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Staying Centered

If the first rule in real estate is, “location, location, location,” perhaps the second is “ambiance, ambiance, ambiance.”

Broadway Village has both. A cornerstone of the southwest side of Country Club and Broadway, it has an enchanting sense of place that’s sun-baked into its bones. When it first opened in 1940, it already was special, blessed by the right combination of builder, architect and purpose.

Nearly 70 years later, Craig Finfrock, his brother Randy, and Fred Howard of Commercial Retail Investors began investigating whether it would be possible to acquire the property. They were well aware that they would be taking on a huge responsibility to preserve the storied legacy of the shopping center. But they didn’t realize all the challenges that would face them in renovating the historic location, and leasing it in a way that connected its original design with a retail complex of today.

A nearly 400-year-old epigram by John Heywood states that, “a cat may look on a king,” and certainly local real estate developers of all levels have eyed Broadway Village over the years. But the Finfrocks and Howard had an inside track since they had both business and personal relationships with members and trustees of the Murphey Trust that owned the center.

Still, the property was technically not for sale, and some convincing had to be done and assurances given. A dose of reality was sprinkled into the mix, as well. “I had worked with trustees of the Murphey Trust previously,” Howard explains. “We pointed out to them that

the center was coming into a state of disrepair. It needed a lot of work. There was a substantial amount of energy and capital that would have to be committed had they continued to be the owners. They saw us as a suitable steward to move the project forward and restore it.”

It was going to take just the right kind of team to produce success, and Commercial Retail Investors set out to assemble that group. “We put together a partnership — CRI Broadway Village Partners — to buy the shopping center,” says Craig Finfrock. “That group includes a number of investors, including some very well-known Tucsonans. At the top of the list is 4-D Properties.”

Though it may not be a household name, 4-D is made up of people who have stood tall in the history of Arizona: members of the DeConcini family, including Dennis, a former U.S. Senator. Steven Thu, managing partner for 4-D Properties, was instrumental in guiding the process through its many stages.

Many being the operative word. From the outset, numerous steps had to be taken to guarantee an outcome that would both do justice to the grand old complex and the historic neighborhood that it occupies, as well as realize a reasonable return on investment.

One of these moves involved hiring The Planning Center to create a PAD — Planned Area Development — for Broadway Village. The PAD is a concise document that defines all the things in the zoning regulations for a specific area. Typically you see them with master-planned communities.



By Scott Barker
Photography by Tom Spitz
Photo assistant Joseph Boldt

Sushi Garden

Lively and colorful, Sushi Garden draws from nearly every demographic. It was a gamble to put a modern, Asian restaurant in a historic complex, but says Craig Finrock, "They hit it out of the park."



Falora

Handmade Neapolitan-style pizzas baked in a custom oven are receiving raves at Falora. Dining in the intimate, homey surroundings, you'd never know it used to be four separate spaces!



Precise planning was critical, not just because a landmark property was involved, but also due to the fact that numerous construction phases would be required. “When you get into renovating old buildings, nothing is as simple as it looks,” observes Finrock.

Adds Howard with a laugh, “Danger lurked behind every corner here.” He acted as construction manager on the project, so he was privy to not just the repair work that they *knew* they would be doing, but also all the unexpected twists. “We started to do the demolition in the space where Sushi Garden is now to accommodate the openings in the dining room,” he relates, “and we had to get emergency shoring to hold up the building; it was going to collapse on us while we were working on it. Basically all that was holding the wall together was paint.”

In each phase, it was important not only to do a thorough job, but to be as sensitive to the building’s history and the surrounding environment as possible. “We actually used a very green, environmentally friendly process — dried ice pellets — to blast the pollution of 70 years off the face of the building,” says Howard. “This dry ice melts, evaporates and there’s no residue like sand or walnut shell blasting, both of which can damage the integrity of the brick and mortar. We researched the technologies that were out there to ensure the exterior surface of the property would not be damaged through cleaning it. After the blasting was done, we sealed it so that the pollution couldn’t seep into the bricks again.”

