



JOHN DRIGGS

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The following is an oral history interview with John Driggs (**JD**) conducted by Pam Stevenson (**PS**) for Historical League, Inc. and video-graphed by Manny Garcia on March 5, 2004 at Mr. Driggs' Phoenix home.

*Transcripts for website edited by members of Historical League, Inc.
Original tapes are in the collection of the Arizona Heritage Center Archives, an Historical Society Museum, Tempe, Arizona.*

PS: I would like to have you give me your full name.

JD: My name is John Douglas Driggs.

PS: Tell when and where you were born.

JD: I was born June 16, 1927 at the Calumet Valley Hospital in Douglas, Arizona.

PS: Tell me a little bit about your family background. How did your family come to be in Douglas so that you were born there?

JD: Well, my father was living there while he was selling building and loan accounts for the Intermountain Building and Loan Association of Salt Lake City. That was his career and he was going around to a number of different communities in Arizona selling what in effect was a savings account that bore interest and that was the appeal for people that would sign up for these accounts.

PS: Why don't you give me just a little bit more background of how your family came to be in Arizona?

JD: I'll tell about both sides. My mother's side, her father came down in the late 1800s, in a covered wagon convoy from Utah. And they came down through Hole In The Rock and settled in Northeastern Arizona. My mother was born, I believe, in 1899 in Concho, Arizona. They lived there for a few years



until they settled in Thatcher in Gila Valley, Arizona.

My father's branch of the family, — incidentally, my maternal grandfather's name was George H. Killian. On my father's side, my grandfather's name was, Don C. or Don Carlos Driggs and he had taken his bride up to settle in Teton Valley, Idaho and developed a community up there, because he was the first settler of that area. He built the first log cabin in the Teton Valley in the western shadows of the Grand Tetons. As the town developed, because there were more Driggs there than anybody else, when the town got its first post office, they named it Driggs, Idaho, which is now a county seat in Idaho.

They had dry farms, the hotel, the bank and the drugstore. In the 1920s, a friend of his had come down to Phoenix and went back up to Driggs and said, "Don, I've just been to the land of opportunity. You've got to come down and see Phoenix." So he came down and liked what he saw. Ultimately traded everything he had in Idaho for a half to a full section of cotton land in the Chandler-Gilbert area. The whole family moved down in 1921 and planted the cotton crop. But that happened to be the year of the cotton crash when the price of cotton went from a dollar a pound to 25 cents a pound overnight. And they lost everything they had. So they had no sooner settled in Arizona but they had to start all over and that's when dad got a job at the Traders Bank in Wickenburg and his first financial job.

Ultimately my father and his brothers and my grandfather, along with some others, founded Western Building and Loan Association in May, 1929. And of course, that was a great year to start a financial institution because we all know what happened in October of '29 — the Crash. But this fledgling institution survived that and grew, until in 1945, they actually had two million dollars in assets, from a start in 1929.

PS: That family history, I noticed you didn't mention anything about them being Mormon pioneers. All these towns you mentioned are Mormon settlements, right?

JD: Well, actually, both my grandfather and I probably emphasized the Don C. Driggs history, maybe more than the George H. Killian. So for equal time, I want to say that George Killian had a great history in Arizona after coming down as a young boy in covered wagons as part of a group of settlers into Northeastern Arizona, sent by the president of the church, Brigham Young. He was a farmer by trade and he decided to move to Thatcher, Arizona and that's where he developed his cotton farms and other activity. I have fond memories of, as a grandchild of George H. Killian, spending a lot of my early years on the farm in Thatcher. In fact, I went to school there in both in the second grade for a while and then I spent my entire fourth grade in Thatcher and with a lot of great memories of living on a farm.

PS: That's a very interesting part of your history I didn't know. Your family came here because of the church and settled the West. Was the church an important part of their life?

JD: Yes, it certainly was and of course, our ancestry on both sides goes back to the pioneers that came over following the first group led by Brigham Young settling Salt Lake City. So the church has been a



dominant factor in my life because it was from my grandparents and my parents and there's quite a bit to tell about that also.

PS: I just recently interviewed Stewart Udall and he's written a book called *The Forgotten Founders*, which talks about the Mormon pioneers, and his family settled in St. Johns, so I'm familiar with that. Tell me again, you were born in Douglas and how your parents happened to be there? How did your parents meet?

JD: Well, my parents met in a house not far from 7th Street and Roosevelt, where my mother was staying with a close friend and the friend said, "I know someone that's living on the next block to the east that I'd like you to meet." So they met right there and had about a two-year courtship. It was interesting about that whole courtship because when my mother died and they had to sell the big house — Dad in the last few years of his life lived with my sister — we discovered in cleaning everything out of the house, a little suitcase like a typewriter box. We opened it up and it was full of letters by both of my parents back and forth during that two-year courtship and it absolutely was a treasure trove. We've duplicated those letters and given them to all members of the family and the children and grandchildren.

PS: That's wonderful. Well, Phoenix was a pretty small town back then.

JD: It was, it was. Probably, you know when they first came down maybe 30,000 people.

PS: So by then had your father's family gotten out of the farming business?

JD: Yes, after the cotton crash the people went in different directions and some of my dad's brothers ultimately went into some political activity, working for the state tax commission and ultimately another of his brothers went into the life insurance business and —

PS: Did they lose their land?

JD: Oh yes, that just was a quick end to that land exchange story. And they had bought a house on Main Street in Mesa and they had to sell that and rented a house in Phoenix and the family literally started all over again.

PS: So after your parents married then where did they live?

JD: Well, the first couple of years, from '27 to '29 when Western Building and Loan Association, — later the name was changed to Western Savings, and we'll talk more about that, we just moved around from Douglas back to Phoenix and so that's where the early childhood years were spent. The first house I remember was on 8th Street and one uncle lived right across the street, just a couple of blocks north of Emerson School where ultimately I went to grammar school, graduating in 1941. And then, of course, the family actually when I, — yeah it was 1941 when I graduated from Emerson School, but we moved



from 8th Street to Vernon Street, 47 East Vernon, in 1933, when my grandfather Don C. Driggs passed away and we moved into that family house. And my grandmother, May R. Driggs, then moved to Mesa with her oldest daughter, Vida Brinton, Mrs. Mann V. Brinton. And that's where my grandmother Driggs lived. She was a worker in the Arizona Temple for the Church of Jesus Christ of Latter Day Saints, the Mormon Church. And was a very dynamic lady. My grandfather died of some kidney problems that could have been very quickly . . . I think he was even short of 70 years old when he passed away. With today's medical solutions, he would not have died at such an early age.

PS: Set the stage for me a little bit what Arizona was like, you were born in 1927. Why would your father be in Douglas? Today that's considered a rural, small town.

JD: Well, remember that was in the heyday of the copper era and Douglas and Bisbee were thriving mining communities. He also spent a lot of years, even up until the late '30s, after the formation of the Western Savings, in Winslow because that was a big railroad town. We actually lived in Miami, Arizona for a couple of years and that's where my sister Lois was born in 1929. Lois is now married to Buzz Aldrin, one of the first men on the moon.

PS: Back then Douglas and Bisbee, and probably Winslow, were probably bigger than Phoenix, weren't they?

JD: Well, I don't know the exact population comparison, but they weren't all that different in population.

PS: So you were born in Douglas and were you the first child of your family?

JD: I was the first of four children: my sister, Lois, two years later, and then my brother, Gary, who's about six years younger than I am, then finally my sister, Ann, who was about nine years younger than I am.

PS: It sounds like as a boy you spent a lot of time moving around.

JD: Yes we did, but again, it seemed like whenever there was a stretch for me to be in Thatcher, down on the farm, I was there.

PS: What was it like on the farm in those days?

JD: Well, again, great memories because we had a multi-functional farm with every conceivable farm animal. I watched them and participated in milking the cows and gathering the eggs. Whenever we had to kill a chicken, I would pluck the feathers and when we had to kill a pig or a beef for meat, I watched all of that.



I helped my grandfather when he was mowing and gathering the hay and helping him dig the ditches for the irrigation. We had all kinds of fruit trees, walnut trees and pecan trees. And just almost everything you can think of on a farm. We had the garden where we grew all our vegetables. I can remember fondly the evening hours when we would gather in the kitchen and sit around and clean the eggs and pack them for market. And I can remember grandfather Killian loading the big box of eggs and taking them to Safford to the Young and Ridgeway Store, which was the biggest market in Safford.

We had the party line with the telephone on the wall. It would ring every time any neighbor got a call and we'd just have to see if it was for us. Our communication to the outside world was radio. We would gather around at lunchtime, and listen to the soap operas of the day in the '30s; taking a break before we went out working in the fields, cleaning the chicken coop or canning fruit.

I can remember grandmother, she was very self-sufficient, she had great skills, and she even made soap. I can remember how she would can apricots and plums and vegetables, we had a whole adobe building next to the main farmhouse where she had rows and rows of canned fruits and vegetables. We made our own butter. I can remember churning the butter mill or maker.

I can remember the first time we thought it would be nice to have a shower because we just had bathtubs in the house. You know, I can remember my uncle and my grandfather taking a big barrel and building a structure, putting the barrel up on top and figuring a shower spout. And they filled it with the hose and they put burlap sacks from the harvesting of the wheat. We grew wheat and that was for the chicken feed and for grinding for flour and bread and so we made this shower, covered it, for privacy with the burlap bags. The other thing we often would get our flour in great large sacks and grandmother would save all the flour sacks and use them to make sheets and pillow cases and —

PS: Did she make quilts?

JD: Yeah, she was a great quilter. My sister one way or another she knew, she got possession of all of grandmother's quilts and, but those were the self-sufficient days of living on a farm in Arizona.

PS: Yeah the farm families were pretty self-sufficient. They didn't need much from the outside world, did they?

JD: Right.

PS: So did you ever think about becoming a farmer at that time?

JD: No, course in those days you know, when you're growing up, you think of being all kinds of things from a fireman to a policeman to a railroad engineer and, but I didn't have any such aspirations.

PS: Didn't want to be a farmer. (laughs)



JD: Didn't want to be a farmer.

PS: I often ask people what their first paid job was, but you were working, it sounds like you worked pretty hard on the farm.

JD: We all worked on the farm and the pay was just the— well we didn't even think about pay. That wasn't on the docket or the agenda. In fact, I don't ever remember ever receiving a regular allowance.

PS: You certainly had a lot of chores to do as a boy. Did your farm have electricity?

JD: Yes, we had electricity but what would often happen in a rainstorm, the lights would go out. To me that was always very exciting because then they would have to rush around, and get the coal oil lamps and light the lamps and we would continue cleaning the eggs and telling stories around a hot stove. The grandparents had a living room with a fireplace, but we hardly ever went there. It was just sort of a, we had a big dining room and that's where the big hot stove was. And we would sit around the hot stove in the evenings and my grandfather and grandmother would sit on either side of the hot stove and they'd stoke it with the fire wood and Grandpa Killian would read — he was an avid reader and he got it, weekly, uh, *The Congressional Journal*, you know, the proceedings of Congress. And he would sit and read, *The Congressional Journal*.

PS: Huh. That's unusual.

JD: And they had all the early farm magazines. But what I enjoyed most sitting around — and this was when I was in the fourth grade there — I would sit at the dining room table and leaf through the Sears & Roebuck catalog and the Montgomery Wards catalog. I particularly enjoyed, you know, all the guns and the saddles and, uh,—

PS: Did, did you ride horses at the farm?

JD: Yes, we had horses and, I can remember once as a fourth grader, I got on the saddle and got on the horse and it bolted and ran away with me down and out the front yard over the gate and, we had — this particular farm where we lived was about a ten acre farm. We had a larger farm of a couple hundred acres a couple miles away. But this horse ran the fastest gallop, running all the way down this dirt road, called Church Street. And I was just hanging on and ultimately made it back. But, never fell off the horse.

PS: That's pretty good. Tell me did you ride the horse to school?

JD: No, we walked to school and I have great memories of that — actually my first memory of going to school in Thatcher, this big red brick, school house, in the second grade. And I went a while after school



had started and I think I must have been rather uniquely dressed. I must have looked like Little Lord Fauntleroy, you know, being the city fellow. And I went into this classroom of about 30 kids, half of which were boys, and I noticed, as I looked around the classroom, I noticed a lot of the boys would be shaking their fists at me. And, so we went out to recess and the boys picked somebody to challenge me to a fistfight. And I can remember taking off my jacket of my Little Lord Fauntleroy outfit and engaging in fisticuffs with the delegated fighter from the boys. Remember this is second grade. Well, I gave him a bloody nose, before one of the teachers came and broke up the fight. So, in that case the city slicker kid won out over the tough farm kid.

PS: Did you get a reputation then of being a tough kid?

JD: Probably didn't stay there long enough to develop a reputation but then I got better acquainted with some of those same boys in the fourth grade when I was there all year and, so I would roam around with the best of them and I became one of the boys. I can remember going down to the river bottom and just being one of the boys on the farm.

PS: How did those boys dress?

JD: Well, I don't know that we actually looked like Huckleberry Finn, but, you know, just normal dress back in the '30s.

PS: Overalls and things like that?

JD: Right, yeah. You know usually the overalls with the straps and the, uh, —

PS: I've got pictures of my mother's Kansas farm family... school pictures of kids all in overalls.

JD: Sure, yeah that was, overalls were very predominant style.

PS: Why were you going to school in Thatcher instead of Phoenix?

JD: Don't really remember, except that Dad was traveling a lot and — well you got me there. They just farmed me out.

PS: (Laughs) Was your mother with you or your brothers and sisters?

JD: No, no, I was just down there with the grandparents. But I, you know, I had a dog — I had dogs and I can always remember the first time we would go back and forth, and on one drive going back to the farm, the folks — and I was probably in about, you know third grade at the time, — going back to the farm and my folks had to inform me that my dog, Pal, had died and I cried all the rest of the way to Thatcher.



PS: We get attached to those animals.

JD: Right.

PS: Well it must have been interesting going between the two worlds though. Between Thatcher and Phoenix.

JD: That's right.

PS: And you say when you went to school in Phoenix, you went to —

JD: Went to Emerson School and there again a lot of great memories, I was never a very good athlete, but I loved to play ball and I can remember one time when my folks really splurged (talking in background) and got me a first baseman's mitt. And I can remember taking it to school and, showed it to the coach and, I heard later that the coach said to one of the other kids, "Well, that's a lot better mitt than he is a ball player." (laughs)

PS: You talked a little bit about you were born in 1927, that was before the Depression. And your family was being bankrupted. How did the family survive the Depression?

JD: Well we never had any, we didn't ever want for the basics. I never knew we were in a Depression until later when I read about in the history books. So, we just got along fine. I can remember living on Eighth Street, of course no one had any kind of air conditioning, that was back before not only air conditioning or refrigerating, but before evaporative cooling too. So I can remember in the summer time everybody would set up their beds, take their beds out and put them in the backyard. And that's where we would sleep. We would sleep in the backyard during the hottest summer months.

PS: Some families went away for the summer months. At least their wives and kids.

JD: Well, yes. My some of my close friends at Emerson School, their families were comparatively wealthy. They lived in a big— John and Leslie Williams — Leslie was killed in the Korean War. John Williams is still a good friend and is a senior officer with the Salt River Project as well as having had a very successful career in farming. But we used to go from Emerson School walk down Palm Lane to the Williams' big two story estate on Central Avenue. They had a big front yard where we played football there. And, I would, — what was interesting about the Williams' house, they had a huge basement and they had the biggest supply of big, little books that I had ever seen. Of course those were very popular in those days, small, thick book with great stories. And I would borrow them sometimes as many big, little books as I could stuff inside my shirt and drive my bicycle north to Vernon Street, where we lived in a much more modest bungalow. Which I still drive by and evoke memories of those days, we had screened porches and I happened to have a little room that was fully glassed in but it was fairly close to



the street and those were the days when our milk was delivered by a horse-drawn wagon. And I can remember the clip-clop, clip-clop, clip-clop of the Central Avenue Dairy, which was where the Park Central Shopping Center later developed, between Osborn and Thomas on Central. And those were great memories.

PS: What was Central Avenue like in those days?

JD: Well it was lined by these big mansions, all the way from where we lived, all the way virtually to Fillmore where the Westward Ho stood. The Westward Ho was sort of the northern most big commercial development on Central Avenue during those grammar school days. And it was a beautiful palm-lined street. One day I decided to go down from Vernon Street to visit my father, who was working on the top floor of the Security Building. That's where Western Savings had it's offices until 1945. And, so as a little kid, the folks, my mother missed me one day and they sent out an all alarm search and I was walking down the sidewalk halfway to the Security Building in downtown Phoenix.

PS: How old were you then?

JD: Oh, I must have been, maybe six years old. But I knew where to go.

PS: (Laughs) No wonder your mother would be alarmed (laughs) Were the trolleys running?

JD: Oh, that was another great experience. Our transportation was light rail. It, the streetcar ran right along Third Street and so it was just half a block to hop on a streetcar and take it downtown and go to the Fox Leaders Club on Saturday mornings at the Fox Theater. Or occasionally slip over to the Orpheum Theater. Course the Fox doesn't exist any more. But the Orpheum does with a beautiful restoration and, that's where I — both the Fox and the Orpheum, were the biggest most expensive movie theaters. Then you had the Strand and the Rialto and a few others that took some of the lesser grade movies.

PS: And as a kid when did you go to the movies?

JD: Usually on a Saturday morning.

PS: What kind of movies did you remember seeing?

JD: Of course you had cartoons, you had the Fox Movie Tone News. And some good features usually some western movies with Hopalong Cassidy and Tom Mix and Gene Autrey, in his early years.

PS: A lot of people remember going to those movie theaters. Let's see, you say you went to grade school most of the time at Emerson School?

JD: Well, my entire grammar school, except the year in Thatcher, was at Emerson.



PS: What was Emerson like?

JD: Just a grade school, we had big pageants. Part of The Mask of the Yellow Moon, big student pageant at what later became Montgomery Stadium. The big Phoenix Union High School's football stadium on 7th Street and just north of Van Buren.

PS: Did you take part in those?

JD: Yes, another memory, of course growing up was one day in the seventh grade, in the late '30s, it snowed two inches in Phoenix. And so that was the one day that a lot of people still remember where we had snow fights — we had enough snow to build snowmen, have snow fights and there were two inches of snow all over the ground.

PS: That is pretty memorable (laughs). We almost had that yesterday (laughs). Uh, so did you have favorite subjects in school?

JD: No, you just tried do your best. I happened to have a particular talent in those days for art. I knew how to draw horses better than anybody else in the class. And all the guys, all my friends, the boys, would come to me and ask me to draw their horses. I also took painting classes at an early age and the folks bought me a great box with all the paints and brushes, an easel that I needed and I painted one oil painting of Camelback Mountain that I still need to get framed and put on the wall.

PS: You better hurry up (laughs)

JD: (laughs) Right.

PS: I'd like to see that sometime. So did you ever think about becoming an artist?

JD: Never did, and I also, in towards the end of my grammar school days, I started taking piano lessons. And, particularly in seventh and eighth grade I would ride my bicycle about five miles to my piano teacher. And I learned enough piano so that in, towards the end of eighth grade or early freshman year in high school, I actually was good enough to play in church. But then, during the high school days, I stopped taking piano lessons and I didn't take it up again until I started taking lessons in the years just before I was elected mayor. I love to play it whenever I get a chance.

PS: As a boy growing up, was the Church an important part of your life?

JD: It was, I always went to church. My first experience was going to the very first Mormon Church in Phoenix at the corner of 7th Street and Monroe. The Mormon's first Ward. And I noticed, and I remember (coughs) after church



PS: Do you want a drink of water?

JD: Let's take a break. (coughs)

PS: You were talking about church.

JD: Church. Fond memories of going to church, we just went every Sunday, and we went to the First Mormon Church that was built in the '20s at 7th Street and Monroe. I can remember after church walking by a great old mansion a brick mansion, thinking it would make a great haunted house. And that house was the Rossen House. And the house that later I was destined to restore as head of the restoration committee of the Rossen House.

PS: But that church isn't there anymore?

JD: No the church isn't there, but where it was, it was a vacant lot and (clears throat) there was never anything else built there, and when we later restored the Rossen House, then we developed the Lath House on that site and on that site is a brass plaque telling the history of the first ward. The pictures of the four bishops that were there. Then the second ward was built at Third Avenue and Latham, but I don't remember much about going there. When we moved to Vernon Street in the late '30s they built the Phoenix Third Ward, which still exists as a church at that location and is now the oldest Mormon Church Ward building in Phoenix.

Incidentally the second ward has now been, is in the process of being restored by the Arizona Children's, the Arizona Puppet Theater, which is making a great adaptive use of that facility. And I'm frankly very interested in helping them preserve that building, which is a classic, historic Mormon Church and now right across the street from the city's newest and perhaps one of its most expensive parks, the Japanese Friendship Garden, which is fabulous and is largely undiscovered yet. It was just dedicated a couple of month's ago and is now open only on Saturdays until the city's budget situation for parks improves so that it can be open every day.

PS: I've been planning to get over and see that.

JD: It's a great location. (clears throat)

PS: So you graduated from grammar school — Emerson School went through eighth grade?

JD: Eighth grade and then that summer, we moved to Palmcroft, 1801 Palmcroft Way, North East. That was where I started at North Phoenix High School. Now they just call it North High. And that's where I started high school in the fall of 1941.



PS: Was it a new school at that time?

JD: Yes, I think I was in the third or fourth graduating class. So it was pretty new. It was the second school and sort of sandwiched in between Phoenix Union was the only high school and that was not, — close to that Carver High School for the African-American students and, of course, north of North High was the Indian School for the Indian students and I can remember competing in high school sports with both the Indian School and Carver. Course the big competition was Phoenix Union.

PS: Well I heard Carver had a pretty good team according to Calvin Goode. It was kind of a different world then, wasn't it?

JD: Well it was, it was just a city beginning its early growth. A lotta great history. We didn't think of anything other than it was just a great place to live.

PS: Now the Mexican-American students though went to school at Phoenix Union?

JD: Yes, uh-huh. There weren't many. There were very few.

PS: Bennie Gonzales went to Phoenix Union.

JD: Right, I think most of the Hispanic students went to Phoenix Union just because that was the district they lived in. And of course, the, the big thing that happened that year was December 7th. And I can still remember, coming out of the church at the Third Ward there at Central, at Ashland, between Central and Third Street and as I came out of church at 12 o'clock on December 7th, Sunday, I can still remember a friend who'd skipped out of church a little early and was listening to the radio in his car and I saw him leap out of his car and run over to where I was just coming out of the front door of the church, exclaiming, "The Japs have bombed Pearl Harbor!" And so that was — and of course that was a chilling bit of news and everybody just went right home and we were just glued to the radio all the rest of that historic day.

PS: A lot of young men enlisted shortly after that. You were too young (laughs).

JD: Well I was 14 of course at the time, but I was in the ROTC at North High. I can still remember vividly December 8th, in those days about half of the boys it seems in the school were in the ROTC. It was a big organization and we had our full uniforms and our rifles and we would wear uniforms on Tuesdays, Wednesdays and Thursdays to school. That was mandatory. But on Monday, on this, on Mondays and Fridays we just wore our regular clothes. On Monday morning, December 8th, during our mid-morning hour for ROTC, we were asked all to assemble in the North Phoenix High School auditorium. And the colonel, the regular military colonel in charge of our ROTC, got up and gave a stirring patriotic address for about thirty minutes. And I noticed, as we were all sitting in this large auditorium, I would notice that during the colonel's talk, some guy got up over there, walked out. Two



over there, three over there. And all during that meeting, students walked out headed for the recruiting station. Juniors and Seniors who were 17 and 18, old enough to go. Some of them I never saw again. But it was a dramatic day.

PS: You describe it very well. You stayed and finished school?

JD: Uh-huh.

PS: You say you played sports too.

JD: Well, I went out for the football team in my sophomore year. And I played right guard and I was second string until I showed up real well at practice one week, and the next, for the next game with Chandler — I can remember it was an away game and we took this long bus ride to the Chandler High School to play them. It was not a freshman team, we were the, we were the Colts, the Junior Varsity so to speak and early in the game the first string right guard was pulled out and the coach sent me in and the other team had a long, long count and I must have stood up or something waiting for the snap and the end ran right over my position for a touchdown on the very first play. So I didn't last long in the game and then about midway through the season, I was injured and I gave it up. So I, I didn't play sports. My main activity was working on the school newspaper and I became editor of the North Phoenix High School Mustang Roundup.

PS: Tell me about that. How'd that happen?

JD: Well, I took journalism as a freshman. Liked it and just started working on the school newspaper and that's, and that developed into being on the editorial board and then in my senior year being named editor.

PS: And what was your job as editor? What did it take to put out a paper back then?

JD: Well, we actually put out a paper every two weeks. And it was about an eight-page, full scale newspaper. And we did it all. And I can remember having to go downtown Phoenix to our printer, the print company named Yon Tyler and I can remember going in and setting, watch them set the type and I would help set the headlines. And in those days, you actually figured what size you wanted and while the actual text of the story was done on early linotypes, all of the headlines were set by hand. And so I would set the headline by hand down at this print shop. So it was really a hands-on operation.

PS: A lot different from today.

JD: And you'd asked me early about what my first employment was. I had a relative named Gus Ingstrom — and incidentally it was his grandson who was the one that pulled Saddam Hussein out of the hole in Iraq after he'd been discovered. But the person right there first to get Saddam Hussein out was a



relative of mine named Ingstrom. And he was the son of my cousin, Gus Ingstrom, so that's a pretty close connection to a great historical event.

PS: You've got a lot of connections (laughs).

JD: But, but he was the, uh, he was the, the CEO of, uh, the Arizona Sash and Door Company, down, uh, by the railroad. Still exists where, I think it still exists today, uh, possibly in another name, but it was a mill. They did mill work and I was hired, uh, I think when I was 16, just old enough that I could be legitimately employed, I was employed to go down there in the summer. And I worked two months, every day. Uh, my job was screening doors and windows. And I actually would, uh, drive down with the, my, uh, uncle, once removed, uh, uh, Gus Ingstrom. I can remember mother fixing my lunch, and, and I would eat lunch with the, uh, carpenters and that was my first paycheck.

PS: How old were you?

JD: Sixteen.

PS: So all these different careers you've had you didn't, you didn't stay in journalism. You didn't become a carpenter, uh, — what were your plans then. You were getting out of high school —

JD: Well, of course, uh, the, the war was, uh, was the over riding (clears throat) issue at the time. I can remember, uh, listening to the news every, every night. I would stay up, uh, the, the radio news was at 11 o'clock. I would hardly ever miss a newscast and I followed with the newspaper. Uh, listened to Walter Winchell and H. B. Caltenborne, and, uh, all of the, uh, major news radio columnists of the time and watching the Fox Movie Tone News, uh, at the theater. Seeing every war movie that I could, uh, uh, possibly see. Then of course, it was time, uh, I, I did graduate. I, I went to summer school one year; took a couple of courses and then I doubled up, uh, took some extra courses another year, and, uh, in my senior year, uh, just a bit before the end of the first semester, I was informed by the office, that I had enough credits to graduate. So I graduated mid-year. Uh, in January of 1945 and enrolled at Phoenix College.

Uh, at that time, uh, uh, the war was, was beginning to wind down, at least all of the programs that people went into — like the V-Five or the V-Ten or Twelve, the officer training programs of every kind, flight training — the only program, uh, that was a special qualification program at the time, in the spring of '45, that, uh, I could qualify was a program in the Navy called, uh, the Electronics Technician (clears throat) — was this program in the Navy that I thought would, uh, enable me to go into a special program and not just enlist or be drafted. And that was, uh, to be trained as an electronics technicians mate. But to qualify for that, you had to pass a rather comprehensive test with a lot of mathematics and physics and, uh, and so, three of my friends went down to uh, uh, — we qualified first by passing a physical. We actually had to go down and do a pre-induction, uh, enlistment physical before we could take a preparatory course at Phoenix College to take this Navy test. It was called the Eddie Test because it was



designed after, it was designed by commander Eddie, who, uh, was, uh, an expert in, uh, radar technology. And so, uh, these two friends — actually two friends of mine went down to take this test on a Saturday morning at the, uh, at the recruiting station. And they put us in a big room and put us at three different desks, uh, you know all of them were about 20 feet apart and they gave us this 3-hour test. Well when the results came in, we were all called in by the Navy and said that, uh, uh, we had to take the test over again because we all got three, we all got identical scores and we all missed the same questions. I mean we, we scored well enough to pass, but, uh, they thought we might have colluded, which we didn't, uh, and so we all had to go back on the next Saturday and this time they gave us three different tests. And so we, we all passed that and we all went in the Navy and, uh, I went to Great Lakes. If, if you took, if you passed this test, you went in as a Seamen First Class, which meant you had three stripes on your, uh, uniform, your dress uniform, uh, or maybe it was two, whatever — it was, it was a distinction.

PS: Talk a little bit more about your high school years.

JD: Yes, and I was, uh, right — then I'll, I'll try to pick up that Navy experience that we, uh, —

PS: We got you enlisted.

