, especially for one who claimed he was not very educated.

"He was always telling you how he barely got through school, and it was a miracle that he became a dentist," Bill said. "(Pat) was professing himself not to be scholarly. But he would read all kinds of things and he would educate himself on issues. He definitely looked at problems from different angles."

Through Pat's interest in educating himself and desiring to assist others, as well as through his upbringing, he became active in politics.

His mother was very political and his cousin served as mayor of Nevada City.

Pat, who was a Democrat, was heavily involved in his party and local candidates and initiatives, and, in 1972, he was president of the George McGovern for President campaign in Sacramento.

see MELARKEY page 9

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Photo by Lance Armstrong

Dr. Pat Melarkey, in 2011, holds a 1970s campaign poster from the days when he ran for county supervisor of District 2.

Melarkey:

continued from page 8

His service on the Sacramento County Board of Supervisors began a year earlier, after he defeated the longtime District 2 incumbent Leslie Wood and two other candidates.

Pete Mikacich, one of Pat's childhood friends and a contributor to his campaign, fondly recalled that his wife, Barbara, received a note from Pat that read, "Be funny if I won."

Pat was eventually a county supervisor for eight years, a part of which time he was chairman of the board.

Sandy Smoley, who served on the Board of Supervisors from 1972 to 1992 and was the board's first female supervisor, described Pat as a one-of-a-kind person.

"I've never met anyone like him in my whole life," she said. "And I would call him the all-time wild man. He was fun to serve with and he was fun to be around. He was very unique, and the ideas he brought forward when we were trying to solve problems, sometimes you couldn't quite follow the thread.

"He could go on and on with sentence after sentence and then go change the subject into a new subject. I used to go, 'Patrick, give me a thread and I'm going to try to follow you.'"

Beyond her frustrations with Pat's long dialogues in meetings, Smoley stressed that he "cared immensely for his constituents in his district."

"He was terrific to his constituents, but he was one unique man," she said. "I, too, followed him later in life, and had a conversation with him maybe three times a year, and it was always still hard to track what his point was."

While serving as a county supervisor, Pat supported many projects, including establishing the University of California, Davis School of Medicine at the old county hospital site, consolidating the city and county of Sacramento by placing the initiative on the ballot for voter approval, and introducing and working on an effort to create more community gardens where locals could grow their own food throughout the city and county.

He also had a bit of a green thumb when it came to amaryllis, the flowering bulb plant that he grew in hundreds of pots in his backyard, and then gifted them to many people.

Pat also worked to establish systems that would facilitate autistic children and adults with disabilities in obtaining dental care.

In addition to his work as a supervisor, Pat attempted to further his political career in 1987, when he ran for mayor. That race was won by the incumbent, Anne Rudin, who four years earlier became Sacramento's first elected female mayor.

Bill Melarkey said that his father, despite losing the election, prided himself in not taking money from developers, and only accepting small contributions.

"He was always real proud of that, because he didn't want to have to be beholden to (developers), if he won," he said.

see Alhambra page 10

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Alhambra:

continued from page 9

Many people recall Pat's contributions to Sacramento's nightlife through his partnership in Melarkey's Place, a restaurant and nightclub that operated at 1517 Broadway, across the street from the Tower Theatre.

The place opened as Maurice's American Bar in 1978, and became Melarkey's Place in 1981, after Pat became the business's principal owner.

Melarkey's became an institution as a live music venue and a hangout for such notable politicians as Jerry Brown, Willie Brown, B.T. Collins and Vic Fazio. The musical acts that performed at Melarkey's included The Kingston Trio, Dave Brubeck, and Little Charlie and the Nightcats.

Pat was a lover of music and although he was not a professional musician, he enjoyed playing the guitar. His treasured guitar was one that someone brought to him from their travels in Brazil.

Maurice Read, who partnered with Pat and others at Maurice's American Bar, recalled Pat's ability to engage with people.

"He was so full of enthusiasm," he said. "He had a wonderful memory. He knew more people and he knew their history. And he had that Irish brogue, and he could talk over and over about anything."

