

ON OUR SHORT LIST People of note

Hot Property

With Steven Good, it's going once, going twice, sold!

BY MARY ELLEN MENGUCCI

MOST REAL ESTATE offices in this country don't do more than \$10 million worth of sales in a year. Sheldon Good & Company, however, does business worth \$40 million in a single deal.

The real estate and marketing company is a national pioneer in property auctions and the largest privately held brokerage firm in the United States. Thirty-two-year-old Steven L. Good is president and chief operating officer.

Good, who devotes about 70 percent of his time to the auction segment of the business, has virtually revolutionized the art of multiple-owner, multiple-property real estate auctions in this country.

"Historically," says Good, "auctions were held like foreclosures, without marketing activity. No pizzazz. No salesmanship. What we did was incorporate the aspects of conventional brokerage in an auction environment. We found the results were very good."

Before Sheldon Good & Company began its real estate auction crusade in the early 1980s, property auctions in this country were regarded as a sign of failure, associated with bankruptcies and foreclosures. Only as a last resort did sellers turn to auction sales.

But Good stepped in and changed all that. Through auctions, he's moved even the most luxurious residen-

tial properties so successfully and quickly that owners and buyers are scrambling to jump aboard the bandwagon.

The reason? Auctions generally mean quick cash for the sellers and good bargains for the buyers, Good says. Sellers are spared lengthy sales efforts and the heavy expense of carrying real estate over an extended time period. Furthermore, multiple-owner auctions provide sellers with far greater advertising exposure and therefore attract more potential buyers.

Good, a 1978 graduate of SU's

School of Management, has a lot more than sales pitches to support his claims. When he joined Sheldon Good in 1981 (a firm founded 23 years ago by his father, Sheldon), an average deal was worth \$200,000 to \$500,000. Today, he says, a small deal would be \$1.5- to \$2-million. "The norm now is in the \$3- to \$10-million range."

Not surprisingly, the firm's annual sales have skyrocketed, too, from \$40 million seven years ago to more than \$200 million last year. Auction sales leaped from \$83 million in 1986 to \$148.2 million in

1987, a 78-percent increase in one year.

At the same time, the Chicago-based company has gone national. Sheldon Good is one of the first real estate brokerage firms to conduct auctions via simulcast, and the first to do so on a nationwide basis. Today it has offices in eight major cities, from Florida and Texas to Colorado and California.

"We found that many of our clients were national in scope," says Good, who holds real estate licenses in 26 states, "and they brought us to different cities. Once we were in those different cities, we established a base of operations and now we have a national company."

The firm's growth has attracted a great deal of media attention. *Forbes*, *Fortune*, and *Esquire* magazines and the *Wall Street Journal* are among the publications writing about Good's auction techniques. And virtually every major real estate publication in the country has asked Good to write for them (as have numerous law journals—Good received a degree from DePaul College of Law after graduating from SU).

Good, who was named one of Chicago's 10 outstanding young citizens this year by Chicago Junior Association of Commerce and Industry ("Jaycees"), says he is cautious about growing too big, too quickly. "We dominate the industry and have shown the fastest growth pattern out of any of our competitors," he says. "But it's not unbridled growth. The object isn't to open all of the offices in the world. The object is to be profitable."



Steven Good uses auctions to sell major real estate—a tactic he pioneered.

By MARY ELLEN MENGUCCI, staff editor.

CAROL SALINE '61

Dr. Snow

TO HIS NEIGHBORS, 26-year-old Larry Lavin was an affable, rich dentist. To his patients, he was a bright, young University of Pennsylvania graduate who spent an inordinate amount of time on the telephone. To his customers, he was a major supplier of the highest quality cocaine on the market.

And to Carol Auerbach Saline, Larry Lavin was the ideal, real-life character for a best-selling book.

Dr. Snow: How the FBI Nailed an Ivy League Coke King is the title of Saline's book, recently published by the New American Library (NAL). It describes the lucrative cocaine ring that Lavin began while still a dental student at the University of Pennsylvania—an enterprise that eventually became a 13-state empire and the largest ever to operate in Philadelphia. As its mastermind, Lavin collected up to one-and-a-half million dollars a year, employing a large network of local distributors and dealers.

The FBI did catch up with Lavin, but after a dramatic arrest, he jumped bail and began a new life under an assumed identity. He was stalked by the FBI for 18 months before finally being captured on a fishing boat and jailed.

Saline, a 1961 graduate of SU's College of Arts and Sciences, first wrote about Lavin for *Philadelphia* magazine, where she is a senior editor. When NAL asked her to expand the story into a book, Saline, a writer with more than 20 years experience, took a leave of absence from her magazine job.