JD: Right, right. Well as I reflect back on the high school years, uh, there were some wonderful memories there at North High. Uh, we had moved to Palmcroft, uh, you know, over, uh, literally on 11th Avenue and I rode my bicycle from there to, to North High, North Phoenix High, considerable distance. And, and until I was, uh, old enough to drive— and those were the years of gas rationing, uh, and my folks got a second car and, uh, I was able to periodically drive it to school, uh, for my junior and senior years. But I can remember, uh, uh, the social life was, uh, in my opinion, a lot better than the social life that kids, uh, in, in high school seem to enjoy now. We had, uh, uh, a lot of school social activities: dances, balls, uh, the military ball and, uh, several, uh, school dances where, uh, you would go, you know, we would wear suits and the girls would wear formals even in the freshman and sophomore years. Uh, of course, we would always be driven by our parents to these events.

Uh, but the, uh, academics, uh, were great experiences. I, I remember being on the student council and, uh, in those days, uh, every quarter — when the grades came out, they would list, uh, in the, in the *Arizona Republic* all the students who, uh, had a two average and above. Uh, and if you had 16 grade points, that was straight “A” and if you had 15 it was, and 14, 13 and 12 — 12 was, was, uh, uh, or maybe you just had to be above a “C”. It was, uh, uh, but everybody knew how everybody was doing because all the, all the good students had their names listed. Uh, you wouldn't see that today..

PS: Take the whole newspaper (laughing)

JD: (laughs) But, uh, enjoyed the, those years very much. And then, uh, there were, uh, there were school fraternities and sororities, uh, uh, in those days, too. Clubs like the Kappa Club and the X Club for the girls



and the, and the Esquire Club, uh, for the boys, and if you were in school activities or if you joined one of those clubs, you weren't eligible to have a student body office. Uh, and because I was either on the editorial board or editor of the newspaper, I wasn't, uh, in one of those clubs. Most of my friends were.

Uh, my, uh, the girl that I went steady with primarily during my, uh, last two years I school. Her name was, uh, Patricia Eisley. They lived right across the street in, in Palmcroft and, uh, her father, uh, and the family still owns the Holsom Bakery, the oldest, uh, uh, business in Phoenix. And it was actually started by her grandfather in the, in the late 1800s in Phoenix. And, uh, so she was my steady girlfriend and we would go all to the, we would go to almost all these, uh, big events together. And, uh, that was a great memory of, uh, uh, of the time and, uh, you know all, all of the things you through, uh, worrying about somebody else is trying to get a date with your girlfriend and some of my good friends did. Uh, but, uh, those were happy days.

PS: Did you ever run for student body offices?

JD: Yes, actually, uh, I decided to run for student boy president, uh, in, in my junior year. And my best friend, uh, whose name is, you know at the time and still my best friend, uh, E. Witzel Schumway, he was, uh, one of the best athletes at Emerson School and he was one of the best athletes at North High playing all sports, uh, football, basketball, baseball. I don't know that he did track. But, uh, he decided to run for student body president. Uh, and there was a third person, uh, Gene Cunningham, the son of a prominent, uh, attorney, uh, whose Carson, uh, uh, Cunningham, Messenger, uh, at the time I believe was, uh, was the name of the firm. He was one of the most prominent attorneys in Phoenix. So the three of us ran for student body president.

They had, uh, a primary and, uh, uh, Cunningham was, uh, knocked out of the primary, so it was the big fight between my best friend and me for student body president of North High. And we campaigned, uh, incessantly and, uh, uh, so the Election Day came and all the votes were cast by the raising of hands in the homeroom. We didn't have paper ballots at the time. Uh, at the home room, every student was, uh, asked to cover his eyes, put his head down, cover his eyes and raise his hand, uh, for whoever they wanted to be, uh, student body president.

Uh, I, I can remember, I kept deciding, now should I vote for myself or for Witzel? And I decided, well, gosh, I ought to vote for myself. And so I can remember, you know, closing my eyes, raising my hand, and, and I think you know, of course everybody was looking around. I mean nobody was really closing their eyes and I think I lost a lot of votes because a lot of people when they saw me vote for myself, they decided to vote, you know — that it would be more sportsmanlike to vote for my opponent.

Well, so, all the ballot were being assembled by the teachers of all of the homerooms, and you know there were a couple thousand students at North High. So (sighs) I waited until about four o'clock and when I knew all the votes were cast and I went into the principal's office and, uh, I, I was so nervous and just went up and said, uh, 'I'm John Driggs, uh, do you have the votes in for student body



president?’ And, uh, and she went back, checked the votes and say, “yes, uh, Witzel Schumway won, but it was very close.” It was in all the homerooms in the whole school, they had to wait until the last homeroom was, uh, counted before the winner was announced and so I figure that I might have caused my own defeat by losing my own homeroom. So —

PS: Do you know if he voted for himself?

JD: No, I, I, he, he might have been more sportsman-like, (laugh in background) than I and it probably helped him carry his homeroom.

PS: (laughs)

JD: But we’re, we’re still great friends today.

PS: So that was your first political campaign?

JD: Yeah, I, I lost my first big political campaign.

PS: But I guess it didn’t deter you (laughing)?

JD: No.

PS: Uh, and those were all the war years, do you remember — was it different going to high school during the war?

JD: Well like I, like I mentioned, uh, the war pervaded everything. You had food rationing, gas rationing, uh, I’d have to take the sugar and butter coupons to the store and, uh, and we had our A, B or C, uh, stickers on the windshield. And, uh, so, uh, lotta of travel was curtailed. Uh, I, I still spent every summer on the farm. We would go down there and, uh, course being older I was able to do more things. I was able to, uh, actually, uh, plow the fields with a, uh, we did have a tractor but, uh, uh, my grandfather wouldn’t let me use the tractor. But he would let me plow with a one-horse plow, just like you know, you see the pioneers use? And I, I literally plowed, uh, some of the cotton fields with a one-horse plow, and it was really tough.

PS: I bet it was. (laughs) Even though you could drive in Phoenix, he wouldn’t let you drive the tractor?

JD: No, no.

PS: Did you have any relatives or friends who went off to serve in the war?

JD: Yes, of course, uh, friends, you know enlisted every year and, uh, and, uh of course a number of,



uh, of friends were killed and, and wounded. Uh, you know during the war. So that was, was quite vivid. It, it brought, it brought the war close to home.

I wrote a column for the newspaper in my junior and senior year, uh, and it's fun to, uh, go back and look at those old newspapers. Later when I became mayor, uh, the, uh, the student editor of the Mustang Round-up at North High came down to my office at City Hall one day and presented me with, with two, with a big binder of two full school years of The Mustang Round-up, which I still have.

PS: That's wonderful.

JD: And, uh, they, they had an extra binder and so they gave it to me.

PS: Memories on that I'm sure. Uh, during those years, you say your family moved to Palmcroft. Was that like a new development or Phoenix growing a lot?

JD: Well, uh Palmcroft and Encanto, uh, was, was a great, you know, it was — if, if you were to designate a, a better than middle class neighborhood, it would be Palmcroft and Encanto. The other neighborhood that would be really upscale was everything around the Phoenix Country Club. Uh, Kennelworth School — that whole area — at Emerson we used to think of the kids at Kennelworth as being the rich kids living over on that side of, uh, uh, of town, including Palmcroft and Encanto, around Encanto Park that great old Phoenix park. One of the oldest Phoenix parks. So, uh, that was, uh, that was a great place to live. And, and, and those neighborhoods are being kept up today on a historic preservation basis and, and those neighborhoods look as good today as they did, uh, you know, fifty years ago when I was going to high school.

PS: But they were brand new then.

JD: Some of them had, uh — our, our house was had, was a new house when we moved in, in 1941. Some of the houses around us had been built three, four, five years before and a few maybe 10 years before.

PS: Uh, your family must have been, being fairly prosperous moving up in the world.

JD: Well, we, uh, we weren't prosperous in that, uh, we, we didn't belong to the country club and, uh, the folks, uh, weren't able to afford a tennis racquet for me or golf clubs. Uh, but, uh, we were, we were just a, a middle class family. I think, uh, later they, uh, they joined the country club, uh, after I was, uh, in college. But, uh, —

PS: You say your first paid job making doors and windows and things, uh, were your — you weren't encourage to go to work in the banking business?



JD: Well, uh, in those dad must have thought I'd get better experience working for somebody else, so, uh, so — you know contrary to what a lot of kids do today, work in their dad's office — and, and I'm glad that dad said, “hey go work for somebody else.”

And, uh, so it was, uh, uh, probably ought slip back after leaving college going into this, uh, Navy program, uh, I actually, uh, was inducted in June of 1945, after a semester at Phoenix College. And of course I graduated with the class in, uh, in late May and then got ready for induction in the Navy. And I can remember going down to Union Station with my mother — she took me down to, uh, to meet two other fellows. One from Miami and one from Globe, who were going back, uh, to Great Lakes at the same time. I can remember I was put in charge of the three of us and I had all of our, our assignment papers, or enlistment papers. And boy I felt responsible getting on that train. It was the first time I'd ever been on a train. Was, uh, hopping that train and going off to war. And I can remember mother weeping at the station and going off to war. Of course the war in Germany had ended just the previous month, but the war in Japan was still hot and heavy.

It was very exciting taking that train ride back to, uh, Chicago. And it was the first time that I had gone through Douglas, Arizona, my birthplace — first time I'd ever really seen Douglas was, uh, going through and stopping — not long enough to get off the, get off the train but, uh, seeing Douglas on the way.

Uh, and the Great Lakes experience was fabulous — learning all the discipline and going through all the motions of the boot camp. I can remember, uh, going through. First thing we did getting there was all line up, go in to get all of our clothes issued and they — at, at one point, uh, they gave us all a box and we had to take off everything we had one, all of our clothes, all of our possession, everything and put them in this box to be sent back home.

And then they gave us a towel to put around us while we went through the whole, uh, clothing issue line. Where they gave us every item of clothing. And the first thing they gave us was a big, uh, heavy canvas sea bag. And we would carry that bag by and all of these supply Navy personnel would put all the different clothing items just threw it in the bag. And I can remember walking along and getting to one, uh, uh, chief petty officer, uh, who thought he'd really get me a little excited and he said, “hey give this guy — he's the right size for submarine duty, uh, give him some submarine issue.” And, uh, and I guess I, only being only 5'8” tall, uh, he thought I'd be just right for submarine, but he was course pulling my leg.

It was a great experience, uh, uh, doing duty, standing guard in the barracks and, uh, taking classes, learning all about the, uh, the, the Japanese, all of their naval tact — tactics and techniques and their aircraft and, uh — and then all of the physical activity you go through at a boot camp. And, uh, going out on Lake Michigan and practicing firing the guns and, uh, and I was really, uh, — no one had been more anxious than I was to get into the war.



As a matter of fact, I was so excited when I went down for the pre-induction physical to qualify for this Eddy training course, uh, when they took my blood pressure, it was high. And they said well, your blood pressure's too high; you're probably 4-F. Well I was so concerned about being 4-F, that I had the folks take me to the doctor and figure you a way to get my blood pressure down. I think it was mainly because I was just so excited about the whole prospect. But, uh, uh, I just didn't want to tell my girlfriend that I was 4-F, you see. So, uh, I got it down, qualified enough and then I never had any problem thereafter, uh, you know in all the physical exams you, you take.

But in the Navy, once we graduated from, uh, from Great Lakes, they gave us a week's leave and I took the train out. My folks were in California on vacation and, and, uh, it was there that I went down, uh, and bought myself a pair of fancy tailor-made blues with the big bell bottom trousers and, uh, — a great uniform, uh, uh, that I wish I could still fit into. In fact I, I did fit into it about, uh, uh, 20 years after I'd been the service and I — when, when I found I could get into it after I'd lost, lost a little weight I can remember telling my wife, “is there anything you want me to do, go to the store or anything.” Cause I just wanted to get out and, uh, feel the flapping of those bell-bottom trousers and, uh, the great feeling of a, of a Navy uniform.

But then I went to, uh, uh, school at the Hugh Manley School in Chicago, where we, uh, we learned all of these science and physics, uh, all the electrical things we were going to need for the following school. And then the final school. Uh, it was in Chicago — which was a great service man's town. I, I think it was considered the best service men's town during the war of any big, of any city in the country. We were, uh, really, we, we would go to the USO and get all the food and, we wanted, and dancing and — everything we wanted at the USO in downtown Chicago.

It was the fall of 1945 and, uh, I had been a, a, Chicago Cubs fan, uh, for years because my dad used to go business trips to Chicago and bring me back programs from the Chicago Cubs games. So I would go on liberty on the weekend to Wrigley Field and watch the, uh, Cubs play. What I did then was buy a general admission ticket, which was really cheap for service men. But I would wrangle my way into the reserve section along the third base side, and I would stand sort of back in an aisle, you know, where I wasn't obstructing anybody's view, and, uh, pretty soon somebody would say, “Hey sailor, come and sit in my box.” And so I'd watch most of the games from a real close box right there behind the Cubs dugout. And that was the year, the last year that the Chicago Cubs won the pennant and were in the World Series. And, and, I got a ticket to a World Series game just by going up to the counter and, uh, I saw them play the Detroit Tigers, uh, that was when the Tigers had Hank Greenburg, a legendary player. Uh, and it was just great to be in Wrigley Field with all the ivy covered up field walls and, of course, it's just like that today. The only, uh, the only ballpark, uh, that still has all that historic nostalgia.

PS: Uh, so what did you actually do in the service? And where did you go from Chicago?

JD: Well, from Chicago, uh, we went to the, uh, - was pre-radio, uh, and then we — I was sent down to Gulf Port, Mississippi for primary training. And that was a three-month session down in Gulf Port. That



was my first time I'd ever been in the South. Of course, that enabled me to, uh, take a trip to New Orleans. One time where, uh, there were several times but, uh, the incentive to go to New Orleans was when my cousins, the King Family, that was a, uh, singing group that played with the Alvino Ray Orchestra, uh, they were playing at a theater in New Orleans and I went and saw them and got to see them backstage. And, uh, and then later when I was transferred for, uh, final training at Treasure Island in San Francisco, uh, the King Sisters came and played on the base there and I, and I saw them there. they were, they you, you know, along with the Andrew Sisters, uh, quite a, a popular singing group, uh, of the time and then they later got a revival of fame as the King Family in television in the, uh, uh, '70s.

PS: Pays to have a big family ... connected.

JD: Right, right.

PS: So then you went from Mississippi to —

JD: Then I went from Mississippi to San Francisco, uh, it was, uh, uh, a long exciting trip. And, uh, I can remember, uh, the train stopped in Ogden, Utah and I'd never been in Utah. And so pulled into Ogden, uh, for about a one-hour stop, uh, early one morning and, uh, they said you've got about 45 minutes if you want to get off the train and look around. I thought, gee, you know, here I am a member of the Mormon Church and I'm suddenly in Utah. I was so fascinated by that, that I hopped off the train and literally ran downtown and just looked around to say, 'hey, I'm, I'm in Utah.' And, but anyway that was fun. I, I just in imagined that everybody I saw just had to be a member of the church, you know.

PS: Probably were.

JD: (laughing)

PS: But it was kind of unusual ... that you'd never been to Utah.

JD: Right. Went on to San Francisco and then I spent the last, uh, the last six months of my Navy career there. again learning more about, uh, radar. I had an opportunity, uh, to, uh, uh, to extend my enlistment, in 1940, uh, 6 for another year if I would agree to go to the, uh, Inawaytuk Atom Testing in the Pacific. And I thought long and hard about that, but I was just sort of a little homesick and anxious to get home and, uh, and decided against, uh, that. And, uh, uh, I was discharged one year and 13 days after I had enlisted in Phoenix, the year before or, uh, had been inducted.

PS: So you never actually served on a ship at sea?

JD: I was never, I never served on a ship; was always in training. Uh, the, the most sea duty I got while I was in the Navy was taking the ferry from, uh, Treasure Island over to San Francisco on liberty. But I did achieve, uh, my, uh, petty officer rank, which gave me one red stripe in the spring of '46. and which



was, uh, really a big important occasion to suddenly go from seamen first class to, uh, petty officer third class. I can remember going San Francisco and walking up Market Street as far as I could go on one side of the street where my left arm, where the rate was, uh, — first of all, I got it sewn on and then I walked up Market Street first one way and then down another just watching my rate reflect in the store front windows. And then, uh, I, I, I actually had a date with a, with a young lady that was going to the University of California at Berkeley that night. I was so excited and I went over and picked her up and she didn't even notice the rate. You know, I kept, you know showing it, you know and, and, uh, didn't seem to mean much. And I mentioned it to her later, but I found out that the other fellow she was going with was, uh, was an officer in the Navy. Was an ensign and so she wasn't even going to pay attention to a mere third class petty officer.

PS: You decided to give up the Navy and —

JD: Yes, I, uh, came back to Phoenix and then there was something quite providential about having been in the Navy more than a year. Because several years later during the Berlin Crisis when, uh, they re-enacted the Draft, uh, the Draft rules were that if you had been in the World War II Emergency Period, if you'd been in the Navy in World War II, one year or longer, you were considered 4-A and Draft-exempt. If you were in less than a year, then it didn't count and you were 1-A. and I had a lot of friends that missed it, just by a few days and had to go back and serve two more years in the military.

PS: What did you do after you came back to Phoenix?

JD: Well, uh, you know, after a little rehab, which wasn't much cause it had been a pretty soft (laughs) military time, uh, I decided to go back to Phoenix College. So in the fall of, uh, of, uh, '46, I went to Phoenix College and one Saturday afternoon while I was doing my homework I just reflected a little bit and I thought, you know I think I will go on a Church mission. And my folks, uh, were sitting on the back porch there at our home in Palmcroft and, uh, I walked out on the porch and said, uh, "I think I'll go on a Church mission." Uh, which meant that I would, uh, uh, tell my bishop that I was interested in serving a mission and, and then I'd apply to Salt Lake for a call. Which I did and, uh, that call came through, uh, at the end of my, uh, school semester. And I was called to serve a two-year mission for the Church in, uh, in a New England states.

PS: What did you think of that? (inaudible) that period?

JD: Well, let's see — let me take just a quick break if that's okay.

PS: Okay, sure.

JD: Well as, as I think about, uh, that exciting — it really was exciting to be in the Navy during that, uh, period, but, uh, I'll, I'll rem— forget the day the war ended while I was at Great Lakes Naval training station, boot camp. The day I graduated from boot camp, was the day the war ended. And we, we were



confined to our barracks, so we didn't, you know, we were just new graduates and so, uh, while everybody was, was celebrating in downtown Chicago, uh, I was sitting at a barracks table in, uh, my company, Company 918, uh, at Great Lakes listening to the radio. Uh, but, uh, I, I've often told people that and they said, gee how lucky you were that you — that the war was over just when you were going to be, uh, (laughs), you know, out into a more active phase.

But, uh, there, just a little flashback to, uh, back to the high school years. I, uh, uh, I, I spent most of my Saturdays doing yard work and I would listen to the football games on the radio. But one day the, the season was over and I turned on the radio and out came opera music — the Texaco Opera, which still is on on Saturdays today. One of the longest running radio programs. But I got hooked on opera and classical music as a freshman in high school. And so every Saturday, as I was doing all my chores, either mowing the lawn or working all around the house, I would listen to the, uh, Texaco Opera with Milton Cross and his commentary and, and, uh, all the same format that you, that you have today on those great broadcasts.

But the link to that and I recall when were talking about going to San Francisco on liberty. One of the things I liked to do most, was go to some of these nightclubs, uh, in San Francisco where they had operatic entertainment. Because I'd had that previous experience enjoying opera, I would go to these essentially bars, while I didn't drink, I, I would just drink my Coke and listen to these, uh, these operatic arias, which was the big feature of, uh, of that part of the San Francisco district.

PS: Sounds like a whole different era.

JD: Right, right.

PS: Opera in bars. (laughs) Uh, you mentioned a little about your dad (inaudible) because of your dad, but you haven't talked about your dad. What kind of influence was he (inaudible)

JD: Well, certainly, uh, a, a strong, uh, influence, role model, uh, uh, the folks, uh, always pretty much, uh, let me do my own thing. I can, I cannot remember a lot of admonition or discipline or, uh, — dad was a, he was just a model father and my mother was a model mother. I mean we just had a great, uh, uh, family situation, uh. Work on Saturday going to church on Sunday, coming home, having a big Sunday dinner, sitting around the dining room table, uh. Dad, uh, never was, you know, strong figure — if I, in, in those days we went to our, to church in the evening as well as Sunday morning. And I can remember if dad said, 'well you going to, uh, ___ (sounds like sacka) meeting tonight? Going to church tonight?' I can remember once or twice I said, 'no, dad I don't think I'll go today.' 'Okay.' Uh, they never told me when to get home at night after a date. Uh, so I was pretty much, uh, left with just example, you know, growing up there was not a lot of forceful pressure at home. Those were great days at home. We never locked our door. I can remember the first time I came home on liberty in the Navy, from San Francisco. It was the second time I'd taken an airplane flight. My first flight was from San Francisco — you, you recall earlier I talked about my first train ride was in conjunction with the Navy. My first airplane ride



was hopping a TWA plane from San Francisco — a DC3 — from San Francisco Airport to Burbank to visit, uh, my girlfriend, uh, uh, Patsy Eisley, uh, who was a student at Scripps College at that time. And so then when I finally got a liberty long enough to go, to come to Phoenix, I also took a DC3 flight getting here and taking a taxi home; getting here about 3 o'clock in the morning and just going in and walking in. walking in going to bed, didn't see the folks until the next morning. But the important thing is, the door was open. See. Yeah.

PS: Different times.

JD: People didn't lock their doors.

PS: You mentioned your dad traveled a lot when you were a boy. Was he away from home a lot?

JD: He traveled a lot, uh, uh, in fact, when I went off on my mission, he was off on, uh, business trip and so when, uh, uh, the parents of another missionary that was going up to Salt Lake came and picked me up and took me to the bus station, uh, to go off on my church mission in, uh, in January of 1947. and that was the first time I'd ever ridden a commercial bus. And that was the first time I actually had been in Utah other than the Ogden trip on the, on the train in the Navy.

And I can remember going up and, uh, it was mid-winter, a lot of snow and, uh, somebody, uh, took me by the Temple in Salt Like City. And I saw that in the evening with all the lights and the snow and the dramatic impact that it had on me to see the Temple, uh, uh. spent three day in some special training there, then took the train back to, uh, Boston where I launched my two-year missionary service. My mission president was a general authority of the — well, no at that time he wasn't. he came on later. Uh, my first mission president, uh, President Reider, who was from Salt Lake City. His wife was later to become president of the Church's Whole (?) Relief Society Women's Organization. He assigned me to Greenfield, Massachusetts. Uh, in on the eastern, uh, side of the state, right along side the, uh, the, uh, Connecticut River. That's where I commenced my missionary service and I can remember, uh, — my companion, uh, and I, uh, did room and board at, uh, a home right across from a park where the Lunt Silversmiths had a big silver factory. And it was there that I saw my first snowfall. I was 19 at the time; had never seen snowfall in my life.

Uh, but I bought a great big heavy coat and, uh, and, and we had some fabulous experiences, uh, during that missionary period. Uh, as representatives of the Church, uh, out to encourage others to, uh, to be interested in the, in the Church. and we had various degrees of success and I was transferred by the mission president to different, uh, parts of New England. Uh, during that first period, uh, uh, in Greenfield, Massachusetts, uh, my companion and I traveled around on a motor scooter. And, I can remember one time we would — several times we took the motor scooter across the, uh, snow swept New England country side to Williams, uh, where we would visit people and, uh, uh, we would take the motor scooter down to Springfield and, uh.



I was, uh, it was there that we had a change in leadership in the mission and the general authority of the Church, ___ Young came out and he'd, uh, prior to his being called by the Church to be a general authority, he'd been the scout executive in Ogden, Utah. And maybe it was his, uh, scouting, uh, experience or something but he sent us a letter shortly after he came out telling us that during the summer, we would close up our living quarters, put all of our possessions in storage and he described the kind of suitcase we would, we should buy — large enough for a couple changes of clothing, shirts and, and, uh, our personal effects and some room for some Church literature. And he assigned us to go out into the rural areas — there were about 150 missionaries in all of the New England States and the Maritime Provinces of Canada.

And, uh, we were to go out and, uh, and contact people in the country. And, uh while we were doing that, we would not have any established living quarters, but we would be traveling as the bible says, 'without purse or script.' And we would be completely dependent upon the people we were traveling among for our food and lodging. Well, we gulped at that and said, well — oh, and he also said, uh, you don't need any money, uh, limit yourself to \$5 in you wallet so you won't be picked up for vagrancy by the, by the police, you know if you get into trouble. And, uh, I'll see you in the fall. That was the instruction from our mission president for, uh, 75 pairs of missionaries all over New England.

Well, that, uh, brought about some of the most incredible experiences in my life. Where we went down, I met my summer companion in New London, Connecticut. We got our things together. I bought a small little suitcase, which I now use for all my shoe cleaning equipment. He also told us in the letter to get a, an umbrella, but get an umbrella with a hook, you know, like a handle, that some people use either as a cane or whatever. And he said, when you're traveling, you can hook that in the armpit of your coat and carry your suitcase in one hand and your, uh, scriptures in the other. And so that summer and the next summer — there were two summers of this — all over New England, there were 75 pairs of missionaries walking the highways and byways of New England, uh, working among the rural people.

And, I can remember that first day; it was a rainy day leaving New London. We, we decided we'd just go up into the countryside of Eastern Connecticut and, uh, and just find a place to get off. Uh, anyone that's, that's familiar with the New England states, uh, your farming communities are just all over. They are not clustered like they are in the West, where everybody lives in town and farms out of the area. But everybody lived in the various rural, uh, areas. And we got off the bus, uh, mid afternoon and just started, uh, knocking on doors, uh, seeing if anybody wanted to talk to us and was interested in the Church. Well nobody was and the hours passed and the rain kept coming down and, uh, we approached a town called Preston, Connecticut. And by that time it was getting dark and it was still raining and we kept — this time we were in a city and we were literally going from house to house and, uh, ultimately the neighbors got a little upset and, uh, and they all gathered — it was almost like a mob about 30 or 40 people had assembled and were saying, you know, you strangers in town, what are you trying to do, you know, interrupt our tranquil, uh, rainy evening.

And, uh, so they called the Highway Patrol and the Highway Patrol came and wanted to see our, our, uh,



license to be ministers of the Gospel. And we pulled out our licenses and gave it to — he was satisfied. He said, ‘hop in the car and, and I’ll take you into, uh, a larger community.’ And, uh, we said, ‘well we don’t have any money, you know, except just a few dollars. Uh, so if you — you know, we’d even be willing to sleep in the jail overnight and get a better start in the morning.’ But he said, ‘no, I, I wouldn’t have you stay in our jail in this town, it’s, it’s too bad. I’ll take you to the YMCA.’ So we went to the YMCA and our first night that we were out depending upon the people for our food and lodging we failed. And we each spent a couple of dollars at the YMCA.

We started out the next day and the rest of that summer and the following year doing the same sort of thing, we never — with different companion each summer — we never lacked for hospitality. We always had a place to sleep and eat. Missed a few meals, but, uh, you know there was the reputation that New England is a hard hearted cold place and how could you ever think you could knock on somebody’s door and just ask to spend the night.

PS: What did you do different the second day that you hadn’t done the first day?

JD: Well, we were a little more humble. We decided that we oughta, rather than calling some— on somebody after dark and, and, you know, telling them we’re missionaries and start talking to them about the Church, we decided to just get right to the heart of the matter. Tell them who we were and tell them that under our circumstances we were in need of hospitality. You see we had too much false pride in that first phase.

And so the next night, uh, we worked all day and we came, uh, to this one house and it was an older gentleman and he saw our plight and asked us in and he said, ‘now you can stay in my house, uh, but I’ve only got one bed.’ And so all three of us slept that night on one double bed. Had, uh, — but it was hospitality. And he gave us some breakfast the next morning.

And what was interesting about it. We would sometimes come across a very large home, uh, several times we were given hospitality at a, at a large estate where we had, uh, breakfast served, uh, by cooks and, and all and, uh, and there, there was one night when we were staying at this rather large home and the gentlemen, uh, was asking us all about the Church. Uh, but he, uh, he said, ‘I, uh, I want you to go mix me a drink.’ And, uh, and he told us to go to his liquor cabinet and, you know, fix him up a certain drink. And I didn’t know anything about mixing drinks at the time, so I said, ‘well, I’ll do it for you but you’ll have to tell me how.’ So I was mixing the drinks while my companion telling him about the Church. and I was, you know, serving him his, uh, — while I’m listening — cocktail.

PS: So had some great experiences in those two years?

JD: They were, they were great experiences.

PS: So did you feel like those years were sort of wasted or ?