Over the course of renovation/construction, the talents of a number of local companies proved to be invaluable. “We hired Seaver Franks Architects to create the design guidelines because they are one of the most experienced architectural firms in town,” says Finrock. “They did the renovation at Casas Adobes, which is a Joesler-inspired shopping center. They’ve done a tremendous job throughout this process. They helped us with site planning and the redesign of the Sushi Garden and Natural Grocers spaces and the exterior elements.”

Other companies whose contributions were essential to the success of the project include Chestnut Construction, the primary general contractor; architect Miguel Fuentevilla of Fors Architecture + Interiors, who worked extensively on the interior of

CONTINUED ON PAGE 10

Avenue

Avenue, one of the first merchants to move in after renovations, features the latest fashions, home décor, and lots of gift ideas. "Our partnership always had a vision about what this property could be," says Fred Howard. "Primarily homegrown, Tucson-based businesses."



Broadway Village Today

One of the remarkable things about the rebirth of Broadway Village is that so many of the types of businesses that were there in the very beginning have returned. It is definitely a shopping and dining destination again.

These are the current tenants:

Avenue

(clothing, accessories and décor)

Barrio Bread

(bakery)

Bisbee Breakfast Club

(breakfast and lunch diner)

Cashew Cow

(cashew-based frozen desserts)

Falora

(pizza, salads, and other goodies)

Natural Grocers

(organic produce, natural foods, and supplements)

Ombre Coffee

(coffee house)

Session Yoga

(yoga studio)

Sidecar

(specialty drinks)

Sushi Garden

(Asian cuisine)

Village Salon

(hair, skin and nail services)

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Sushi Garden; Repp + Mclain Design and Construction, who created the interiors for Falora, Sidecar, Cashew Cow and another space that is currently in transition; Antigua de Mexico, which assisted in keeping the authentic look of the exterior finish details; and The Groundskeeper, responsible for the design/build of the landscaping elements and helping to select the plant palette.

The fact that each merchant had such specialized needs in his or her space created multiple challenges. For example, Falora occupies what were once four, 200-square-foot spaces, each with a different floor level. And getting the pizza oven (hand-built in Naples, Italy) into the building was a feat that might have tested Archimedes. The arched window at the side of the shop had to be removed, and the oven was loaded through using a cantilevering forklift. “There was only one inch of clearance for that oven to slide through,” says Howard.

But renovating an old shopping center is one thing; filling it with the right mix of merchants is entirely another. Broadway Village isn’t a giant metroplex with a movie theater, arena or arcade. It’s 38,000 square feet of specialty center, and the sort of anchor store that one might expect at a traditional mall wasn’t going to work there.

The partners at Commercial Retail Investors realized that restaurants have become a significant part of the entertainment experience, and a true destination. Sushi Garden became that anchor for the center, and by all accounts it’s been a huge hit. “This is one of the top restaurants in Tucson,” says Finck. “They draw from so many demographics it’s incredible, and the traffic they’ve created for Broadway Village is unbelievable.”

In fact, the number of cars trying to find a space on a weekend became a real headache, and additional parking had to be added by way of buying up a dilapidated apartment complex south of the center and razing it. It was a long and arduous process with all the approvals that were necessary.

It wasn’t easy to find a grocery store to join the project, either, but that had been part of the plan since the beginning. There had been a grocer in Broadway Village at its inception, and Finck and Howard felt that the neighborhood and the complex both needed one. Finck took on the task and called the national headquarters of every store he thought would fit the bill. “The guy from Natural Grocers got back to me and said, ‘Why should we be in Tucson?’” Finck recalls. “I put together a whole list of reasons, emphasizing how we’re in the top ranks as a healthy city. I sent him about 20 bullet points, and a couple of months later they’re touring Tucson. It was a sales job on the city, not just Broadway Village. They wound up opening four stores here, Broadway Village being the third.”

