



Waiting, waiting
... for a refill ...

PAGE 7

City eyeing buying land in embattled redevelopment area

Purchase contracts from stadium bid don't expire till next month; Genomics project drives wider master-planning

■ BY DAVID TELL, MESSENGER EDITOR

It's "back to square one." Or, actually, parcel number 111-44-125, and many others like it, in the so-called Evans-Churchill area of the eastern part of the Roosevelt Historic District.

It's back to last November and earlier, when the city's assistant planning director, Joy Mee, was attending meetings of the Roosevelt Neighborhood Initiative Area (NIA), discussing stakeholders' desires to boost residential and retail development.

The landscape has changed since then—not so much physically, but conceptually, and psychologically—for a couple of reasons: First, the city rescued the Phoenix Union High School (PUHS) site—if not all of the historic campus's buildings—as the likely host for the new Arizona Biosciences and Biomedical Institute (ABBI) and International Genomics Consortium (IGC) complex. That host area consists of about 13 acres to the south of the Evans-Churchill neighborhood, a fact that is an important influence on how planners now see the latter.

The second thing that has "changed everything" for the neighborhood—which runs approximately from 3rd or 4th street to 7th street, from McKinley to Roosevelt—is that it is what's now known as the "former proposed downtown stadium site." And one of the major residues of the proposal by the Downtown Phoenix Partnership (DPP) to put the Cardinals stadium, or "multipurpose facility" (MPF), there is that, because of the speed with which construction would have had to proceed, the DPP, through the agency of broker Cherokee Development-Phoenix Board of

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MESSENGER PHOTO/DAVID TELL

At a meeting of the Roosevelt NIA Evans-Churchill Subcommittee, Roberta Hancock discusses ideas for the 4th Street "gateway" to downtown with Andrew George, while Louisa Stark pores over some documents.

ERSTWHILE RAA PRESIDENT TAKES SOME PARTING SHOTS

Dear Editor:

In your April issue, you reported on the implosion of the Roosevelt Action Association's board of directors. In the article ("Roosevelt seeks to fill board gaps," p. 10), the author portrayed the central situation as a conflict between homeowners and renters. While this may be the only take-home topic of interest to your readership at large, it was tangential to the action on the ground. After all, although its merits may be debated, the landowner position is at least a coherent philosophy.

No, this brawl was characterized more by "Deliverance" than Descartes: worse than a tenant, I was a newcomer.

In fact, in the flurry of e-mails generated—available to anyone for the asking, even *The Midtown Messenger*—my status as a newcomer seemed to generate the most anger. Sentiments such as "You haven't been here long enough," your involvement "is too much and it's too soon," and RAA shouldn't forsake a board "member with much more history in the neighborhood ... [by placing] all ... faith in a newcomer," sucked up bandwidth for two weeks.

What instigated this hostility? Ostensibly, because I exercised the one explicit authority of the president: I created a committee. I created a committee that would review and create business processes for the association, an action which was my first priority because the association had utterly failed to implement the most rudimentary business standards—an Achilles heel which made its 501(c)3 status vulnerable.

For example, RAA hasn't filed tax returns since 1997. RAA had to hire an auditor because of suspicions that a previous treasurer "borrowed" over \$10,000 of home tour funds to complete an addition on her house. The association still uses checkbook accounting and has been so sloppy with its financial records that, in the past, Block Watch funds were mixed in with the general funds. As of this writing, RAA has not even submitted its required corporation filings and is in "delinquent" status. When I came on as president, it was not even known if some of RAA's members on the Roosevelt NIA had been appointed by the RAA board—but it was certain that those members weren't representing RAA's interests. It was clear to me that for an association who was suing the City of Phoenix essentially for bad procedure, RAA had some pretty big balls and should get its own house in order.

Shockingly, this position was not greeted with much understanding. I was told that RAA was just swell and the suggestion that its business practices were lacking was tantamount to

questioning the very integrity and intentions of every member, every neighbor. Even more bizarrely, I was accused of being hostile toward Trinity Cathedral specifically, and all Christians generally, because I scheduled the first committee meeting on the Saturday before Easter.

I resigned, not because it was mutual or best, but because I was forced off the board. First, I was subjected to an aggressive slander campaign. Then I was subjected to an uncooperative board: When I asked for financial records, repeatedly, the treasurer would

not submit them. When I asked for contact information for the auditor, I was refused. When I asked for copies of information regarding our lawsuit, I was accused of interfering. With this type of stonewalling, I could not do my job; given what I knew, I could not do my job without being guilty of malfeasance.

Nor did the drama stop after I left office. Quite the contrary, that's when one board member took it upon himself to run downtown and report my "ousting" to city officials and other downtown heavies. Ouch. More, the board lied repeatedly to the membership about other resignations in order to cover for the fact that the board no longer complied with the bylaw requirement for a quorum. And there's so much more badness, it dazzles.

I allowed the remaining board time to recover from its hysteria—maybe the message just couldn't come from a newcomer. However, senses haven't been recovered and RAA is running its business just as before.

I have been very open about this matter and continue to be; anyone who wishes to discuss this matter with me may e-mail (marlena@marlenahanton.com).

MARLENA HANLON
Former President,
Roosevelt Action Association

LYNWOOD DUPLEXES 'MODELS OF QUALITY, HISTORICITY'

Sir,

I have struggled vainly to understand why the Roosevelt neighborhood and you in particular have been so aggrieved by the Clyde Rousseau project on Lynwood. If it was a crappy apartment complex, much like the one several doors down, I could understand your position. If it was an execrably unstylish condo project like the Lorna Park View Estates, I'd be down at City Hall fighting shoulder to shoul-

der with you. But Rousseau's project isn't any of those things. Unlike the culture of mediocrity that seemingly enfolds every human endeavor in this city, the Rousseau duplex is actually a cut above. It takes an empty lot next to an ugly parking lot and puts two higher end properties there. These

properties, in contrast to every residential project in the city, are built of masonry. Moreover, they show flair and historicist detailing.

I can only conclude that some kind of collective hysteria is at work. If this were really about the inviolability of setbacks, I would imagine

city officials would be working patiently with the developer to remedy this. But the real issue is apparently less complex. It's more about the sensitivities of some self-appointed busybodies wishing to preserve suburban values in our downtown core. I find it hard to imagine Joan Kelchner, an eminently sensible person, would oppose this project. The editor of *The Midtown Messenger*, however, seems to be driving this controversy for his own rather neurotic reasons. Frankly, I'm very pleased to see this project well under way and approaching completion. Once it's done, I suspect the neighbors will adjust to the presence of a well-built duplex. The rancor and hysteria will subside. And people will eventually wonder what the fuss was all about.

WALTER HALL
804 W. Vermont Ave.

Editor's note: Kelchner *is* opposed to the project in its current form (see p. 6)—and *please*, don't take her name in vain.

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Executive Director,
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THE RULES

The Midtown Messenger *welcomes your comments. Responses may be edited for length and clarity.*

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DEVELOPMENT

What plans now for stadium site?

►continued from Page One

Adjustment Chairman Michael Lieb, began executing contracts to buy up property in the area back in February. However, City Council in March withdrew the downtown site from consideration by the state Tourism and Sports Authority due to the latter's insistence on a roll-out field, a feature that couldn't be accommodated in the downtown location.