Read also referred to Pat as a wild man, who approached situations in unconventional manners.

"He was kind of a wild man, but he was honest," he said.

Gregg Lukenbill, who is best known for bringing the Kings to Sacramento in 1985, also partnered with Pat in his Broadway restaurant and nightclub venture, and worked with him on a project to have a baseball stadium built off Bradshaw Road. The latter endeavor was crushed as a result of Proposition 13.

Lukenbill described Pat as a "true Sacramentan."

"(Pat) goes all the way back to the 1930s and 1940s in Sacramento," he said. "He was always a great supporter of Sacramento in his heart and his soul and in the people.

"He was just a guy who really had a big vision for what Sacramento could be and to really improve the quality of life here. Pat was a quality of life guy. He was really focused on trying to raise the quality of life for the average person in Sacramento his whole life in everything he ever did."

Penny Harding, who worked at Maurice's and performed with the band, Separate Friends, at Melarkey's, was among the recipients of Pat's assistance to others.

"He actually sold me my first house," she said. "I was a divorcee, and at the time, women weren't able to get their own credit. It was extremely discriminatory against single women and single mothers and so forth. And so, Pat sold me my first house at 24th and V (streets) and carried (the) papers on it."

Although many people recall Pat's life from his days as a county supervisor and beyond, the earlier part of his life was also spent with many adventures.

He grew up at 2431 U St., and was one of the three children of Edward and Eunice Melarkey. His father worked for the Southern Pacific Railroad and his mother was a nurse.

During his grammar school years at Immaculate Conception Parish School in Oak Park, Pat excelled in both basketball as a forward, and in baseball as a shortstop.

He also excelled in the sport of polo and served as president of the Sacramento Junior Polo Club. He spent 15 years playing the sport.

Pat was additionally an all-city basketball star at Christian Brothers High School, where he graduated in 1949, when the school was located at 21st Street and Broadway.

Mikacich remembered Pat's early involvement in sports.

"We were both raised near 25th and U streets, surrounded by empty lots where we played football and softball whenever we had time," he said. "Pat was the ringleader, got the game together, and was the quarterback. We ran for the passes.

see THEATRE page 11

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Theatre:

continued from page 10

"In high school, he was a great basketball player, but then he got interested in polo."

Mikacich shared more details about Pat's childhood.

"He was always very popular and talkative as a kid," he said. "He was a laugh a minute and always telling stories."

While attending St. Mary's University in San Antonio, Texas from 1952 to 1953, Pat was a notable long jumper on that institution's track team.

In 1953, following his time at St. Mary's, Pat joined the Air Force and completed 22 months of pilot training.

Pat continued his education at Sacramento State College – today's California State University, Sacramento – where he was among the first students on the then-new, now current campus. He graduated from that college with a bachelor's degree in biology in the spring of 1957.

He next attended Creighton University Dental School, a Jesuit college in Omaha, Nebraska. During his senior year at Creighton, he served as the president of his senior class.

Pat returned to his hometown in 1961, and worked as a staff dentist at the old Sacramento County Hospital.

A year later, he began his own private practice at 2215 16th St.

In 1975, Pat opened a new clinic at 2650 21st St., near St. Joseph's Cemetery. The site featured spaces for eight general practitioners and later expanded to include four specialists.

His career also included providing general dentistry at Native American dental clinics in Jackson and Burney, and making dentures for patients.

Pat, who also has a son named, Kevin, was married on two occasions and eventually had six grandchildren.

He was additionally a dog lover, enjoyed fishing and was a dedicated Sacramento Kings fan who could often be seen watching games at the Distillery and Limelight bars, the latter of which was owned by Pete and Barbara Mikacich. Pat was directly connected to the Kings from 1985 to 1991, when he served as the team's official dentist.

Although about the last six years of his dentistry work was only performed on a part-time basis, Pat continued that work until 2006.

Asked to summarize the loss of Pat, Smoley described his absence as the departure of a unique Sacramentan.

"He was very unique, fun to know and it's an end of an era," she said. "They don't make them unique like that any more."