Unlike all the other merchants in the center, Natural Grocers is not a local company. However, they began at the grassroots level back in the 1950s as a vitamin store,

CONTINUED ON PAGE 13





Natural Grocers

Fun is definitely in stock at Natural Grocers, which features everything from organic produce to an array of supplements. There are four locations in Tucson, and comments Craig Finrock, "This one really is a flagship store for them."



Cashew Cow

Can't eat dairy? It's OK — at Cashew Cow you can go nuts! This forward-looking frozen dessert parlor is a terrific example of Howard's remark that, "The blending of modernism with an old structure is something we were very sensitive to," says Fred Howard.

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Sidecar

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CONTINUED FROM PAGE 10

and then eventually began adding health foods. Today they offer 100-percent organic produce, meat substitutes, hormone- and antibiotic-free meat, and a variety of other healthy products. They also conduct cooking classes and workshops on their premises, which harkens back to the days when the center was a gathering spot.

Every establishment in Broadway Village has an interesting story behind it, whether it's how Jennifer Newman at Cashew Cow moved from the hectic restaurant scene in New York to become a purveyor of a delicious, dairy-free frozen dessert; or how Alexis Mosij of Avenue began selling apparel in her own store at age 18 and has expanded over the years to include interior décor; or the tale of Chelsea Lucas, owner of Session Yoga, who has become a Certified Baptiste Power Vinyasa Yoga teacher, as well as a Certified Massage Therapist ... and still finds time to DJ for community radio station KXCI. Village Salon, a relatively recent addition to the center, has an experienced staff with an array of backgrounds and training, and they offer hair, skin and nail services, just steps away from dining and shopping. And Ari Shapiro, who lit the fires for

Falora and Sidecar, has the distinction of not only having previously launched several extremely popular businesses (Xoom Juice Bar, Sparkroot), he makes awesome Neapolitan-style pizzas in what may be the only "pie" place in the country that spins real vinyl on the sound system.

Also adding to the synergy are Barrio Bread, Don Guerra's popular bakery that offers 40 different types of bread, and the Bisbee Breakfast Club, the legendary breakfast and lunch diner that has now joined with Ombre, a coffee and pastry shop next door with extended hours.

Both Finfrock and Howard are very pleased with the mix of businesses the center has attracted, and the way that they manage to complement and reinforce each other. Observes Howard, "This place has a sense of community that's not duplicated elsewhere in Tucson."

Broadway Village has come a long way in 75 years, but in some respects it has turned back toward what made it so popular in the first place. And though the future of commerce is tough to predict, Finfrock believes that people will stroll along the walkways of the historic center for a very long time. "Because of its positioning

right now, I think it will be OK for years to come," he sums up. "It's a place that you can come to for entertainment, breakfast, lunch and dinner, services and shopping. I don't think the Internet will ever take the place of all that Broadway Village has to offer." **BV**

SPECIAL THANKS TO: ARIZONA MODEL MANAGEMENT, SOUTHWEST MODELS, MONICA NEGRI, TARYN GIBSON, CAROL CARDENAS, BLAIR YATES, TRISTIN MARTIN, QUINN SPITZ, ESTER MASSINGILL, CONNOR BROWN, MEGAN RUSSELL, KALEY MOUTREY, ELIZABETH LANE, JENNIFER NEWMAN, ADREANNA NOLAN, ARI SHAPIRO, NICCY, JEANNE HARLOW, JANEY RUSSELL, BRETTINA THOMAS, ZALAIYA NEFWANI, JASMIN MANJARREZ, BRIANNA HUERTA AND JOSEPH PETTIT.

BROADWAY VILLAGE COVER PHOTOGRAPH: SHELLEY WELANDER/SHE.WE STUDIO
MODELS: NYCHOLE REILLY (LEFT) AND COLLEEN LAFLEUR; (IN BACKGROUND): STACI MARTIN AND CHELSEA LUCAS



Arizona Historical Society, image 14-7 743 by Robert Burns, ca. 1939.