However, last month, Council authorized city staff to pursue appraisals of parcels in the area, with the aim of possibly following through on purchasing and land-banking the properties.

Patrick Grady, the city's community and economic development (CED) director, points out that, with the end-of-July expiration date of the existing purchase contracts for the properties, Council would have to vote to pursue any acquisitions before its summer recess in August.

And what does the city have in mind in possibly pursuing these transactions?

"That discussion is still continuing internally," said Grady. "There have been no decisions on that." After the stadium proposal went down in flames, Grady chaired a meeting of a "steering committee" for the area. At that meeting, consisting of stakeholders from various organizations, constituencies and neighborhoods that had weighed in during the stadium controversy, Grady said the city-initiated rezonings from a hodgepodge of zoning classes—including high-rise residential and even some HP (historic preservation overlay)—to C-2—to accommodate the MPF—would be halted. In an e-mail that affirmed that promise, Grady also said the city's Planning Department would be taking

the reins in planning for the area, (defined by that department as 3rd Street to 7th Street, Roosevelt to Fillmore). In a recent conversation, he again referred questions to the Planning Department's Joy Mee, but also offered some perspective.

Conceptually, planning for the area takes off from what was going on "when we were going through the stadium planning process," Grady said. "It will be similar types of discussions around types of uses, streetscapes, design issues. The idea [driving a master-planning effort and possibly land-banking in the area] is not to get into a block-by-block, house-by-house kind of plan. They're going to meet with a variety of different stakeholder groups, then report back to the community."

That planning would parallel what's going on in the old high school campus area just south, where the city on Friday, May 24, posted a request for qualifications (RFQ) to master plan the area that would include the new ABBI and IGC complex.

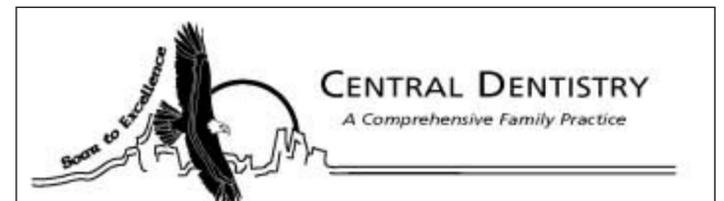
"The RFQ is out; responses are due this Friday [June 7]," Grady said. "The panel process begins next week. Before Council recesses, we will be presenting legislation to select [from among the submittals].

"That will be one of the influencing factors in the planning process; that will be one element of the plan [for the Evans-Churchill area]," Grady said. "Representing the economic development side of the planning process, that's what we will be presenting to the team: 'What's the relationship of the biotech complex to the planning for this area?'"

So that's one question. But there are certainly others. Chief among them, from some points of view, is: *What provision will be made for existing enterprises, organizations, residents and structures in the area?*

—Just as when, during the stadium debate, the question came up of what will happen to the more than 100 residents of the area. Many of them are renters whose landlords may be eager to sell. Louisa Stark, who chairs the Central City Village Planning Committee and is executive director of The Community Housing Partnership, said District 8 Councilman Michael Johnson has been heard in a couple of forums saying that those residents will just have to move. Those alleged statements were made subsequent to the stadium furor—during which, as a just-seated Council member as well as

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Genomics bid drives planning

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that body's leading proponent of the downtown stadium, Johnson was also being more touchy-feely as he sought to promise neighborhood groups mitigation and "reparations."

For residents, getting out won't be so easy—or painless, according to Thaddeus Maston, an artisan who restores antique keyboard instruments in a large Victorian home in the neighborhood. Maston said the adjudicated prices for purchases in the area, under the city's eminent domain rights, are unlikely to be enough to allow owners to purchase equivalent properties anywhere else. Then there's Tonatierra, an organization where the Native American Community gets support and where ceremonial activities take place on what they consider consecrated ground. And there are arts venues and artist live-work spaces in the general area whose loss through demolition or incompatible development could set back the growth of a vibrant urban community.

Presumably these are among the stakeholders that Mee is addressing in a letter being sent out in preparation for planning and possible acquisition and redevelopment for the area.

According to the letter, "The first step will be a series of meetings with stakeholder groups, to listen to their visions for the area and to pose a series of questions about appropriate development types and intensities, as well as linkages to other areas [such as the light rail station west of 3rd Avenue and the ABBI-IGC site]. This information will be summarized at broader public meetings to which property owners in and adjacent to the area will be invited for further discussion and ongoing presentations.

"This planning area is a small part of broader infill incentive area for which new tools and incentives are

being developed.

"The Planning Department will coordinate this interdepartmental effort that will take approximately six months to complete."

The letter said that possible "products" could include:

- Land use matrix by block or subarea
- Capital improvement recommendations such as for streetscape
- Urban open space system to supplement private open space
- Land acquisition or land banking strategies
- Zoning overlay or replacement district
- Prototype design concepts for mixed-use projects
- Development financing strategies

NIA Subcommittee Has a Plan

As the city has geared up to hold these meetings and prepare plans—and possibly purchase land, a subcommittee of the Roosevelt NIA has been formed to proactively plan for the area as well. Called the NIA Evans-Churchill Subcommittee, it is chaired by Joan Kelchner, a longtime resident, former Roosevelt Action Association (RAA) board president, and current member of the city's Planning Commission. Attending or participating in subcommittee meetings at times in recent weeks have been RAA Vice President Andrew George; area landowner and arts community representative Wayne Rainey; Roberta Hancock, business manager of the Phoenix Arts District Community Development Corp.; Louisa Stark; Dixie Cook, a

landowner and businesswoman; John McIntosh, an architect and coordinator of the Joint Urban Design Center at ASU; and others.

Chief among their aims is to promote the success of the envisioned redevelopment by incorporating existing residential structures into a plan for the area. As the city's interim Historic Preservation (HP) Officer Kevin Weight testified a few times during the stadium fracas, only a couple of structures in the area are officially historic. However, a number of residential properties are part of a what was once considered an eligible historic district, before owner opposition, decay and demolition led to there being an insufficient concentration of properties for a viable district. That doesn't mean that individual properties are not historic, valuable, and viable candidates for preservation and re-use, however.

And, in fact, the city's downtown housing policy, adopted in 2000 as a replacement for the housing policy element in the 1991 downtown plan, states as an objective: "to investigate the economic feasibility of relocating designated historic structures into neighborhoods as an alternative to

their demolition and to provide new housing or mixed housing/commercial opportunities." That's what the NIA subcommittee has in mind, even if the structures in question aren't officially designated.

"If the city is looking to land-bank down there, that's a good idea," Kelchner said. "The question is just, 'How do you do it?' What we're trying to do with the subcommittee is look at what we think is going to go in in those areas, and try to master plan. But we rapidly discovered that there are quite a few historic homes and the potential for doing a number a neat things with those homes."