The life of Pat Melarkey will be celebrated at a service at the Immaculate Conception Church, 3263 1st Ave., on Thursday, March 19 at 11 a.m.

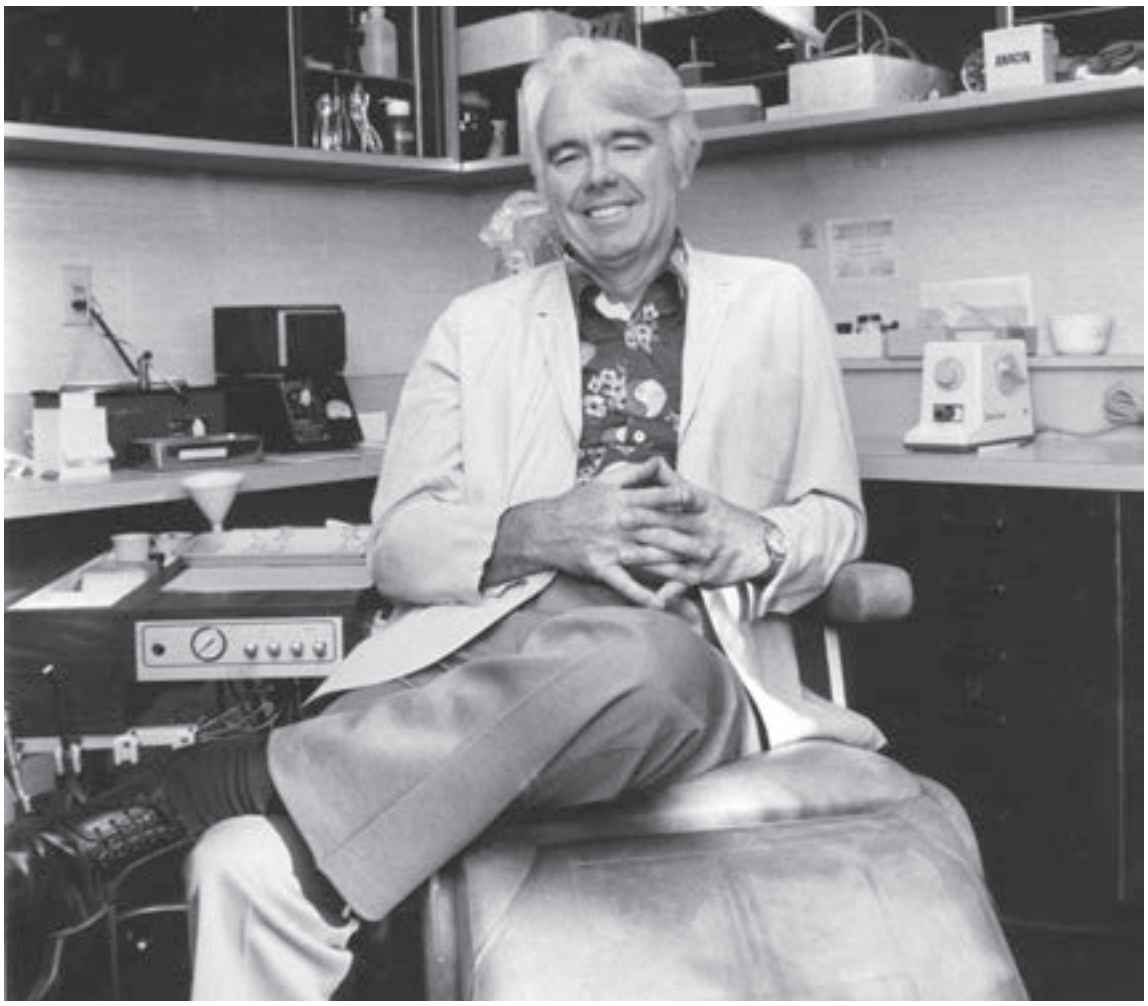

Photo courtesy of Melarkey family

Dr. Pat Melarkey relaxes in his 16th Street dental office in this 1977 photograph.