It Takes A Village To Build A Legacy

For generations, this shopping complex has been a landmark on East Broadway. As it enjoys a return to its former glory, it is worth recalling the larger-than-life people whose vision created it.

It has Old Mexico in its DNA, the blood of two of the community's most revered architects running through its veins, and beats with the heart of what was Tucson's dynamic duo of development — an iconic couple whose vision for Tucson was instrumental in transforming a dusty former frontier town into a modern city.

It's indeed fitting that the shopping center at Broadway and Country Club has "Village" in its name. There are hundreds of stories of so many colorful people that echo around its brick and stucco walls.

Christine Murphey, the granddaughter of Broadway Village's builders, has dedicated herself to collecting some of those tales as she works to preserve the legacy of John and Helen Murphey in a book that she has been working on for several years. "It is a monumental task," she observes, "I keep thinking I'm almost done with the research, and then I find more archives, another treasure trove of stuff that I have to go through. My grandmother saved everything!"

When it comes to the origins of the shopping center on the southwest side of Broadway and Country Club, the narrative seems pretty clear. John and Helen began taking frequent trips into Mexico starting in the 1920s. "Although the revolution ended in 1910, there was still some unrest in the country. There were armed soldiers on the roof of the train for protection," explains Christine. John had grown up in Tucson, and spoke fluent Spanish and Helen, with her

eye for design, was enamored with all the amazing antiques, arts and crafts and other items that they collected to decorate their projects found in various locales south of the border. "On one particular trip they went to Pátzcurao, Michoacán, and my grandmother fell madly in love with the place. She was an artist, and she made sketches of the village. They looked at the sketches and said, 'Let's go home and build something.' The result was Broadway Village."

For the actual plans they turned to Swiss-born architect Josías Joesler. Joesler had lived in Spain, Cuba and Mexico. He was at home designing buildings that combined Old World styles and New World techniques. The way that he originally came to work for the Murpheys says a lot about the melting pot that was America — especially on the West Coast — in the 1920s.

"At the time, my grandfather was getting ready to do a planned development called The Old World Addition where the University Medical Center stands today. They decided they needed an architect to help them. He had a lot of family in Los Angeles and when they went over to visit, they'd drive around and look at houses. George Washington Smith was the big architect there. He was in his 50s, very well established and building homes for the movie stars. My grandfather, 28 years old at the time, goes up and says, 'Hey, why don't you leave all of this and come to dusty old Tucson and work for me?' Smith must

have looked at this pipsqueak like he was out of his mind. Smith declined the offer but told my grandfather that he would keep an eye out for someone for him. Soon after, Joesler came to Smith looking for work, and Smith called my grandfather to say, 'I've got a guy I think might work for you.' My grandparents brought Joesler to Tucson on the train, and he stayed with them at their house on Speedway. For his interview, my grandfather pointed out the living room window to three lots that he owned across the street and said, 'What would you put over there?' And Joesler drew something for each lot. My grandfather was very excited, and my grandmother said of Joesler's drawings, 'They were so beautiful you could eat them.'"

Construction of Broadway Village began in 1939, on the site of what was previously the Tucson Country Club — the city's first golf course, which sported oiled-sand greens instead of harder-to-maintain grass. It was not without some controversy in the neighborhood. "When they first started building the shopping center, I guess there was a lot of flak from El Encanto and Colonia Solana residents because they thought it was going to ruin things," notes Christine. Looking at 1940s aerial photos of the intersection, it's easy to understand why residents of the very sparsely populated then-far-eastside might have been concerned with a major attraction in their midst.