Kelchner and others agree that they could assist in the city's aim to clear parcels in the Evans-Churchill area for whatever new construction would need to go in there—but by moving the viable historic residences, not razing them. She has initiated discussions with private developers with the idea of doing mixed use residential rehab projects on some of the Evans-Churchill parcels where there are enough intact dwellings to anchor a project, moving the "stray" homes to

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MESSENGER PHOTO/DAVID TELL

Some say these homes along 4th Street should be moved rather than razed to aid both preservation and redevelopment.

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those blocks from parcels the city and other interests may want to clear. Kelchner says the city could simply give those homes to the NIA for those purposes—it's not as if the city would lose anything, since they have no use for those structures anyway, and they would save the cost of demolition. To what extent the city or developers would share the costs of moving the homes is an open issue.

"If the city is going to acquire some of these parcels, in order to aid them with redevelopment—and in this case, the redevelopment would be helping some of the development coming in to do the consortium—they want land they can use easily," she said. "If they purchase properties that have historic homes, I would like them to help us move or at least let us have the homes for little or no cost—keeping the cost for private side developers who might reuse them in a project as minimal as possible.

"When we talk about moving houses, we've talked about moving them as short a distance as possible," Kelchner said. "As a worst-case option, the subcommittee wants to see the homes moved elsewhere into the Roosevelt neighborhood or into Garfield, as infill."

Under the preferred plan to move homes around strategically within the Evans-Churchill area, Kelchner said, "Of the two projects that we're looking at specifically, one would produce a housing project that would be a model of affordable home ownership in downtown, in a fairly dense development.

"One of the groupings we were discussing was next to the original school, in the block just north of the Holiday Inn Express," Kelchner said. "There could be a very nice retail park project, including art galleries, restaurants, et cetera, in a park-like setting next to the hotel. That would add another destination retail-type project downtown. Our downtown is virtually devoid of retail. It can never be a tourist center if there is no retail."

Developer Lee Mashburn confirmed

that Kelchner had gained his ear with the subcommittee's ideas. "I'm interested in the deal," Mashburn said. "It's still very early; it's undetermined what role we would take. We're just trying to help get it organized, see what makes sense."

Preserving existing structures is one thing that seems to make sense, Mashburn said. "There are houses down there that may be worth saving just because of the ambiance they might add, synergy they could create for the project—even though they may not be on any historic register," he said. He said he and Steven Pierce, one of his project managers, would attend the subcommittee's June 14 meeting to learn more.

Roberta Hancock, who has participated in the discussions at the subcommittee meetings, likes what they've come up with.

"If we can actually get a developer to do that and get the city on board, I think it's a highly feasible project, and a very premier project," Hancock said. "It pretty much encompasses everything we [Phoenix Arts District Community Development Corp. (CDC)] are interested in, everything we need, for an artist community. It's still pie-in-the-sky, but we're going along; it's a really good concept. I know we can access funding for it. For a CDC, as new as we are, we can bring the right things to the table." Hancock cautioned that the idea has yet to be brought before the CDC's board.

City Officials Noncommittal

Speaking of boards, what do other powers-that-be think of these ideas, which at press time had not yet been presented to them directly by Kelchner's subcommittee?

Grady said the idea of moving historic structures around has previously been broached, at least informally, by the NIA. "I think it's safe to respond that at this juncture, the city truly doesn't have a position," he said. "Some of that dialogue may well occur through that vision process, and it may occur as part of the

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Shrimp \$6.95
House \$6.50
Vegetables \$4.95

Genomics bid drives planning

► continued from previous page internal discussion.

As for the Planning Department, “We’ll look at the potential contribution of all the structures there,” Mee said. “We’ll get input from the HP staff.”

“If it were done strictly by the private sector, to move and rehab those homes, that would be pretty expensive,” she said. “It’s a limited market. How do you do that and keep it in the price range that the market would support? We really want a meeting that’s devoted to this topic.” (For discussion of downtown projects that incorporate historic rehabilitation, or that enhance surrounding historic neighborhoods, watch for the July issue of *The Midtown Messenger*.)

So, what input is HP staff likely to give? “There are some great houses on 4th Street,” Weight said. “The Emerson House is already on the city’s register. Then there are some others further north that are not individually significant, but are nice, modest, intact houses. You’ve got a pretty good block from 4th Street to 5th and Pierce to McKinley, and the school—which is individually eligible, built in 1919.”

“Those are the two most solid blocks out there,” Weight said. “We’ve concluded that there is not an eligible district. The Wright House on 7th Street is the other individual property we’re most interested in saving.”

Weight said he attended one of the subcommittee’s meetings and that staff have attended others and taken notes.

“I gave them information from the original Evans-Churchill historic resource survey, and from an update,” he said. “I told them that we weren’t real crazy about the idea of moving properties, but that if there were some significant structures that were threatened, moving them might be in order.”

“One of the points of integrity when we consider historic significance is, ‘Are they in their original location?’” Weight said. “If you moved them, it’s compromised—especially if the significance is historical. If it’s architectural, you’ve got more latitude. Like Smurthwaite House: it’s the only shingle-style in Phoenix. It was immediately kicked off the National Register of Historic Places when it was moved—but we got it put back on.”

Weight said he’s reluctant to get on board with the plan to move the homes at the moment.

“If it’s a last resort, yeah,” he said, adding that only a handful of the structures have been determined eligible for historic designation, a status that would help them to gain legal protection or fall more formally within



MESSENGER PHOTO/DAVID TELL

Resident Thaddeus Maston looks on as Joan Kelchner explains how homes could be moved from parcels the city might want as bare land to elsewhere in the redevelopment area, where they could be part of mixed-use or face-lifted housing projects involving a private developer.

the city’s housing policy objective mentioned above.

However, Weight said, “That could change. What was eligible 20 to 30 years ago, vs. today. [Historic] significance changes. As older properties are lost, less old becomes more valuable,” he said. “If it is a last resort, moving it can be justified. If you’re moving them to currently designated districts like Dennis Addition or Victoria Place, there is a question whether they’d be considered contributors. Chances are higher of considering them contributors if you’re moving them in closer proximity. The size and scale of the development is similar.”

Demolition of historic structures is seldom good policy, whether they’re officially designated or not, said former mayor Terry Goddard, an early and staunch exponent of the city’s historic preservation movement. Goddard is a Roosevelt District resident.

“The National Trust for Historic Preservation [of which Goddard was a trustee for a number of years] has a litany of reasons why demolition is a bad option. Gratuitous demolition—to have a vacant lot—is the worst kind of public policy,” Goddard said. “You lose all the options for reuse, and you can’t get them back.”

Kelchner said the subcommittee’s ideas are just part of an overall vision for downtown—involving historic preservation and rehabilitation as key tools for revitalization—and in which she said downtown residents have naturally taken the lead, with the business community and government often following along reluctantly, if at all.

As an example, “We in the Roo-

sevelt neighborhood thought we had protected the single-family historic façade [character] with a special planning district [SPD] overlay,” she said. “And the city, in the form of the Board of Adjustment, totally ignored that overlay [in its handling of variances for the Rousseau duplex development on Lynwood Street.]—even while we could prove that we were inviting new development, in an urban form, in other parts of our neighborhood.”