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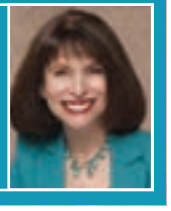

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Pet Friendly

Local dog lovers discuss their devotion to rescue and detective-type investigations

By Charlotte Sanchez-Kosa

Days that can lead to weeks of investigation, long hours of surveillance and an elusive quarry. Those actions have been associated with the work of police and private detectives. But it isn't just detectives that put in that type of effort.

In Sacramento, there is a small group of dog rescuers who donate their own time and money to find and capture strays and it's a task that is easier than it sounds.

"All the dogs take patience and calmness," said Penny Scott, a local rescuer. "That's the important thing. You have to go in being calm, relaxed and you have to have a lot of patience. If you think that you're just going to get the dog, you're going to rush things and ordinarily, usually, you'll scare the dog off.

"DeAnn (Wren) and I both have a lot of patience. We have sat in our cars for up to eight hours at a time and overnight. I once spent 14 hours in the car."

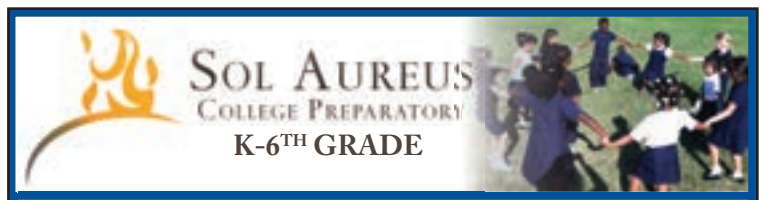
She added that although a dog might go into the trap right away because it is hungry, that is not always the case.

"With some dogs you have to lead them in with bait day by day," she said. "It took two weeks with one dog to lead him in by moving the bowl closer and closer to the trap. So that's why you have to have a lot of patience. It varies and we never ever leave a trap unattended. It's so important. We also sit in our car most of the time just so we can be there when the door shuts. We don't want any dogs and sometimes cats to be stressed out when the door shuts."

DeAnn, who also works with Scott, said recently a post on Facebook alerted them to two dogs that were loose in a rural area. They were lying in a pipe in the water and they had been hiding in it. They could barely fit in the pipes but were there because they were afraid of people.

"Before I headed out of town, I called Penny and said, 'Look. There's two dogs we need to trap,'" she said. "We head out there and we set out a couple of traps. The dog's were very scared. They came out. They did not go into the traps but they were interested. One

see RESCUE page 13



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Courtesy DeAnn Wren

DeAnn Wren hugs one of her rescues.



Courtesy Scott/Wren

The two dogs were hiding in drainage pipes when trappers. Penny Scott and DeAnn Wren saw them.

Rescue:

continued from page 12

actually hit their head on the trap and the trap door closed and then they took off."

The two rescuers then decided to build an enclosure.

"We were out there one night and I work full time so we came out after work, and we sat there and waited," Deann said. "The dog was a no-show. We had some problems with our equipment and we went back out there at 4 a.m. We sat there hours and the dog showed up but didn't go into the enclosure. We moved the enclosure. We ended up getting him the next night."

Unfortunately, catching the second dog wasn't so easy and it eventually was hot by a vehicle. It is now in the care of a veterinarian.

For Scott, trapping strays started about five years ago after seeing a post on Facebook about a dog that was loose. The poster asked for people to come out and help.

"And after the dog was caught, I thought, 'Oh that's kind of rewarding!' and then I started searching Facebook for more loose dogs and then after that it became addicting," she said.

Wren started trapping two years ago after she had met Scott at a rescue. During that encounter Wren learned how she could help get animals off the street by utilizing different methods.

"We had a runaway Beagle when I was growing up that was always out and we couldn't keep him contained," she said. "Every time there's a loose dog, we try to go and get them to safety."

Depending on the situation, most dogs are taken to area shelters to either be reunited with owners or adopted out but there are exceptions.

"It varies," Wren said. "We had a dog that took 23 days to catch. We were worried that the dog was so scared and so feral that it would not be touched for a while. Usually we put them in what Penny has which is a decompression area. But that time we couldn't so I took it elsewhere. Within a couple of hours, the dog was in our lap."