By Scott Barker

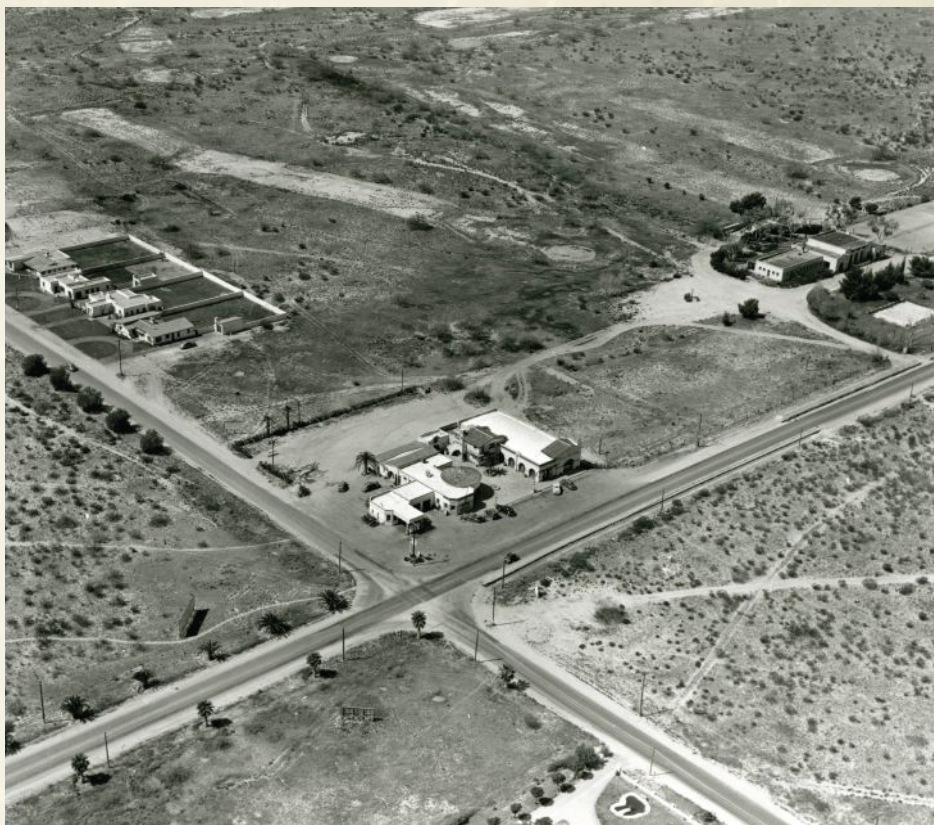
But after the center opened in 1940, to great fanfare and mariachi music, any trepidation soon evaporated like a desert mirage. Broadway Village became an essential part of the eastside community, and functioned as everything from a one-stop place for goods and services, to an entertainment Mecca.

Early businesses included a gas station, hair salon, drug store, grocery store, bakery, and a music emporium. "I've interviewed some older people who grew up in Colonia Solana and El Encanto, and they talk about riding their bicycles to Broadway Village," says Christine. "There was a music shop there in the late '40s and early '50s, and they'd go into these rooms and listen to the latest records all day long."

Christine grew up in the neighborhood just south of the center, and she recalls how she and her friends would travel back and forth to the drug store on a routine basis. "It was my first charge account," she recalls. "We were allowed to charge Popsicles. I would take the whole neighborhood and buy Popsicles. We would also spend hours in the drugstore sitting cross-legged on the floor in front of the comic book rack, especially in the summer. Nobody ever hassled us about buying them. We were very careful when we read them."

Although John and Helen Murphey were responsible for about 1,000 buildings during their time in development and construction, of all of them, Broadway Village was especially precious to Christine. "I would see my grandfather there all the time. I remember when I was six and my older brother Michael was seven and we'd saved a dollar. My mother's birthday was May 10, so it usually coincided with Mother's Day. We were at the drugstore poring over the lipsticks, trying to pick out the reddest one we could find. All of a sudden we hear this voice, 'What are you kids doing here?' We looked up and it was my grandfather. We told him, and to this day I can see his hand slipping into his pocket and pulling out a dollar bill and giving it to us. We felt like the richest kids in the world because now we could buy two lipsticks!"