She knew she wouldn't have a truly great book unless Lavin talked. "I thought he really ought to consider whether he wanted a book written about his life when all of the information came from third parties," says Saline, who sent a letter to him in jail, saying just that. "I kind of thought that would grab him, and it did."

Through her research and numerous long-distance telephone calls, Saline discovered that Lavin had led a double life: one devoted to his wife, children, and dental patients, and another filled with illicit sex, drugs, and money.



Author Carol Saline

Dr. Snow is Saline's second book. She is also the co-author of *Straight Talk*, a text used regularly in communications courses.

Her newest book is receiving rave reviews. Serial rights to *Dr. Snow* were licensed to *Reader's Digest* for a 10,000-word excerpt in its August issue. The book is also being optioned for a film.

MARK BAKER '69

Criminal Defense

BERNHARD H. GOETZ could be serving a life sentence right now. He isn't.

More than two years after he was arrested in 1984 for shooting four black youths who approached him

and asked him for money on a New York City subway train, Goetz was acquitted of all major charges, including attempted murder. He was sentenced to a six-month prison term and probation for possession of a weapon—a charge that was appealed last month.

Goetz's defense attorneys, Barry Slotnick and Mark Baker, are primarily responsible for his acquittal. Slotnick, the better known of the partners, served as the trial lawyer in the case. But it was Baker, a 1969 graduate of SU's School of Speech and Dramatic Arts, who handled the appellate litigation and mapped out the defense strategies Slotnick used in court.

Baker says the Goetz case was the most fascinating he's ever worked on from a legal standpoint. But the pressure was equally tremendous.

"The publicity was absolutely unprecedented. You live in a fishbowl," says Baker. "Every word you say, in and out of court, is reported and you're constantly subject to misquote."

The case, says Baker, "has taken a big chunk out of my life. Sometimes I feel as if I haven't had another." Baker estimates that he spent thousands of hours working on the case, which went through the appellate process an unprecedented three times. "You could have built a legal practice on it if he had paid our normal fees."

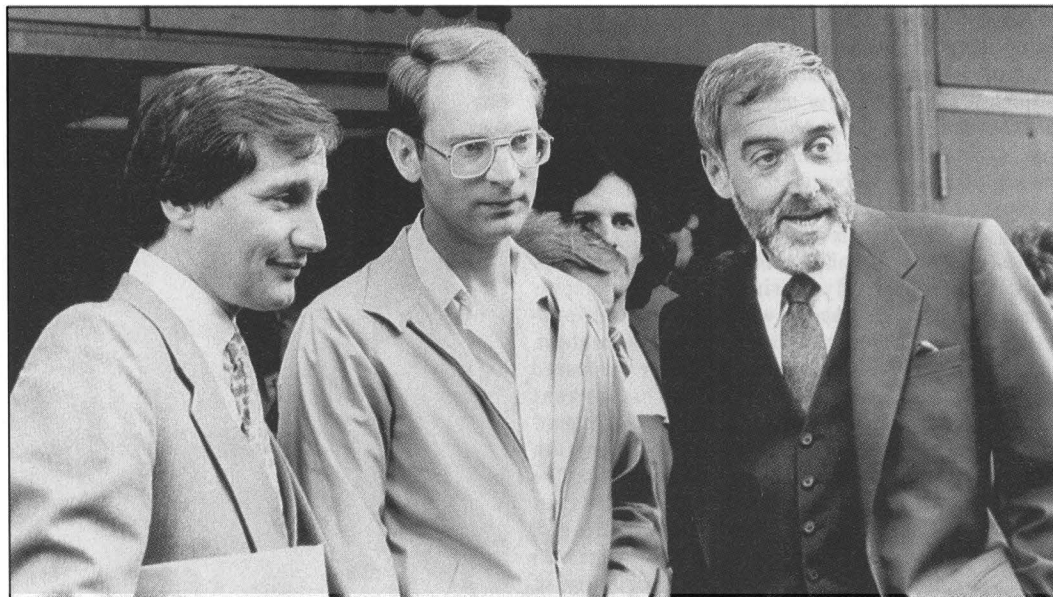
Slotnick and Baker have represented numerous high-profile cases, including Representative

Mario Biaggi (D-N.Y.) in his first trial and the co-defendants in the John Gotti case. Some would describe those clients as notorious, but Baker says it doesn't bother him. "We still view ourselves first and foremost as criminal defense lawyers. Because that's what we are. Our job is to defend people, not pass judgment on them."