She added, they had another dog right after that which she had at her own house for four days and still couldn't touch it.

"So it depends on the dogs," Wren said.

For Scott and Wren, trapping and rescuing has been a labor of love. Over the years, they have trapped more than 150 dogs and they see no reason to stop because helping the animals is so fulfilling.

"I know we spend a lot of time searching for lost dogs, hours, days and sometimes months," Wren said. "Even though we might not get all the dogs. It is still a success knowing that the ones we do get are off the streets and or back home."

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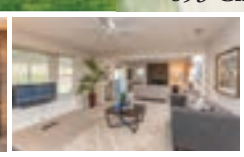

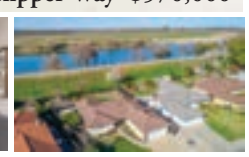

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see ZOO page 17

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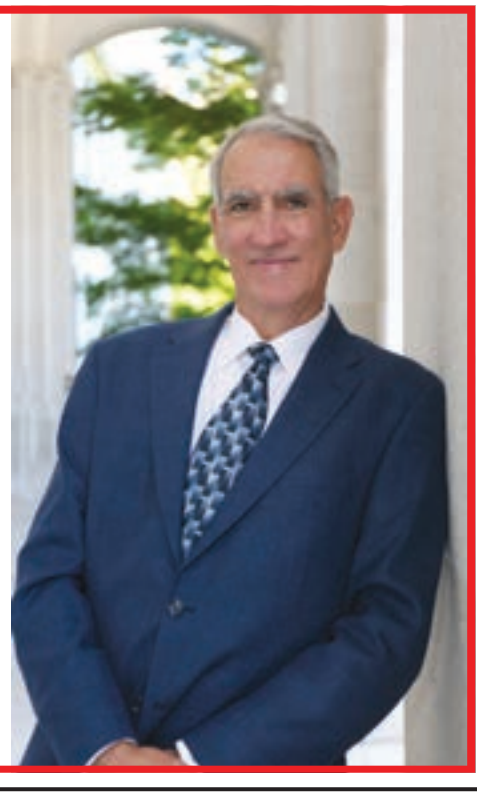

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Zoo:

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Wednesdays, Thursdays, Fridays, Saturdays, select Sundays: 11 am
45 to 60 minutes
For ages 3 and older*
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REPTILE HOUSE

Calling all lovers of lizards, snakes and frogs! This tour will take you behind the scenes of our reptile house! From antivenin to turtle hatchlings and everything in between, you will learn about everything it takes to care for reptiles, amphibians and more! You will end your tour with a meet-and-greet with one of the reptile keepers and have the chance to meet one of our larger reptiles up close!

Thursdays: 1:30 pm / Saturdays: 10:15 am
45 minutes
For ages 5 and older*
$75 per person

FEATHERED FRIENDS

Calling all bird lovers! This exciting tour will take you all over the zoo to learn about some of our favorite feathered residents! This program includes a guided tour of some of the birds that call the zoo home. You'll have the chance to ask all the questions you have ever had about them! Your tour will start in the kitchen where you will meet up with one of our talented bird keepers and learn about the animals' diets. You will then accompany them for afternoon feedout, assisting with the feeding of multiple species, even going into some of the exhibits with the birds – a true opportunity to get up close!

Saturdays: 1:30 pm
For ages 5 and older*
60 minutes
$75 per person

SNOW LEOPARD

Snow leopards are beautiful, fascinating and often elusive creatures. This tour includes learning about these animals and hearing about the quirks and personalities of each of the three snow leopards. Your guide will then take you behind the scenes to meet with a zookeeper to see one of the adult snow leopards up close and learn all it takes to care for them. You will end with an experience you will never forget: seeing a training session up close and possibly even getting a chance to assist with feeding one of the cats!

Thursdays: 2:30 pm
For ages 5 and older*
60 minutes
$300 per person

CHOOSE-YOUR-OWN-ADVENTURE OPTION

Here is your chance to work with our staff to create the tour of the zoo you have always wanted! Tell us which animals you love, what you want to learn about or how you want to celebrate a special occasion! This tour will include stops behind the scenes with at least two animals. The Zoo will design the tour especially with your interests and group size in mind. These tours must be scheduled at least three weeks out.