JD: Oh, no, they were very productive. Uh, a number of, uh, of people that we met with, uh, became very interested in the Church and joined the Church and, uh, we were, uh. I was assigned by our mission president to, uh, to go down to New Haven. Uh, this was, this was after that first summer's experience in the fall of '47 as, uh, school was about to start at Yale, there were about, uh, thirty or forty Mormon students enrolled at Yale, mainly from the West. Utah. So the mission president said, 'I want you to go down and effectively be the LDS chaplain at Yale University. So we went down to New Haven. Uh, got a little apartment just a couple of blocks from the Yale campus on Chapel Street. And started contacting the, uh, the LDS students at Yale. There was a branch of the Church there, uh, uh, and we contacted the branch authorities. There's —and they had regular Sunday services.

Uh, but I spent, uh, about — all, almost, uh, two-thirds of my mission in New Haven, uh, being sort of the, uh, unofficial LDS chaplain at, at Yale University.

PS: Didn't have a chapel or anything like that though?

JD: No, we, we met in, uh — the Church met in the quarters of the New Haven Medical Society. And, uh, we would go to church there on Sunday and, uh, we would often do a lot of the work even though they had, uh, you know, a local Church membership. But they didn't have anybody to play the piano, so I played, I, I had learned about, uh, four hymns, uh, out of our hymnbook and so we, we, we played—I played and, and they sang the same hymns every Sunday, uh, while I was there as, you know, playing the piano.

But, uh, lotta great experiences, uh, uh. in New Haven, uh, we would go to the football games on Saturday and see Yale play, uh, you know, Columbia and, uh, Harvard and, uh, Princeton and, uh, - we, we'd have time off on Saturdays so we could do that and, uh, uh. there were a number of, uh, graduate students, some of my best friends, uh, developed, uh, from, uh, LDS Mormon students attending Yale, either the law school or the medical school; or undergraduate. We, uh, we were — I even somehow finagled, finagled getting a locker at the big Paine Whitney Gymnasium at Yale and I would get my exercise in by over and swimming in the big, uh, pool, uh, regular, uh, Olympic sized pool, uh, at Yale University.

PS: Since you were so close to Yale, were you thinking at that time about when your mission was up, going back to college?

JD: Well, I, I knew I was going to, uh, go back to college. I'd had a, a composite of, uh, two-semester at Phoenix College. Well in the, in the fall of, uh, uh, the year, uh, of '48, I got a letter from my sister who was graduating, uh, she was, of course, a couple years younger. But she was ready to go to college and, uh, because of my service and all, she had been two years at the University of Utah. She wrote me a letter and said, 'I'm tired of the University of Utah, I would like to go to Stanford. Why don't you go with me?' I said, it's okay with me.



So I, I got home in the, uh, uh, late January of 19, uh, 49 and, uh, decided, okay, I'll go to Stanford. You know we applied, we had to take the, the, uh, you know, SAT test and both of us passed that and we both applied for Stanford and, and, uh, we were both accepted at Stanford. My dad, uh, wanted us to go to Brigham Young University and so he even arranged for us to up and visit some people in, uh, in Palo Alto, who were graduate students at Stanford. And he wanted them to talk us out of going to Stanford and going to BYU.

Uh, we went up and, uh, I, I had seen the campus once when I was in the Navy at San Francisco. My best buddy had always dreamed of going to Stanford and he said I want to take you to the campus. So we went there on — once on a Sunday and, uh, it turned out, uh, I went and he didn't, later, in our lives. But I was fascinated by the, the beautiful campus at Stanford. And, so then that launched my college years, uh, going up there with my sister.

Uh, we lived, uh, uh, Stanford — the, the dorm was full — I went in as a transfer student. And so there was no transfer student dorm and so we lived in military barracks, uh, at a nearby, uh, former military base. But, uh, a few weeks after, uh, after that I was invited to, uh, uh, to join a fraternity — Phi Gamma Delta. And so I moved into the fraternity house — I found out illegally because they weren't suppose to pledge me until the second quarter. Even though I was a transfer student and, uh, so that started my, uh, college career.

PS: You mentioned your dad wanted you to go to, uh, to BYU. Stanford's pretty expensive, was that one of his considerations?

JD: Yeah.

PS: Tell me when you decided to go to Stanford, did you have some thoughts about what you were going to study and why you were going there (laughs)?

JD: Well it was real interesting, uh, the, the company — Western Savings, uh — was, was growing and, and I, I think I assumed all along that my business future, my employment future was just going into the family business. And so I enrolled, uh, as an economics student. Stanford doesn't have a business undergraduate program because (phone rings in background), because they have the business school — Stanford Graduate School of Business.

You need to do that again with that?

PS: Yeah, why don't you start up with why you went to Stanford.

JD: Okay. Uh, I decided, uh, wait a minute — because there was the underlying factor that I was expected to go into the family business — Western Savings — into the banking business, I decided, uh,



that I would, uh, enroll in the economics department at Stanford because they don't have an undergraduate business school with its fine Graduate School of Business.

The, uh, first thing that a new student, or transfer student at Stanford does is get a counselor. My counselor was a sage old classics professor and when I had my scheduled meeting with him, uh, he said, 'Mr. Driggs, or John, what do you really want to do? What, what would you like to do in your life?' And I said, 'well, professor, uh, I'm expected to go into the family business, but I really have a feeling that I would like to do some things that, uh, that relate a lot more to community and, and, uh, uh, I'm, I'm not all that excited about the mundane business world.' Uh, and so, you know, he said, 'well, you know, just try to do what you want to do.' You know that was his advice.

Uh, anyway, I, I enrolled in, uh, in Latin to get my, my language requirement out of the fast because I had taken two years of Latin in high school. So, but it was that, that uncertainty as to what you really want to be, and the fact that I didn't say I'm just burning to be out there in the business world, was a little bit of a clue that, uh, I really maybe want to reach out more in the public domain.

I didn't mention running for office at the time, but I, I often thought even before I went to Stanford and, and even afterwards, uh, that I might have even liked to go into the ministry but I'm a member of the Mormon Church and there is no professional ministry in the Mormon, in the LDS Church. so that was just a little early, little clue.

But I, I enjoyed Stanford, uh, it was a, a great atmosphere, uh, you know, it just exudes, uh, academic excellence and, uh, they had, uh, involved in all of the social activities and the football. I was, I was actually uh recruited into the fraternity by the star football player on the team, uh, who was a good friend of, uh, one of my sister's friends who was going to the University of California at Berkeley and she had told this fellow, Emory Mitchell, said, uh, 'you better get John Driggs into Phi Gamma Delta.' So he did and so that became my fraternity.

And uh, I didn't get involved in student activities in the same way that I had in high school. There was fraternity activities and, uh, and I didn't decide to work on *The Stanford Daily* because of my previous experience. I just was a student and a fraternity man. And was enjoying college life. Uh, I didn't really distinguish myself academically at Stanford. I was, uh, we took the first, uh, basic course that every student had to take at Stanford then and that's Western Civilization. And I think because I was a little older than most of the students and had my missionary experience and all that the teacher invited me to go into her, uh, special private section. She, she asked about three students to, to do virtually independent study with her, uh, to complete my Western Civilization requirement. So that was, that was terrific. Uh, when I, and, and my grades were probably about a "B" average. Uh, a couple of "As".

In my second year at Stanford, uh, I became president of the Deserette Club, which was the LDS Mormon Student Affairs Group and we would meet once a week, just to keep, uh, the LDS students somewhat in communication. And all of us went to the same ward — the Palo Alto Ward. The bishop



then was Bishop David Haight, who, uh, uh, later became a mission president and then, uh, became an assistant to the Council of the Twelve, and then a member of the Quorum of Twelve Apostles, the leadership, uh, hierarchy of the Church.

Well there were a lot of Mormon students. And they crowded the chapel. It was, it was so crowded that, uh, they had just the class of students, just about filled the recreation room behind the chapel. And I was asked to be a teacher of this student component and then, uh, we would meet on the campus once a week. So my extra curricular activities were primarily involved in Church related activity.

Well, I was, uh, so convinced that the, that the Ward ought to be expanded — and they were talking about expanded the Ward, but they didn't have the money. Cause at the time in the Church the local members had to come up with at least half of the money to do an expansion of the church building. well I had the idea that it would be, that because of this special circumstances of so many Mormon students at Yale all having to crowd into this somewhat small one Palo Alto chapel, that I decided that in the fall of my second year, I would conduct a campaign and go to Salt Lake and convince them to allow, to provide more resources to the Palo Alto Ward to expand to accommodate all the Mormon students.

Well I decided to do a petition. And so I went around and got the names of all of the stan—and, and had them sign this petition exhorting Salt Lake to, uh, come up with additional resources for, uh, for the Church. As I think back on it — and I've been involved in a lot of projects in my life — that was probably the first project I ever undertook. And I spent so much time at that, that I got all "Cs" that quarter. I just didn't do well academically at all. I was doing all this church work. Well when I had the petition all signed with hundreds of Mormon students, I — at my own expense — I got on a plane, went to Salt Lake City, I had — it had been suggested that I go see the, uh, head of the Church Education Department.

That, uh, — and so I, I went to see him in his office at the church headquarters in Salt Lake and told him this whole story. Gave him the whole pitch; gave him the pet—the petition and said, 'we really want you to allocate some funding to expand that Palo Alto chapel.' I can still remember him taking that petition, saying, 'thank you, uh, , Brother Driggs, uh, we'll give it due consideration.' I saw him put it in the bottom drawer of his desk and I don't think it ever moved out of that position, because we never heard a thing.

Well, so that was my first failure on a project and I, I guess determined that I would fail on any other (laughing) project I ever did. Uh, but that was an interesting little episode, uh, relating to my stamp in university activity and, and my church experience and church involvement.

PS: Sounds like you were very involved with the Church. I hear that from a lot of people that are members of the LDS church...

JD: —in the Mormon Church if you're active, you're involved.



PS: Uh, so did — you obviously went on and graduated from Stanford.

JD: Graduated from Stanford, uh, uh, in the first summer before going to Stanford, we, uh, — my, my brother was an avid mountaineer two years, you know, younger than — or, no, six years younger than I, was, uh and we, we took a climbing expedition to the Grand Tetons. And, uh, it was there my brother, uh, uh, and he'd taught dad and me how to do some fundamental mountain climbing on Camelback Mountain, but we took a group of high school students up to climb the Grand Teton. And dad got nervous that he was, he was the chaperone on the trip — and they were all high school students except me and we, uh, dad got nervous and decided that we had to have a guide take us to the top of the Grand Teton. That he just didn't want to risk the liability of all these kids under his, uh, sponsorship and so we had some training under this famous, uh, mountaineer, Glen Exum, after which, uh, one of the most trails to the top of the Grand Teton was named the Exum Route.

Well, we all started out; we got up and we camped on this big saddle between the Grand Teton and the South Teton and we woke up the next morning amid snow and ice and, uh, but we kept going. And we got up to one critical point, which was the most dangerous part of the whole climb and we were sure glad that we hadn't tried it without Glen Exum there. because you'd literally had to all rope together; had to take a long step from one, uh, place on the mountain to another and, and literally right under your feet it went down about a thousand feet. So, uh, and then we, we had to climb a, what was called a friction pitch. And there you had to, uh, just climb up — and it was so icy that, uh, some of the kids literally got frostbite on their hands. But we did make it to the summit and, uh, it was too bad it was so cloudy that day and the, and the storm was so extensive because we had wanted to look down to the West from the Grand Teton and see Driggs, Idaho, where, where the family had started, uh, you know, a couple of generations earlier. Uh, but we didn't see Driggs. But Gary and I went back and climbed it later that summer — we went back up and we did climb it on a sunny day on a different route — the Owens Route — and did look down and see the Teton Valley on the West. But that was one of the interludes during those college years.

But, uh, when I graduated from, uh, Stanford, I, uh, thought well, bout time to start looking for a wife. I had, uh, gotten semi-serious with, uh, uh, with a young lady, uh, uh, and was going to go back to graduate school. Uh, uh, went back, uh, to see here. She was going to Smith College and she decided to transfer out to Stanford to be with me. Well, that didn't work out with that young lady, so I, I decided to, uh, uh, after graduate school, go over and, uh, spend a little time at Brigham Young University and audit some classes and, uh, uh, it was there that I, uh, uh, met my wife, Gail. Uh, she actually was a member of my home ward in Phoenix and so I kind of knew her in both places. And I was going, uh, dating occasionally with one of her roommates at BYU.

Uh, but it was my foray back into Utah, uh, after all my college years both graduate and under graduate, uh, at Stanford. I decided to go back and, and take an MBA at Stanford. Uh, and at that time I was, uh, uh, living in the Freshman dormitory that I'd missed in my earlier career because I was a transfer



student, but I came, became an advisor to about 50 students on one of the floors at this, uh, great old, uh, uh, with great history; one of the oldest dormitories on the Stanford campus. One of my charges in that, uh, first year was a young student from Los Angeles named, uh, uh, Daryl Zanuck, uh, who was the son of the famous, uh, producer and of course, uh, uh, his son Daryl Zanuck, who, uh, I was responsible for as a freshman, uh, he then became a great producer; produced “Jaws” and all those other great movies. But, uh —

PS: So the time you were at Stanford, first as a student, did you work at all? Or was it just as a grad student then—

JD: No, I, I, I did not work at all, uh, as a student. Hardly any of my fraternity brothers worked. The academics were so demanding and, uh, uh, — well the other significant thing, uh, because, uh, you know, I, I had not saved up my own money to go to college. I think dad would have funded my tuition but it was my service in the Navy in World War II, that paid for my Stanford education. The G.I. Bill of Rights applied to me as a Navy veteran and I had enough points because of my year and 13 days in the service, that it paid virtually all of my tuition because I was there for just, uh, you know, two and, two and a half years undergraduate because of my transfer student status, I was able to complete my Stanford Bachelor of, uh, Arts Degree, uh, under the G.I. Bill of Rights, which provided all of the tuition, some money for books and, uh, and a monthly, uh, stipend.

PS: That’s great. Uh, so you went back. Now did you go back to get your MBA before you met your wife or after?

JD: Well it was somewhat, uh, well I, I had, I had met her, uh, knew her casually but it wasn’t until after graduate school that I went back and started to work in the business that I, uh, sort of got re-acquainted. I, I had met her as a roommate of someone at Stanford — uh, at, at Brigham Young University, when I had sort of graduated from Stanford one quarter early. And both Stanford and, and Brigham Young University were on the quarter system. And so the spring quarter of my senior year I’d had all my credits and so I went over and, uh, audited some classes both at BYU and the University of Utah, uh, taking out a lot of different, uh, uh, young women who were members of the Church. and I always felt that I wanted to marry somebody in the Church if possible and, uh, uh, but nothing happened then.

So back to graduate school, and, uh, then, uh, following, following the graduate school, I went back, started working in the business. Just at that time my parents were called — my father was called to preside over the Northwestern States Mission of the Church, which at that time included all of Oregon, Washington and, uh, parts of Canada and Alaska. And so they sold the house and I’m suddenly back in Phoenix with no place to live and so I got myself an apartment and, uh, go to work at Western Savings.

And that was when, uh, one night, I, uh, I called, uh, this young lady that was in my ward, uh, Patricia, uh, Gail Dorsey. Asked her for a date to have dinner at the Flame Restaurant, uh, right across from the office, uh, our, our home office in downtown Phoenix. We had that date in the, uh, fall of ’55 and then



it, uh, —we didn't have our next date until the next spring. Uh, I had, uh, uh, gotten a little ill with, uh, perhaps a little case of Valley Fever in that fall and because I wasn't able to take care of myself, or at least my parents thought I ought to come up to Portland, Oregon, where he was presiding over the mission, and recuperate from this, uh, bout of, of Valley Fever.

At the time I was, uh, uh, going out with two other young ladies. One was a stewardess, uh, as they were called then with United Airlines and she would fly from, uh, uh, from New York to San Francisco and Los Angeles. She was living in New York and, uh, I had met her in, uh, when I was in Utah. And so I would meet her either in Los Angeles or San Francisco and we kept going on that, uh, attempted romance. Uh, and there was another young lady I'd met in Arizona that, uh, was a farmer's daughter from, uh, Solomon, Vale, Arizona. That she was a daughter of a big farmer in the Gila Valley. And so I was, uh, going all these different directions socially.

But as it turns out, uh, uh, Patricia Gail Dorsey, uh, was my prime target and, uh, we, uh, we got married, uh — we started our romance — it was six months between our first date and our second date. And then we started going together more in the, uh, uh, spring and summer of 1956. and she was, she'd been waiting for a missionary that had served a mission in the South Pacific, uh, and I thought, 'well, gee, I didn't move fast enough.' The missionary came back, started, uh, touting her and, uh, uh, seeing her a lot. And then, uh, but, I, I finally prevailed and Gail and I were married in the, in November of 1956. (phone rings in background). And that was the start of the married phase of my life.

PS: Tell me about your wedding.

JD: Well, uh, the, the folks came down to my wedding. Uh, they were permitted, uh, to, to come down. We were married in the, uh, in the Mesa Temple in, uh, in November, November 16 of 1956. and, uh, took our honeymoon — my, my honeymoon offer to Gail was to drive up to Palo Alto to see the big game against — with Stanford and the University of California at Berkeley. So, so that was, uh, that was our honeymoon — going to the big game.

PS: Was she real excited about that?

JD: Well she was a good sport and, uh. so we, uh, uh, we were going to— I, I had also thought in, in all this planning I had decided, hey, because that, that's going to be sort of my, my part of a honeymoon, I'm going to dominate that just to take her up to my old school and see the big game and all that. Uh, I decided to have sort of a honeymoon echo, that would come about two weeks later after we got home. So, I, uh, I planned and made reservations to spend, uh, two or three days at a guest ranch in Wickenburg, uh, just west of Phoenix, uh, an hour's drive. I thought that would be a, a way to kind of, uh, have a little second honeymoon in the early phase.

But, uh, as it turned out we, uh, we cancelled that, uh, because, uh, uh, — and this was about three weeks after we were married, uh, uh, Gail started to show symptoms of pregnancy. And she, uh, she got



a confirmation of, uh, of, uh, being pregnant, you know, at that period. So we cancelled the trip to, to Wickenburg and, uh, uh, she was a schoolteacher at Madison School No. 1 and, uh, she would get up every morning and go off to her school and I would go off to work. And, uh, we lived in a little apartment on, uh, on 7th Avenue. Uh, and once she found she was pregnant it seemed like, uh, it wasn't all that long before she was me—wearing maternity clothes and, uh, and we, uh, we moved into another apartment on, uh, West Monterosa. Uh, and then our first child that we named, uh, uh, after me — John Douglas Driggs, Jr. He was born, uh, uh, nine months, uh, to the day, uh, we were married.

So we, we always thought was, uh, that was quite a, quite a way to start married life, uh, getting right to work on the family.

PS: Well she was a little older when you got married too. How old were you?

JD: I was 29.

PS: How old was she?

JD: Uh, she was, uh, 22 when we got married, uh, and then I think on our honeymoon, she turned 23.

PS: Then you were ready to start a family.

JD: Right.

PS: Uh, talk a little bit about your first job at, at Western Savings. Was the first time you worked there after you graduated from Stanford?

JD: Yes, I, I actually had never done any even summer work at the office. Uh, so I literally started as, uh, uh, well my, uh, my father who was chairman of the board, uh, had been called on this church mission, so he wasn't there. so you see, my uncle Junius Driggs, had assumed the, uh, on-site leadership. Dad would come down every month to a board meeting.

But he told me that, uh, he wanted me to be his special representative on the board of directors. Uh, and, and to sit in on the board of directors meeting even though I was just a fledgling new employee. And he wanted me to do all these high-powered things in the, in the company, uh, almost before I had learned some of the rudiments. I never did serve as a teller. I never did really serve as a management trainee. Uh, and I never did do a lot of the elementary things that normally a person would do starting out in a financial institution you start out as a teller, counting the cash. And then you do this and you do that.

He wanted me to sit in on the Loan Committee, which I would do everyday—and I had to take half the day and help approve all the loans. And then he wanted me to be an appraiser. And I'd go out and I'd appraise the properties. Uh, and, uh, so I was sort of making big decisions at the start. And I always felt



like I, uh, was deprived a little bit of, uh, how a person usually starts to learn a business at the grass roots because I had to be dad's executive, uh, liaison, uh, in the company. But, uh, oh, I, I was — ended up being in charge of all the public relations and the promotions and the advertising. And, uh, did all the communication with our ad agency and, uh, —

PS: How big was Western Savings at that time? What was it like?

JD: Western Savings at that time was, uh, well less than a hundred million in assets. It took several years to reach the hundred million dollar in assets mark. And of course when the savings and loan industry later, uh, literally collapsed in Arizona, we were a six billion dollar plus institution. So you see how comparatively small we were when I started. We, uh, we were literally operating out of, uh, out of one office.

We developed our second office, uh, in the Pepsi-Cola Bottling works building out on, uh, North Central right adjacent to had been the Central Avenue Dairy when I was growing up in the grammar school years. And Park Central had been built and we decided that we would buy this prime location on the north side of Park Central, which was the Pepsi Cola Bottling factory for all of Phoenix. And the building had a unique front where they had put, uh, glass all over the front of this building. It was an industrial building, but they had all of their bottling equipment and, and you could watch the Pepsi Cola bottles going around on the belt right as you drove up and down Central Avenue.

Well, we bought that converted into our first branch and, and that was, uh, about the same time Gail and I got married. And, uh, we, uh, Central Avenue at that time, uh, uh, was just undergoing some traffic problems. And the city traffic engineers started, decided that it ought to have a divider right in front of our office. And at that time, uh, the traffic director, Chuck Haley, uh, filled a lot of, uh, five-gallon paint buckets with cement and literally created, uh, a divider down Central Avenue consisting of big paint buckets filled with, uh, with cement.

Well, we decided to go down to the city council chambers, which at that time was in the old city hall, which is, uh, on the west side of old Maricopa County Courthouse. That was Phoenix City Hall at the time. And, I can remember the big, uh, battle of the Central Avenue buckets. Uh, there was a developer named David Murdock that was just starting to develop and, and built the, uh, first high rise on North Central Avenue, just north of, uh, uh, of Osborn on Central Avenue. And, uh, and, he built this big high rise and he was as concerned about the buckets as we were, so David Murdock and I would go down and, and argue the case before — at the City Council before Mayor Jack Williams. Who later became governor and he was the mayor of Phoenix that, uh, was basically responsible for starting the incredible annexation moves that started making Phoenix into a big city.

PS: Was Park Central Mall already there when —?

JD: Yes. Park Central Mall had been developed and of course it was one of the first big flashing, uh, uh,



shopping centers in the whole country anchored by, uh, Diamond's Department Store and Goldwater's Department—uh, Department Store and Penny's. Those were the three anchors when that was developed, uh, in the, uh, in the fifties. Fellow named Ralph Burbacher, uh, developed that shopping center and, uh, and it was a big thing in Phoenix.

PS: That was a great location to have.

JD: Great location. The, the early shopping center that had been developed was Uptown Plaza at Camelback and Central. Uh, which was one of the first shopping centers of its kind anywhere in the country.

PS: Still there.

JD: It's still there.

PS: Yes. Uh, what was the banking business like back then in the fifties? What was the difference you were a savings and loan —

JD: We were a savings and loan. Our big competition was, uh, First Federal Savings, which, uh, uh, had been organized, uh, about the same time that Western Savings started in the, uh, in the, uh, late twenties, '29, '30. Uh, they decided early on, uh, when there was significant legislation affecting the savings and loan or building and loan business, they decided to take a federal charter, uh, because that enabled them to get a lot of extra capital being a federal institution. We stayed, uh, dad decided to keep Western Savings as a, as a capital stock, uh, state institution. First Federal was a federal association. We both had the same deposit insurance of accounts level. At that time it started out as \$5000, uh, when I was first starting out. And then it went to \$10,000 and, uh, then ultimately, uh, uh, moved up to \$100,000, uh, federal insurance. And it was, it was things like that, that ultimately prefaced, uh, the effective demise of the whole savings and loan industry, which, uh, we can talk about at some point.

PS: Well what was the difference between you being like a local state savings and loan as opposed to being a bank, like Valley National Bank was a good bank back then.

JD: Right, well, uh, the savings and loan industry, uh, uh, specialized in almost exclusively home financing. We were the big, uh, home lender. The commercial banks, uh, primarily focused on, uh, personal (phone rings in background) and commercial banking. And we were the big home lenders. In fact, uh, they were separately insured by the, uh, Federal Deposit Insurance Corporation. We were insured by the Federal Savings & Loan Insurance Corporation. We had a separate, uh, uh, governing board — the Federal Home Loan Bank Board, with districts. And they had their, uh, comptroller of the currency Federal Reserve, uh, leadership, uh, you know, bureaucracy out of Washington. Comptroller of the Currency. Uh, (plane/vehicle heard in background), uh, so two major divisions of what is now become essentially merged into one banking industry.



PS: So people had their savings with you and they took out a loan with you. Did they also — they didn't have checking accounts —?

JD: No, we didn't—uh, at that time all we had were passbook savings accounts. People had to have a little passbook and initially they were, uh, posted by hand and then by, uh, machines that everybody would bring their passbooks in and then as, uh, as the business developed later. Then passbooks were supplanted by, uh, more, uh, current, uh, evidences of account. More like we have it today, you know. The passbook era frankly was used by the commercial banks too, but, uh, then later, uh, became more like statement savings accounts and, uh, and, you had your evidence of the account but you weren't, you didn't record all the additions and withdrawals in a passbook.

PS: But you still if you wanted a checking account had to the commercial bank?

JD: You had to go to a commercial bank for a checking account. Uh, if you wanted a, uh, slightly higher rate of, of, uh, interest or dividends, you see — it was always interest at the banks and passbook dividends, uh, at the savings and loans. And some people always felt a little safer at the banks but we still had the same, uh, deposit insurance for both types of financial institutions. Uh, we grew, First Federal grew and then some other institutions, uh, came along. Southwest Savings, Gibraltar Savings. Then we had the period of Arizona Savings, which developed as a, as a, uh, non-insured institution. They did not have, uh, insurance of accounts with the Federal Savings & Loan Insurance Corporation but they, uh, developed a, a form of deposit insurance out of a off shore company, uh, that, uh, that, that they used as a, uh, as an insurance vehicle, uh, and, uh, then Arizona Savings ultimately, uh, went under and, uh, people lost their, uh, by and large lost all of their savings because they were not, uh, federally insured, uh, by a, an entity of the United States Government.

PS: When was that?

JD: They had this private — well that would have been in the, uh, in the sixties.

PS: Did that tarnish your reputation for office ___?

JD: Oh, not much really because everybody understood, uh, that, uh, while they were paying much higher interest on savings accounts, they had this private, uh, uh, deposit insurance, uh, and, uh, — so that was just another page in the financial history. Then, uh, Home Savings, uh, was, uh, opened up, uh, and then you had, uh, Tucson had some major financial institutions. And so you had these — the, the two, uh, institutions of, of the banking industry, uh, and, uh a lot of politics involved in that. The, uh, one, one administration, uh, developed a big study on, uh, financial institutions, uh, and a lot of felt that it was just, uh, something that ultimately would bring the institutions together and then it was later the thrift crisis, uh, that, uh, caused our institution, uh, to fail along with the all the, all the savings and loans in Arizona.



PS: Talk about that maybe chronologically. We're back in the '50s still.

JD: Right.

PS: Uh, so Phoenix was growing and, uh, you mentioned you went to down the city council meeting where Jack Williams was mayor. Was that kind of your first involvement in city politics?

JD: Well, I, of course, I was fascinated to be appearing before the city council. And, uh, uh, we, we, we got some relief, uh, but basically the, uh, I, I, I think they gave us an entrance, uh, from, uh, you know, one directs from the northern direction through the buckets and, uh, so, uh.

There was another interesting phase. The, the whole back of our building was a big warehouse and my friend Bill Brown, uh, who was a big, uh, Oregon, uh, uh, expert, uh, — he was expert at theater organs and he bought a theater organ from some big movie house, uh, in the Midwest and he stored it in our warehouse at Western Savings. And one day, he decided, he said, 'John, can I put my whole organ together in your warehouse? And so we became the only savings and loan in the country that had a full-scale theater organ in our office, you know. Even though you had to go through and with an outdoor entrance into the big warehouse phase. Remember it was a Pepsi Cola building. and so we even had a big party in our warehouse and, uh, Bill Brown gave a big organ recital and it was just like, uh, being in a major theater, uh, anywhere in the country. But it was in a warehouse behind Western Savings second office in Phoenix.

PS: Great story (laughs). Too bad there's not some recordings of ___ —

JD: We should have had (laughs). Right.

PS: Uh, so this was your second office in Phoenix. Were you statewide, I mean, or were you just —

JD: No, we, we were just in Phoenix, but then we decided to open an office in Mesa. And, uh, then I became the manager of the Mesa branch. And that actually even was, uh, a little bit before we actually opened the Central Avenue branch. And, uh, I, I lived while— while I was manager of the, uh, Mesa branch, uh, we had a little bedroom, uh, upstairs in the back of that building, which had been a market right on Main Street, the Wright's Market. And we, we made a beautiful building there and they had this room and bath up, uh, in the back of the building. and that's, that's where I, uh, uh, lived during that period in the fall of, uh, of a '55 when I had the little bout with Valley Fever and ended up spending some time in Oregon. And so I was not a very, uh, on-site manager during much of that time. But that was just part of the early history, uh, of, uh, of the company, which, which was fascinating in those days.