Baker, who became a partner in Slotnick's firm in 1986, had worked as a prosecutor, first as an assistant district attorney in Brooklyn, and eventually as counselor to the special state prosecutor investigating the New York City criminal justice system. He met Slotnick while prosecuting one of his clients. "I think I was one of the only people who ever beat him," says Baker, "so he remembered me."

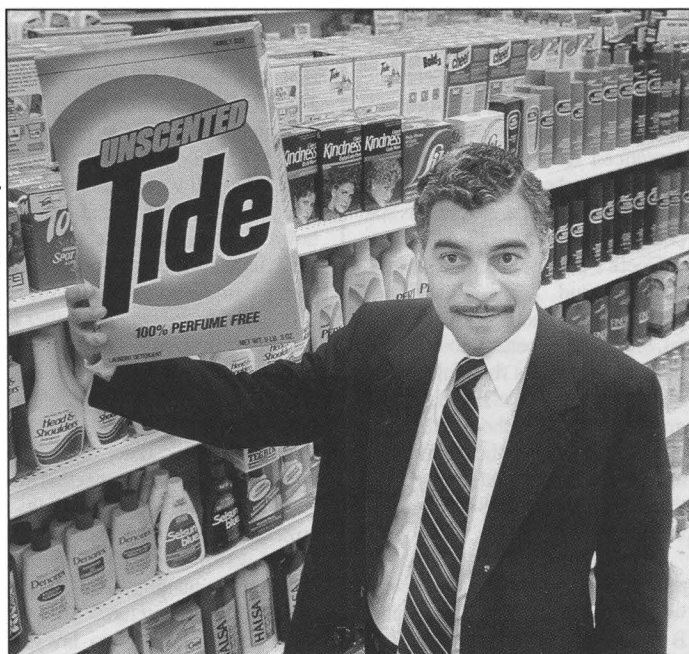
As partners, the two lawyers have distinct responsibilities. Slotnick, the trial lawyer, serves as the pilot, while Baker (who specializes in criminal appeals) is the navigator. "I basically tell him the way I want the records to look if there is a conviction and he will get the witness to bring out the type of testimony I want to see," says Baker. "So I'm really his lawyer, his counsel."

Because of this, the two attorneys approach their cases from different perspectives. "I have to anticipate there will be a conviction," says Baker, "because I know what I want if there is an appeal. He, of course, has to win the acquittal. So sometimes our needs diverge."



Mark Baker (left) was the strategist behind Barry Slotnick's defense of Bernhard Goetz.

THE PHILADELPHIA ENQUIRER SPECIAL BY D. GORTON



L. Ross Love is brand-conscious for Procter & Gamble.

L. ROSS LOVE '80

The Ad Man

WHEN L. ROSS LOVE sits down to watch TV, he pays little attention to the programs. He watches the commercials.

Love is the general advertising manager for Procter and Gamble, the Cincinnati-based consumer-products giant. P&G, with a worldwide work force of more than 72,000, is reputed to have the second-largest corporate advertising budget in the world, estimated at \$1.4 billion annually.

So every time Ivory soap, Jif peanut butter, Bounty paper towels, Pampers disposable diapers, Pringle's potato chips, or any of P&G's numerous other products are marketed on television (or in newspapers, or on billboards, or on the radio, for that matter), Love wants to see how others react.

And that's only a small part of his job. As general advertising manager, Love also grapples with such issues as compensating P&G's advertising agencies (they work with 16 altogether, mostly in New York City), attracting the best creative people in the agencies to work on P&G campaigns, improving the knowledge of P&G's own ad people in Cincinnati, and applying new technology to the company's ad campaigns.

These aren't easy times in consumer-products advertising. The field is becoming increasingly more competitive and the cost of advertising continues to climb. To address such problems, P&G, which is divided into 12 operating divisions based on product lines (food, soaps, personal products, etc.), is undergoing significant organizational changes, says Love.

"We're trying to organize in a way that will build a competitive advantage for us. We're looking... to focus on the right things, set the right priorities and give our people the freedom to manage their businesses much more independently," he says.

Love, a 1968 graduate of the College of Arts and Sciences, joined the company 20 years ago as a brand assistant. Moving steadily upward in the firm's advertising department, Love was named to his current post last August.

"I enjoy the competition," he says. "It's an environment where there is an opportunity to

see your ideas take shape in the marketplace, become real. There's an opportunity to work with good people and help others develop and grow. It's good to see people you work with succeed."

Black Enterprise magazine took note of this top-ranked executive in January, naming him one of the "25 hottest black managers in corporate America."