Perhaps because there were wealthier neighborhoods adjoining it, or because of the proximity of El Conquistador Hotel



Aerial photograph, circa 1940, of newly built Broadway Village Shopping Center. AHS Image No. 524, PC 177 B4F42.

(where El Con Mall sits now), the traffic into Broadway Village could be eye-popping at times. "Everybody who came in had a charge account, which wasn't common back then. And chauffeurs would drive up in these Bentleys and get out and pick up the groceries. It was a different era."

Occasionally movie stars would be spotted within the sun-dappled confines of the center. Jane Loew recounted in her book, *Out of the Limelight*, how she took Elizabeth Taylor to Broadway Village when the great starlet was in the Old Pueblo staying incognito while grieving the death of her husband Michael Todd. Even in laidback Tucson, Liz's presence drew attention, and she and Jane had to hoof it out of the drugstore.

Just like downtown in its heyday, Broadway Village was the spot to see and be seen, as well as to buy all sorts of necessities and partake of essential services. "The thing that made Broadway Village special was that it was a one-stop destination. It

was a community of people. You could get your hair done, shop for groceries, go to the bakery. I've had older people tell me the bakery was the best in town and they'd get their wedding cakes there because they used real butter."

Throughout the complex, you not only could see the distinctive mark of Joesler's design, but also Helen Murphey's creative vision. "My grandmother was completely involved in every single project they ever did, and had a lot of say in it," explains Christine. "After spending five days up on the scaffolding painting her famous Mexican flowers on the beams in the drugstore, she wrote in her diary, 'The tinwork for the drugstore is stunning. I think it will be one of the nicest things we've ever done.'"

"Reading her diaries is exhausting. What she did in a day was amazing. While putting final touches on the drugstore, making curtains and ordering furniture for the beauty shop, she was also out raising money for a



John Murphey



Helen Murphey



Josias Joesler

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At Historic Broadway Village our renovation task was fairly straightforward: Repair. Restore. Carefully tear down and even more carefully rebuild. Make a building new without it looking new. Create a space that can efficiently handle the myriad demands of active retail while blending that space seamlessly with the timeless grace and beauty famed architect Josias Joesler created over 75 years ago.

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birth control clinic in town, working on a program at Murphey School and having meetings at Hacienda del Sol. With everything she was involved with, she and some girlfriends would decide to travel to Nogales at four in the afternoon to go shopping. The dirt road had deep furrows and they had lots of flat tires. In between all of this my grandmother had three young children, wrote in her diary almost every day and entertained a lot. Nothing happened in Tucson that she was not a part of and her list of activities goes on and on."

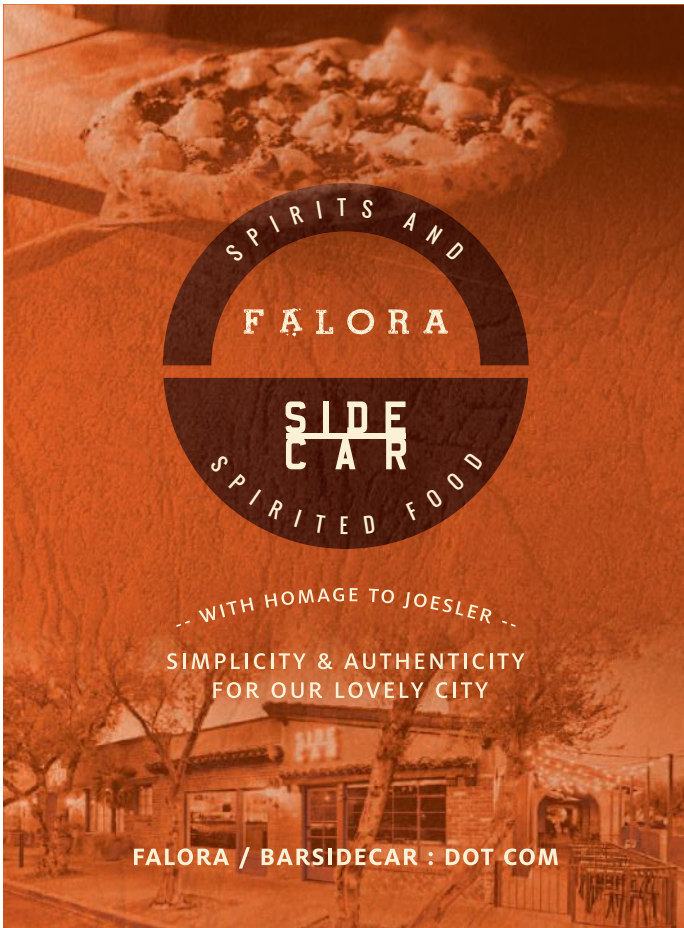
But you can't write about the story of Broadway Village without including another master designer — architect Juan Wörner Baz. "My grandparents met him in 1956 at the grand opening for the Continental Hilton in Mexico City. My grandparents were good friends with Conrad Hilton. They drove to El Paso and flew down with him in his private plane. My grandmother thought the hotel was incredible, and she asked to meet whoever designed it."