PS: When did you start getting more involved with the community? Was that from your community relations, the public relations at the bank or?



JD: Well, uh, I'm, I'm trying to think what my very — oh, my, my very first involvement in community affairs came when, uh, I got a call from someone to see if I would be interested in being a member of the Civic Center Management Board. And that call came to me by, uh, either Walter Bimson or Carl Bimson, uh, who were respective chairmen and vice chairman of the Valley National Bank. And, uh, I decided — that was when the, the Civic Center — that was before the present, or the library, which is now the Art Museum was built and there was literally, uh, the theater — the Phoenix Little Theater, uh, was, was at the Civic Center. And so I was on that board. That was my very first.

The next involvement I got in —

PS: The Phoenix Civic Center they we're talking about then was —

JD: Is, is McDowell and Central. And, I, I can still remember that classic old theater. Which they tore down to build the public library, which then they converted into the adminis— ultimately the administrative offices for the Phoenix Art Museum.

PS: Lot of changes there.

JD: Lotta changes.

PS: You say Phoenix Civic Center, you automatically think of the Civic Plaza.

JD: Right, but it was, it was the Civic Center where the, uh, where this theater was.

PS: In the '50s.

JD: A lot of people have no idea of that history.

PS: So you got involved in that.

JD: Well, the — in, it's so interesting that while it was a theater-related center, the — I first got involved in. the next thing we had, uh, we had, uh, build a temporary office. We moved from the, uh, Pepsi Cola location on the north side of Park Central Shopping Center to a new building that we built as a temporary building at Catalina and Central, where there's now a moderate high-rise for Bank of America. We had, uh, we had long wanted that site, which was right adjacent to the Village Drive-In, which was one of the, uh, early drive-ins in the country.

PS: Are they theaters?

JD: And—no, uh, a, a drive-in restaurant.



PS: Restaurant. Okay.

JD: The Village Drive-In Restaurant at, uh, at Thomas and Central on the west side. On the west side. Well on the corner of Catalina and Central, was a nightclub called The Gilded Cage. Well my dad had his eyes on buying The Gilded Cage. He wanted a North Central location. And that, uh, he was working on that for, for so long — in the mean time because he wasn't able to get his hands on The Gilded Cage, that's when he bought the Pepsi Cola property (static sounds) on the north side.

Well, the negotiations for The Gilded Cage involved, uh, doing business with, uh, a fellow named Teak Baldwin, who had been, had quite a notorious reputation — I think he'd been in prison and he was, he was just, uh, had quite a, a unique reputation. And dad would used to meet him in all kinds of places, I think he even met with him one time when he was, did a little stint down at Florence Prison. And ultimately we were able to buy The Gilded Cage. It was a fascinating place. And we had a big company party there, uh, just before we took the wrecking balls and, and broke down the mass— the massive concrete walls of that, uh, nightclub on Central Avenue. And that became the site of, uh, of our North Central branch in this, uh, ultramodern, steel and glass building which replaced our branch at the Pep— with the, at the Pepsi Cola Building.

And we, we had a sign there that was, uh, was, uh, specially designed and it looked like a Flintstone's sign. It was, it was designed by Beetle but it was so unique. It had massive heavy concrete contours and it was so unique from an art stand point, that, uh, the first director of the Phoenix Art Museum thought that it was so unique that he would tell visitors to Phoenix that there, uh, are, uh, two things that everybody needs to see when they visit Phoenix: one, was the Grady Gammage Auditorium in Tempe and the other was the Western Savings Sign on North Central. It was that impressive a sculpture, uh, of a sign.

PS: Whatever happened to that sign?

JD: Oh, no he said three things — Taliesin West, uh, Grady Gammage Aud, uh, Auditorium and the Western Savings sign on North Central Avenue.

PS: What happened to the sign?

JD: Well, uh, when we, uh, we, we, we actually had buildings designed, uh, we had, uh, a famous California architect designing the Western Savings office for that site. And, uh, we were going to, uh, uh, when that was designed, uh, uh, you know at that time it was just a vacant lot — it was before we built this glass and steel building. we, uh, we then got into an opportunity to buy the Financial Center at Central and Osborn, which had been developed by David Murdock, uh, with the big curved building and the two, uh, classic round, uh, rotundas in front. And, uh, when we, when we bought that building we, uh, uh, moved there from this temporary building on, uh, at Catalina and Central that ultimately was



picked up in two pieces and moved to South Seventh Avenue where it became the headquarters of the Urban League of Phoenix. So when you visited the Urban League headquarters on South 7th Avenue close to, uh, uh, the hospital down there?

PS: Memorial.

JD: Memorial Hospital —

PS: I've been there (laughs) to the Urban League.

JD: Right. You'll, you'll see that, uh, that branch building that was, uh, uh, —

PS: The temporary building.

JD: It was the temporary building, uh, while we were figuring out what to do about a headquarters. And then when we bought the, uh, Financial Center from Murdock and moved there, then we, we sold off the, uh, -

PS: But whatever happened to the __ sign?

JD: I think, uh, we, it was just broken up in pieces and —

PS: (Inaudible)

JD: Too bad, a great work of art that, uh, came to naught.

PS: (Inaudible) About eight minutes he said, so, uh, you want to talk a little bit more about how you started to get involved with the —

JD: Well, then it was, it was while we were in the, the, uh, this temporary building at Catalina and Central. Fred Steiner, who was a long-time friend of mine at North High and came on, went on to become a, uh, prominent attorney, Wood, Snell & Wilmer, uh, he and I had done some theater type things back at North High when we both took a dramatics class at North High and we were the only two boys in a drama class of about 16 beautiful women. And boy that was really something. Well we got so excited about, uh, about drama that we, we literally developed the big annual dramatics presentation for, uh, for the class as, as a big show. And we, we wrote, uh, uh, sort of a North High version of a Broadway production and we wrote the script for, for that in our senior year. Uh, well Fred was on the, uh, board of directors of the Phoenix Children's Theater and he asked if I would be on the board of the Phoenix Children's Theater and I agreed, just as he was a friend of mine.

And, uh, so we started going to meetings and, uh, uh, about a year after I went on the board, uh, Fred



talked one of his, uh, uh, a new associate at Snell & Wilmer to also come on the Phoenix, uh, Children's Theater board and his name was Dick Mallory. And that was Dick Mallory's first, uh, venture into community service. Well, uh, the Children's Theater then became merged with a new theater alliance in the, uh, in the '60s where they combined the Children's Theater, the Phoenix Little Theater and a new group of, uh, repertory theater advocates, which would be a professional theater group — into one Phoenix Theater Center Group. And so we all became members of the Phoenix Theater Center, uh, and for, for several years we had this combination of those groups.

Well what happened, that ultimately fell apart because the repertory group, uh, the Arizona Repertory Theater seemed to be sucking up all the money, you know, for their professional activity. And, and ultimately that collapsed of its own weight and, uh, so now, I, I, I think the — all that remained ultimately, uh, in that component was the Phoenix Little Theater. And of course, you, you still have your other theater groups one way or another, with the, the new Children's Theater and, and —

PS: I think the Phoenix Little Theater has the Children's Theater component.

JD: Right, right. So, yeah, it, it, it combined.

PS: So your first really getting involved was with the theater —

JD: With, with theater group and then that was my first involvement with fundraising. Because I was responsible for, uh, I was chairman of the fundraising committee for the Phoenix Theater Center. And, I can remember my first venture in that was to get companies to sponsor performances. That was just an idea I had and so all the different performances were sponsored by different corporations. And, uh, —

PS: (inaudible conversations w/someone) We probably need to break off here, I think we're just about out of tape and so I want to get into how you got more into politics and everything. But I think we ought to do that another day. Don't you think?

JD: Sure, no, I, that's fine —

PS: You've talked over three hours here and I think that's going to be pretty extensive of your time as mayor and your involvement —

JD: Sure, well like I say, I, uh, I hope I haven't been wearing you out.

PS: Oh, no (laughs). I don't want to wear you out (laughs). Uh, I find when you start to get tired, you stories get shorter and not as good —not as fresh. So, I think I need to find another date.

JD: Well, good. I'll be available.



Oral history interview continued
March 9, 2004 at Driggs' Phoenix home

PS: We're back to complete — or do some more on the oral history with John Driggs here at his home in Phoenix. I'm Pam Stevenson and I guess we'll just try to figure out where we left off. I think we'd gotten you graduated from college and back, married and working for Western Savings in the '50s. I can't remember if you'd had your first child yet?

JD: No, uh, well we, uh, I, I just mentioned that, uh, we, uh, brought our first child home, named John Douglas Driggs, Jr. Uh, brought him home on our nine-month anniversary.

PS: Yeah, that's right. Okay, uh, what was, what kind of a father were you?

JD: Well I hope I was a good father. Uh, I, I think I was just average dad, uh, trying to, you know, bring up a family in, in a traditional sense. And, uh, the way I'd been brought up and, uh.

PS: Were you and involved father. I mean did you change diapers and —

JD: Oh, I, I certainly did. Uh, from the very beginning I was, uh, totally involved, uh, with every aspect of the child rearing. So it was a family partnership.

PS: And your wife had been a teacher?

JD: She'd been a teacher at the Madison, uh, in the Madison School District, uh, Madison Number 1.

PS: Did she continue teaching after she had the children?

JD: Yeah, she c—she taught, uh, for the rest of that school year and, uh, then, we expecting the baby in August, uh, I think she hung up her teaching credentials and in, uh, late May of, uh, of 1957.

PS: Did she ever go back to teaching?

JD: No, she didn't, uh, just was a homemaker from there on out.

PS: Well tell me a little about — I think you started to tell us about your, your at Western Savings. That your dad was away most of the time and you were kind of filling in for him?

JD: Well he, he served a mission for the LDS Church in the Northwest, uh, part of the country — Portland, Oregon. And, uh, he was gone for almost five years. Uh, my uncle was, uh, the managing officer while he was gone. And, uh, then, uh, you know, the company was growing and, we, uh — let's see. Let's — I'm, I'm not sure just how you want me to—go on that.



PS: Did you sort of — I guess you'd always thought you'd go into the family business. Is that what your, why you were going to school. What you thought?

JD: Well, yes. It, it — you know, this was the expected tradition and I enjoyed and I, uh, just was, uh, young executive, uh, learning the business and executing the business, uh, uh, in the, in the traditional way.

PS: (laughs) At the same time you, you got involved with a lot of the civic organizations; didn't you?

JD: Well that, that seemed to come along. Uh, my first assignment, uh, was, uh, being on the Civic Center Management Board, that, uh, involved the library, the theater, uh, Little Theater, Children's Theater, uh, —

PS: What did you do on that board?

JD: Well it was an oversight, uh, civic, uh, board, uh, that was supposed to set the policy for the Civic Center and advise the mayor and council and, and that cultural part of the city, uh, city focus.

PS: Had you been involved before with some of those — the theater and things like that?

JD: Not really, uh, those things were just incremental new experiences that, uh, I enjoyed and, uh, and seemed like one thing would lead to another.

PS: Uh, what were some of the other things — your, your family had been involved in some of those things, too? Or that came with your banking business? Or how did that work out?

JD: No, no those, there'd been no, uh, past, uh, activity. Uh, or, I, I didn't join the, uh, the Jaycees or I, I didn't, uh, join the 20-30 Club, those were some organizations, uh. Uh, shortly after, uh, uh, I started the business I became a member of the Rotary Club, the Phoenix Downtown Club No. 100 Rotary Club, that met at the Westward Ho.

PS: Tell me about that.

JD: Well that was a good, uh, typical service club activity. It was much different then than it is now. It was a 100 percent, uh, male organization worldwide and, uh, met every week. Had service projects, uh, and, uh, typical community service club.

PS: Had you been involved with those kind of things before? That was your first time?

JD: No, no, first time.



PS: Uh, what about the Phoenix Chamber of Commerce? Did you get involved with that?

JD: Yes, uh, I, uh, got involved in that. I served as a vice president of, uh, government operations. Uh, uh, —

PS: And was that because of your position with the, the bank or?

JD: Well I think, uh, you know, obviously, uh, they, I was there an officer of a visible organization and, uh, and that was just one of those things you're expected to do from time to time as a community service.

PS: What about some of the other charities I saw listed somewhere that you were very involved with the Boy Scouts.

JD: Well having been a Boy Scout, uh, and having been an Eagle Scout, uh, uh, and my dad was involved as president of the Scout Council. Uh, that was a natural, uh, community service to fit into.

PS: So did you get involved before your, your own children were in scouting or?

JD: Well they were growing up, of course, they weren't ready for scouting for a few years. Uh, but, uh, it was, it was a pleasure to be involved in an organization led by the legendary Chief Miller — George Miller, who of course, uh, had been my Scout leader when I was a Scout.

PS: How were you involved with Scouts? What sort of things did you do?

JD: Well I was the, uh, uh, Treasurer at one point and just served on various committees. Uh, it was, uh, the Scout headquarters was just down the street, uh, and we would, uh, meet every month for a big Scout breakfast and, uh, it was always a, an enthusiastic, uh, group.

PS: You mentioned it was down the street; where you living at that time?

JD: Well, from the business. It was just off Central on, on Earll Drive; that was the Scout headquarters at the time.

PS: How was the business doing? Was it growing at that time?

JD: Yes, uh, we, uh, we had a big celebration, uh, in the early '60s when we reached, uh, \$100 Million in assets. Uh, and that was, uh, that was really big. We had no idea that ultimately, uh, the business would become a \$6 Billion institution with, uh, uh, about 40 branches. But — took every step along the way. Just a step at a time.



PS: You say you celebrated the \$100 million, uh, that was in — when?

JD: Well, that was in the, uh, early '60s.

PS: Was your dad back by then running it or?

JD: Yes, he was back. He came back in, uh, about 1960 from his Church service.

PS: Was that a hardship on the business to have him go off for five years?

JD: No, no, he would, uh, he would actually come down every month for board meetings and, uh, uh, so it, uh, — every, everybody just, uh, you know, worked to compensate for his absence.

PS: What was your title at the bank at that time?

JD: Well I was, uh, Executive Vice President, uh, of the company and, uh, —

PS: When did your brother get involved?

JD: Well he, he was, uh, a few years behind me, of course, in college, uh, he served a Church mission like I did and he, uh, he actually got a doctor's degree at Indiana University and he — I think joined the company in the early '60s.

PS: But he wasn't there ___?

JD: No, no, not in the first few years.

PS: How did you like the banking business?

JD: Oh, I enjoyed it. It was, uh, it was a good livelihood and, uh, offered a good business work-a-day challenges, so. It was a good career.

PS: How did you see the bank fitting into the community?

JD: Well I think we always, uh, had a little sense that, uh, a basic obligation of any business is to be a good citizen and to participate as much as we can. And because ours was a, uh, uh, very much a broad customer-based organization, uh, we did a lot of advertising and so we were visible in the community. And, uh, you know, and any financial institution always carries both a unique respect and an obligation in the community.



PS: How do you mean that?

JD: Well it's just the nature of, uh, of, uh, of a financial institution.

PS: And I think you were telling us before — but maybe you can refresh our memories here about the focus of the, your banking business was on.

JD: Well it was, uh, the savings and loan, uh, specialized financial institution involved, uh, savings accounts and then ultimately checking accounts, uh, sources of capital. And then our primary lending focus historically had been home lending, but then we got into other aspects of, uh, of lending, uh, in addition to just basic, uh, home finance. Mobile home financing and commercial real estate and, uh, pretty much, uh, uh, a broad base, uh, — just not doing consumer lending.

PS: Was it your, your focus was Arizona though? Or were you going out of state.

JD: No, we were primarily— we were a state chartered institution, licensed to, uh, to busins— to do business only in Arizona. We could make investments, uh, elsewhere, but, uh, could operate only within the state.

PS: Uh, let's see, you, uh, you got involved with something called the Phoenix Growth Committee? Was that what that was called?

JD: Well that's, uh, that was what really led to my, uh, foray into politics. Uh, one day in early Jan— early January, uh, of 1969, then-mayor Milt Graham called me on the phone and asked if he could come by and see me. He came in and asked me if I would be chairman of a, of a bond committee to, uh, develop a program for voter approval of cap—uh, capital bond program that had to be voter authorized to develop the, uh, the buildings and other capital improvements necessary for the City of Phoenix. Airport, water facilities, police buildings, parks. Uh, broad-based — there had been two previous growth committees or bond elections. Uh, the first one was, got \$73 million of voter-bond authorization. The next one was \$100 million and this, the 1969 bond program, uh, was a total of the first two: \$173 million.

PS: So did you agree to do that?

JD: I agreed to do that. And, uh, when I reviewed it with my father and my uncle the — my uncle said, 'John if you do a good job on this, who knows what it might lead to as a community contribution.' So. And that of course, uh, turned out to be, uh, the only thing in the summer of 1969 – I believe the election was in June — and there were 11 propositions and they all passed. But the ironic thing is, on the very day that, uh, the election was held, the United States Supreme Court came down with the, uh, landmark Kramer Decision, which, uh, said that all municipal bond elections had to, uh, be open to all voters — all residents and not just restricted to property owners as was the case in that 1969 bond program. So it



was invalidated the very day that it passed. Which meant that we had to do it all over again later.

PS: When did you do that?

JD: Well, uh, that happened the next year. But in the meantime, uh, uh, later that summer, uh, uh, I was asked to run for mayor.

PS: What did you think about that/

JD: Well Phoenix, uh, politics was, was very interesting, uh, there had been a reform movement in 1949, uh, that, uh, — it seems that Phoenix had, uh, rather a rocky reputation and during World War II when, uh, the military bases here, Luke and Williams and, uh other military personnel were restricted from coming to Phoenix. There was vice, prostitution, gambling, uh, the city just didn't have a very good reputation. And so in 1949, a group of citizens got together and, uh, formed a political organization called The Charter Government Committee. The purpose of that was to, uh, encourage, uh, citizens, uh, to run for office and that was where Barry Goldwater got his first start in politics. He was asked at the last minute along with Harry Rosensweig, when a couple of other potential candidates dropped out, the committee, uh, went to Barry Goldwater and Harry Rosensweig, his close friend — literally the day before they had to announce the slate and said, 'uh we need you guys to run for the Phoenix City Council. And they agreed and that was what launched Barry Goldwater into politics.

PS: So the, the city government, the city elected offices had a good background of upstanding people I guess at that time.

JD: Well, uh, they, the committee, uh, was, their, their whole purpose was to encourage qualified people to run; civic-minded people and then, uh, they would raise the money (vehicle/plane engine sound in background) to get them elected. And they were 100% successful in 1949, uh, the mayor and all the six council candidates on the Charter Government slate were elected. And then every two years this committee would say well it's time to get together and, uh, either re-nominate or find new candidates for office. And that happened every two years.

And then in 1969, here there had been 20 years of, uh, elections every two years and this charter government political machine, uh, had never lost a single, uh, seat. The mayor was elected separately and, uh, so in a way it was the most powerful political machine in the history of the country. Never losing a single election in 20 years. But at the same time, it was, uh, the, the tradition of the committee was to get the people elected and then put files back in the drawer and, uh, forget about politics, city politics until two years later when they'd have to, you know, pull their files out and, uh, start all over again to, uh, re-nominate or, or to select new candidates.

They had a, a whole process, uh, and they met, uh, in a way that wouldn't be, uh, politic today. They had, uh, the meetings were not open to the public. They were secret meetings where they just got



together and, and discussed, uh, a lot of potential candidates and, and then picked who they wanted to run.

PS: Who were the people that made up that charter government committee that did that?

JD: Well I, I can't remember, uh, you know, there were just so many leaders, I can't pull out any particular name. Uh, but they, uh, they just kept, uh, uh, you know, as an organization, uh, the previous chairmen would say okay it's time for somebody else to be chamb—uh, the chairman. And it was just a very loosely knit, but very powerful community committee.

PS: Heard it was headed up by Eugene Pulliam, was very involved with that.

JD: No, he was the publisher of the paper; he wasn't directly involved in the committee. But, uh, Mr. Pulliam was always very influential behind the scenes.

PS: But he wasn't an actual part of —

JD: No, I don't think he was ever a committee member as such.

PS: When __ Bill Shover, he mentioned that he was involved somehow with it too. They had their say in what was going on.

JD: Well as, as the publisher of the, uh, basically the only newspaper with both the morning *Republic* and the evening *Gazette*, uh, obviously, uh, uh, Pulliam had, uh, uh, profound heavy influence in the community. They always said that, uh, they could influence directly 20% of the electorate on any issue. And there were a lot of cases where that just proved to be the case.

PS: So, who actually came to you and asked you to run?

JD: I was, uh, I'd gone home for lunch one day and my secretary called and said, uh, she'd gotten a, a phone call from Reese Cornelius, who was a title company executive at the time, Phoenix Title. I just happened to know that he was a member of the Charter Government Committee and there'd been some newspaper publicity that he was chairman of the selection committee. And so at that moment, uh, I, uh, (laughs), I, I had great trepidation as to why he would be calling me. So he wanted, he wanted to meet me literally within the hour, so I went back to the office and, uh, and, uh, about four or five, uh, people walked into my office and they were all members of the Charter Government, uh, Committee. And, uh, they said, 'we want you to run for mayor.'

PS: What did you think?

JD: Well I, I, of course, was, uh, uh, you're, you're really never prepared for that sort of thing. Uh, you



just take it all in and, uh, and we need to know, I think was a Thursday or a Friday and I think they needed to know by the following Monday. So I said, well let me think it over, over the weekend. And that weekend we went to, uh, Greer, where, uh, my folks were in the process of building a house. And my uncle had a, was, was also building a cabin up there and, uh, we sat out on the porch of a, uh, partially completed cabin, uh, on Hall Creek, uh, about four miles from the Town of Greer, and talked about whether I should accept this request. And we all thought it would, uh, be the right thing to do. Uh, because, you know, certainly, uh, uh, something you don't take lightly. And so I came back and said yes, I'll run for mayor. And they'd also selected a, a slate of six council candidates for that fall's election.

PS: Was it unusual to have the, the person running for mayor had not served on the City Council?

JD: Don't know the whole history of that, uh, that, that didn't seem to be a, an over riding concern. Uh, major Graham had been mayor for three terms. There was a tradition in the, in the Charter Government Committee and political process that, uh, it was an early version of term limits. Uh, the charter government candidates, uh, we didn't exactly take a pledge, but it had the same effect. We were told that, uh, we would be expected to — if nominated for a second term — and they were two-year terms in those days. Uh, we were expected to, uh, retire from politics after serving two terms. Mayor Graham — and that had been the tradition with all the candidates up until that time. And mayor Graham the, uh, two years previously had, uh, strongly urged the committee to let him run for a third term, because he had a lot of unfinished work. Uh, Mayor Graham was a very effective, uh, mayor; a very popular. Uh, at that time he had higher name recognition among Phoenix voters than Barry Goldwater did, uh, being in the Senate. So, uh, right after I was nominated with my slate as the charter government, uh, slate, for the fall of '69, uh Mayor Graham decided to run again himself along with a number of his council incumbents and they announced that they would be the Citizen's for Charter Government, uh, organization or slate. So it was charter government versus citizens for charter government.

PS: So that's the first time there had been a split like that?

JD: Well, uh, yes. This, this was unusual and, of course, it set the stage, uh, for, a, a very volatile political campaign, uh, was very expensive on both sides. And it was, uh, the traditional charter government slate literally running against, uh, the incumbents, so that was what made it unusual.

PS: S—

JD: —So what —

??What about, what about, uh, Republican, Democrat. Was this where —

JD: —No, uh, in, in Arizona with the lone exception of Tucson, whose charter provides, uh, for partisan elections, Democrat and Republican, uh, all of the other municipal elections are, uh, non-partisan, where



people do not run as a Republican or Democrat or Independent. So, uh, I think Milt Graham happened to be a Republican, too, but, uh, partisan politics were not involved, uh, at that time either directly or indirectly. It's a little different now. People are, seem to be far more visible according to their political party. But still Phoenix has non-partisan elections.

PS: When you ended up in that hotly contested race, then what — did you have second thoughts? That this wasn't quite what you'd bargained for?

JD: (laughing) No, once you're in a political race, you just have to dig in and, uh, so, uh, it was a, a very intensive campaign and, uh, there was a third candidate running. And in the primary election, of course, uh, if you got 50% plus one, you, you would be elected in the primary. So, when all the votes were cast in the, in the primary election, which I believe, uh, was in October at that, uh, at that time, uh, when all the votes were cast, uh, I had beaten Mayor Graham by about 10,000 votes out of more than 90,000 votes. That was a huge turnout then. In fact, uh, even some of the recent city elections haven't had that many — or hardly that many votes. But because of the heavy, uh, competition, the voters turned out but when all the votes were cast, I was 68 votes short out of almost 100,000 votes of winning outright in the primary. So that was, uh, quite a momentous time. I can remember all the TV interviews, uh, uh, that night and, uh, saying, 'well we just have to gird up to run again in the, uh, election' which would have been in early December.

PS: Was year was that?

JD: 1969. But then, uh, the following Sunday, uh, Paul Schatt, uh, later to become editor of The Arizona Republic, and at that time The Republic city hall editor, uh, not editor, the city hall reporter, he decided, uh, to really research this election and he, he colored all the precincts maps with, uh, one color for me another color for Graham. And he found, uh, two unusual situations. There was one precinct in North Central that, uh, had voted for Graham surrounded by a whole number of, uh, precincts that voted for me. And there was another situation like that out in Maryvale. So he looked further and got the tally sheets, uh, from the County Recorder and in those days we had voting machines where you would push a lever to select the candidate of your choice. And, uh, each precinct about 220 precincts there were two machines in each one — and he got the sheets for each machine and said in these two precincts out of 220 something very unusual — Driggs trailed his Council slate in the number of votes cast in those two precincts. And that didn't happen anywhere else.

Then he found that on one of the machines in each precinct I had 12 or 15 votes but on the other machine I would have 110 votes or 120 votes. So he said that is very unusual and impossible from the statistical standpoint. So because of that, the City Council agreed to, uh, go to the County headquarters where all the machines had been moved to the County warehouse, the election headquarters and, and reopen those two machines. So we week after the election amid all kinds of, uh, publicity there were — I, I wasn't there from a, a it wasn't protocol for me to go down and be peering in. But I waited in my office for this event to happen. And they said that there were photograph or, uh, photographers up on the



voting machine with cameras pointing out to when they opened it to see what it read. Well, and television crews were there. they opened the first machine and instead of 12 votes on the, on that machine, I had 112. so instantaneously I had picked up more than the 68 votes I needed. And so I was declared the winner of the election, uh, a week after the actual election took place.

PS: Sounds like some of the elections we've had recently (laughing).

JD: (Laughing) Right, right.

PS: Those machines will get you in trouble every time. Uh —

JD: What had happened, the, uh, Paul Marston, the County Recorder, uh, told us, uh, in fact, he even, uh, told us ahead of time that what might have happened is that when the election workers set all the machines, uh, all the levers, that they might have missed a couple of levers, uh, down tight. And when the machines were moved and bounced around, uh, in to the truck and out of the truck and into the county warehouse, that it jiggled those two machines that had been improperly set in the beginning. It jiggled them enough so that the two tumblers — and incidentally the other machine was exactly the same. So I picked up 200 additional votes, a week after the election.

PS: I bet Milt Graham wasn't too happy about that.

JD: (laughs)

PS: (laughing) You mentioned, you know, that it was a hotly contested race. How did you run for mayor at that time? Did you have TV commercials?

JD: Yes, uh, you have had everything, everything you had today. Uh, you had, uh, pamphlets and brochures and radio ads and, uh, billboards, uh, uh, a lot of —we, we didn't exactly have, uh, debates as such but, uh, we were, uh, and, and we never confronted each other on a political forum. It was strictly, uh, a media type of race at that time.

PS: You didn't go out together to Rotary Clubs and —

JD: No, we, we, we didn't have one-on-one debates.

PS: What were the big issues that divided your mentioned difference?

JD: Well, uh, one of the big issues was that, uh, Milt Graham had, uh, as council had introduced a luxury tax, uh, to provide additional needed revenues for the city. And they passed a luxury tax on cigarettes and liquor. That was an issue of the, of the campaign. And then there were just things like, uh, who's better qualified, uh, uh, lead the city in its growth mode. And, uh, but it was, uh, we, we, we



talked about whether the city was spending too much for that or too much for this. Or the taxes were too high or that the cost of government per capita was a little out of line, uh. You know as, as, as I think back on it, uh, there weren't that, there wasn't that much of an issue gap that separated me from Graham so it was just who could get out and, uh, and impress the voters enough to vote for them. And, uh, uh, but there was single over riding issue.

PS: He was already been Mayor for —

JD: For six years.

PS: six years — and how did people know who you were? How did you get them to know?