Scheduled and designed especially for you!
For ages 5 and older*
Prices start at $150 per person

Please fill out request form at least 3 weeks prior to desired tour date. If you have restricted availability, please fill out the request form as soon as possible.

TOUR GIFT CERTIFICATES

Looking for an amazing gift? The Zoo offers gift certificates for Behind-the-Scenes Tours! You can purchase a gift certificate for a specific tour to send your lucky recipient on an exclusive zoo adventure. Can't decide on the perfect tour? Purchase a gift certificate for any amount instead to let your recipient choose which tour they'd like to do.

When you fill out and send the attached form, you will be contacted by a tour specialist to pay over the phone and customize your gift certificate. Your recipient will need to call to redeem their gift and schedule their tour. Please make sure that your recipient meets all of the requirements for the tour you intend to gift! Requirements for each tour can be found in the tour description. Tour gift certificate requests may take up to four days to process.

For further details and tips, visit Saczoo.org.



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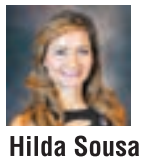
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Locals share a personal story for National Blood Clot Awareness Month

By Pam Silva, Patrick Harbison and Peggy Pellón



Photo courtesy

John Silva with dog Cheney

It was Labor Day morning 2017 when we got the dreaded phone call, the one no one wants. "John died." "What, where, when, how, what are you saying?" It can't be true, not John Silva a resident of East Sacramento, who was 37 years old and loved life as no other, who brought only joy to his parents, spouse, family and friends.

Witty, intelligent and fun-loving, John was a leader and a friend, someone who really wanted to make a difference in this world and his community. He did more in his 37 years than most do in a lifetime – through his fundraising efforts for various charities, scholarships for high schoolers who might not be able to attend, a Big Brother who mentored a young boy into adulthood or just being a caring friend – our world needs more people like John.

When no one knew what caused his tragic, sudden death, the autopsy soon gave answers: Pulmonary Embolism due to severe thrombosis of the right leg fibular vein. The blood clot broke off from the fibular vein in his leg and traveled to his lung, he collapsed and never regained consciousness.

We believe, if only John had known the risks and symptoms, his death from a blood clot could have been prevented. That is why we – a best friend, favorite aunt, and mother-in-law, have come together to do what we can to bring awareness throughout our community to save lives.

This month is National Blood Clot Awareness Month, "Stop the Clot." As outreach volunteers, we have partnered with the National Blood Clot Alliance utilizing their information along with the Center for Disease Control and Prevention, so the public can have a better understanding about blood clots – the signs, symptoms, risk factors and preventative measures. Blood clots can affect anyone – children, women, men all ethnicities. No one is immune.

Each year, according to the NBCA and CDC, nearly one million people suffer a blood clot and 100,000 people will die form the event. More people lose their lives to blood clots than AIDS, breast cancer and motor vehicle accidents combined. Even though the students continue to show that fewer than one in four people have any recognition f blood clots or their signs and symptoms. Without this knowledge, people may not receive help until it is too late, like our John.

The National Blood Clot Awareness Alliance promotes awareness about blood clots through the "Stop the Clot", Spread the World Campaign. "We can all come together to aid the NBCA's vision: "A future in which the number of people suffering and dying from blood clots in the USA is reduced significantly."

Please do yourself a favor and become informed, go to the National Blood Clot Alliance website and review the risks, symptoms and prevention of blood clots www.stoptheclot.org .

Pam Silva is John Silva's aunt; Patrick Harbison, his best friend; and Peggy Pellón, his mother-in-law.