Kelchner intends to press the subcommittee’s ideas wherever in city government there is leverage, such as with Councilman Johnson, whose district includes much of Central City Village and the Roosevelt district and NIA. “I spoke with Marcella, one of his staffers. We are also dealing with [District 7 Councilman Doug] Lingner’s office, and [District 4 Councilman Phil] Gordon’s office, because he’s always been an HP advocate,” she said.

“I am having some difficulty at this date in confirming what the city intends to do with those contracts from the stadium,” Kelchner said. “Within a couple, three weeks, I hope to go before one of the City Council subcommittees, to say ‘We’ve got these options, we’ve developed it to this extent, we have identified these sources of funding. We have this fall-back that houses get moved into established historic areas. These are exciting proposals that we want to put before you. We can do HP, affordable housing, without using CED money.’ To say that ‘We can aid with your projects that are coming on board, with exciting proposals that can accomplish these other things.’”

On the town

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At this recently reopened 24th Street fixture, it’s Mexican cuisine, as upscale as it gets—no kidding

■ BY PDO BAKLAVA, DINING OUT CRITIC

New this, new that. At least it’s not nouveaux or nouvelle. It’s just a “new,” old Mexican restaurant: Such Is Life! C’est la vie ... Reborn after nearly 3 years, Such Is Life reopened this spring in its original location at the northeast corner of 24th Street and Whitton in a quaint and distinctive two-story adobe. It was originally opened by brother Moises; now brother Jorge runs this classy, charming and intimate eatery, which is reputedly influenced by Greek, Jewish and Spanish heritages.

Walking in through the open breeze-way makes you feel as if you’re as if

► CHECK, PLEASE

Such Is Life
3602 N. 24th St.
Hours: Lunch: M-F 11:30-2
Dinner: M,Tu 5:30-9; W-Sa
till 10
952-1255



you’re entering someone’s home. A short walk down a narrow hallway, and the restaurant begins to come alive with colorful walls and artwork of the intimate dining area. Just a handful of tables and a few cozy

booths surround the L-shaped bar. Macabre paintings and Oaxacan figurines speak of Mexico, but the crisp white tabletops with small alcohol lamps and spotless goblets and silverware speak of the impeccable service you’re about to receive.

Service with a swoosh: As soon as we were seated, the extra place settings were immediately whisked away. (Many restaurants, even “fine” ones, you still have to remind the inept staff to do that—and they look at you cluelessly when you do.) During our late-evening visit, the overall low lighting of the restaurant made it difficult to check out the menu, but squinting at

it yielded some tempting options. At the same time, no printed beverage list was available; Jorge recited the wine and beer offerings. Still, we’d appreciate a mimeographed list, as a last resort, to take our time choosing and keep it less obvious that we’re factoring price into our choice.

Anyway, for starters, we chose the ceviche Acapulco, a generous helping of creamy, succulent lime-marinated snapper adorned with a minced pepper garnish and avocado, all on a corn tostada. Quite a contrast from our previous experiences with Mexican-style ceviche: over-minced fish served with Waverly crackers. (Our sole exposure prior to moving to Arizona had been scallop ceviche, a concoction

we’re still preferentially fond of. Don’t even talk to us about so-called southwestern ceviche ...) We accompanied that with sopa de frijol con crema, a large cup of cream of black bean soup. The soup was served with two small bowls containing white cheese, bacon, onions and heavy Mexican cream, for garnish and enrichment. Smooth, and flavorful, this sopa is delicious and a must try—although, like some of the entrees, it was served much too cool in temperature.

The tortilla soup (from a traditional Mexican recipe) was a bit too spicy for the diner who ordered it—but they admit they’re “a wimp.” It’s made with chicken broth, Guajillo peppers and melted cheese, topped with strips of toasted tortilla. The rest of us loved it, as we did the chicken quesadilla.

As for the entrees, another mixed reaction. The Such Is Life filet was excellent—it’s hard to screw up filet



MESSENGER PHOTO/DAVID TELL

INSIDE & OUT—A painting overlooking this comfy booth depicts the exterior of the restaurant. The table in this photo lacks settings because we showed up to take photos one morning before opening time, when the dining room was being cleaned. (On p. 8:) “Ghastly” art has little bearing on the gustatory experience!

mignon (though I’ve seen it done). This grilled filet mignon was topped with Chihuahua cheese, which is mild and creamy, and was served with poblano peppers, onions and garlic sauteed in olive oil. Rice and beans, too, of course.

We tried several of the stews (quisados), which have their own section on the menu. One involved chick-

► THE GOBLET SYSTEM

Restaurants are visited incognito and are assessed based on a complex weighting system that rates them both against what they seek to accomplish and against absolute, immutable, universal standards of culinary achievement.

☐☐☐☐☐ A toast to your excellency
☐☐☐☐☐ Few drops shy of perfection
☐☐☐☐☐ Honey, let’s eat out
☐☐☐☐☐ My 6-year-old could’ve cooked this
☐☐☐☐☐ That’s my dinner? I’ll cry if I want to (none) Is that a fly in my goblet?

continued on following page ►

8 Muses at play: Encanto blessed
10 Film-osophy: Bourne-again

Muses bless Encanto Park

BY DAVID TELL, MESSENGER EDITOR

It's on the leading edge of folk-music culture and it's near the western edge of the downtown historic core. It's the Encanto Park Coffeehouse, a longstanding Wednesday evening tradition that probably few outside an exclusive few regulars even know about.

"The coffeehouse was originated by Lon Austin," says Julie Ebersole, the park's current activity coordinator. She succeeded Austin in the position at the park. "He was here 25 years. Lon was very involved in the folk music industry. He originated events here that included festivals and songwriting conferences. The coffeehouse is kind of a deal that he did and his wife is very involved in. His wife coordinates the performances."

Maggie Long, a historic district resident, downtown booster and part-time



impresario, has also helped promote the folk music events. She made *The Midtown Messenger* aware of last January's Songwriter's Conference at the park so it could be included in entertainment listings.

As for the coffeehouse, "It's just a small living room-type gathering on Wednesday nights. Some of us are old hippies, but that's not a requirement," Long said. "We have an NAU [Northern Arizona University] student, some seniors—real seniors."

She said the group is relaxed and fun. The atmosphere is apparent in one anecdote she tells, about a songwriter named Dean Cook, whose writing reflects his great sense of humor.

"The latest song he wrote was about Kokopeli, he's so sick of all the kokopelis, and he goes down this list," she said. She said he gets to a point in the song where he's railing about Kokopeli condos, and "when he first starting singing it everybody would crack up, because he said 'condos,' but

we all thought it was 'condoms.' Now he pauses" when he gets to that part, plays it up, and enunciates really well, Long said. "There are an incredible amount of funny stories and funny people," she said. "Early on, I was really upset—there's a lot of talent that appears there, and there's some that's not great—but we listen and applaud everybody—but it was a shame they weren't get-

ting press. The festival in January and the bigger one in March, a two-day—I alert all the papers, because they're not getting press.

"It's just a really good group," Long said.

"We just facilitate it," said Ebersole. "A lot of the programs that Lon developed we encouraged him to stay on as the main contact. They schedule all the performers."

Typically, there are three performers from around the area; then there's a jam session in which anyone can participate. Hours are 7-10 p.m.