Wörner Baz was still in his 20s, but he was well trained in architecture, interior and landscape design. The Murpheys were looking for someone to design their new home in the Catalina Foothills, and they hired him to take on the job. The result, "Casa Juan Paisano," combined both modernist and traditional features of Mexican Colonial architecture. Perusing his Art Deco addition on the west side of Broadway Village (where Cashew Cow, Barrio Bread and the Bisbee Breakfast Club reside), one can certainly see his skill at giving a bow to Mexican influences, such as the vaulted ceiling and the statues on the roof. "Broadway Village is unique as it is the only site where the work of both Joesler and Wörner Baz stand side by side although they were built 32 years apart. Whereas Joesler's style is simpler with his use of strong, clean lines, Wörner Baz's style is extravagant," notes Christine.

Wörner Baz later designed many other homes and commercial buildings throughout Tucson, including St. Philip's Plaza, directly across the street from the iconic church that Joesler and the Murpheys built back in 1936.

The amazing legacy of the Murpheys and all those who worked with them exists all around the community, but perhaps nowhere does it stand more proudly than in Broadway Village, which after more than 75 years has come back strong as a vital center for the community.

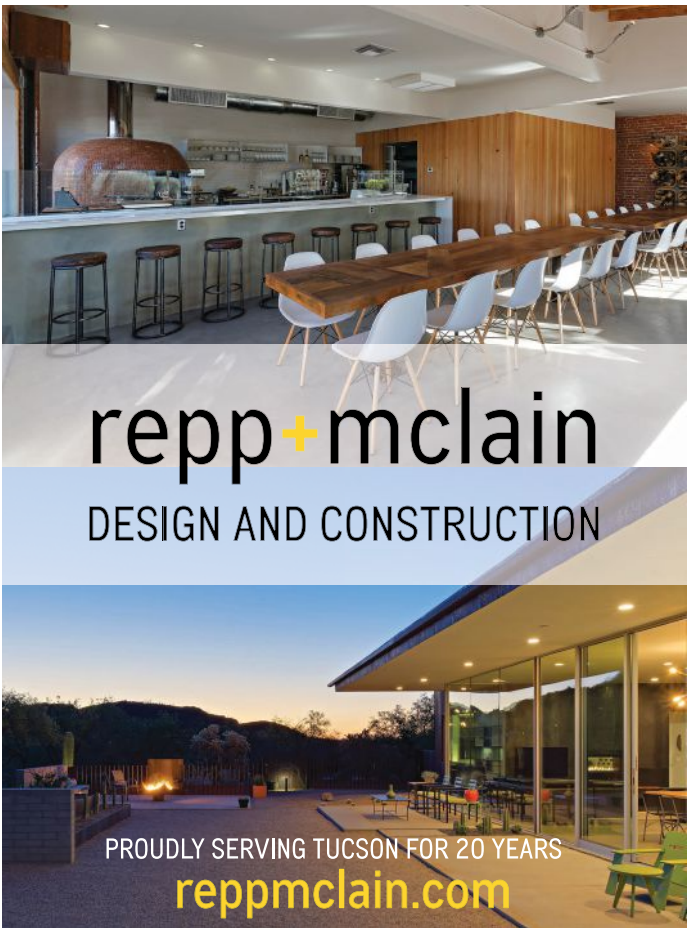
"I've been going through my grandmother's scrapbooks," sums up Christine, "and if she saw a saying or a quote that spoke to her, she wrote it down. One of them was, 'The greatest use of life is to leave something behind.' And they certainly left something behind." **BV**