JD: Well, the, uh, again the Charter Government, uh, obligation was to, uh, raise enough money to promote their candidate and, uh, so as a newcomer I, uh, I, I had to have that kind of, of, uh, of promotion, uh, to catch up with the opponent who had six years of incumbency. And one way or another we just seemed to get our message across. And, there seemed to be this, uh, over riding, uh, strength of the, uh, of the Charter Government ticket and of course, we had the endorsement, heavy endorsement of the newspaper, *The Arizona Republic* and *The Phoenix Gazette*. Gene Pulliam, the publisher and he was a strong support of Charter Government, so, uh, they editorialized heavily, uh, on my behalf and that certainly was a big factor.

PS: Did you have any campaign slogan or?

JD: No, no, not that I can recall.

MG Well Milt used to dress in, uh, bright, bright, uh, suit coats.

JD: Oh, yes.

MG Did you ever try that?

JD: No, uh, I, Mayor Graham, Milt had an endless supply of, uh, colorful sport coats and, uh, uh, as I say, he, uh, he was very visible; he gave a lot of, uh, press conferences. He was on TV constantly, uh, and, uh, and actually for the record, uh, he really had a good record as mayor. But this concept of limited terms really seemed to catch hold with people that, uh, it was time to give somebody else a chance. And, so I was the beneficiary of that.

PS: Did you get into the mud slinging like they today? Dredging up negative things?

JD: No, I, I, I don't recall any, uh, any negative, uh, at all.



??How, how big a city was that —were we at that point?

JD: Well we were, uh, a-ap-approximately half the size, not quite half the size of Phoenix today. I think when I left office, uh, we were over a half million and, and were well over a million, uh, in the city limits, today.

PS: So, so you took office when?

JD: January, uh, of a 1970.

PS: And, you mentioned that it was an expensive campaign; do you remember how much the campaign cost?

JD: No, I, I think that it cost well over a hundred thousand dollars. Not that too much in today's standards, but big at that time.

PS: But because of Charter Government, they put up the money; you didn't have to put up your own money, or?

JD: Well they, they did the fund raising.

PS: Uh, well once you took over as mayor, what it, what were the first things that you did?

JD: Well, ag-again it was quite different than, uh, the recent, uh, (clacking sound) transfer of power from Mayor Rimzsa to Mayor Gordon in that, uh, there was no transition team. There was no, uh, no emphasis on, uh, the major-elect having anybody, uh, to help him in, uh, prepare for the inauguration and taking over the power of the city. I, I did, uh, go to City Hall once upon their invitation to, uh, visit with the mayor and the city manager, uh, really it was just one visit to City Hall to see where my office would be when I took over. That was, well there were, I, I, I'll have to say there were a, uh, a few sessions where we had a little bit of orientation from, uh, from some of the, uh, top department heads. Uh, but, uh, nothing compared today, to, today where they talk about a whole organized transition. And keep in mind we were an all-new city council. There wasn't one incumbent. Uh, the whole entire Charter Government slate, uh, won with, with one exception. Uh, and one of Mayor Graham's slate, Ed Korick, beat the, uh, uh, the Charter Government last candidate by a, about a hundred votes and so, uh, Stewart who was, uh, Carl Stewart, who was an African-American, uh, person, he lost (phone rings loudly) by a hundred votes to Ed Korick.

PS: Okay, we were just talking about that, uh, 1969 election, and you mentioned that the one Charter candidate that was defeated was an African-American. Would that, were there any African-Americans that had been on the City Council at that time?



JD: Yes, uh, Mayor Graham had, uh, uh, an African-American on his, uh, council and, uh, uh, —

PS: Who was that?

JD: Well, you know, sometimes, uh —

PS: —it'll come back to you.

JD: —you know, just right at the, uh, —at the time.

PS: — that was the only candidate — was that the first time that Charter had, Government had had a candidate defeated? That break their record?

JD: Well, I, actually it was. That was the first time that the Charter candidate, uh, you know, either mayor or council, uh, had, uh, that they had not won. So. Ed Korick of course had the name recognition because of the family department store.

PS: You, you said that all you did for transition was you went to see where your new office was going to be. Where, where was your office as mayor?

JD: Well it was on the 9th floor of, uh, of then-City Hall, which is now called the Calvin Goode Municipal Building across the street from the new City Hall.

PS: It was fairly new at that time wasn't it?

JD: Yes, it, it had been built, uh, I think, uh, about six years earlier.

PS: That wasn't part of the, the bond committee that you, had been — was earlier.

JD: No that was an earlier, earlier program.

PS: Talk a little about what was it like to be mayor in 1970?

JD: Well, it was, it was a great experience, uh, you're just suddenly thrust into, uh, a very busy routine of, uh, a lot of administrative, uh, duties, uh. Uh, one of the first things I had to do was start looking for a new city manager, uh, the deputy city manager for many years was a fellow named, Charlie Esser, uh, and there'd been quite a serious of city managers, uh, hired and fired. That seemed to be quite a tradition, uh, managers not lasting very long in Phoenix. And so, Esser had, uh, told me that he was, he needed to retire within six months of my taking office. So that was the first challenge I had.

PS: How did you go about finding a city manager?



JD: Well, I, I just decided that, uh, that position was so important that I was going to take the time to, uh, do the recruiting myself. So, I just started making phone calls all over the country. Uh, getting thoughts and ideas and recommendations of who I should interview. Calling the, uh, trade association for city managers, uh, the International City Managers Association headquartered in Washington and, uh, they gave me some leads and one lead would lead to another. And I flew all around the country interviewing, uh, city managers of other cities and finally came up, uh, with, uh, someone who I had fly into Phoenix from Riverside, California, John Wentz. And, uh, we hired him to be our manager and he was a very good, good one. And lasted quite a few years.

PS: The mayor's job at that time; was that a full-time paying position?

JD: Oh, yes, full-time, uh, paid position. I was one of the lowest, uh, municipal, lowest paid, uh, municipal employees. My salary was \$500 a month and I had a \$2000 expense account. And that had been the, uh, that had been the salary, uh, oh, for many, many years. And the sad, uh, and the salary of the mayor and council was not set administratively. It could only be changed by a vote of the people.

PS: How would you survive on \$500 a month?

JD: Well, frankly, uh, I had help from my, uh, Western Savings connection. They, uh, uh, I'd show up at the office, uh, for a board meeting once a month and, uh, and they kept me on the payroll.

PS: Not everybody would have, be able to do that.

JD: Right, right.

PS: So how did they feel about you ta-taking over as mayor? Did that leave a hole in what you would be doing —

JD: No, my, my brother had, had, uh, come back from college and he was in the business and, uh, we had, uh, — one of my jobs had been to hire, uh, a lot of management trainees, college graduates and MBA graduates from schools like Stanford and Us-UCLA and, and, uh, University of Utah and BYU. Uh, I had been out recruiting and we had a lot of, uh, energetic new, uh, well-qualified people to come in as management trainees at Western Savings. So that worked out fine.

PS: So you really just moved over and were mayor pretty much full-time?

JD: Oh, it, it, it was full-time job, uh. They say 18 hours a day and, uh. with the city councils every, uh, every week, uh, meetings and, uh, and a whole array of, uh, of issues that affect a large city government. Uh, one of the first big crises we had was that the, uh, uh — we had a private bus system at the time in Phoenix and we woke up one day and read in the paper, uh, that they were, they were going to fold up



their tent and take their buses back to St. Louis and just stop bus service in Phoenix. So that was an immediate transportation crisis that we had to face. And we, uh, the newspapers were very much against Phoenix taking over the bus system. And they editorialized very strongly against it. And, uh, in fact, uh, uh, I was, uh, admonished by, uh, one of the leading newspaper executives, uh, that, uh, we would be, we would be well, uh, uh, positioned if we, uh, if we didn't take over the bus sys, uh, the bus system. Uh, they were just very much opposed, uh, and.

But the city council and I felt that it was important to keep the buses running and so we, uh, we decided literally to take over the bus system. And I had the satisfaction in later years, after I was out of office, having, uh, the newspaper editorialize strongly in favor of, you know, praising Phoenix for maintaining the buses. Uh, that was during the oil crunch when, uh, gasoline was so hard to get, uh, and, uh, so it was fun to see the newspaper change their position and we were glad we did that.

PS: What were some of the other issues? I had something about housing was a big issue when you came in.

JD: Well, the, the biggest issue for us in the housing situation was, uh, all of the public housing, uh, we had, uh, we had some, uh, near riots in some of the, uh, public housing, uh, for lower income people. And, uh, we had one, uh, frightening night where, uh, there was, uh, took the whole police department out in force to, uh, put down some, uh, riots in, in one of the, uh, public housing communities on the Eastside of Phoenix.

PS: Uh, I think Channel 10 had done a documentary about public housing sometime around that time, '69 or '70.

JD: Uh-huh.

PS: Uh, did that have anything to do with, the, the publicity (inaudible)?

JD: Well it was, uh, the, uh, the people in that, in that community, uh, were, uh, uh, revolting against the way, uh, the units were maintained or administered, uh, and, uh, they set fire to some and, uh, and, uh, the police had to quell, uh, riots, uh, from residents of the, of the housing project.

PS: Do you have the name of that housing project?

JD: No, no. No we, we had so many I, I just can't remember exactly what, uh, whether it was Matthew Henson, or, uh, one of the others.

MG: They're closing Matthew Henson (clears throat), it's all, they're going to tear it down. I wonder if you know what's going to happen there?



JD: I don't.

PS: I read something that they're going to put up new units or something. In 1970 what did you do about the problems with public housing?

JD: Well, we, of course, uh, those were federally administered programs, and, uh, so we just, uh, you know, tried to get as much help from HUD to, uh, to get funding to improve and modernize and better maintain those units.

PS: Phoenix was growing a lot in those days. Talk a little about how you dealt with that?

JD: Well, uh, the Phoenix annexation program had really been launched, uh, by Governor Williams, uh, when he was mayor some decade or more earlier. And we continued our aggressive annexation program, which, uh, has meant a lot today, uh, to, you know, keep Phoenix, uh, growing, uh, in the two directions where we really could. Uh, to the north and to the south. That was, uh, I, I remember one time when, uh, uh, a gentlemen who actually was a county supervisor but he came, uh, uh, representing a client, uh, wanting, uh, the city of Phoenix to provide water to a developer of a, a, uh, neighborhood that they were going to call Ahwautukee. And he said they wanted to build housing down there around the point of the mountain along side, uh, Interstate 10. But they couldn't do it unless they could be assured of a water supply and Phoenix, uh, was the only one that could, uh, provide that for them. And uh, after studying the situation, looking at the map, realizing that we would be cut off at the pass there, uh, between the Buttes the, the mountain, the tip of South Mountain and the freeway, we'd be cut off at the pass if we didn't, uh, uh, ultimately annex the area south of South Mountain. So we made, uh, what turned out to be a very important and critical decision. We agreed to give the developer, Presley Development Company, uh, the water they needed to develop the housing. They wanted to building under county building codes. But we, uh, said, uh, we'll give you the water if you will, uh, support annexation at the right time. And they agreed to that and we reminded them of that, uh, later when the time came to annex what is now Ahwautukee neighborhood. And, uh, anyone who drives down there now knows just how important Ahwautukee is for the city of Phoenix.

PS: It must have seemed like it was way out in the boonies at that time.

JD: Right, right.

PS: Behind South Mountain even. Uh, talk a little bit about the mountains, uh, were you involved in that period when they were saving a lot of the mountains. That had started earlier.

JD: Yes, there had been some studies, uh, the Van Cleeve, uh, studies on, uh, the great potential of mountain preservation. And, uh, of keeping the, uh, Phoenix mountains on the north side and even uh, paying attention to some parts of South Mountain, which were in private hands and subject to some development that would, uh, have adversely affected the entrance to South Mountain Park, the largest



municipal park at that time, in the United States. So, uh, I made it, uh, one of the city's highest priorities to develop a program to save the Phoenix Mountains. And that, uh, I think might have been one of the most significant parts of my administration as mayor. The fact that we did indeed, uh, save the Phoenix Mountains and started that whole preservation program.

PS: What did it take to do that?

JD: Well, first of all it took money. And that was, uh, uh, one of the fruits of the federal revenue sharing program that was developed, uh, while I was mayor and I had the opportunity to serve on that, uh, committee that maybe we can talk about in, in, in detail. But we, we used some of the federal revenue sharing that came from that program and we, uh, we developed a, uh, a some bond authorization to be approved, uh, by the voters in a city bond election. But the most important thing we did to at least afford us the opportunity to save the Phoenix Mountains was when faced with some, uh, potential development in the mountains, housing developments, we put a moratorium on any development in that Phoenix Mountain, uh, defined area. And I can remember the, uh, discussion we had in the City Council meeting where we were grappling with that issue and I can remember the moment when Councilman John Katsinas made the motion to, uh, place a six-month moratorium on any construction or development of housing the Phoenix Mountains. And that really shocked the, uh, those who wished to build in that area, and who wished to develop it. And then, I believe we were successful in extending that moratorium two additional six-month periods until we could gather the community resources to buy those, uh, parcels of land that would have been subject to development, uh, without city acquisition.

PS: Was there a lot of support from the community for that?

JD: Oh, yes. The, the newspapers, uh, editorialized, uh, extensively and intensively on that. And, uh, but that, you know, saving, uh, some 9000 acres, uh, of the Phoenix Mountains turned out to be very significant and then we, uh, I think we were able to fill in about 2000 acres in South Mountain, uh, Park, that, uh, could have been developed.

PS: Some of the other things that you were doing as mayor, uh, well you mentioned the federal revenue sharing. You want to talk about that now or?

JD: Yes, I was, uh, asked to be on a, what was called the legislative action committee of the U.S. Conference of Mayors. It was a committee headed by, uh, John Lindsay of New York and consisted about, of about a dozen mayors, uh, from some of the larger cities in the country. Uh, Pittsburgh, uh, Atlanta, Chicago, Boston, Seattle, San Francisco. Uh, most of them, uh, were headed by mayors — most of those cities, uh, had mayors that were Democrats and, uh, while we were non partisan in Phoenix they wanted a Republican, uh, I think on the committee, so they asked me. And the direct purpose of that committee, of U.S. Conference of Mayors was to promote federal revenue sharing, uh, as an enactment of Congress. We wanted, uh, to, uh, to get some, uh, share of the taxes going back to the federal government to be returned to the states and the counties and the cities to help out in this period of the



'70s, which, uh, were, was often referred to as a period of urban crisis with, uh, a lot of inner city deterioration, uh, and which was true with so many of the cities that have been land-land locked, uh, by the incorporation of communities around cities like St. Louis, uh, where, uh, the city can't grow and you have the flight to the suburbs. Uh, so we, we were successful ultimately there was, there as one period of time when, uh, we, we thought the odds were against us when we, we, we felt we were blocked in the House of Representatives. The leadership there, uh, was, uh, Carl Albert, the Speaker, uh, Hale Boggs, the, uh, Majority Leader, uh, and, uh, can't remember just who was the, uh, the Whip at the time —

This committee of mayors, called the Legislative Action Committee, uh, uh, knew that its biggest hurdle was in the House of Representatives and so we met the, uh, one time in Washington with, uh, the whole leadership, uh, the Speaker Carl Albert, uh, the Majority Leader, uh, Tip O'Neill, and the Whip Hale Boggs. And during that meeting, uh, uh, Hale Boggs kinda took the, uh, took the lead from that leadership group and, and really told this committee of mayors that the odds of any support from the House of Representatives was out of the question. There was just no hope, uh, for federal revenue sharing for cities.

Well, a, a recent addition to our committee was the mayor of New Orleans, Moon Landreau, who later went on to become Secretary of, of HUD and, uh, and whose daughter, uh, is currently, uh, the Senator from Louisiana, Mary Landreau. But Hale Boggs, uh, said, 'no chance, no chance.' Well, Moon Landreau, uh, with his Southern drawl, uh, he, he knew Hale Boggs, uh, who incidentally later killed in a plane crash in Alaska. He said, "Hale, I wish you hadn't said that," he said, uh, "You're one of my constituents in New Orleans and let me tell you how serious the situation is in your city and how the situation is so difficult in cities all across the country. We are in an urban crisis and we are going to get federal revenue sharing and this committee is going to criss-cross the country and we're going to, uh, meet with, uh, citizens all across the land and we are going to go out on a road show." We called it the road show. Every month this band of about a dozen mayors would meet in different cities and hold press conferences and tours and visits, uh, to, uh, uh, highlight the plight of cities and the urban decay in, uh, major cities all across the country.

And, uh, ultimately federal revenue sharing was passed by Congress and a lot of people attribute the work of this, uh, band of mayors, the Legislative Action Committee, uh, for having, uh, really, uh, brought that about. So that was exciting to, to see that thing happen. And incidentally, that's what gave us some of the first money to purchase important tracts in the, in the Phoenix Mountains, uh, to, uh, keep that mountain preservation program going.

PS: Must have been kind of exciting for you to, to meet all those other mayors and travel all around the country with them.

JD: It certainly was, uh, they were far more, uh, visible, uh, than I was in this, and they, they traveled with entourages and in some cases bodyguards. I, I, I will never forget the visit, uh, to Milwaukee, where, uh, we were, uh, do the same routine. I flew into Chicago and changed planes, uh, to get on a



smaller plane to fly to Milwaukee, uh, I got on the plane first and then I saw a whole entourage of people board the same plane with Mayor Richard Daly. And of course when we landed in Milwaukee, they cleared the way for Mayor Daly and his, uh, all his assistances and people carrying his suitcases. Got off the plane and I looked out and I could see a big press conference gathering on the tarmac down below.

And I was seated in the rear of the plane and, and, uh, Mayor Daly knew I was on the plane, but as I came down the steps, uh, we didn't go into a jet way but we can down the steps of the plane, and I looked over at this, uh, all these televisions cameras that were around Daly and they were motioning to me to come over (sounds like a conversation in the distant background). And, uh, so I made my way over there and Mayor Daly grabbed me by the arm and, pulled me right in close to him and he said, "Now that Mayor Driggs is here from Phoenix, we can begin the press conference." Uh, so I always thought that that, uh, uh, you know, really provided a nice touch for that legendary mayor. And incidentally, later on, he and I, uh, co-chaired the transportation, uh, task force, the mass transit task force for, uh, uh, for the mayors and, uh, it was fun working with Mayor Daly in that regard.

PS: But you traveled — no entourage. No one to carry your —

JD: No, I carried my own bag, and, uh, so.

PS: (laughs). It's the, the Western, uh, independence of the Western

JD: Right, right.

PS: Spirit. Uh, let's see one of the other things I want to be sure and ask you about was the, some of the historic preservation things that you started, I think, as mayor. Isn't that when you first got a start— involved with that?

JD: The, uh, uh, one thing that, uh, I had my eye on when I took office, uh, was the, uh, was the Rossen House. This classic, uh, Eastlake Victorian, uh, mansion, uh, that, uh, was at 6th, uh, Street and Monroe. I'd gone to church right next to it as a boy and I'd wandered by this house thinking it would make a great haunted house. And so I just made it a project, uh, when I became mayor to do something on that house. And, uh, ultimately we applied for a federal grant to buy the property from, uh, uh, from HUD, Department of Housing and Urban Development and we did succeed in getting a grant for that, uh, a hundred and eighty thousand dollar grant, uh, uh, took about eighty thousand to buy the house itself and then, uh, uh, over a hundred thousand for federal relocation benefits for the 19 residents that lived in that, in that house.

PS: Tell me what was the house like and what year — when did you buy it? What year?



JD: Well, the, uh, the grant came through in December of, uh, ninety, of, uh, uh, '73, which was my last full month in office. And then the succeeding mayor Tim Barrow, uh, he appointed me head of a restoration committee the next year. It took about a year to, uh, get the property condemned and to get the grant process, uh, and then we started that restoration process. Uh, —

PS: What, what state was it in? You mentioned there were 19 residents, so.

JD: Well, it, uh, they had built all these apartment inside and, uh, and they had, uh, whole bunch of bathrooms and — they really had modified the inside significantly. So we had a lot of demolition to do once we, uh, once we started the restoration.

PS: The outside though, have they done much with the outside?

JD: No, uh, uh, actually the outside had had a lot of additions and, uh, so the first phase was just demolition of, uh, of that, uh, —

PS: Well when you first got the idea to, that you wanted to do something to save that house, uh, it was just sitting there on a city street with a bunch of tenants? Uh, what were you thinking?

JD: Well, uh, we, uh, I, I just thought it was a unique landmark and, uh, uh, really just felt that it oughta be preserved. We also developed a historic preservation, uh, commission during that time. We also had, uh, uh, one of the first things I was confronted with in my first year — somebody came in my office and said, uh, “Mayor do you realize that this is, uh, that this is Phoenix’s Centennial Year?” And I said, ‘no, bring me the file. They came back and said there is no file. And, uh, so I, uh, I met with a few people and, uh, got a little interested in Phoenix city history and I met with one gentleman named, uh, Burt Fireman, who had formed the Arizona Historical Foundation at ASU with Barry Goldwater. And he decried the fact that, uh, was a wasteland of history. It had no historical society, had no sense of history and so I, I took a footnote of that and thought I’d do something about it.

Well we did indeed pull together a centennial celebration in the fall of, of 1970. And we had a big party, and, uh, and, uh, street dancing and, and, uh, we, we did put together a centennial but the, uh, best legacy that came from that, uh, preparation was that I decided to, uh, to form, uh, a commission to determine what we needed to do to preserve Phoenix history. And so I, uh, appointed a, a, uh, the Phoenix Historical Commission and charged them with, uh, responsibility to come up with a historic preservation program for the City of Phoenix. And ultimately their recommendation was that we form the Phoenix Historical Society, which did during my administration.

And that later became a big, important issue with the Arizona Historical Society. The president at the time, uh, and of course keep in mind that that organization is based in Tucson. And the Historical Society was, was deathly afraid that, uh, a large independent Phoenix Historical Society would take away from the State Society, so I was urged by them to, uh, uh, to make the Phoenix Historical Society a



chapter, a quasi-independent chapter of the state historical society.

As it turned out, uh, we, we did cast our lot with the State Historical Society and for a long time we kept the name Phoenix Historical Society and we acquired the Alice Shackelford on North Central Avenue, which was the last, uh, remaining residential estate along Central going back to the time when Barry Goldwater's family, uh, lived on North Central between, you know, this area and the Westward Ho Hotel and they were all being torn down for development. And in fact, this one was even slated to be removed for the, uh, Papago Freeway. But we were successful in re-routing the freeway to save that house at, uh, at, uh, Culver and Central. And several other buildings uh, that could have been jeopardized at the time — Kennelworth School and, uh, the, the oldest LDS Church, uh, Mormon Church in Phoenix at Third Avenue and Latham. Those were beneficiaries of the shift in the freeway alignment, uh, to, to save that.

So that was another aspect of, of historic preservation, uh, but it wasn't until after I got out of office, that Mayor Barrow appointed me chairman of the Rossen House Committee to preserve it and that's a whole different story.

PS: (Laughs) Well, want to tell that story now or do you want to go back and talk about your years as mayor?

JD: Well I think we, there are other important aspects in the mayor's years that, uh, were important. We, uh, we did a lot of planning. We developed the Central Phoenix Plan and, uh, we, uh, there was pressure, uh, during those years to develop an airport authority and we resisted that, uh, in order to keep the Sky Harbor Airport, uh, as a literally, a Phoenix-owned facility and operated by the City of Phoenix rather than turn it over to a quasi-governmental airport authority.

That was significant, uh, — another thing we did, uh, we decided that, uh, we should, uh, develop a program of state revenue sharing, uh, with the, uh, uh, to—that would go to the cities. And, uh, the program we developed there was, a, uh, we, we went to the legislature and asked them to pass state revenue sharing if the cities would give up their, uh, option to, uh, to levy luxury taxes. You so Phoenix had this cigarette and liquor tax and that was causing a lot of problems because people would go to other cities to buy their cigarettes and liquor. And we thought that if we would give up our taxation rights to the state so that, uh, they would have all the options on those ad valorem taxes. But, by giving up our taxing authority, we should have something in return and that would be state revenue sharing. We, uh, we tried several times to get the legislature to enact that and they refused.

So, uh, with the Arizona League of Cities and Towns, we decided to do an initiative and have the voters pass this state revenue sharing measure. And, uh, to do that we had to have a tremendous number of signatures, but all the cities agreed to do their part in providing signatures for this important initiative. Well, I remember the day that, uh, Jack Debalski, who was the executive director of the League of Cities and Towns, he called and said, "We're in big trouble with the signature processes. The cities just aren't



doing it. And we're not getting any cooperation especially from Tucson. They've really failed to get their signatures in. Is there anything we can do?" We, we, we were, we just had a few weeks to go before the petition, the signatures had to be filed to get this state revenue sharing on the ballot for cities.

Well, I called, uh, I, I called, uh, Donna Culberson the city clerk into my office, the city manager. And, uh, the city clerk is responsible for getting all the signatures on annexation petitions. And she'd done a lot of that and I said, 'Donna, uh, how quickly can we get 60,000 signatures, uh, so that we can, uh, qualify for this, for this next election? For, uh, state revenue sharing?' And she said, 'well, if I have about, uh, uh, X amount of money, \$25,000, I can, uh, hire, you know, all my petition carriers and we can go out and get the signatures to assure this getting on the ballot.' So I spent the next week or so raising the money and, uh, the city clerk got the petitions out and we qualified for, for the ballot. And that indeed passed. And that has become a very significant part of the revenue, uh, prerogatives for cities in the state. And is one of the most important sources of, of income for cities today. And, uh, so Phoenix, uh, rode to the rescue on that, uh, statewide, uh, initiative. So that was, uh, had a choice memory.

We developed streets programs, uh, program of, uh, neighborhood street improvement, uh, uh. One of the big issues was the Papago Freeway. That was slated to go through right through the middle of Phoenix, east to west. Right where the alignment, uh, the Red Mountain Freeway, the 202 is right now. But at that time, it was programmed to be a, uh, freeway that arched a hundred feet over Central Avenue with two big Gila Coil entrances and exits at Third Street and Third Avenue, uh, to access this, uh, this aerial freeway. Well, the newspaper at the time was dead set against the freeways. And they had editorialized heavily against it and, uh, and yet this had been a long-standing priority of the State Department of Transportation and the city, uh, to develop the Papago Freeway.

Well, we could see that the, if, if we didn't move then to sort of blunt this rising tide of, uh, opinion against the freeway. We did our survey; it showed that 60% of the people were in favor of the Papago Freeway, 40% against. So we decided to put the issue to rest by having an, uh, a, an advisory poll just so that the newspaper would get the message that the public supported this. Well from the time we announced an advisory vote at a regularly scheduled city election, the newspaper conducted the, uh, heaviest newspaper campaign I've ever seen on any issue anywhere. Big double truck, uh, newspaper stories and, and photographs, uh, just saying that the freeway would be the worst thing ever for Phoenix.

And I can remember talking to Gene Pulliam on the phone and, uh, you know, asking him to ease off a little and he said, "Mayor, I don't care if Phoenix grows all the way to Wickenburg with our low density style, we're not going to have freeways in this town." So, uh, uh, when the vote was taken, uh, just in about a month's time, the vote, uh, flipped to 60% opposed to the, uh, Papago Freeway and 40% supporting the freeway and that, uh, again testified to the strong influence of the newspaper in being able to swing 20% of the electorate on any issue.

PS: So what happened then that — obviously the freeway got built?



JD: Well, that killed, that killed that whole program. And it took years to get a, a new freeway initiative on track. Uh, which, uh, of course resulted in an entirely new design for the, for the, uh, 202 Freeway right through Phoenix, east to west, uh to a depressed freeway. Uh, it frankly cost a lot more money, but I think in the long run the city is better off with that, uh, depressed freeway than having that over arching, uh, 100 foot aerial freeway, uh, which the design I, I believe, uh, could not have handled the traffic today. And just imagine anybody that's driven on the Gila Coils coming out of the airport, you can imagine, if you're trying to move the freeway traffic today on Gila Coils, uh, from a big, uh, high freeway. Uh, we're probably better off with the present, uh, design.

PS: Now your term as mayor was only for two year. Uh, so when did you make a decision that you were going to run for another two? Was that a big ___ or?

JD: Well, I, I never, uh, gave it a minute's thought to run again. I just said well we're going to, uh, we're going to maintain the, uh, the charter government tradition of staying in office for, for just two terms. And so all of my council members, uh, agreed and so none of us, uh, uh, opted to run again. So that's —

PS: Did you have any opposition at the, the after the first term — what was that '71 or '72?

JD: Yes, in '71, of course, it was time to run for a second term and, uh, uh, that was of, a relatively easy election. Uh, the same, uh, person that ran as a third party candidate in '69 ran again and, uh —

PS: Who was that?

JD: Uh, again the name escapes me but, uh, uh, we, uh, uh, we rode into office with a pretty healthy percentage. And it was nice to have the feeling of being reelected, so.

PS: And all the same council too?

JD: We had, uh, a, a new member of the council, uh, two people dropped out, uh, Howard Craft and George Miller, uh, decided to be on—in it for only one term and we had, uh, two new candidates, uh, Margaret Hance and, uh, Calvin Goode ran. And so they were, they were elected.

PS: Talk a little about some of those council people. How important were they in running the city that?