Sahar Mitchell's (below) June 25 Encanto Park "Poetry in the Park" performance will include selections from the piece "Amusing the Muses: A Musing," a collection of solo works that pay homage to the voiceless cadre of "inspirations" behind art objects. "Amusing the Muses: A Musing" blurs lines between creativity and critique and elides movement and text as a re-reading of art history and a re-working of traditional disciplines of performance. Poetry in the Park is held every 4th Tuesday at the Encanto Park Clubhouse, 2605 N. 15th Ave. For more information call (602) 279-5123.



► JUNE PERFORMERS

Encanto Park Clubhouse, 2605 N. 15th Ave. For more info, call (602) 261-8993.

6/19

Jay Taylor - Folk & Blues

Paul Wilson & Friends - Country

Anne James - Blues & Originals

6/26

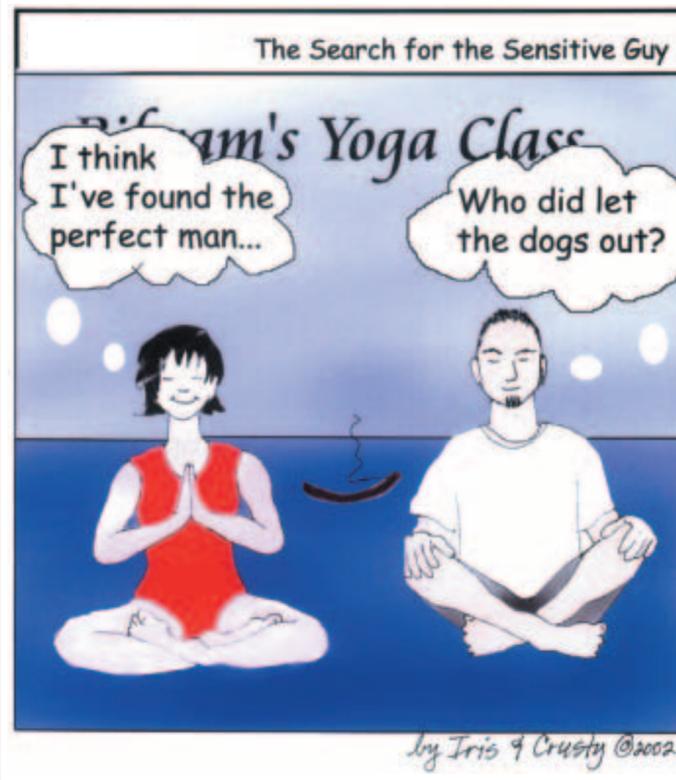
TBA

Gavan Wieser - Punkrock

Banana Boat - Eclectic Island Sounds

IRIS' WORLD

by Shari Boulanger



MESSENGER PHOTO/DAVID TELL

'Such' such a treat

► continued from previous page

of these stews in the homemade tortillas provided made an enjoyable eating experience.

I settled on the puerco enrollado, pork roulade with a spinach-raisin stuffing, drizzled with a cranberry-jus sauce. It was a pretty presentation, served with special house rice and sour cream corn concoction. The pork was tender and succulent, but overall a little on the sweet side. But it was a gen-

erous serving that would require a healthier appetite than mine to finish.

For desserts, we had cajetas—crepes topped with a sauce made from orange juice and tequila and pecans. Delicious! Then there was the flan—kind of a flan-cheesecake hybrid, actually—which had just the right texture, degree of sweetness, and a luscious, crème-brulee-like golden brown top.

The atmosphere at "Life" is at once quirky and genteel, a place to just go nurse a reposado tequila or two, have a few appetizers, or go for the full-course meal. You'll be well-treated, either way.



MESSENGER PHOTO/DAVID TELL

Purple Lizard Boutique owner Marguerite Tram, at right, helped jump-start the bidding for artists' unique attire offerings at ArtLink's "Shirt Off Our Backs" fund-raiser, held May 31 at Urbana Productions. The auction raised about \$2,000, according to event organizer Shari Boulanger.

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Grilled Marinated Vegetable Platter \$7.50
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On the town

UNDERCOVER BROTHER AND BAD COMPANY

Discussed together since the names could be interchangeable. And hey, they all looked alike to me. Well, that's not meant to be patronizingly racist—it's in the spirit of "Undercover Brother," which is a broad, embarrassingly amusing spoof of the whole range of black and white stereotypes about each other. I don't know about the guy in the lead role—who

is he? Oh, OK, Eddie Griffin. Uh, who?—but this is in many ways a remake of Tim Meadows' "The Ladies' Man," which itself owes its premise to "Austin Powers": satires on '60s and '70s models and icons of those decades' men-on-the-make. Billy Dee Williams even

reprises his laid-back role from "Ladies' Man," except that in "Undercover," he's a retired general poised to be the first black man elected president, till he's brainwashed into hawking "the general's fried chicken." Well, it's debasing, but that's the style of humor throughout (OK, it's not all that broad—some of it is funny, even witty. Especially Conspiracy Brother's rantings and a variety of visual gags). See it (maybe 2nd-run, or on video) for



a goofy good time, but it's not highly recommended. Oh, except for the cat fight that ends up in the shower, between Denise Richards as the white She-Devil and Aunjanue Ellis as Sistah Girl.

As to "Bad Company," its stars, Anthony Hopkins and Chris Rock, offered high hopes for this otherwise typical clandestine thriller. What a missed opportunity—though the pair-

ing of these two likable and talented actors makes the film watchable. Still, they both looked as if they were going through the motions. Hopkins' personification seems not so much just the character's world-weariness and moral misgivings as a perfunctory performance in a walk-on job—though he seemed to warm up not only to Rock's character,



but to the role, too, in the course of the film. As for Rock, it was a waste of a good premise—as an unwilling stand-in for his brother, a late spy and antiquities dealer, Rock's Jake Hayes character stood in need of a much greater contrast with the "Mike Turner" alias. Undercover brother indeed. Rock has the talent to have played up the persnickiness of the brother much more convincingly, as well as to be a little more over the top in his

"native" persona. Probably restrained in the latter by studio execs. Bad "company" guys, for sure. Rock did get in a couple of memorable outbursts, but Eddie Murphy did the agog-at-sumptuous-digs-and-luxurious-accountrements (including babes)—better in "Trading Places." And Damon Wayans did the anal-

ly-retentive sophisticated black man better in Spike Lee's "Bamboozled." But what can we expect? This is a Jerry Bruckheimer-Joel Schumacher Film. The plot (are we getting crotchety and over-demanding here?) was flimsy, predictable, ill-paced and cliché. The shoot-'em-up scenes were chaotic, the obligatory chase scene tired-seeming (preparing us for the next "Indiana Jones" installment, no



M'sieur Mid-ville and the Movie Maven

PICK THE FLICKS

doubt), the obligatory romantic subplot unconvincing, etc. I was really rooting for Rock to get it on with his deceased brother's "prodigal son" girlfriend (according to Jewish law, OK?).

Well, this was better than the other recent "Rock" film, "The Scorpion King." Luke-cold recommendation.