JOANNE VAN VOORHIS '80

Gormenghast

BROODING SKIES, A Gothic castle in Europe, endless dark corridors, and great spiral stairways will serve as the primary setting for Joanne Van Voorhis's first-ever feature film.

It's not a Dracula movie and it's certainly not a low-budget production. It's a \$10-to \$15-million science-fiction film called *Gormenghast*. Based on the classic 1940s British trilogy by Marvin Peake, the film is slated for production in 1989.

Van Voorhis, a 1980 graduate of SU's Newhouse School of Public Communications, has spent every minute of her spare time in the past five years working to get the film produced. With no experience in screenplay writing or filmmaking (Van Voorhis was a public relations major at SU), she has managed to acquire the film rights and develop a screenplay.

Van Voorhis negotiated for the rights with the descendants of the deceased Peake, after the rock star

Sting allowed his option on the books to expire. She approached the Peake family directly. "It was very important for them to meet with me," she says, "and make sure I wasn't there just to make money off of it. [They wanted to know] that my drive came from the heart, which was true." Van Voorhis developed the screenplay to *Gormenghast* by referring to versions Sting had written when he owned the rights.

Her persistence and passion for the story paid off. Set design for the film started this fall. Van Voorhis, in addition, recently secured a major co-production contract with the Henson Group, a production firm based in England. The group, which is affiliated with London's famous Creature Shop, is part of the Jim Henson company in the United States.

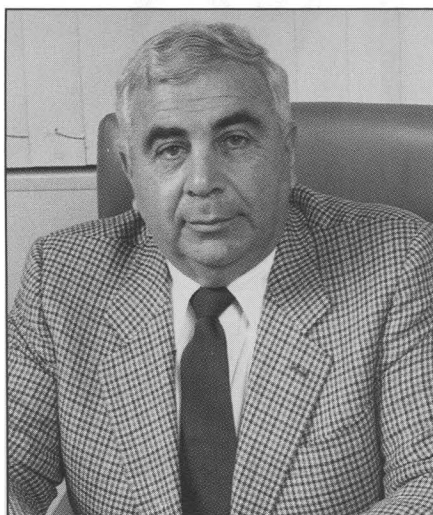
Van Voorhis has only high praise for the organization. "It is a very creative, risk-taking filmmaking group," she says. "They share my feelings that if the film is to be made, it must be made the right way, or not at all."

A former marketing specialist for General Electric and Chesebrough-Pond's/Stauffer Chemical, Van Voorhis recently founded a production company in Boston. The firm, Fuchsia Films, specializes in corporate videos.

But *Gormenghast* is her main passion. "I've done a lot of things. I've marketed everything from robots to chemicals. . . . But my heart beats loudest when I'm working on *Gormenghast*."



For Joanne Van Voorhis, *Gormenghast* began as books to love and became a movie to make.



Greenhouse guru Emanuel Shemin

EMANUEL SHEMIN '52

The Green Thumb

EMANUEL SHEMIN runs a greenhouse business, but not just *any* greenhouse business. He is founder and president of Shemin Nurseries, the largest one-stop wholesale horticultural distribution center in the world.

His \$110-million business comprises 11 centers, stretching from Amsterdam and Toronto to Chicago and Atlanta. The company's winning strategy is to collect all aspects of horticulture under one roof.

"We serve the horticultural trade as a retail garden center would the public. In other words, a landscape garden contractor or a garden center would come to us to find everything from a small plant in our greenhouse to a 30-foot-tall tree," he says, "and get all of the accessories—potting soil, chemical fertilizers, and ceramic pottery—at the same time."

A typical Shemin facility sits on about 20 acres of land and offers its wholesale customers roughly 15,000 different items, ranging in price from \$3 to \$3,000. In addition to nursery and greenhouse items, each center sells a wide variety of garden and irrigation tools, fencing materials, flagstone and patio blocks, fertilizers, seed, cut flowers from across the United States and overseas, and much more.

Shemin, a 1952 graduate of the College of Arts and Sciences, started his business in 1955, after serving in the Air Force during the Korean War. He converted his father's small retail garden center in the Bronx, New York, into the first wholesale Shemin Nursery.

In 1968 Shemin built a new facility in Greenwich, Connecticut and moved his horticultural distribution center there. Little did he know that the Greenwich site, which remains the company's base facility today,

would serve as a prototype for 10 more centers.

In 1979, Shemin entered into a joint venture agreement with the Weyerhaeuser Company—a Fortune 100 firm—and expansion became possible. The result has been dizzying growth. In 1979, the company was worth \$5 million, says Shemin. Nine years later, Shemin Nurseries is worth \$110 million.