JD: Well, in those, in those days all of the council members were elected at large. We didn't have the district system; that came along later. And certainly as mayor, uh, I, I enjoyed, uh, the fact that, uh, uh, all of the council members were elected as I was by the electorate at large. I think perhaps the district system which came along later, uh, was going to be inevitable at some point in the future because you can only—as, as the city grows so large you can maintain a feeling of representation, uh, to maintain



that it's, it's harder and harder to, you know, select your candidates geographically and so, I think the handwriting was on the wall for the district system.

And of course, uh, charter government really began to fall apart when Mayor Barrow after, uh, he had served just one term opted not to run again. And so that, uh, that upset the whole, uh, rhythm of the Charter Government Committee. I think that, uh, time was running out on that anyway. The concept of secret caucuses to develop candidates, uh, would not have been able to be maintained forever. Uh, so, uh, the Charter Government Committee, uh, asked a gentleman named Lyman Davidson to run for mayor, uh, following Tim Barrow's single season as mayor. And I think Lyman, Lyman didn't campaign very hard. He felt that the Charter Government nomination was tantamount to election. So, uh, I think played golf more than he campaigned. (Clears throat)

And, uh, there was a group of, uh, Charter Government, uh, types and Old Phoenix types that, uh, thought that Margaret Hance should have been chosen from within the council to run for mayor and they persuaded her to run, uh, against the, uh, Charter candidate. And, of course, Margaret Hance prevailed. So that effectively sealed the doom of, uh, Charter Government as a, uh, uh, as an effective political organization.

PS: That early '70s period, that was also the period that Watergate was going on and things. Did that have something to do maybe with people's feelings about charter government? And government in general?

JD: Well, certainly the idea of openness, uh, was becoming, uh, far more prevalent and desirable. So I, I think, uh, charter government has had its place in history, but, uh, like many reform movement, you know, it, uh, runs out of steam and you evolve into other, uh, other ways of doing things.

PS: The charter government pretty much, I remember was totally against the district system because of the history of —

JD: Right.

PS: Chicago and things like that —

JD: Right. Yeah, they, they tried to make, uh, make it sound like a ward system. That was the term, you know, 'we don't want to be like Chicago with ward healers and wards and, uh, log rolling,' and the politics, uh, that come with, uh, people just being elected from one particular district and, uh, as opposed to the whole community. I think Phoenix has done quite well and the, uh, uh, uh, sometimes the expected political divisions, uh, have, have not, uh, circumscribed the whole thing and, uh, I think we deserve the, uh, recently — some years back — designation as one, as the best managed city in the world and, uh, yeah — (clears throat)



PS: Uh, (Coughs). Get a drink of water and — (swallowing sounds)

You mentioned that while you were mayor that the two new council people were Margaret Hance and Calvin Goode. Do you remember what were they like back then? That was their first time in office I assume?

JD: Yes it was the first time for both of them. Uh, and they took to their tasks, uh, with great enthusiasm and interest. And, uh, became very effective council members, so, uh, — course Calvin stayed on, uh, for a record number of terms and, uh, course, Margaret, uh, became mayor and was a good mayor.

So, uh, I, I think Phoenix's political history is, uh, has, has got to be recognized as not only unique, but desirable, uh, and something that a lot of other mayors, uh, would envy. In fact, when I would tell this band of mayors on the Legislative Action Committee about, you know, uh, my life as a mayor and, uh, the ability we had of, uh, coming to a consensus on so many issues so quickly. Uh, they just couldn't believe it. They, they couldn't believe how our system operated. And I think they were very envious of the Phoenix system.

PS: Sounds like the council worked together pretty well (laughs). As, as you look back over those years as mayor, is there any particular thing that stands out that you're proudest of?

JD: Well I think the, uh, uh, the preservation of the Phoenix Mountains, uh, has, has to be number one. I think the, uh, the long-term implications of, uh, of maintaining a public transportation system, you know — saving the bus system at the time had some long-term ramifications. Obviously the, uh, the state revenue sharing became very important. And, and that strong effort at that time to get it passed was important. I think, uh, I, I enjoyed working with our, uh, manager system of government where the council, you know, was there to do all the policy and, and then let the professional city administrators do the rest.

Uh, there were times when, uh, we, we had administrative resistance to some ideas. One was when I, uh, uh, — lotta of the work on, on Sky Harbor Airport was accomplished because of the bond issue in 1969 that I was chairman of, because that provided for the development of Terminal Three and the master plan for the airport. Well, I kept thinking that we needed to do something about access to the airport because during all those years the only way people could get to the airport was off 24th Street. And I thought that we ought to develop an east access to the airport, for the East Valley. And so I would talk to the city manager and, uh, you know, the, uh, the bureaucracy resisted that. In fact, they said, 'Well, Mayor we just can't do it. We, we just can't do that — develop an east access to the airport.' And I can remember, perhaps it was the most specific thing that I can, uh, remember where I just used the, uh, the clout of the office of mayor and I said to the city manager and, uh, and the people involved in, uh, in, uh, transportation and roads and engineering. I said, 'just do it. I want an east access to the airport.'

Well, they found a way to do it. Sure, you know, they had to build a bridge and they had, you know, connecting the, the two runways on either side of the terminals, but, uh, I believe it was in my last month



in office that we indeed opened the east access to the airport. Uh, and there was a big picture in the newspaper of the bridge connecting the two runways and the, and the roadway and, uh, a picture of an airplane crossing over the bridge. And, uh, I'm told by the airport authorities now that, uh, about close to 75% of all of the traffic into Sky Harbor comes in from the east, so, uh — it was fun to in effect say to the bureaucrats, “Don't tell me you can't do it, just do it.”

PS: (laughing) That's something to look back on. Uh, when you left office then in 1974, you decided not to run again, keeping your, your pledge. Uh, what were your plans?

JD: Well, that was going to be an election year for governor and, uh, and people kept urging me to think about running for governor. And I spend a lot of time, uh, reflecting on that and, uh, finally I decided I would. I would, in 1974; I would take a crack at the governor's office. Uh, you know, having been mayor of the largest city, it was, there was a natural speculation, uh, that I'd do that. And ...

PS: Tell me about that.

JD: So we, uh, set up, uh, a group and, uh, committee, and, uh, and decided we'd run in the Republican Primary and it turned out to be a, a very crowded primary. Uh, because it was an open seat (coughs), uh, with Governor Williams retiring after gosh I don't remember how many years. He had several two-year terms and then a couple of four-year terms. (coughs) Excuse me.

PS: You need to get some more water?

JD: Uh (Coughs). Just take a deep breath. Uh, Let's see, uh. Okay?

PS: Okay.

JD: So we, we went through the whole process of getting the petitions out and, uh, running at, at that time, uh, a lot of other people decided they would jump in on the Republican side. Uh, there was Bill Jake, the Senate President, Bob Corbin, the County Attorney, uh, Milt Graham decided to run, uh, Evan Mecham, who had run before decided to run, and Russ Williams, uh, Corporation Commissioner, uh, so there was practically a whole committee running for governor.

And so that took 1974, uh, I was feeling real good about the race, uh, in fact, I was told by the campaign manager for Raul Castro, who ultimately prevailed over Russ Williams who was nominated — that their polls had shown, uh, that I was the front runner among all the Republican hopefuls. Uh, Bob Corbin dropped out of the race and, uh, publicly threw his support to me. Uh, and so we were feeling real good about the race.

But about, uh, three weeks or so before the election the, uh, a story came out on Bernie Wynn's political column on the second front page that said “Driggs Gilds the Lilly.” And his whole column was about the



fact that I had, was taking some credit for the enactment of state revenue sharing. His column said, uh, it's conclusion was that, uh, Driggs really isn't telling the way it is, because everybody knows that the legislature did it.

Well, uh, I, I don't know what it was, but that signaled a huge turn of, uh, both newspapers to do everything they could to discourage my candidacy. Uh, pictures they would run of me and, uh, comments they would make and by having Bernie Wynn come out with that article, which, which was not correct, uh, you know, it, it really led to a lot of, uh, uh, articles and other editorial writers, you know, opined on it.

Uh, and I, I really had not been in favor of playing up in an ad, but all my political advisors thought that I should take some credit for the work I did to, uh, to enable the passage of state revenue sharing as an initiative. Uh, I said, 'no, I don't feel comfortable about that,' but they ran the ads anyway. And those ads gave this columnist a chance to say, hey, you know, Driggs is, is off base. He didn't do it; the legislature did it. Well, we only did it because the legislature had failed to do it for several years.

So, uh, I plummeted in, uh, in the polls and, and they Castro forces told me later that they didn't understand, you know, how I (phone rings loudly) plummeted so quickly but it was — uh, I, I guess, I don't know if we need to repeat any of that. That can't —

PS: Well I think we ___ _ that. But tell me why, why did the newspaper turn against you. They'd always been a staunch supporter?

JD: Well, the, uh, — somebody told me that, uh, there was, uh, a consensus among the, uh, the Congressional delegation that, uh, they would prefer to have Russ Williams the nominee than, than me. And, I, I don't know exactly why except that, uh, one of the things that happened during my administration that seemed to have some significant affect long-term was that we were going after a large, uh, piece of land in South Phoenix as, as our major park for South Phoenix at 35th Avenue and Baseline area. On a piece called the Alvord Farm or the Alvord Property. (clears throat) And as it turned out uh, Congressman John Rhodes was, uh, trying to orchestrate a complicated three-way, uh, trade with, uh, uh, the University of Arizona Extension Farm in Mesa, the Alvord Property in South Phoenix, uh, to build a large new federal building in downtown Phoenix. On a, on the block where the, the federal building existed, the federal courthouse (clears throat) until we opened the Sandra Day O'Connor Courthouse on, uh, Washington, you know, a couple of years ago. They were going to build a whole new big courthouse involving state land, the extension farm in Mesa, the federal, uh, lot that they owned with the present courthouse at the time and the Alvord property.

Well, I spent a lot of time, uh, working literally against John Rhodes, uh, to kill that project of his. And ultimately I was successful. Uh, and we did that whole plan, uh, you know, was dropped and the City of Phoenix did get the Alvord property. And I can remember one of my trips to Washington (clears throat) to see John Rhodes as we were beginning to make the headway in killing, uh, what he was trying to do.



And I had to go to his office in the Sam Rayburn Building in, in Washington and I can remember those long, wide halls, it seemed like a whole city block long and as I turned one corner headed for Rhodes' office, which was about half way down, I could see John Rhodes walking towards me from the other end of this long hall. And it was, we kept getting closer and closer and we recognized each other and we kept getting closer and closer and, uh, it was almost like High Noon.

Uh, but, uh, Congressman Rhodes, uh, said, "well Mayor, are you here to get your park?" And, uh, that was kind of an interesting, uh, day and, uh, uh, you know, he, he acknowledge later, uh, that, uh, it was at, at a public meeting actually that, uh, that was a big tough fight, uh, and Phoenix won out. But, uh, whether there was some kind of, uh involvement later on when there seemed to be a consensus among the Congressional delegation that I not be the nominee, uh, who knows. You know there can be speculation.

PS: Was that your first time that you had to really deal with the kind of negative campaigning in politics?

JD: Well, you know, it, it really wasn't a negative campaign. It was just, a, you know, a, a big difference of opinion as to, uh, the desirability of, uh, building that federal building at the time.

PS: I'm talking about when they started saying that you didn't have anything to do with the state revenue sharing in —the editorial.

JD: Well, that, that I think was a deliberate case, you know, to kill my campaign.

PS: But that was the first time —

JD: Well, that was —

PS: — negative (both speaking at once)

JD: — that was the first time that I had experienced, uh, maybe a little bit of dirty tricks. And, uh, you know, as, as far as newspaper reporting was concerned. It just was very unusual. But, uh, as I look back on it, I, uh, I think I was far better off, uh, not, uh, being governor. Uh, if I had been governor I wouldn't have had an opportunity to do this historic preservation project on the Rossen House which consumed so much of my time from 1975 onward. And, and who knows if there, uh, uh, Phoenix wouldn't have this big new federal courthouse now named the Sandra Day O'Connor Courthouse if they'd built one previously, uh, on that, uh, on that property. So. Twists and turns, uh, in a person's life and, uh, some interesting variations.

PS: Did that experience, the governor's race, did that sort of sour you on, on running for public office? You never ran again for any public office, did you?



JD: No, I didn't ever run again. Uh, it, it didn't sour me on politics, it's just, you know, in politics you've got winners and losers and you, uh, you pick yourself up and go on and, and do other things. Uh, —

PS: You should have run for Congress or Senate or something though.

JD: Well, uh, I just decided to concentrate on other things. Uh, I, I, I was a loyal worker in the Republican Party, uh, and I became chairman of the Early Bird Committee of the Trunk and Tusk Club, uh, the big, uh, Republican fund raising organization for years. So I, uh, you know, I, I, I had no bitter feelings at all. You know, in a, in a primary race, you lock horns and, uh, somebody wins as it turned out, uh, the Republican nominee didn't win that year. Uh —

PS: Did that give you a little bit of satisfaction?

JD: No, no, no, you, you just, you, you, you just take things as they come and, and go on. You don't, uh, you don't fret about, uh, past problems.

PS: Uh, you mentioned to what you moved onto. Tell us about — what, what did you move onto then when you didn't become governor.

JD: Well of course, you, you get back in; you focus on the business and, uh, and those challenges. And as it turned out, the, uh, the Rossen House Restoration effort took a lot of my time. That, uh, literally took, uh, about five years to accomplish that. And, uh, then when we got the Rossen House finished we had to, to do the rest of the Heritage Square Block because that was so unique, uh, to have the last remaining town site block of Phoenix from the platting of the city in 19, uh, in 1870 — to have those buildings still standing. The, the ones originally built on that last town site block that had original structures still on it.

And then we, we built the Lath House to be the big, uh, social for, uh, focal point of, uh, of, uh, Heritage Square. We restored all of the bungalows on the, uh, on the south side of the block so that we recreated an entire street scene with those four different uniquely designed bungalows all built just before the turn of the century. And we had the satisfaction of seeing that restoration effort be the catalyst for the, uh, for the restoration of Monroe School across the street for the development of, uh, of all of the, uh, townhouses that were built, uh, uh, adjacent to Monroe School on 7th Street and, uh, Washington.

Uh, that, and — another thing that happened, uh, they planned a big trade mart on the, uh, two blocks, uh, between Rossen House on — between Monroe and, uh, Van Buren they were going to, uh, close off 6th Street and build a, uh, somewhat industrial type trade mart building. And we thought that that would not be, uh, a good neighbor to a historic project and so a lot of us worked very hard to kill that, uh, that trade mart and, and we, we think what we have there now, uh, is, is at least better than, uh, a four-story,



very plain building that would have stretched all the way from 7th Street to, uh, 5th Street and literally blocking off, uh, Heritage Science Park from, uh, uh, looking northward, uh, —

PS: Uh, that, that property had its share of problems —

JD: Right, right.

PS: —some of that. Let's go back and talk about the Rossen House, though. When you first started that restoration, it was just a kind of run down old house. Uh, —

JD: Well, I, I can remember the first meeting of the committee that had been appointed by the mayor and council. Uh, we had, uh, great expectations, uh; we knew it was going to cost a lot of money. And, I tried to get some foundation grants and that didn't work. You know, I appointed a fund raising committee and that didn't work. So, I, I literally spent a lot of my time in those, uh, at that early time, uh, getting, raising money for the Rossen House restoration. Uh, the city literally didn't put up a nickel for that restoration. Uh, we had, we had gotten the land with this, uh, HUD grant, which, uh, which incidentally, uh, and, and, and this was another important thing that happened, uh, when I was mayor. Uh, and the success of this endeavor had a lot to do with getting that, uh, major grant from HUD. But I was asked by the, uh, by the White House to, uh, uh, — in 1972, uh, I was, had been appointed to the Resolutions Committee of the U.S. Conference of Mayors for are big annual meeting in, uh, New Orleans in the summer of 1972.

Now at that time, the, uh, the Viet Nam War was still on but we were in these extensive peace negotiations with Hanoi in Paris — the Paris Peace Talks. Uh, I was the, the mayors two years previously had adopted a strong anti-administration stance on the Viet Nam War and part of the reason that the war kept, kept on was that the Vietnamese knowing that the mayors were against the administration's position on the war and that we were closest to the people, they took, you know, great note of that. So it was important to change the position of the mayors from an anti-war stance to a more pro administration resolution that could be used in the negotiation in Paris at the time.

Well, uh, I was successful in a, all-day Resolution Committee meeting to nudge a whole different approach but when it came to the floor getting that, uh, adopted by the whole, uh, Conference of Mayors, it was a different story because, uh, a lot of the, uh, very visible big city mayors were opposed to this resolution. And, uh, right at the height of the, of the debate in the plenary session, uh, just before the vote was to be taken, uh, Mayor Daly, uh, said, "Mr. Chairman, I would like to speak to this resolution." And he got up and strode to the microphone in the big center hallway—or, uh, aisle and said, "I rise to " And I, I was just sure he was going to say, urge the defeat of this resolution. But he got up and said, "Mr. Chairman, I rise in support of t his resolution." And that turned the tide and the Conference of Mayors, uh, voted to support that resolution.

And when I got back to Phoenix, there was a lot press about it in the paper. And when I got back to



Phoenix a few days later, my secretary came running and said, “Mayor, Vice President Agnew is on the line.” And I picked up the phone and, uh, and, and he said the President had asked him to call me and just tell me how important that resolution was in New Orleans and how it was already having a good effect in these peace negotiations. And a few days later I got a, uh, a very personalized letter from President Nixon again, uh, talking about that. So that was kind of a high point, uh, with my, uh, activity with the Conference of Mayors.

PS: Again on the national scene (laughs). Uh, yeah. Uh, so you think that helped get the initial grant to purchase the Rossen House?

JD: Well, as it, as it turned out, uh, the word got back to me that, uh, this, uh, couple a hundred thousand dollars to acquire the Rossen House property, uh, out of the Secretary of HUD’s discretionary fund, and he usually had about a million or two to distribute every year to the whole country. But for us to get, uh, you know, you know, such a big chunk, uh, was a little bit of a thank you from the administration I think for that, uh, that Resolution Committee activity.

PS: A politics’ worth.

JD: Right, right.

PS: Let’s go back and talk some more about the Rossen House. Cause I think that’s really important, not only your getting involved with historic things but for the City of Phoenix and how the downtown looks today.

JD: Uh-huh.

PS: At the time when you purchased that big, old run down house, what did it look like? And what did people say when you told (laughs) them you were going to restore it?

JD: Well, the, uh, it took about a year to get the property and so now we’re looking at, at 1975 and I had, uh, I had asked, uh, a member (phone rings loudly) of the — that’s something.

PS: Now, 1975, now that was after you were mayor and you were appointed to head up the, what was it a commission? Or ?

JD: Right, uh, isn’t funny, oh, you — I just don’t remember wha— I was making some point and what was it? Uh, well at, we were, uh, the Mayor and Council appointed this committee to restore the Rossen House. I was named the chairman and, uh, we, we really did not have any appropriation from the City of Phoenix. We had the property, but we didn’t have any money. So the, uh, the first thing I did was ask a member of my Western Savings board of directors, who use, uh, was Wilson Sundt, who was the president of Sundt Construction Company. I showed him a picture of the Rossen House cause when



we'd had, a, a public announcement, the fact the city was going to restore this house, we got a, a postcard from Tucson or a letter from Tucson enclosing an old post card from the turn of the century with an original picture of the Rossen House as it looked in 1900. Well that was so important because, uh, it showed just how the house looked when it was built. But there had been so much added to the house, that it didn't look at all the same. So, uh, Sundt said, 'I'll tell you what I'll do.' When I, I said we got this big job to do and we don't, don't have any money. He said, 'I'll give you a superintendent, a pick up truck and a construction trailer for a year to help you get started.' Well that was the first huge contribution I got.

Well then we had to have architectural plans and Bob Frankenburger, now at, with the Historic Preservation Office of the State, an architect, he was on the committee. He got the, uh, architects' society, the Central Arizona Chapter of the American Institute of Architects, to agree to create the architectural work needed. And they went on weekends and literally measured the whole house inside and out and drew a complex set of architectural drawings, almost like as-built drawing of the Rossen House to guide the restoration.

We got the same, uh, effort from the Engineers Associations. They contributed the engineering. And then I started going out to subcontractors to see if they would help. I can remember going to, uh, Al Wendt of Cannon & Wendt Construction Company, again with the picture of this house that I'd had blown up and I carried this around in a folder. And he got so excited about it, he said, uh, he said, 'I will do all of the electrical installation if you can get all the materials.' And so with the specifications and materials then I would go to the electrical, uh, supply houses and get the materials. When it came to the plumbing, I went to one of the biggest plumbing firms at the time, the J. H. Welch Company. And as it turned out that same company had done the plumbing on the original Rossen House work in 1895. they're, they're not in business any more, but they were at the time. They said the same thing; 'we'll do all the plumbing if you'll get all the material.'

So putting all the pieces together of getting the Rossen House restored, uh, with no money. Uh, at that same time, I, I, I knew that we had to have some money, so I went to the Valley National Bank, the predecessor to Bank One and got them, uh, to, uh, make a, uh, a \$50,000 contribution.

PS: Now, wait a minute. You're working for Western Savings, why are you going (laughing) to —

JD: Well, (laughs) I was doing all this, uh, a lot of it, well, I guess all of it on company time so I was, I was dividing my efforts, uh, between, uh, my job as executive vice president of, uh, Western Savings. Uh, but they, uh, they'd gotten used to me being gone during the four years as mayor and so the fact that I was still continuing to do some community service work — and then I was gone so much during 1974, when I was running for governor, uh, it was almost like I was extra at the company. But, uh, but I, I, I did enough work there to justify my paycheck apparently and, uh, and they'd agreed, uh, that it was a good community service to, to do this community restoration job.



PS: So you were their contribution?

JD: Right (laughs), right. Well and actually the, uh, uh, whenever we would get a little short, I'd go to Gary and I'd say, hey we're a little cash short on the Rossen House, uh, do you think we can bridge this until I can raise some more money from other institutions or, uh, cash in addition to the in-kind?' So as it turned out, the ultimate cost of the, uh, to restore the Rossen House was about \$750,000 and I think that when I totaled up all of the Western Savings cash contributions in addition to my time, it might have approached \$200,000. But it had to be done and, uh, and we were making good money at the time and, uh, and this was just a community contribution.

Uh, but whether it was, uh, getting all of the mill work done, uh, either from O'Malleys or Arizona Sash & Door or whatever —

PS: Where you had worked as a boy, right?

JD: Right, yes. The same company where I, I had worked, uh, as a boy; they agreed to do a lot of the millwork. So that was, that was kind of fun. But then whether it was, uh, the roof, whether it was the air conditioning, no matter what it was, I would get as much in-kind contribution as I could from all of the suppliers and the, uh, subcontractors to, to do the house. And, uh, I, I was down there literally every day for five years. Uh, and, and it took that much time to do it — from 1975 until we, uh, completed the Rossen House in 1980.

But we had it almost completed the year before but we hadn't been able to figure out a way to, to get back to, to, to remove the paint from the bricks. And we knew that for the first 15 years of the Rossen House existence it was just the plain red brick. And we couldn't figure out any way to get the paint off and so we finally decided to paint the house to get it open, sort of a Victorian red and green. Uh, and we were almost ready to open the house when a fellow came into my office at Western Savings and said 'I see your restoration project down there and understand you're working on it. I think the house would a lot better if you removed the paint and just showed the natural red brick.' He said, 'I have done that kind of work in the East and I know where we can get the kind of chemical to do it and it will work and meet all the, uh, requirements of the historic preservation people that want to make sure that it doesn't destroy the integrity of the, of the material or the brick.

Well we tested it, uh, Jim Garrison, who now heads the Office of Historic Preservation, was, uh, an architect at the time and he was giving us his, his opinion, uh, and we tested it on one part of the house and then waited for about a month to see if there was any deterioration. But we applied this chemical and then you washed off the paint with a, a high-pressure water, uh, hose under heavy pressure. But we then had to make the decision, do we — we were already to open the house. We'd finished it inside and outside.

And I had to make the agonizing decision whether we start to strip the paint. Cause that meant removing



all of the paint on the outside and we knew with the high pressure hoses that that would also ruin the finish on all of the, uh, millwork in the windows inside because they couldn't withstand that. But we decided it was important enough to do it right. Well it cost about an additional \$50,000 and it took a year longer to do that. But we have a better restoration now and the more authentic restoration than we would have ever had if we hadn't done it. So that was just that little extra effort.

PS: Didn't you get the Junior League involved at that time?

JD: The Junior League, uh, got heavily involved because of the original I think 12 member committee, two of the members, uh, or at least one at the— oh — Edwa Osborn and Kim Sterling. Mary Hoodack came on a couple years later as a Junior League addition to the project and, and she was very instrumental. And there were other members of the League. And they're, uh, they were involved in everything but they're primary — these ladies, these members but then the League itself took on the responsibility of the interiors. And that was a marvelous thing because they not only agreed to come up with all the furnishings that had to be of the period or earlier for it to be a legitimate project, but because almost every room of the original house had wallpaper, uh, but they discovered many layers of wallpaper. And so they took on the project of painstakingly removing the wallpaper, layer by layer and finally got to the original layer that had been installed in the house in 1895. And incidentally the whole house took just six months to build in 1895 and it was built at a total cost of \$7,500.

PS: That's inflation for you (laughs)

JD: Right.

PS: (Laughs) So when you started this project, did you really envision the kind of Heritage Square that we have today?

JD: Well, we, we knew that we really had to do the whole block. And we, we tore down one house that didn't have much significance and there was the house known as the Teeter House, uh, my committee wanted to tear it down because the walls were bulging outward and it— the whole house was almost ready for collapse. But I felt that it was important enough to maintain the street scene on Monroe — on, on Adams — to keep the integrity of those four houses together.

And so, uh, I, I got, uh, a, a general, uh, a, a, general contractor, uh, J. R. Porter, to come and he said he would again on a pro bono basis, he'd put up the supports and held up the roof structure of this bungalow, brick bungalow and they removed all of the bricks, section by section all the way to the footing. Uh, then built them back up again. That house had been painted and so that— we, we thought rather than having to remove the paint, using the same bricks that were being taken down and built back up. You were literally building the house, uh, again wall by wall while the roof structure was being, uh, supported, uh, by these big angled beams. But then we got the bright idea and we told him, when you build that double brick wall up, turn the bricks around so that we won't have to remove the paint



obviously. So that, uh, one of those houses, uh, just a great restoration was done by simply turning the bricks around built—and rebuilding the double brick walls all the way back up to the ceiling. So.

PS: Same brick (laughs).

JD: But we, uh, on those bungalows, uh, we got the idea that we'd try to get sponsorships to, uh, you know, come up with some cash that we needed to restore all those bungalows. So I had gotten, uh, the, uh, the Valley Bank to put up \$50,000, uh, and they would have, the, uh, they would take credit for restoring the Coach House in the center of the block.

And then, uh, I called Salt River Project and had them come out to look at the Silva House on the corner of Adams and, uh, 7th Street. And they send a whole committee of their board out there and they looked that building over. And we'd agreed that Western Savings was going to take the credit for a \$50,000 contribution to restore that house – we knew it would cost more but we'd get some in-kind. Well when they saw that house, uh, they said, you know, we'd like to use this as a museum. And it had some unique character that would be fitting for the Salt River Project Museum, uh, to show the history of, uh, of Arizona, particularly the, uh, agricultural history. And, uh, I said well Western Savings has agreed to put their name on this one so pick any of the others. And they said, well we really want this one. And I said well, for a \$50,000 contribution you can have it.

And then we decided we'd put our, our name on another building. But, uh, other major companies, uh, APS, uh, First National Bank at the time, uh, the telephone company, uh, all, all contributed to the restoration of those bungalows.

We almost decided to tear down the duplex that was built, uh, in the back of, uh, of, uh, one of the houses, but then we thought well now that shows an important history of, of how density began to increase downtown when they literally allowed in the '20s a duplex to be built right behind the Stevens, uh, House on the corner of, of what was, uh, uh, 6th Street and Adams. And then we moved the Coach House, which is now, uh, has the office and the visitors' center and gift shop, where people get their tickets to tour, uh, the Rossen House. That was, uh, was, uh, contributed, uh, uh, it, it was moved from uh, Fillmore along the alley at Fillmore, just catty corner from the Westward Ho Hotel and that's the only building that was moved on. And that was, uh, contributed, uh, by, uh, Forrest Burgess, uh, who was, uh, the mother-in-law of, uh, uh, uh, Dick, uh, uh, (laughs) uh, (inaudible)

PS: It'll come to you.

JD: Yeah, yeah. It'll, it'll, uh —

PS: What Dick? Dick Mallory?

JD: (laughs) Sure, right, yeah. Dick Mallory, you know, you know, my good friend. Sometimes you, uh,



PS: (laughing) Okay. Uh, how about the idea for the Lath House come about? That's such an unusual structure.

JD: Uh, that (clears throat), that was the idea of, uh, of Bob Frankenburger. He designed it. And then, uh, uh, when Gerald Ford was President, uh, the unemployment rate was real high and during part of his administration. And so he, uh, he got Congress to enact a jobs program, to get more people back to work. And because that was very labor intensive, you know, a lot of labor — it was almost all labor to, to build that Lath House. We got a major grant from the federal government out of President Ford's jobs program to build the Lath House.