SPIDER-MAN

I often like Sam Raimi's stuff. I dated his cousin (Hi, Lindeleh!), and my old newspaper interviewed him while he was in Mexico shooting "The Quick and the Dead" with Gene Hackman and Sharon

Stone. Loved "Army of Darkness" and "The Gift" (Sam, will you direct my screenplay, with the same stars?), and get the warm and fuzzies over his cultivation of Liam Neeson, Joe LoDuca (like Raimi and his other early collaborators, also from southeast Michigan), Kevin Sorbo, Lucy Lawless and so on. Still, "Spider-Man" can't figure out what it is—other than a blockbuster. And here I had read Raimi saying he wanted people to see past the special effects, to like the story. The story's OK, though trite, but it's the tone that is dissatisfyingly ambivalent—that lacks conviction. Is this "Back to the Future?" or one of Tim Burton's "Batman" films? Again, a missed opportunity—it needed to aspire more toward the latter. Or Warren Beatty's "Dick Tracy." I would have loved to see a true Raimi vision, "Spider-Man" a la "Evil Dead." If you make a film based on a cartoon, you gotta go with cartoonishness. Even the grave Michael Keaton had an air of fateful irony as Batman that Tobey Maguire can't quite muster. He is supposed to be more of a troubled teen than a gloomy man of the world, admitted. Then too, Spider-Man creator Stan Lee, interviewed on National Public Radio, wished they'd have let Willem Dafoe, as the Green Goblin, be seen emoting, rather than be obscured by a grotesque mask. After seeing him in this role, I feel as bad for Dafoe as Roger Ebert felt for Isabella Rossellini, "exploited and

humiliated" in David Lynch's "Blue Velvet." (Now available on DVD!) (Although Dafoe, like the rest of this company, is still grinning gleefully—all the way to the bank, of course ...) So that cartoonish element is ruined for me. The only one that held up was the well-caricatured newspaper publisher J.J. Jameson. (Maybe I identify?) And did I miss something? Were the wall-crawling, web-slinging, building-swinging special effects supposed to wow me? The best special effect was making Kirsten Dunst look bosomy, especially in that scene in the rain. Still, not highly recommended.

STAR WARS: ATTACK OF THE CLONES

I recognize that music—that kind of heraldic, triumphal fanfare fading out into an eerie, expectant Star-Trek-y kind of space theme. Hey, Star Wars is back! Spectacle and special effects, that's what the latest installment ("Episode II: Attack of the Clones") is all about: Dizzying chases in personal aircraft along metropolitan skyways. Dizzying chases in personal spacecraft through asteroid belts, pockets and zippers. Armies of clones, armies of droids. Grand entertainment in the form of execution in the circus maximus by wonderfully inventive beasties. Great demonstrations of prowess with the Force, light sabers—with everything but the human (or alt-human) vocal chords. Sure, and we miss the sparks of attraction and wit that once flashed between Han Solo and Princess Leia. The classic inarticulate utterances of Solo's Wookiee sidekick Chewbacca sound like Sir Laurence Olivier compared to most of the dialogue of the current prequel. The only good lines in this film go to a decapitated droid and an 800-year-old digital dwarf, otherwise known as Yoda. Sitting through the love scenes between Anikin Skywalker and Padme Amidala is excruciating. But, the producers probably know their market: The same culture that gave us Leonardo DiCaprio and Josh Hartnett as improbable teen-age heartthrobs now gives us Hayden Christensen as the young Darth Vader. This kid couldn't convincingly have an actual orgasm, I'm

continued on following page >

On the town

> continued from previous page

sure—much less evince brooding, conflicted love for Natalie Portman. Not that the lines given to them are susceptible to being acted. Still—just as in that abominable piece of draw-out fluff, "Titanic," where the initial computer-reconstructed sinking gives us promise of what we can look forward to if we sit through the plodding romance—or in "Pearl Harbor" (which I didn't see), where we know the rain of sustained destruction from the air is inevitable (again, if we just wait)—"Clones" shows early on what enjoyment it offers to make up for the dreary parts. Recommended—only as eye candy—or if you just thrive on having little bits of the story from the original three episodes referenced and filled in.

THE BOURNE IDENTITY: 'BOURNE AGAIN' DAMON

Once you swallow the premise—that Matt Damon is a CIA assassin, a "\$30 million killing machine" so awesome, so invulnerable, that he's virtually a superhero (hey, come to think of it, he's Spidey without the suit and mask, basically), you suspend all further disbelief and go along for a wild

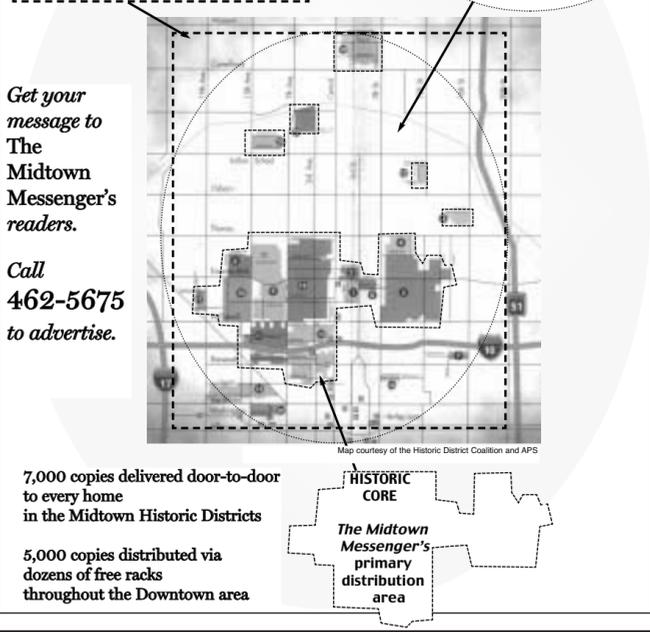
ride. The story's dissemblingly simple, with a great boy-meets-girl, boy-loses-girl, etc. subplot; the action is superb, with a chase scene through the streets of Paris that is everything "Bad Company's" is not. The film kind of reminded me of "Grosse Pointe Blank" in reverse: In that film, John Cusack's an assassin who's really just a regular guy and wants his old life back. In "Bourne," Matt Damon was really an assassin who just wants to be the regular guy his amnesia seems to offer promise of. Interestingly, in his mission failure that kicks off the film, he chokes in the clutch over the same moral decision point that led to Al Pacino's tailspin in Brian DePalma's "Scarface" (though you don't see what that is until a flashback near the end). Come to think of it, Cusack's misty-eyed change-of-heart comes over the same kind of thing early in "Blank," too. Those damn kids, they have our innards—and our vices—in a vise. As an amnesia flick, too, "Bourne" works great, despite the dissing of that gimmick in Elmore Leonard's *Be Cool*, which I was coincidentally rereading at the same time I saw this film. Highly recommended—see it, it's great.

—Reviews by D.A. and D.R. Tell

Midtown Messenger

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Holy HP, Batman!