Recognize the signs and symptoms: Blood clots can be safely treated

DVT (Arm or Leg): If you experience any of these, call your doctor as soon as possible

-Swelling of your leg or arm

-Pain or tenderness not caused by an injury

-Skin that is warm to the touch with swelling or pain

-Redness of the skin with swelling or pain

PE (Lung): If you experience any of these seek medical attention immediately

-Difficulty breathing

-Chest pain that worsens with a deep breath

-Coughing up blood

-Faster than normal or irregular heartbeat

Understanding blood clots

Blood clots can affect anyone and blood clots can be prevented. On average, one American dies of a blood clot every six minutes. A blood clot in one of the large veins, usually in a person's leg or arm, is called a deep vein thrombosis or DVT. When a blood clot like this formsm, it can partly or completely block the flow of blood through the vein. If a DVT is not treated, it can move or break off and tavel to the lungs. A blood clot in the lung is called a pulmonary embolism or PE, and can cause death and requires immediate medical attention. Blood clots do not discriminate by age, gender ethnicity or race. Blood clots can affect anyone. Three major risk factors are: cancer, hospitalization and surgery, and pregnancy. Other risk factors include: birth control that contains estrogen, hormone replacement therapy that contains estrogen, trauma (particularly when the vein is injured), immobility or sitting for long periods, being overweight, a family history of blood clots, and smoking.

High risk

Hospital stay, major surgery, such as abdominal/pelvic surgery, knee or hip replacement, major trauma (auto accident or fall), nursing home living, leg paralysis

Moderate risk

Older than age 65; trips over four hours by plane, car train or bus; active cancer/chemotherapy; bone fracture or cast; birth control pills, patch or ring; hormone replacement therapy; pregnancy or gave birth; prior blood clot or family history of a clot; heart failure; bed rest over three days; obesity; genetic hereditary or acquired blood clotting disorder.

What is the treatment for blood clots?

The primary treatment is medication that prevents abnormal clotting, known as an anticoagulant or "blood thinner." Blood-thinners increase the time it takes for blood to clot. They stop new blood clots from forming and keep existing clots from growing larger. They do not dissolve a clot. However, by preventing clots from getting bigger, they allow your body's own clot busting system time to dissolve existing blood clots. Blood-thinners may be given as: a pill by mouth, an injection into either the skin or a vein.

Blood clots can be prevented. Know your risks and recognize signs and symptoms. Tell your doctor if you have risk factors for blood clots. Before any surgery, talk with your doctor about blood clots. See your doctor as soon as you can if you do have any symptoms. To learn more about blood clots and to spread the word, visit stoptheclot.org/spreadtheword

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-Ben Franklin





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What's happening Pocket/Greenhaven?

SATURDAY, MARCH 7

NINTH ANNUAL SOROPTIMIST CRAB FIESTA FUNDRAISER: Sacramento-area residents, business leaders, and community advocates for women and girls who are looking to enjoy a night out with a delicious full course crab dinner, bid on the chance to win exciting raffle and auction prizes and, importantly, support a worthwhile cause at the Soroptimist International of Sacramento INC. ninth annual Crab Fiesta. This annual fundraiser supports programs, scholarships and grants that provide women and girls with access to the education and training they need to achieve economic empowerment. It will be held Saturday, March 7, 2020 from 5 to 10 p.m. at The Annunciation Greek Orthodox Church, 616 Alhambra Blvd. Soroptimist International of Sacramento, Inc. is proud of its 97-year history and many accomplishments in the Sacramento community through the club's signature Dream programs. These programs provide training and resources that help women and girls in our community reach their full potential and live their dreams. The programs include Dream It, Be It – a career mentoring and life skills program for girls at SAVA Charter High School in Sacramento; Live Your Dream – cash awards for women head of households entering the workforce, college or job training; Dream Scholarships – approximately $20,000 in annual college scholarships for deserving women; and, Dream Grants – support for community organizations aligned with the Soroptimist mission. Recipients for 2020 include Single Mom Strong Empowerment Center (Citrus Heights) serving single mothers and Court Appointed Special Advocate's (CASA) program for adolescent girls in the juvenile justice system. Early Bird Tickets are $65; Prices increase February 14th to $70. Tickets can be purchased at www.crabfiestasac.org. The ticket includes a margarita, chips & salsa and a delicious salad, pasta and crab dinner.