PS: What do you think about now that they've closed off those streets and they've added the, the Science Center and the Phoenix Museum of History? How do those fit into your vision for that whole area?

JD: Well, uh, I, I, I think it, it provides a, a unique focal point for downtown cultural activity. Uh, certainly the closure of the street was tied into, uh, making it one big plaza with the Science Center. And then when they built the, the garage with that special unique design so that it doesn't really look like a parking garage. And they, and the city decided to take over the, uh, the old Arizona Museum that had been on Van Buren.

PS: Did you have any part in that?

JD: Uh, not directly, no. I, I didn't, uh, although the Phoenix Historical Society almost acquired that, uh, several years earlier. Uh, again, recalling that the Phoenix Historical Society had been made a chapter of the state society. But when that fell through, the City of Phoenix decided to take over the old Arizona Museum and provide space for it in that, uh, parking garage, uh, uh, you know, architectural plan.

PS: And both of those buildings are very modern. How do you feel about how they contrast to (sound interferes) the Rossen House?

JD: Oh I don't worry about that a bit because, uh, the, the restored houses of the turn of the century, uh, stand on their own and it is a unique, uh, heritage, science, cultural, uh, park. So I, I, I think it's turned out great.

PS: So do I (laughs). Uh, you want to talk any more about your role with some of these historical societies and how that grew? Uh, was that really from your work with — well as mayor obviously and then with the Rossen House?

JD: Well the, uh, there, there were so many, uh, so many memories of, of the restoration process, uh, and it went on so long, uh. The, uh, (pause) — yeah, it, it was, it was a very consuming, uh, period of



my life and, uh, it was, it was so interesting to talk on the phone with one of the daughters of Roland Rossen, who, uh, who had originally built the house. And, uh, she, she died before, uh, we could actually, uh dedicate the completed restoration in 1980. But her daughter and granddaughter were there at the, uh, dedication of the completed Rossen House. And I can remember going down for that day wondering if anybody would come. And when I drove down, uh, Washington Street and turned, turned the corner on 7th Street, I saw the whole block filled with, uh, literally hundreds and hundreds of people and, uh, and it was fun to see something like that develop.

And then there was the, uh, there was the Ponder Sign Shop across, uh, Adams, which almost fell victim to a wrecking ball. Uh, and I learned about that almost incidentally. Now that's uh, that's where the, uh, Pizza, uh, shop is now. What, what is it called? Uh—

PS: Bianca?

JD: Yeah, Pizzeria Bianco and it's a very popular, uh, eatery. And that building has been meticulously restored. And then they moved, uh, a house that had some historic, uh, perspectives. They moved that next door to the, the Pizzeria Bianco and that's now used in conjunction with the restaurant I understand. Uh, but I learned just almost by accident that that sign shop, that brick old historic building was going to be torn down. And my friend, uh, from when I was in office, happened to be in charge of, uh, of the city operation that had to do with that. And I can remember going out to his office and, uh, saying, uh, to, uh, to him, uh, what do we have to do stop, you know — we just can't tear down that old building. And, and I think he, he literally picked up the phone and, uh, and, and put a stop — you know, he said when I went up to see him, he says, 'well, gosh I don't know. It may not even be there now. It may already have been done.' I said, 'I just drove by the sign shop and it's still there.' He picked up the phone I think and, uh, and, uh, uh, stopped that procedure. So there been a few little interesting twists and turns along the way on the whole restoration.

Uh, at, uh, — when we were, uh, when we were doing work on the, uh, ceilings, the beautiful metal ceiling in the Rossen House, uh, we decided, uh, that we oughta do like we did on the wallpaper, figure out what the original colors were on the metal ceilings. And so we sand blasted them off and sent chips up to, uh, a special laboratory in Denver, uh, to, uh, have them analyze all the different colors that, uh, had been painted on these metal, these unique metal ceilings.

And we, uh, uh, made some decisions in the, uh, entryway, uh, where the stairway went up and they'd had to cut through for the third floor apartments. They had taken out a whole section of this uniquely designed metal ceiling. But there was one other room down below that had that same ceiling and so we took that ceiling and put it up in this high visibility, uh, entry stairway level and then someone that I learned in Globe had, had a lot of old metal ceiling, uh, a rancher; and he donated, uh, enough of that to put in the other room. And it was of the same period, so, uh.

The, uh, there were sliding doors in the Rossen House between the sitting room and the dining room.



And at the time, they were, uh, all of the interior wa—woodwork had been, uh, stained a very dark stain. But when we, uh, when we discovered these sliding doors that had been in a pocket and they still had, what looked like an original light oak finish, we wondered if that was the original finish that had been kept in this poc-pocket door all these years. And so we took off some of the trim and sent it up to the Fuller Paint Company laboratory in Oakland, California and asked them how many layers of shellac or varnish was, was on this, uh, trim. The word came back that that was the original finish. So that enabled us to go through the whole house and, uh, strip away all of the dark finish and, uh, put it right back to the way it was.

PS: Uh, I don't know which way we're going to go here. Uh, let's see you got involved with the Arizona Historical Society in their new building at some point didn't you? Uh, then that building was built and then was it opened? I've heard you were instrumental in putting, getting it opened eventually.

JD: Yes and of course, uh, that was, you know, we probably, uh, I don't know if you want to dwell anymore on Western Savings —

PS: Well we probably should go back and talk about that. You want to talk about that now?

JD: Yeah, that would be, uh, —

PS: Okay.

JD: You know sort of in the, in the sequence of things, because, uh, in the, uh, —

PS: Did you ever actually go back and work there? (laughing)

JD: (laughs) Yes, went back and, uh, and, uh, worked there and of course, uh, uh, — you, you had the, uh, the '80s as far as Western Savings was concerned, our business, uh, was a very profitable period, uh, but then in the late '80s, uh, you had the thrift crisis that led virtually to the demise to the savings and loan industry. And the demise of every savings and loan institution in Arizona. Uh, when, uh, the real estate collapse, uh, wiped out, uh, every savings and loan in Arizona and almost wiped all of the commercial banks. And, we were, uh, you know, one of the victims, uh, MeraBank, formerly First Federal, uh, they ultimately were taken over by the federal government. Uh, you know when, uh, the, uh, uh, the whole real estate industry, uh, was in such disarray and with the savings and loan industry, uh, you know, with some corruption in some institutions, that, uh, you know, uh, led to, uh, uh, indictments around the country of, uh, you know, of losses suffered by the Savings And Loan Insurance Corporation when these institutions were failing or taken over by the supervisory authorities of the Federal Home Loan Bank.

Uh, it was in the 1988 I believe that, uh, there was so much pressure on Western Savings that my brother and I and my father, uh, uh, were literally asked by federal authorities to resign from the company. And



then the following year, I believe in 1989, uh, the company was taken over by the federal government and, uh, then within that period of time, that year, every savings and loan in Arizona was closed. So, uh, that was the end of my business career of course.

PS: It must have been a tough time for your family.

JD: That was a, that was a tough time for the family because here you'd had an institution that, uh, my father and grandfather had started in 1929, uh, in the midst of, uh, you know, the start of the Great Depression. Nursing that into one of the largest financial institutions in Arizona. And, uh, because of a variety of, uh, adverse economic circumstances and, uh, and a lot of politics, uh, uh, and maybe some poor decisions on, uh, on, on, on trying to, uh, move too fast to liquidate real estate is further exacerbating the losses of institutions. Uh, with the Resolution Trust, uh, Corporation, which, uh, was formed to liquidate the assets of all these failed savings and loans. So it was a tough time, but we, uh, we just determined to, uh, not let that discourage us and we went on to some other things. And, I —

PS: Didn't you — weren't there some charges against your little brother that —

JD: Yes, my, my brother actually was, uh, charged, uh, with, uh, uh, some, uh, violations and, uh, and, uh, he ultimately, uh, uh, accepted a plea bargain to, uh, uh, you know, admit, uh, uh, one or two counts, uh, and he got a probation sentence and a comparatively small fine. Uh, uh, he was, he was targeted, uh, by the federal prosecutors and I think they thought they could find another Charlie Keating, but that proved not to be the case. And, uh, and so he, uh, uh, was essentially exonerated by, uh, a plea deal where he pled guilty to one or two of the most insignificant counts against him. The federal government just had a poor case, but they spent, uh, they must have spent close to \$25 or \$30 million, you know, trying to, uh, uh, in, in their prosecution of my brother who was chief executive officer of the company at the time.

So, —

PS: (inaudible)

JD: —tough period but, uh, uh, it just in — you know, when you're faced with a problem, you just, uh, bounce back and that's what we tried to do.

PS: Must have really hard on your dad though, he was —

JD: Well, dad, uh, dad was always a great optimist, uh, and, uh, it, it didn't seem to discourage him any. I think he was, uh, almost beyond discouragement. He just figured, 'well, tough luck and let's go on.' And, uh, and, uh, you know, it, it, it didn't seem to quell his spirits any. Just part of the, part of business experience.



PS: That was kind of his whole life though; wasn't it?

JD: Yes, uh, but, uh, it, you know, I, I was proud of the way, uh, dad, uh, you know, faced up to this, uh, major decline in business fortunes. Uh, but that's, uh, often the nature of business. You have to cope with difficulties and, uh, and we think we have.

PS: Well I guess you always had so many other things going on that — is that why you didn't get caught up in charges and things?

JD: No, no, uh, again that was, uh, just restricted to my brother and I had, uh, been doing some work, uh, with the advertising council in, uh, in, uh, New York and Washington and I went back to visit them and, uh, they actually, uh, hired me to, for a couple of years to help them launch a, a project called "Breaking the Cycle of Disadvantage." A, a program to use the force of, of the ad council and their advertising expertise to, uh, uh, to do public service announcements on important issues of the day. And, uh, that was a whole interesting part of my life. I had been involved with them earlier, uh, as a result of, uh, uh, following my, uh, term as mayor, I, I got involved, uh, with, uh, with a program that was started here by John Van Hengel, uh, when he invented St. Mary's Food Bank just out of an idea in the late '60s and, uh, I, I got involved with that. Uh, that's a whole 'nother — (laughs)

PS: We may have to come back for another (laughs)

JD: That's a whole 'nother story, uh, and, uh, that, uh, actually is, uh, is an important story because the idea of food banking started by John Van Hengel in 19, in the mid-1960s and he developed this little food bank in a, uh, in an abandon small grocery store on South Central Avenue. And it had a little, uh, you know, food, uh, uh, you know, food storage, cold storage, uh, for vegetables and, uh, shelf space in this small market area. And he developed the idea of food banking with the assistance of a Catholic priest and that's how he happened to name it St. Mary's Food Bank, where he would get surplus canned goods and some produce from markets. And he started what we think is the first food bank in the United States.

I was familiar with that when I was mayor. And actually I had my son, uh; do as an Eagle project the paving of the alley behind the St. Mary's Food Bank, which when it rained got to be such a quagmire that people had difficulty accessing the food bank from the rear. And that was his Eagle project.

But that's a whole 'nother story of, uh, what happened in the mid-'70s when, uh, I got a phone call from a, a member of my board of directors asking if I would go to a meeting with a number of businessmen that was organized, uh, by, uh, uh, some executives of some food companies that had had trouble with some price fixing accusations and, uh, as a part of some community service, some of these food companies, uh, uh, were involved in doing some good community service relative to their industry. And, uh, when I got a call from one of these individuals asking me to go a meeting, uh, I thought about it and I said, 'well, gee when, when a friend calls and wants you to do something, you do it.'



So I went to this meeting and I think it was because I was the last one in, I was asked to be the chairmen of a committee to organize a plan to take this food banking idea further. Well, we started meeting, uh, with John Van Hengel and his, uh, couple of his, uh, cohorts who were helping him with this. Uh, and we decided that, uh, we oughta extend this idea out to other communities. And to facilitate that and to get the resources to do it, we decided to apply for a grant from the Office of Community, uh, Services, OCS, which was part of the anti-poverty program being run, being developed by President Lyndon Johnson. And that was the big program that, uh, that was the program for the poor.

And we applied for a one hundred thousand dollar grant as a seed grant to take the idea of food banking to a new level. And we decided to name this, this program — not keep the name St. Mary's Food Bank, but to give it a more generic name, we can up with the name Second Harvest. And, so that was the start of the organization of the Second Harvest food network, which now incidentally has become one of the largest charities in the United States and it all started right in Phoenix.

And the interesting thing there is that, uh, with this hundred thousand dollars, we, we sent these people out to organize food banks in San Jose, Albuquerque, Tucson, uh, Detroit, Chicago, uh, and so we had an organization going, we had a board of directors all, most all of them from Phoenix. But then we started to add people on the board from some of the food, uh, big food companies that were contributing surplus food, uh, in, in greater quantities than just getting surplus out of grocery stores.

So the second year, we applied for a \$200,000 grant and we got that from OCS, from Washington. And then the next year we were doing better, uh, opening more food banks around the country and we applied for a \$300,000 grant. And then a \$400,000 grant the next year. Well, then, uh, President Reagan was elected and one of the, one of the first things on his agenda was to eliminate some of these anti-poverty programs. So, uh, one of the first targets on his list was to eliminate the Office of Community Service, OCS. And they occupied a large building in downtown Washington. And when we realized the imminence of the shutting down of OCS and we, we were living as an organization 100% on federal grant money. And we knew that that was going to come to an end and so we thought well what can do; we better see if we can get one final grant that would take us into the next year and give us enough time to, uh, generate some private sector support. By this time, we had moved the headquarters from Phoenix to Chicago and, and I called some of the board members, uh, to, uh, join me and go to OCS — we didn't know exactly who to talk to. And I remembered, uh, the name of, uh, Ed Harper, who had been the person who had ask me to go down to work on changing the resolution of the U. S. Conference of Mayors for the administ—for the White House in 1972. He, at, at this time now was the deputy director of the Office of Management and Budget, so I called Ed Harper, you know, we exchanged good memories from the, you know, previous experience and then I told him the dilemma of this organization called Second Harvest. And how we needed to maybe get whatever might be left out of a final allocation from OCS. He told me who to talk to. He said, 'a fellow named Dwight Ink is the administrator that we've sent over to OCS to close it down.' So armed with that, I made an appointment with Dwight Ink and my little group from the board to go see him. And we got the appointment on



Friday on a given Friday and the organization — and we went back to see him and 11 o'clock on this Friday and he said, uh, 'our plan is to have the whole organization shut down by noon tomorrow.' And he said, 'I have two million dollars left in my allocation for the whole country. And, and here you're asking for \$400,000 of that?' I said, yes, we need that to transition Second Harvest to private sector support. He said, 'if you'll get back your whole story to me in a detailed memorandum by 4 o'clock today and then come back and see me at 11 o'clock tomorrow, I'll give you the answer.'

So we went back to the hotel room and, (breaths hard into mic) you know, documented, uh, how Second Harvest was becoming a very important national organization and we needed to transition from 100% federal grant support to 100% private support but we needed a, another grant of \$400,000 to do it. We went back at 11 o'clock the next day and — if you can ever imagine a bureaucracy being shut down — people were going in all directions and it was, uh, it was just incredible. Went in to see Dwight Ink and he said, 'I've reviewed your application and I'm going to give you \$400,000.'

So that's what kept Second Harvest going and, uh, — it's probably one of the best examples you could think of a, of a good charity, a good social service program that was initiated — well it started in the private sector 100%. Then was nourished by federal grants during its whole, you know, uh, organiza— organizing process into a national organization and then, uh, had to rely 100% on private support thereafter. So that's the Second Harvest story.

PS: It occurred to me, it's interesting because, I know I did a history of St. Mary's Church and (sound interferes). St. Mary's food bank got it's names and began at St. Mary's

JD: Right, right.

PS: Uh, but you mention that it was the first food bank, but the Mormon Church is known for having, you know, food supplies available for people in need. Kind of uses sort of that same principle.

JD: Same principle although no connection at all.

PS: — I think it's ironic that you got so involved with that —because of your background in LDS that had that kind of service.

JD: Right. I, I just happened to get in to that to help a friend and, uh, and, uh — but it, it turned out to be a, you know, a, an important part of my life. I, I, I served as chairman of Second Harvest from uh, its inception in, uh, in the late '70s to when I, uh, retired as board chairman in, oh, about 1985.

PS: Uh-huh. You've got all sorts of little hidden things. Another thing I think you mentioned to me of being a part of, uh, the Phoenix History Project. Uh, that was doing some more history interviews and (inaudible). Bicentennial (inaudible)?



JD: No, the, uh, a fellow named, uh, uh, Wes Johnson, who's a professor at that University of California at Santa, uh, Santa Barbara. He came to me and said he'd like to do a history of Phoenix and, uh, so I raised some money for him and, uh, and we did interviews. Uh, I think, uh, one of the lasting benefits of that project was that, uh, we interviewed, uh, several hundred, uh, Phoenixians. And this was in — this was after I was out of office. And so we did get great interviews, uh, from, uh, people that have had a great influence in Phoenix history.

The, the book that I envisioned that would result from that never did come out because, uh, in the meantime, we were approached by one of these publishing houses that does sort of picture history books of cities with a section of advertising in the back, where companies put up money for the project and then they'll have a page to promote their business. I was really skeptical at first thinking that, hey that might distract the project. Well what happened, we, we did that. We published a, you know, a fair book. And then I think, uh, the, the author got involved in other work in the, in his university career and we never did get the scholarly history of Phoenix that I had envisioned would come of that original project.

We not only got the oral interviews but we had someone read through all of the Phoenix newspapers, uh, from the very first publication in the late teen— late eighteen hundreds. And did a synopsis on, uh, uh, 4 x 5 cards of the important stories of the day and the, uh, the oral interviews and that, uh, log of all the important stories of the day, uh, are, uh, are, in the, the files of the Arizona Historical Society, uh, in, uh, Tempe.

PS: Did those interviews all get transcribed do you know?

JD: I, I think they were all transcribed.

PS: They never told me (inaudible) We've got about five more minutes here so we don't — I don't think we have time to wrap up everything. Cause I'm wanting to talk about the Tovary Castle project. Uh, and I also want to ask you a little about the Historical Society and your involvement with getting that museum open. Since history makers will ultimately end up there.

JD: Oh, yeah. No, that's a, that was such an interesting story.

PS: Do we have time to tell that story?

JD: Probably not today.

Oral history interview continued
June 22, 2004 at Driggs Phoenix home
John Driggs playing the piano and singing "My Merry Oldsmobile"

PS: I want you to tell me again about how when did you first learn to play the piano?



JD: Well, uh, my parents, uh, got me started I think when I was in about the 6th grade. And, I would ride my bicycle, uh, to my piano teacher, uh, actually about three miles. And, uh, and I developed enough that actually, uh, uh, when I was concluding 8th grade I actually played in church one night. So, uh, that was my high spot early, you know, when I was, uh, 14.

Then later af-after the City Hall days, uh, I decided to, uh, take up piano again and, I, uh, I learned, uh, what is considered the most played piano piece of all times and that's Beethoven's "Moonlight Sonata." And I actually got good enough with that piece that I played in church again, uh, you know, at, uh, at a later date in life.

PS: Did you ever think as a young man that you might do more with music?

JD: Well my mistake, and I've often said that and I told parents, uh, don't let your kids stop. I just thought when I got into high school that, uh, I would be doing other things and so I stopped taking lessons. That was the mistake.

PS: Some kids in high school get into the symphony or not the — the band or —but you didn't do that?

JD: No, I, uh, there was a, a long interruption in my musical career (laughs).

PS: What do you like about the piano?

JD: Well I, I always used to think it's, uh, the most basic part of the house. Uh, you know, it's, it's like a piece of furniture that you can do something with other than, other than sit on it. So, uh, uh, it's just been fun. I, I don't know why the folks, uh, started me on piano rather than violin or something else, but, uh, it, it seems to be the most available thing you can do and it's, it's fun to sit down at the keys occasionally and —

PS: Do you get to do that very often now?

JD: Oh, uh, just occasionally I'll, I'll recall a piece like, uh, I, I just played. Uh, uh "My Merry Oldsmobile," uh, which, you know, that was one of the first popular automobiles and it, uh, of course, uh, is, is now going to be a relic of the past. Uh, they just aren't going to be making Oldsmobiles anymore. So maybe this, maybe the piece will have even more meaning.

PS: Does it have a special meaning for you?

JD: Well, uh, yes. My first, uh, uh, — well not my first convertible, but, uh, but first Oldsmobile was a convertible, uh, while I was still a bachelor and, uh, you know and that was fun. So, I, I really was saying to "Gail in way, come away with me Gail instead of Lucille in my Merry Oldsmobile."



PS: Is that why she was laughing when she heard —

JD: (laughing) Is she listening?

PS: I don't know.

PS: When she heard you were going to play that she had a funny reaction.

JD: Right.

PS: Uh, uh, let's see. So do you still play for your grandkids and things like that?

JD: Oh, just occasionally just to show off a little to the grandkids, you know.

??Do you sometime gather around piano and, and sing?

JD: Well we do but, uh, but my daughter-in-law, uh, __, uh, Adam's wife, uh, is an accomplished pianist and, and even a piano teacher. Uh, I should take lessons from her. She usually plays when the family gets together.

PS: So you sing around the piano.

JD: Right.

PS: I know one thing I learned when I took piano lessons was Christmas Carols. Did you ever learn to play those or?

JD: Oh, I never did really. And, and, and I just, uh, I just haven't spend enough time here.

PS: I can see you're still very busy with many things. We need to finish up the rest of the interview. To get you on the airplane this afternoon.

This is, uh, to identify that today is Tuesday, June 22nd? And we're back finishing our interview with John Driggs hopefully today. I was looking at where we kind of left off and I think we finished up talking about your involvement with the Second Harvest. And I wanted to talk to you a little bit about the Arizona Historical Society and I think the Phoenix History Project. Was that your first, your first big involvement with AHS.

JD: Well, that wasn't my first big involvement, uh, but that was, you know, part of it. Uh, certainly after I got out of City Hall, I was approached by Wes Johnson, a former Phoenix resident, who was a



professor at the University of California, Santa Barbara. And he wanted to do a, a book on the history of Phoenix and wondered if I could help him. And, uh, what happened was that I raised all the money to, uh, finance, uh, a whole series of oral interviews with people, uh, — and this was in the mid-seventies. And we did several hundred, uh, oral interviews. Uh, I was out raising the money for it and, uh, he was getting, uh, people to do the interviews and, uh, and that's still a very valuable resource at the Arizona Historical Society.

Uh, I had been on the board of the Historical Society, uh, before I went to City Hall. Uh, and of course, during the City Hall years, we formed the Phoenix Historical Society and, uh, that later became a chapter of the, uh, state historical society.

PS: Central Arizona Division?

JD: Right, right. Ultimately it became the Phoenix Historical Society became the Central Arizona Chapter of the Arizona Historical Society. And then of course, uh, I worked for the Historical Society to raise the money to get the, uh, museum in Tempe opened to the public.

PS: Tell me about when you first, when it first formed the, the Central Arizona Chapter of the Phoenix Historical Society. Where is it located and how did it start?

JD: Well, we, uh, we formed, uh, an historical commission, uh, after we had celebrated, uh, Phoenix's 100th birthday and then that commission recommended the forming of, of a historical society. And which we did, uh, while I was still in office and, uh, we opened it with the headquarters in the Ellis Shackelford House on Central Avenue. There's a plaque there that talks about the, uh, forming of the Phoenix Historical Society. And, uh, and, uh, —

PS: How did it come to be located there?

JD: Well, uh, that's, that's another story, uh, I, I'd gotten a call from, uh, uh, from an attorney friend who, who said they're about ready to tear down the last remaining house on Central Avenue. Of all the, uh, great houses up and down Central Avenue that had been built, uh, uh, you know, for the Goldwaters and, and other prominent citizens and there was only one left. And that was right in the path of the proposed freeway. Uh, and so I called Governor Williams and, uh, and we started a dialogue that ultimately resulted in a rerouting of the freeway to save that historic property.

PS: Now that's some kind of power (laughs) to reroute a freeway for an old house.

JD: Right, right.

PS: You make it sound like it was easy.



JD: Well, uh, it, it wasn't easy but it was, it was an important thing to do because it, uh, it saved, uh, Kennelworth School and it saved the, uh, oldest Mormon Church in Phoenix from the same fate. You know.

PS: Why did you think it was so important to save those parts of history?

JD: Well, it, it all started when we, uh, did that, uh, centennial program and I, uh, talked to the most imminent historian at that time, Burt Fireman, and he, he said, you know, Phoenix just doesn't have a sense of history. And then that along with the, uh, my desire to save the Rossen House, it sort of all came together. Uh, and I, you know, the desire to get involved with the Rossen House, uh, as you, uh, as, as you recall dated way back to the days when I was going to church and seeing the Rossen House, you know, at that time thinking it would be a, a great haunted house. But then, uh, in the mayor, in the City Hall days, uh, we actually took the steps to save it. So, one way or another, I've been involved (laughing) in historic preservation.

PS: You helped save some pretty important, what today are important sites. Did you ever think about becoming a historian or ___ a profession?

JD: Never thought about it. Never (laughs), it just — uh, see if you can, uh, enjoy history along the way.

PS: Uh, well so you got the historical society there at the Ellis Shackelford House. How did that work out?

JD: Well, it, it worked out great, uh, and, we had, uh, we developed a really an interesting museum there. And, uh, uh, and of course ultimately the success of that led to the state deciding to, uh, build a major history museum in Central Arizona. Uh, I, I had thought it would be great to have it in Phoenix but, uh, Tempe, uh, then Mayor Harry Mitchell, uh, uh, decided to provide some land in Tempe's part of Papago Park and that led to its, uh, ultimate, uh, construction, uh, in the early '90s uh, when the state built that marvelous museum, which still doesn't, doesn't get enough attention because nobody knows about it, uh, and it isn't publicized well, but, uh, but we're, but we're working on that on another project.

PS: Tell me about getting that museum built and sat there unopened for so long. Tell me about me about all that.

JD: Well, uh, because of my previous experience with the Historical Society, uh, they, they asked me if I could get it open. It, the state built this beautiful, uh, uh, hundred thousand square foot museum and it sat empty for two years after it was built because there was no money for the exhibits. So, uh, the Historical Society hired me to raise the money to, uh, and that's what I did, uh, oh, from about 19, uh, uh, 94 to '90, '95 to '97. I spent several years and was able to raise from three to four million dollars, uh, to get the exhibits built and, uh, and it opened.



PS: Why don't you explain to people who don't understand why there was no money for, you know — how could they build a building and not have —

JD: Well it was, uh, the state, uh, built the building and, uh, and expected the Historical Society to, uh, open it and, uh, use it as a museum. And the Historical Society simply had not been able to raise the money to develop the exhibits. Uh, so that what I was able to do.

PS: That was part of an interesting situation, with the historical society being a state agency (sound muffled).

JD: It is, it is a state agency and the Historical Society is the oldest, uh, cultural institution in the state and, uh, and it's very important.

PS: And yet they don't give them the funding to do the things that they need to do.

JD: Well, I, I think when it comes to cultural affairs, uh, the state and the legislature properly assumes that, uh, it's a partnership and, uh, the state will do their share and, and they want the, uh, they want the private sector to step up. And so that's what happened. Uh, when I was able to raise that money from the private sector to, uh, to complete the job.

PS: So you mention that people don't know the museum is there.

JD: Well, I, I think it's uh, it's, it's possibly a, an usual place to have that kind of a major museum because there's nothing immediately around it. Although, uh, we intend as a part of another project that, uh, that we may be talking about, uh, uh, and that is the whole Papago Park situation where, uh, it will receive more, uh, greater basis for public awareness. And I think, uh, a lot more people will, will flock to the museum.

PS: I guess that's a good lead-in to tell me about Papago Park.

JD: Well, uh, we, uh, the whole Papago Park, uh, project that I'm working on now, uh, really started almost five years ago with a call from, uh, then councilman Phil Gordon asking me if I would be honorary co-chairman along with former Mayor Goddard, uh, of an effort to save Tovary Castle. Which has been a landmark in Phoenix, uh, since it was built in the, uh, late '20s. And I said, uh, 'Phil, yes as long as it's only honorary.'

Well, once I, I got involved and began to realize, uh, the commitment the city had to restore the, the Tovary Castle and all and its grounds as part of the 1989 bond election which called for a full restoration of the Castle and, and all of the property. Uh, I, I began to see the tremendous potential of the Castle. Its unique location, its unique history, its unique architectural style — it's kind of a crazy unusual building. But it's our Castle and it's been a curiosity for everybody, uh, living in the Valley, uh, since it was



completed in, uh, 1929, '30. And, uh, now it will become, uh, a much more unique landmark when it's fully restored and put to significant public use, uh, as a facility that can, uh, be a museum. Uh, it can, uh, be, a, an unusual, uh, place for official reception, uh, uh, for the mayor, the governor and in fact any elected officials all over the county. Once it's finished they will want to use that as kind of an official, uh, reception place because, uh, of what we'll do not only in the Castle and in the surrounding grounds and in the visitors' center that we'll have there that will, uh, reflect, uh, not just the history of the Castle and the history of Phoenix, but the history of, uh, Central Arizona.