City's old religious buildings: Ya win some, ya lose some

BY DAVID TELL, MESSENGER EDITOR

While wars rage over "homelands" around the globe and homeland security from terrorism remains a high-profile issue in the United States, here in Phoenix, the Jewish community may be coming home—to the site of the city's first synagogue. The small complex of buildings, on Culver just east of the Burton Barr Central Library, has also been home to Christian congregations in recent decades. The synagogue also represents tolerance—even unity—among historically divergent Jewish movements, according to Beryl Morton, who as both former executive director and longtime coordinator of the Arizona Jewish Historical Society's project to reacquire



MESSENGER PHOTOS/DAVID TELL

Above, the once and future home of the Phoenix Jewish community. Below, "mourners" say good-bye on June 1 to the doomed St. Mary's Elementary School, for which the diocese was granted a demolition permit last month following failed efforts to save the seminal site.

the site, knows it inside and out.

"The fact is that everybody went there, because it was the only game in town," Morton said. "They had a ritual slaughterer to accommodate the Orthodox."

"Sylvia Plotkin called it 'OrthoConsiForm' [a melding of the terms Orthodox, Conservative and Reform]," Morton said. She explained the origins of the building.

"About 1910, there was a little congregation called Congregation Emanuel. They never had a building, or, often, a rabbi. They had a quasi-religious school, basically just got together for holiday services. The founding fathers were very well-known names in town: Korrick, Diamond, Rosenzweig—and these are names that are still around," Morton said.

"When the group that formed it decided they wanted to have something, it was going to be something more akin to a Jewish Community Center, called the Jewish Center Association—about 1916 maybe. By the time they raised the money to establish the building, Congregation Beth Israel had been formed. Somehow the Hebrew Center Association was dissolved and Temple Beth El was born as the same entity. In 1930 the congregation that became Beth El broke away."

"Beth Israel became totally Reform." Sometime in between these events—from 1921 to 1922, Morton said—the synagogue was built. "We have some wonderful artifacts from it, a very early minute book from 1924. In it were recorded meetings of the board of directors, detailing expenses for various functions. Charming."

Morton said the building cost \$14,000 to build and originally consisted only of the sanctuary and the kitchen. In 1935 there was a fire; in rebuilding after the fire, an annex, for classrooms and temple offices, was added.

The Society plans to use the site to house a museum of sorts, with archives and artifacts. In addition, Morton said, "It will be available [for worship services] to people who are unaffiliated or want the building, with its historic meaning, for life-cycle events. The old temple in Tucson was reclaimed and they're doing that, and they're busy every weekend with something."

"There will be an ark, but there won't be a Torah in it unless they need one," she said. The Society was expected to close escrow on the sale June 5. "We have till a year from October to raise the \$340,000 balance [of the \$540,000 purchase price]; all our energy is going to go toward that," Morton said. The Society was founded in 1981, "and its purpose is to keep a collection and archive of the Jewish legacy to Arizona," Morton said. "We do have now an extensive collection, and we've done 25 exhibitions and an oral history program and genealogy program. And we have a big fund-raiser dinner once a year and a legacy lecture series. We're carrying out our mission, and this is a part of our mission—to save this building."

That's a bright spot for Kevin Weight, the city's interim historic preservation officer—especially after other recent setbacks in the effort to preserve Phoenix's landmark buildings. "That's some very good news there," Weight said. "They are in the process of acquiring the property, which they want to use as a museum and cultural center, which I think would be a great use in the arts district. I mentioned historic preservation bond funds would be a possibility [to assist with rehabilitation]."

"I'm excited about it," Weight added. "The former owners were never interested in having it designated. The Society is interested in designation, which would be a prerequisite for receiving money from us."



HP officer slot OK'd for upgrade

Actual recruiting depends on Council concurrence

In late May, a committee in the city's personnel department approved an upgrade of the position of historic preservation officer. Pending approval of the change by City Council, that sets the stage for recruiting for the position, which has been filled on an interim basis for the past 16 months by Kevin Weight.

According to city Personnel Director Lera Riley, "The reason that we were looking at is because it was reassigned from the Neighborhood Services Department to come under the City Manager's Office." That organizational change, one that was recommended by the Ad Hoc Committee on Historic Preservation in its report last year, was implemented around the beginning of the year.

"With responsibility for a budget of about \$14 million in terms of a bond fund, interaction with a variety of departments and agencies dealing with historic protection, and some enforcement as well, we recommended that it be assigned for a middle-manager job title and pay range," Riley said. "That level of manager is more independent. They recommend policy on things to be implemented internally and externally. This independence and the kind of breadth that the program will have as a change from reporting through another department's management structure, independent of a department head, entails that it have this level of leadership."

City manager's executive assistant Rick Naimark, who oversees the HP

function and to whom the officer now reports, has said in the past that the position upgrade is consistent with the Ad Hoc Committee's recommendation that the officer take on more of an advocacy role, and not be merely an administrator.

Helen Prier, director of the Phoenix Historic Districts Coalition and an F.Q. Story resident, was glad to hear about the upgrade and urges prompt recruiting for the permanent officer.

"When they were advertising the job last year, they received a number of resumes. I don't know whether they're of the level the position is now at—they may not now be suitable," Prier said. "However, all of the historic district communities would like to see this put on the fast track. We've been without a person who's had the time and position to be a true advocate for the neighborhoods."

Getting a permanent officer in place would just begin to get the HP Office up to speed, Prier said. "We want to see that resolved quickly, so they can bring the staffing of the office up to par, which it has not been for three years," she said. "It's not just the HP officer's position that needs to be filled, they need to bring staffing up to full complement. If not, the officer will still be bogged down in day-to-day stuff, unable to do the planning and consulting with staff and city and business leaders about project developments and zoning of the downtown areas and the surrounding communities, to ensure that HP issues are addressed properly—so we can save more buildings. That's almost impossible to do now."

Prier said there should be community leaders on a selection panel for a permanent officer, as has been past practice, "because they're the people the officer would have to work hand-in-hand with—and who, in the absence of a permanent officer, have been helping to hold down the fort."

—David Tell

Preservation Week fete is a hit

Individuals, properties recognized in first-ever awards

Phoenix's observance of the national Historic Preservation Week culminated in a fair, tours, talks and an awards ceremony held at Shackelford House on May 18th. Helen Prier, director of the Phoenix Historic Districts Coalition, gained the city's participation in the event and in honoring people who have made outstanding contributions to historic preservation locally. *Phoenix Downtown* magazine publisher Forrest Martin commissioned local artist Lisa Takata to create custom ceramic plaques to be given to the honorees. District 4 Councilman Phil Gordon, a staunch proponent of the historic preservation movement, presented the plaques to winners of the 2002 awards in three categories.

The winner of the award for "Outstanding Contributions to Historic Preservation in Phoenix - Individual" was Terry Goddard. Keith Wolfram won for "Outstanding Exterior Rehabilitation - Residence," for his extensive rehabilitation of 2201 N. 11th Street in the Coronado Historic District. "Outstanding Exterior Rehabilitation - Commercial" went to Tera and Gary Vessels, for Tera's Garden, a plant nursery at the corner of 4th Avenue and Fillmore.

—Helen Prier



PHOTOS: ABOVE, HELEN PRIER; TOP: DAVID TELL

Above, current owners of the award-winning residential project, Gary and Leslie Lemon, and its restorer, Keith Wolfram. Top left, award recipient Terry Goddard kids with presenter Councilman Phil Gordon.