"I started in the streets of New York with a dream and that grand concept is now a reality," says Shemin. "With the resources of Weyerhaeuser, I was able to devel-

op a small business into a very large, international business."

Today, Shemin Nurseries are a wholly-owned subsidiary of the Weyerhaeuser Company. Shemin sold his interest in 1986, but remains president of Shemin Nurseries until 1990.

To ensure that his legacy continues, Shemin is working with schools such as SU to develop distribution programs that focus on retailing and manufacturing, and he is working with land grant universities to develop horticultural distribution as an academic discipline.

JULIAN TOMCHIN '53

Exclusively Bloomie's

HAND-PAINTED Dinnerware from Sicily, crystal decanters from Portugal, picture frames from Yugoslavia, flatware from Japan, textiles from India, and porcelain from China—produced worldwide, but designed by Julian Tomchin.

Tomchin is senior vice president and fashion director for home furnishings and cosmetics at Bloomingdale's. Based in the New York City store, Tomchin runs a product development office that

creates some of America's most selective retail merchandise. He also negotiates regularly with many of the finest manufacturing houses in the world to craft the Bloomingdale's designs.

Tomchin says his office, which develops retail products worth \$50 million each year, is intended to fill holes in the marketplace. He and Bloomingdale's buyers travel the world searching for products to add to the Bloomie's line. When they can't find it or no one makes it, Tomchin and his staff of eight designers go to work.

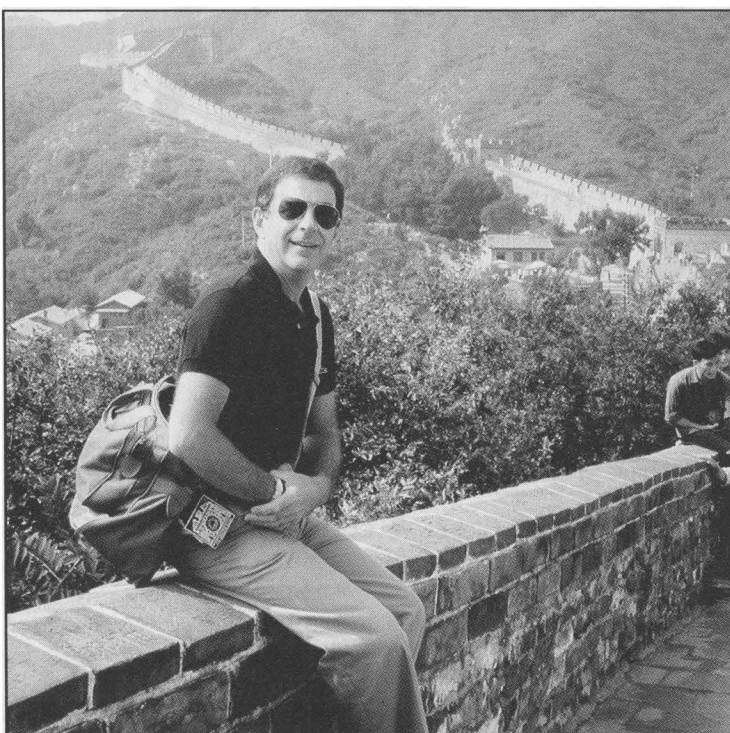
"We are a consumer-driven organization," he says. "We're dealing with the customers' needs and demands. . . . At Bloomingdale's, we have a sophisticated, demanding customer who expects us to experiment more than the average store—who expects to find something a little more on the cutting edge with us."

Tomchin says the products designed by his office are developed strictly for Bloomingdale's, although they do not always remain that way. "Sometimes they are exclusive to us for a year or six months, and sometimes forever." Once merchandise becomes part of mainstream America, he says it is longer necessary for Bloomingdale's to remain the sole retailers.

Tomchin, who has been with Bloomingdale's since 1978, graduated from SU's School of Visual and Performing Arts in 1953. Tomchin spent the first part of his career designing textiles for apparel, but in 1976 he began to concentrate on home furnishing textiles—sheets, for example. Eventually, he expanded beyond textiles and into all types of industrial design.

Now Tomchin travels around the world about four months out of each year, meeting with manufacturers and designing new products. "You pay a lot of attention to what people say. You develop not only an eye, but an ear" for potential Bloomingdale's products, he says.

It can take six months to three years to move a product from the design to the manufacturing stage, according to Tomchin. Much of the research on the product and the potential manufacturer must be completed before a prototype is made. He is already working on projects slated for production in 1991.



Julian Tomchin circles the globe to complete the Bloomingdales line.