SUNDAY, MARCH 15

SAKURA MATSURI: 3RD ANNUAL FOOD & SHOPPING FAIRE: Do you like to eat and shop? Then you will not want to miss the 3rd Annual Sakura Matsuri Food & Shopping Faire on Sunday, March 15, 2020 at the Buddhist Church of Sacramento, 2401 Riverside Boulevard, Sacramento. The Shopping Faire will be held in the indoor gym from 10:00 am-3:00 pm and the Food Faire will be held from 10:30 am to 1:30 pm (or until sold out) in the outdoor courtyard. The shopping faire features a variety of vendors (handcrafted items, jewelry, clothing, and more), as well as a food court of Asian cuisine (teriyaki beef sandwiches, chicken bento boxes, spam musubi, tuna poke, vegetable bowl, somen salad, "Japanese Hot Dogs",and more). To guarantee your order, some food items can be ordered in advance before March 1st. Limited quantities of these and other food and products will be available at the Faire as well. Pre-order forms can be obtained at: www.buddhistchurch.org under the Special Events section. For further information, contact the Buddhist Church at (916) 446-0121.

Tower:

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wouldn't be washing or taking care of himself," he told Mary Jane Popp. "So from the neck up, I didn't wash or trim my beard or anything for like six months. And the only thing I'd do is arrive in the morning, and there'd be all this dirt on the back of my truck 'cause I'd driven across my ranchland—and I'd just wet my hands a little bit, rub them on the back of the truck in the dirt and rub that on my face."

The makeup policy caused the actor originally cast for the role of Sarah to back out and suggest Sara Arrington. "When Sara and I started working, I said we're not gonna have a makeup person because we should look like the people you see walkin' down the street—and you don't even look twice at 'em," King told Mary Jane Popp. "It took a lotta guts for Sara to do that; for an actress to do that is a very brave thing—to not look your best, you know?"

A scene near the middle of the film shows Sam cutting his hair with scissors—and since King actually did this, everything prior to that had to be shot in sequence. But the practice was used for the rest of the film as well. "That's something that Hollywood would never let you do—and I was determined to do it—which was to shoot in sequence," he told the Tower audience. "But it helps the actors so much and therefore it helps the movie so much. The reason you don't shoot in sequence is, if you've got two scenes in the same location, you shoot 'em both even if they're miles apart in the movie because it's economical to do that. But it's putting, in my opinion, the cart before the horse. So it ended up that [the crew] had to light that barn, like, eight times [one] night."

Making the film proved to be a real learning experience, especially for King in his various capacities. For one thing, he had to figure out how to direct. "[In the past] I worked with some of the best directors in the world," he told the Tower audience. "I read everything I could find; interviews with different directors. But Clint Eastwood in an interview that I read said the most useful thing to me. [He] said, when I'm directing, I try to be the director I want to have when I'm acting. When I read that I thought, oh my God, I know exactly who that is. He's the guy who leaves you alone, who lets you do your work—who only is there when you need help." And putting the film together was a grueling ordeal. "I thought I understood what editing was; I had no idea. I now think it's the most difficult and the most creative and the most important part of filmmaking." Then there were the smaller things, such as learning to play the harmonica and composing the ditty Sam plays in one scene.

Perhaps most importantly, King learned to trust his instincts. "That's another of my lessons from doing The Divide: all through that film, whenever I followed my instincts I was happy with the results," he told VCN. "Whenever I didn't and double-thought myself, I made a mistake. Every time."

When the dust finally settled, King was as surprised as anyone at how well the project came out. As he told Mary Jane Popp, "Jana and I looked at each other and we said, we actually managed to make the movie we meant to make. That just doesn't happen very often."

Given the unlikely but indisputable success of The Divide, even were Hollywood to offer him the role he always wanted—and on his terms—it would probably be like closing the stable door after the horse has bolted because King feels it's time to move on to greener pastures. As he put it, "I think I'm stopping while I'm ahead." Indeed, with his dream realized twofold, King is already off in the distance, riding that horse into the proverbial sunset. After all, he's a rancher now—and one who knows that not every fence can be mended.

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