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Osco yields

Company acknowledges residents', politicians' concerns, drops bid for liquor license for store in city's Arts District

BY DAVID TELL, MESSENGER EDITOR

Apparently seeking to be a good corporate citizen and "business neighbor" within Central Phoenix's Arts District, Albertsons authorized its local representatives to withdraw its application for a Class 9 liquor license for its Central and McDowell Osco Drug.

The action came at a packed state Liquor Board hearing on June 7, and was preceded by an initial request by Osco's attorney to continue the case. After a brief recess, Willo resident and board member Kendra Vermeer told the board that neighborhood opponents of the liquor license wished to oppose the continuance.

District 4 Councilman Phil Gordon, attending the hearing with District 7 Council member Doug Lingner, also spoke in opposition. "I'm familiar with this area; I used to live within a couple blocks of the site," Gordon said. "Going back to 1978, I helped develop the area and owned property in the area. The mayor's office's position is that they do not favor a continuance and ask that this hearing proceed. Your time is valuable, we respect that. We're prepared, the community is prepared, individuals have left work to attend here today."

"From what I've heard, this has kept that neighborhood upset from the word go," said board member Kate Kenyon. "As far as I'm concerned, Osco should either withdraw it or we should have the hearing today."

Objected board member Lorenz Otzen: "Everything was go until the mayor called [Albertsons]. I think they're entitled to the continuance just predicated on that fact."

"Oftentimes it's easy for large corporation to postpone and postpone, wearing down neighbors, taking time from work, taking time out of their schedules for these events," countered board member John Teefy. "The mayor didn't call them to ask them to postpone, he asked them to withdraw their application. This is their day in court, let them have it."

Albertsons-Osco attorney Nicholas Guttilla then admitted under questioning that he'd been authorized to withdraw the application if the continuance wasn't granted. The board voted 6-1 to deny the continuance.

Mike Law, attorney for the city of Phoenix, then asked that the hearing be held as planned, but Liquor Board Chairman Bill Snyder said he didn't see how that would serve a useful purpose.

"I don't know that it does anyone any good," Snyder said. "A school is within 300 feet, and it's clear in that case that state law does not allow a license for any establishment except a restaurant. I see no benefit to anyone in continuing this discussion. There was a chicken and egg discussion up to now, but if they reapply, there would not be grandfathering, the 300 foot rule would apply."

By "chicken and egg," Snyder was referring to the fact that Osco's original liquor license application was received about a week before the Suns-Diamondbacks Education Academy began operating nearby. That precedence means section 207 of the state code, prohibiting the granting of the license in proximity to a church or a school, may not apply.

A city engineer measured the distance from the school to the proposed Osco at about 276 feet, leaving the possibility that Osco could redesign its building to avoid the proximity issue under some future application. Construction of the store on the site has not yet begun.

Asked Law, "Could we ask whether Albertsons intends to reconfigure their site to avoid the 300 foot rule? They're fairly close now."

Snyder directed that question to Guttilla.

"Until my colleague whispered in my ear a few moments ago I couldn't have answered that, but the answer is no,



MESSENGER PHOTO/DAVID TELL

A standing-room-only crowd attended the June 7 hearing on Osco's liquor license application before the state Liquor Board. The hearing was triggered by the City Council's earlier unanimous vote recommending against the application.

they do not intend to reconfigure."

Board member John Teefy, who also chairs the Camelback East Village Planning Committee, asked whether that assertion would be binding on Osco under any possible future reapplication. The board's counsel said it would not, unless Guttilla had the authority and willingness to then commit Albertsons to that statement for a future timeframe. An audience member also asked whether, if the school stopped operating, anything would prevent Osco from reapplying.

"If the school stopped operating, we would go through the same procedure we're going through now," Snyder said, adding "We have always found Osco reliable to do business with. We've had differences of opinion, we've denied them licenses for short periods of time, but I don't believe we have any reason to believe they are not asking for this withdrawal in good faith."

The board then voted unanimously to grant Osco's request to withdraw its application.

Lingner, after the vote, questioned Snyder's not allowing neighbors to speak as planned and giving Osco the benefit of the doubt on a possible future reapplication. He said he felt it would have given greater finality to refuse to grant the request to withdraw the application, hear the case, and deny the liquor license.

"As an old neighborhood guy, I wish the neighbors had had their say," Lingner said. "There's always that 5 percent doubt whether something like this is truly settled, and after you have a number of these issues with that 5 percent, it adds up. You start to wonder

whether it's safe to close your eyes and go to sleep at night."

Vermeer emphasized the present victory over the possibility of another skirmish in the future.

"It didn't have the Perry Mason ending we wanted, but it was the outcome we wanted," she said. "I don't know that it would have made a difference in the way I felt [to have had the full hearing]. The outcome was the resolution we wanted. My only concern is that Osco could reapply at a later date. Even though they said they weren't going to reconfigure their site plan, that was the one thing that [the board's counsel] said was not enforceable. But they made a public statement, their lawyer said it, marketing said it. We have their words on the subject."

Roberta Hancock, business manager for the Phoenix Arts District's Community Development Corp. (CDC) agreed that Osco would be unlikely to invite a PR disaster by reapplying in the future.

"Wasn't that a great coup!" she exulted. "It was good from the CDC's viewpoint. This was an incredible opportunity to see the community cohere behind an issue in the arts district. This one controversy has really brought a solidarity to the downtown community about our arts and cultural institutions."

"I'm pleased that Albertsons and Osco grasped that this community would not be well-served by this liquor license," Hancock said. "I'm going to be very polite to Osco. I said [to their marketing staffer present at the hearing], 'Thanks and welcome to the neighborhood!'"

NEIGHBORHOOD BRIEFS

INFILL PROGRAM ABUSES LEAD TO SCRUTINY, ITS ELIMINATION IN SOME AREAS

Revelations of irregularities and abuses in the infill fee waiver program brought to light around the Rousseau duplex development on Lynwood Street have led to curtailment of the program outside city redevelopment areas. At the May 15 meeting of the Neighborhood Revitalization, Housing and Historic Preservation Subcommittee, District 6 Councilman Greg Stanton pointed out that waivers have been granted in Arcadia, where he said they are not only not needed, but where they are subsidizing construction to replace existing homes at an increased density.

Stanton moved to eliminate the program for Arcadia and north cen-

tral Phoenix. District 7 Councilman Lingner seconded and the motion passed 3-0.

HEARD REZONING OK'D, WITH STIPS AS RECOMMENDED BY PLANNING COMMISSION

At the June 5 City Council meeting, the Planning Commission's recommendations on the Heard Museum's rezoning requests were approved without modification. The Heard was seeking rezoning of parts of its property from C-2 to R-5HRI-SP in order to continue to conduct its special-use events without needing a permit from the city for each event. Besides modifying a detailed set of stipulations governing the rezoning approved on May 6 by the Encanto Village Planning Committee as conditions for the rezoning, the Planning Commission rejected rezoning for the museum's gift shop, which is not a permitted use in a residential zone.

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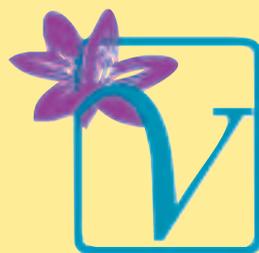
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