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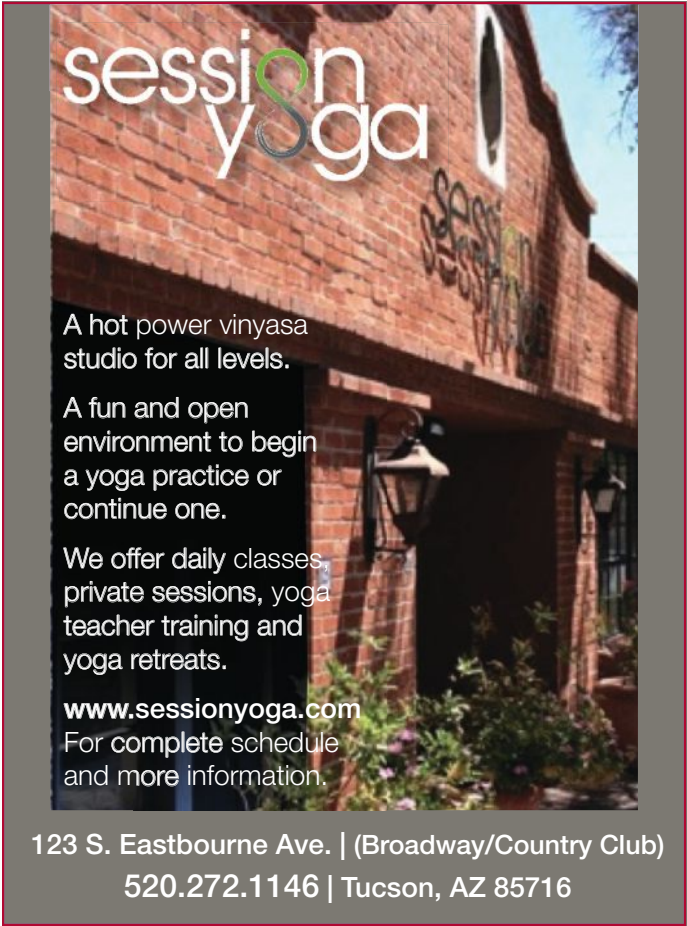
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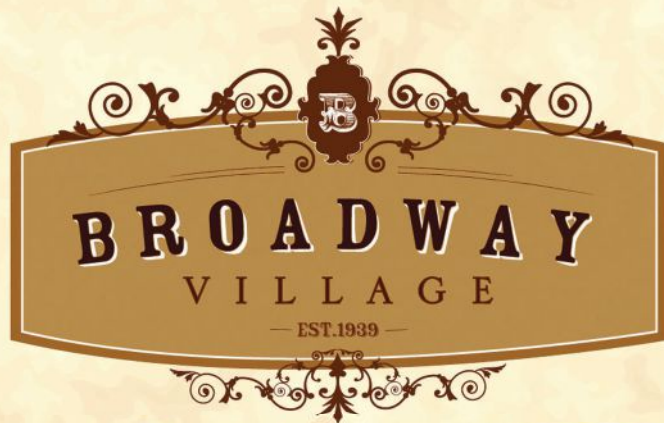
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