And, and then we intend to develop a visitors' center on the site that, uh, could ultimately, uh, become a, uh, a visitors' center to highlight the major tourist attractions all over Arizona. That's what I'd like to see, uh, perhaps run by the State Office of Tourism in conjunction with Phoenix and Tempe, uh, which together own Papago Park. And that's a fact that's not, uh, not readily known by most people. Uh, most people think Papago Park is, is Phoenix because they don't know exactly where the boundary lines are, but a significant part of Papago Park is in Tempe and that's why the two cities need to come up with a joint master plan to, uh, to develop Papago Park. And make it one of the premier urban parks in the United States. It has all of the features to make it that kind of a, uh, a high reputation facility that will make our Papago Park as important to our area as, uh, say Balboa Park is as the preeminent, uh, cultural historic center for San Diego.

PS: (muffled) So how far along are you in the plan to do that?

JD: Well, uh, when I got started, uh, about four years ago, uh, intensively, uh, the city owned the Castle and only about 40 percent of the 44 acres, uh, inside the rock wall around the Castle. So the first thing we had to do would be get the rest of the land so that the resolution could be validated what the public passed in 1989. Uh, but to restore the Castle and have half of the property developed commercially, uh, just wouldn't make sense. So, I'm, I'm happy to, uh, to report that now as of a little over a year ago, the city completed the last of the, uh, land acquisitions that it took to put all the property in city hands.

And now our job is to restore the Castle. And that is about to start. It will start, uh, hopefully in October. Now we first have to complete the architectural plans that were done by the, uh, by the, uh, firm headed up by Paul Westlake, uh, the firm has undergone several name changes, but Paul Westlake is the, one of the preeminent, uh, architects — historic architects in the country. And he's, he's overseeing this project and they'll complete the plans, uh, in about, uh, 60 days. And then the building permits and we'll finally start the restoration of the Castle. Uh, it'll be done by, uh, the DL Norton Construction Company, which is the construction manager at risk chosen by the city to do that job.

But the city is right now about a, a million dollars short in having the funds to, to do the restoration. So much money had to be put into the land acquisition that had not been anticipated when the whole project started 14 years ago. So the immediate task is to raise the million dollars to, uh, so that when we start the restoration of the Castle we can complete it in an orderly fashion. And not have to go half way and then wait for another bond issue and — this is where the private sector is going to come in because, uh, it's



my objective to raise that million dollars quickly, uh, to send a very strong signal, uh, that this is going to be one of the most important visitor destinations in the whole Valley.

PS: Tell me a little bit about the history of the Castle. How did that, uh, ___ come to be there?

JD: Well, uh, a, uh, Italian immigrant named Carrera, uh, who made his fortune in San Francisco in metal work, uh, bought 300 acres in that part of the Valley and, uh, right in the center were the three hills that constitute, uh, you know the site of the Tovary Castle. He leveled off all three, built the Castle on the center hill and he literally had to blast them off because that's bedrock, uh, territory close to the river. And he built the Castle, uh, he literally did it with his 19 laborers, uh, from scratch (laughs) because he, he drew a plan in the, in the sand there of what he wanted the Castle to look like and it was built, uh, just like that, from scratch. Uh, but it was very well built, uh, and, uh, will accommodate, uh, all of the structural requirements to have that a very important public facility.

PS: Did he think of it as a castle when he was building it?

JD: Well, he obviously, uh, designed it to look like a castle. And, uh, uh, it's, it's so unusual. He was inspired to do something unusual because, uh, the Biltmore was being built and he saw that — what that was going to look like. Uh, the Wigwam on the Westside was being built, so he decided to build this unique, uh, uh, castle, uh, to be a sort of a casino/hotel, where he'd have gambling and, and have people come and stay in the hotel in hopes that they would buy his property around the castle.

Well then, uh, uh, the Tovary family came in with some feeding operations, uh, not far away and, uh, the combination of some feeding operations, feedlot operations and the onset of the, of the Depression caused Carrera to sell the property, uh, to the Tovarys. Uh, and, uh, Ed Tovary, Sr. and his wife Della moved in, uh, 1930. Mr. Tovary died, uh, a couple years later. Della married, uh, uh, the publisher of *The Prescott Courier* and, uh, he, later — after he passed away, Della, as the queen of the castle lived there, uh, uh, until her 80s, uh, when, uh — actually she was murdered in the Castle in 1969, when some intruders broke in and, uh, and, uh, beat her so badly that she died later in the hospital.

PS: Sad story. Uh, you know, you took us to visit the Castle and you told us a story then about how she was living there. Can you tell us again about, you know, that it wasn't an easy building to live in?

JD: Well, I, I think in her later years, uh, and she was more frail and less able to accommodate the rather steep stairs in the castle and so she had literally moved into the kitchen. And she was living in the kitchen at the, at the time, uh, that she was attacked. And, uh, then, uh, of course the family inherited and the whole property and, uh and it really was never used much beyond that time as a residence. Uh, and never will be again. But it will become one of the most unique museums in the area.

PS: Did it ever operate as a hotel or — that was the original plan?



JD: No, there's not much record of it ever really operating as a hotel. There's a whole series of small bedrooms, uh, going all the way up to the top, uh —great view from the top of Tovary Castle. You, you get a view of the Valley that you cannot get anywhere else. Uh, and the unique windows all the way around every floor level — the fact that you can step out on the little circular patio at each level. Uh, people see the lights at night that illuminate the Castle and, uh, most of them don't realize that those lights were literally built-in — the light sockets all the way around the Castle were built and put right into the structure and the plaster walls at the time.

PS: What is it built out of?

JD: It's frame, heavy, heavy frame stucco construction.

PS: I always thought it was adobe or something but that's not true.

JD: So, but and it's always flown the state flag, so we think it'll be perfect as a, uh, sort of a, our version of a Governor's Mansion because this state will — it's one of the few states that doesn't have a Governor's Mansion and we never will have, uh, politically. But, uh, and that's why I think, uh, all the governors in the future will want to use that sort of as their protocol, uh, governor's mansion for official entertaining and receptions.

PS: Tell us about the bullet hole?

JD: Well visitors to the Castle will see a, uh, a bullet hole in the ceiling of the kitchen and, uh, and that's, uh, when the intruders broke into the Castle, it was in the middle of the night. Della Tovary hear the noises in the bedroom just above the kitchen and she kept a, a gun under pillow and so she shot at the noise and put a bullet a hole in the ceiling. And, uh, that bullet hole remains, uh, and, uh, will be, you know, one of the things that people will want to see when they go in the Castle.

PS: One of the stories about the Castle.

JD: Right.

PS: Sounds like she was a tough gal. Did you know her personally?

JD: No, I, I didn't know her. Uh, she, like I say we, as a little kid I drove by the Castle all the time and just like everybody else in the Valley, you know, we've driven by there all our lives and wondered what it looks like and, and soon people will have the opportunity and we think it will be one of the most anticipated tours, uh, in the history of, uh, of the Salt River Valley.

MGThere were always some legends, urban legends, etc. of mobsters and stuff in '30s —



JD: Oh, yes, well people, uh, people heard that it was the winter home of Al Capone and, and they had heard that there were a series of tunnels inside the Tovary Castle. One, uh, rumor was that there was a tunnel that went all the out to the capitol. Uh, well there are tunnels in the Castle and people will be able to walk through the tunnels and, uh, and see some things in the Castle that you just wouldn't believe.

PS: Doesn't go all the way to the capitol though, huh?

JD: No, no.

MGS So then there's nothing to those rumors though?

JD: No, nothing to those rumors. But, uh, it was great. The, the lower level living room which, well you could entertain a party of a hundred people, uh, has the, the door to their wine cellar — which they probably used as a wine cellar — the very first bank vault door ever in Phoenix. It was the original vault door of the Bank of Phoenix, which the Tovarys acquired and, uh, and, uh, built it into their lower living room.

PS: Tell me about some of the other special things about Papago Park that?

JD: Well, uh, to, to tell you how I connected Papago Park to, uh, to Tovary — the fact is that the Tovary Castle is on Van Buren and 52nd Street. Well it turns out that, uh, and this is a fact that few people realize — Papago Park was originally a national monument. Papago Park was declared a national monument by President Woodrow Wilson in 1914 and, uh, it remained a national monument with the, course the, the beautiful buttes and the hole in the rock and of course the stand of beautiful Saguaro cactus, which have been ravaged in the meantime. After, after the national monument status was removed in 1930, after intense lobbying by development interests, uh, and ironically the Phoenix Chamber of Commerce and, uh, and, uh, other groups which wanted to develop the land, uh. It took an act of Congress to eliminate the national monument which at that time was much larger extending all the way, uh, down across the river including, uh, the site of Sun Devil Stadium.

Well, uh, quite apart from my task, uh, which in those years was a volunteer task, it's only been the last year or so that I've been, uh, a paid consultant for the City of Phoenix to do this job — I, for the first three years, I worked strictly as a volunteer. But, uh, couple of years ago I played golf and Papago Golf Course and, uh, saw the poor condition of the course; discussed it with Dale Larson who was, uh, you know, one of the highest officials in the park department, uh, deputy director, uh. And I asked him who was in charge of golf for the city because, as you know, the city has, uh, uh, eight golf courses, five of them are full length courses and the Papago Golf Course was, uh, once of the finest, uh, and one of the greatest reputations as a municipal golf course in the whole United States and in the '70s was the site of the national public links tournaments. And, uh, frankly it is, uh, uh, fallen on hard times. The club house is badly outdated and, uh, and the city, uh, realized, oh, six, seven years ago that it needed to do something about Papago and they had an architect draw up plans, uh, for a new clubhouse and a



renovations. But they had no funds to do it. Well, uh, I put my thinking cap on and, uh, thought well if it's going to be restored, it'll have to be restored as a private sector effort because the city, uh, has always, uh, held their golf operation to be enterprise __ where it had to be fully self-supporting. And frankly there just isn't the capital from operations to maintain the courses the way they should be to, uh, hold their former reputation. Well, Dale Larson said he was charge of golf. And, uh, the more I thought about it, uh, the more I thought since the golf course is virtually catty corner from Tovary Castle that maybe we ought to combine the two projects on 52nd Street, that's the entrance to the golf course is on 52nd Street and maybe pull off a miracle on 52nd Street, by using the popularity of the golf course as a factor to raise the private sector money that we not only need to finish Tovary, but to do the golf operation. Well with the thought of combining the two projects, uh, I thought I ought to, uh, visit the park director at Papago Park. Uh, who I found, uh, in a small office behind, uh, uh, the public restroom in the center of Papago Park by the Zoo. While I was in her office, I saw a, uh, a beautiful publication, "Proud Papago Park Master Plan," dated, uh, 1998. And I said what's that? And she said well the city has a master plan for Papago Park. And I said well what's, what's happening with it. And she said well virtually nothing. The, the city doesn't have any money to do all the wonderful things that the Parks Board, uh, in '98 and they had, uh, Papago Park Commission headed by Jeff Williamson, who's now head of the Zoo. A blue ribbon Parks Board and a blue ribbon Commission came up with this beautiful doct, uh, document that calls for the literal restoration of Papago Park.

But there was one thing wrong with the plan. It cut off at the border of Phoenix and hence, uh, there was a line right down the middle of Papago Park, uh. And I said, well, gee, doesn't this tell, uh, us something? That we need to, uh, call Tempe and say, why don't we, uh, do some kind of cooperation to make sure that our master plans fit. Because the public thinks that Papago Park as one park. So I called Mayor Guilliano over the idea; and he liked the idea. And I started a dialogue with the, with the community services people and the parks people.

And, and then, uh, I was working with the E Group which had done the master plan — the landscape architectural firm that had done the master plan for Papag— uh, for Tovary Castle — and I mentioned this whole idea. I told them about the, uh, national monument story for Papago Park and everybody started to get excited. And I said, you know what we can do? We can literally bring back the national monument, which will enhance the reputation of Papago Park; and if we're clever about it, we won't have to apply for a re-institution of the status, which might have been just the undeveloped portion around the buttes and all.

But, uh, we can declare a historic national monument, uh, we could call it, uh, Historic Papago Saguaro National Monument and then in the signage and when we treat it in brochures and literature and, and articles, we can, uh, we can put the dates right under it. Historic Papago Park —even on the signs going into the Park, "Entering a historic, uh, national monument," and then put the dates there. So we can have our cake and eat it too. Have 99% of the value of the hist—of the historic, uh, national monument status and not have to, uh, deed it back to the federal government. So, uh, that will, uh, instantly raise the reputation of Papago Park (phone rings in distant background).



And I've, uh, — incidentally, I, uh, I've had a very important dialogue with the in-coming mayor of Tempe, Hugh Harmon (?), who takes office, uh, in mid-July of, uh, of this year, uh, 0-4. And he's excited about the project and so I think, uh, we are definitely going to see Phoenix and Tempe wrap arms, arms around each other on a big project right at the edge of Sky Harbor. So, uh, that may make a little history all of itself.

PS: When you talk about tying into Arizona Centennial ___.

JD: Yes, so I was, uh, I was working with a good friend, uh, uh, Curtis Jennings, who at the time, uh, I was talking to him about this project. He was president of the Phoenix Rotary Club, uh, and, uh, I had, I had taken this map of the master plan to the Maricopa Association of Governments. And Dennis Smith, the head there, when he, he realized what we were going to try to do, he said, “Driggs, what you need is a good map.” So, uh, MAG(??) made me a beautiful map of all of Papago Park, stretching all the way over to downtown Phoenix. And it showed the, the unique relationship to Sky Harbor Airport, the freeway relationship, the light rail relationship, which will go right on Washington Street right on the southern edge of Tovary Castle and the transportation people have said there's no reason why we can't have a Tovary Castle intermediate stop on the light rail.

So when I got the map, from MAG, I showed it to Curtis Jennings and he said, “you know this is such an exciting area, uh, why don't we figure out a way to tie it into Arizona Centennial.” Well lights started to go off and I realized that, uh, the Centennial is coming in just eight, less than eight years in 2012. And realizing all of the assets we have right in Papago Park, it, it's a two city park now, but most of the border of Papago Park is, is Scottsdale-adjacent. And so you got three important cities surrounding Papago Park and it's right in the middle of the population area for the all of Central Arizona. And with all these other features, having the Historical Society Museum in the Park, having the world class Zoo, world class Botanical Garden, a military museum with the National Guard having our whole security apparatus for the state in Papago Park.

And now with the Tovary Castle being restored at the western edge and, and at the eastern southern edge of Papago Park, uh, Tempe Town Lake and everything that Tempe is going to be doing, uh, on the south side of river — all of which was originally part of Papago Park. They're going to develop a whole cultural area with Arizona State University right there. And incidentally ASU owns a very important piece in Papago Park — the site of the old state hospital.

And, so, uh, and, and with the restoration of the golf course being a cornerstone of the whole project, uh, and making that course come to a level where it will be very attractive as a new site for say and important, uh, USGA, uh, PGA, uh, golf tournament and frankly we should have a major golf tournament as one of the centerpieces of the State Centennial.

So, uh, for all those reasons, uh, uh, we think that Papago Park is the natural place to be a focal point for



the Centennial. Particularly when we develop the History Museum Exhibits into, uh, a, uh, facility showing the history of all of Arizona at the time of the Centennial. And developing a new visitors' center — which we can do — we have time to do it. And we have a bond, uh, program that will come up in two or three years. Uh, we have the plans and we can still build it and have all this done in 2012 and the, uh, visitors' center at Tovar and the Historical Society Museum and every — those would be two major exposition buildings for the Centennial. And the, uh, and both, both exposition centers would feature the entire State of Arizona. So it really could be not just a localized focal point, but a statewide focal point for Centennial activities to, uh, give a concentration point for all of the Centennial activities that cities and counties all over the state will do anyway. But, uh, it will have a, uh, center stage, so to speak.

PS: Sounds exciting both (Inaudible). Uh, before we run out of time here, uh, is there anything else that you want to talk about before I — I've got some sort of general wrap-up questions, but, uh.

JD: Well, let's see. We, uh, we covered, uh, uh, covered a lot of things. Uh, Second Harvest story. The, uh, — oh — uh, actually, uh, uh, ask me if there's any other, is any other piece — I, I forgot one of the newest parts of the Papago Park story. So do you want to ask me a question or?

PS: Yeah, uh. Have you got any surprises in Papago Park?

JD: Well ac-actually, uh, I did. And, uh, it happened on, uh Easter morning this year. I woke up at 5 o'clock, uh, Easter morning and realizing it was Easter I said, well, gee I'm not going to go back to sleep; I'm going to get up and catch a sunrise somewhere. So I got dressed and then I got to thinking, that I've heard a lot of people talk about going to Easter Sunrise service in Papago Park, in the old amphitheater, uh, which you can see a little bit of when you drive through at, at, uh, uh, 60 miles an hour on McDowell. Uh, you can see this amphitheater by the CCC in the early '30s as a part of the anti-Depression program, uh, President Roosevelt instituted.

Uh, the Civilian Conservation Corps, uh, which was made up of, uh, young men unemployed in their 20s, early 20s and they had these camps all around the country. And they did a lot of really great public works, projects, uh. Uh, and this was one and they'd built an amphitheater there out of masonry right up against, uh, the butte on the south side, uh, uh, and so I drove up there. I'd never been in the amphitheater. I drove up there, there was one other car and then another car came and it turned out that six of us, uh, walked up and stood in the center of the amphitheater to watch the sunrise. And there was a cloudbank across the, uh, the eastern sky but there was enough over the mountain horizon that we thought the sun would pop up right over the mountains. And we kept waiting and waiting. And, uh, one of the ladies had come from Mesa with her husband and son, uh, having heard there was going to be a sunrise service at the Buttes and she picked the wrong Buttes.

Uh, but, uh, suddenly we saw the sun burst through, uh, much above the horizon through the clouds and it was a magnificent, uh, almost a spiritual experience, uh, having it suddenly burst out and, uh. It was



then that I got the idea that we ought to restore that and bring back the Easter Sunrise Services in Papago Park. And the only problem would be how do we cope with the, the high-speed traffic on McDowell. And I said, well they close streets all over for all kinds of events — parades and marathons and bicycle races and, and military parades and Fiesta Bowl Parades. Uh, surely we can figure out a way to close McDowell or at least to moderate the speed on McDowell for special events so that noise would not be factor.

And this amphitheater has a beautiful stage area all just in the rough. And I thought, gee this might be a great outdoor venue for the Phoenix Symphony. So I called Mary Ellen Gleason the head of the Symphony. Met her out there with her husband who is the principal trombonist, so we had both aspects and, and we all concluded it would be a wonderful outdoor venue for cultural events. And we'd fix the stage and the lighting and have, and develop the ramps and all of the facilities and do handrails and lighting up the amphitheater which, uh, when it was dedicated in 1934, the *Tempe Daily News* hailed that as one of the great, uh, facilities in the Valley and said it would seat up to 4000 people. Which I think it will.

So, we're well on our way. I've had, uh, construction people up there, engineering people and I've had Sundt Construction Company agree to be the construction manager. I've had three or four engineering firms, uh, volunteer to do the engineering, uh, the E Group is going to do the master planning. The, uh, uh, an architectural firm, uh, Paul Westlake, uh, when he heard about it, said, uh, he would develop a, uh, a plan an architectural plan for the amphitheater. And so we will have a whole new, uh, magnificent outdoor cultural facility, uh, in Papago Park, which will add just another critical, important element, which adds the one element that maybe Balboa Park has that we don't have. And, and so, uh, we may have it all over Balboa Park before we're finished.

PS: Well you have some grand plans.

JD: Yeah, and incidentally, uh, during performances, particularly when we put entrances to the park up on either, uh, edge of the park, entering Papago Park Historic National Monument and there'll be signs there, uh, "Performance Tonight, uh, Street Closed" at, uh, 6:30-7 PM, after, after you've had most of your rush hour anyway and you divert the traffic to Van Buren and Thomas and, uh, literally use McDowell as the parking lot for the venue because, uh, uh McDowell right in front of the, uh, of the amphitheater, uh, can take, uh, 500 cars at 60 degree angle parking. And, uh, so —

PS: Did you ever go to the amphitheater as a boy or a young man?

JD: No, no I had never been there. But it's surprising the number of people I say, I see now that say, gee I used to go to the amphitheater for sunrise services. Well, it is absolutely the greatest area for a sunrise service that you could have in the whole Valley. And, uh, the head of the symphony, Mary Ellen, said, 'I'd like to have a great Fourth of July event there and have the symphony do patriotic music and then we'd have the greatest fireworks show ever in this historic national monument.'



??You know I used to do the radio version of the Easter —

JD: Oh, really?

??— You get to listen to it.

JD: Oh, oh great.

PS: Well you've certainly seen a lot of changes in Phoenix and Arizona in your life. Uh, why don't you talk a little bit about how you've seen things...?

JD: Well, obviously when you're born at a time when Phoenix had maybe thirty-forty thousand people in it and, uh, and you grow up, uh, I have fond memories of my childhood and all of the relatives and, uh, and, and the family history in the state. Uh, with my mother having been born, uh, in 1899, I believe in Concho, Arizona and with my father's family coming down in 1921 from Idaho. Uh, we've, we've seen a lot. I was born, of course, in '27. Uh, but it's, it's just been like being involved in, uh, you know, a great parade of growth. Uh, and you know, you don't think that much about it except, uh, wonder even when you're gone away — when I went off in the service, you see all the growth coming back. And when I went on my mission and then you go away to college and you see all the changes. But now, uh, the changes seem to go in geometric proportion and with all of our, uh, uh, our natural factors that we enjoy — the good weather, uh, and, and we're already the —what? — the fifth largest city in the country. And, uh, it's just a wonderful place so I, I just enjoyed, uh, being a part of it.

PS: You're not sad when you see it changed?

JD: No, you can't be sad with the, you know, that's, uh, you know, instead of being sad, you just want to enhance your legacy perspective. And, uh, and, uh, be more aware of, of the beautiful memories of what it took in the process to get us where we are now. And, uh, so, uh, uh, life never stops and you just have to, uh, ride it along the way.

PS: Did you ever think when you were mayor that we would become the fifth largest city?

JD: Well, you, you—we've always known, uh, that we've got the basic factors to be one of the fastest growing and, and for years we've always been right up there with, in the percentage of growth with, uh, Nevada and Florida. We've been always been one of the top three growth states. So it's just inevitable, uh, when you start, uh, talking about, uh, demographics projections and population projections and all — hey, you know. It'll never stop.

So, we, we, we just have to be careful about how we plan and how we look ahead. And that's why I'm so excited about this whole, uh, — and on this map, now, our whole Tovary Castle project — it started



as that, but it's now the Papago Park-Tovary Castle Project and, uh, it seems to be getting larger by the moment.

PS: So what do you see as your legacy that you'll leave for future generations?

JD: Why, I, I don't ever think of my legacy. You know, you just, uh, I go along and enjoy, uh, uh, what's happening. And if you can be a part of it, that's great. And, uh, I mean everybody's a part of it. It's just that people play different roles when they have different opportunities and who knows what would have happened? I, I'd be doing something else if, uh, Mayor Gordon hadn't called and asked me to take on what was the catalyst for this now much larger project. And so you just take things as they come and do with it as best you can.

PS: Some people at your age would just be out playing golf and enjoying the grandchildren. You're still working pretty hard.

JD: Well, at, uh, at age 77, I, uh, I, I still feel good and, uh, and I sometimes like to think that maybe, uh, maybe my best years are still ahead.

PS: Maybe they are. Do you have advice that you give for young people, your grandchildren or your children when they're trying to decide what to do with their lives?

JD: Well, uh, you always can only give advice, uh, based on your own experience. That's the only legitimate way to do it. And, and, I, uh, I think if you do all the right things, uh, you know, do all the traditional things: go to school, stay in school, uh, you know, take your parents' advice and, and, uh, and your church leaders advice and your and, uh — in other words play the percentage baseball, do the right things and then look for outlets for your own expression. And, uh, things that you might like to, to do, uh, not only for your own satisfaction, but, uh, if it somehow helps the, uh, you know, the common good — that's great.

Uh, I seem to have had a, an attitude early in life that I liked, uh, things of a community nature. Uh, I liked, uh, uh, dealing with people. When my, when my advisor at Stanford University when I went there as a new student, asked me what I wanted to do, he said, uh — I said, 'well I'm really expected to go into the family business, uh, the savings and loan business, uh, started by the family, uh. But, uh, I really enjoy, uh, community-related things.' And, uh, I, I can't even remember how it got started. Maybe it was on the church mission. Uh, where I got a little feel of the social service issues, uh, involved in, in life and, and, uh, and as it turned out, uh, a few opportunities kept coming and, uh, I guess I alwa — I never learned to say 'no.' And so I always said 'yes' when any opportunity came up. And so it just built from there.

PS: So you don't think saying 'no' is necessarily a good thing to learn?



JD: Uh, well — you, you ought to say ‘no’ to all the things you should say ‘no’ to. And (laughter in background), uh, and, uh, so ‘yes’ everything else.

PS: Uh, that about covers it the questions I had. Uh, let’s see, uh, let’s talk a little bit about your family and your, your children and grandchildren (inaudible)

JD: Okay, Gail and I, let’s see we were married in 1956, and we have five boys. John Douglas Driggs, Jr., is a lawyer in Las Vegas. Then Andrew James Driggs, who came along about 19 months later. Then Thomas Dorsey Driggs, Dorsey is my wife’s maiden name. Then Adam Dorsey Driggs and Peter Dorsey Driggs. Five boys - never had the privilege of knowing what daughters are like. All five boys went to Brigham Young University and got their degree there. That’s where Gail went to school and she was more persuasive, I guess, in where the boys would go to school.

As far as their advance degrees, they all went on to graduate school. The first four went to law school. The first to the University of Arizona and the second two graduated from the Arizona State University Law School. So, equal time there. And then the fifth son, Peter, decided to get an MBA from Brigham Young University. Four of the boys really are practicing law and Peter is in the business world in the shipping business. My son Adam is likewise in that, but he’s doing the ____.

And we have 14 grandchildren. We expect to have more. One son Tom is not married yet. And, the other two young sons expect to have more, so more fun to come.

PS: Get some granddaughters in there?

JD: Right, right.

PS: Anything else that you wanted to be sure and tell us that we didn’t ask you?

JD: Let’s see. Just trying to think.

PS: How do you feel about being a Historymaker?

JD: Oh, well, it’s a great honor, of course, to be asked to join the illustrious group of predecessors in the Historymaker Gallery, which I saw developed when I was out working for the museum and the society. I think it’s a great program and I think it’s administered so well by the Guild. They just do a great job. It’s every other year, there’s plenty of timing and doing a statewide focus. It has been good. The Guild just does great a job. So, it’s a privilege and a pleasure to be included.

Tour of Tovrea Castle with John Driggs on February 20, 2004

JD: And they obliged his courtesy by giving him that copy of one of those molds.



PS: Would have been same period (inaudible)

JD: Right, right. Same period. You can see the chandeliers. And all of the beautiful stenciling on the plastered walls. And you can also see, there's a lot of restoration to do. But the beauty of the Castle is not only it's unique shape, but all of the levels are just dominated by all these windows. That give it such a great view of the outside.

PS: (inaudible conversations)

JD: I, I think it can be done in, uh, a couple of years.

PS: Are they pretty much (inaudible)

JD: Five acres. And these are the historic photos, which literally showed this area before this area before they started construction of the Castle. And, so you can get a close up look over there. and see what the Castle looked like in —

(Inaudible)

JD: —and we'll restore all these rooms on the two top floors where the bedrooms are and then we'll decorate them in an appropriate way and use them like museum space. For special historic perspectives in Arizona.

PS: Oh. I know some quilters who could help you with some quilts (laughs).

JD: Maybe have some rooms to go to the agriculture and mining —

PS: Yeah

JD: —and then high tech. (Everyone speaking at once.) (JD sounds distant)
(inaudible).

JD: Harry Potter and the Castle (laughter from all). Get K. Rowling out here and maybe she'd do a, a book, uh, *Harry Potter and the Castle*. These rooms in the Castle so that they can reflect unique aspects of Arizona history. And, that would be uniquely desirable cause I've always thought of this as a facility that could be used as a sort of protocol house. It could be the governor's mansion for protocol purposes and the mayor of Phoenix could use it. In fact, all the mayors of all the cities could use this to kind of show off a unique aspect of Central Arizona history.

PS: The view from here is — you feel like you can see most of Arizona if you just look in different



directions. It could have been the governor's ceremonial governor's mansion. (everyone talking at once).
(wind blowing)

JD: Arizona's one of the few states that doesn't have a governor's mansion and politically, we never will have one.

JD: Yeah, you can see, the, uh, the Tovrea Castle is in perfect alignment with the center line of Washington Street, so when you're coming West on Washington Street, you can see the Tovrea Castle right in the center line. And it's especially prominent at night when you see the lighting of the Castle.

JD: Okay. Let's see. Go along ... Okay, we'll head down.

