

RESUMES

The No-Handshake Interview

It was bound to happen: someone has introduced a video-interviewing network. Using the concept marketed by Video Placement, Inc., students at Georgia Tech are trying the no-plane-ticket-necessary approach to interviewing with firms such as General Electric in Florida and Boeing Co. in Washington. The potential employer and student talk through a color-video telephone, and a camera and satellite transmit the student's image to the company. The videos sometimes transmit a bit jerkily, but recruiters seem willing to pay \$135 an hour for the service. They're as good as an in-person interview, "except for the handshake," says recruiter Ronald C.

Hutt of the Harris Corp., which makes business computers and broadcast equipment.

One advantage of video interviewing is that it allows students to avoid dressing up in full business gear, since the camera only shows torsos; one student gleefully wore beach shorts below his blazer. According to Video Placement's Vincent Cogliano, the practice may become more commonplace soon; if the trial run at Georgia Tech goes well, he says, more than 100 universities may sign up. Neither Cogliano nor corporate America expects the system to eliminate personal interviews. But they do think it is a way to reach small, remote schools that might ordinarily be overlooked.



GARY W. MEEK

Performing your resume person-to-person: Simulated video encounter at Georgia Tech

A Guide That Gets Fiscal

It's a fact: accountants earn more than architects. Not only that, some doctors make less than creative directors in advertising agencies. Such are the fascinating tidbits to be found in the current edition of "The American Almanac of Jobs and Salaries" by John W. Wright (743 pages. Avon. \$12.95). This book's value lies in its telling details. It notes, for example, that a municipal librarian can make as much as \$27,300 yearly—a high salary in that low-paid profession—but only with expert knowledge of computers. A costume designer in the theater probably spends a lot of time on unemployment lines, but if a show she or he has worked on is a hit, there

may be as much as \$15,000 per week in royalties while the show runs.

For reasons that are never explained and not always easy to guess, pay often differs greatly from place to place. A computer programmer in Arizona, for example, earns as much as \$32,945, but in Hawaii the pay is a maximum of \$16,280. In San Francisco a registered nurse earns \$15.52 an hour, but in Atlanta can only command \$10.57. But, of course, there is more to consider in choosing a career than salary—and this book also offers comprehensive job descriptions, as well as information about training periods, job requirements and benefits.

Name: Paul Ackerman

Age: 29

Education: Bachelor of Arts in Theater, University of Virginia.

Occupation: Lighting designer, Atlanta Ballet Co.



Q. What does your job entail?

A. A lighting designer works with the choreographer to come up with a look for each dance and each movement. It's like writing a visual score for each dance.

Q. How does your college education help you now?

A. My education was really a lot like my job, with the major difference being that in school I might have had weeks to do a design and now things are thrown at me with short deadlines. In a broader sense, a liberal-arts education is a great help. When someone comes to you with an idea that deals with baroque style or one that is set in a particular historical period, you're at a disadvantage unless you have had the exposure to these things.

Q. What advice would you give someone who wanted to work in your field?

A. It really must be something you enjoy doing. You have to be willing to sacrifice some years after you get out of college and take whatever jobs you can find to make a reputation for yourself. Getting a job usually depends on who knows about you and your work. No one gets a job off a résumé.

Q. What are the best aspects of your job?

A. There's a great deal of variety to it—it's definitely not a 9-to-5 job where you do the same thing day after day. Every design is different, and every one is a challenge. There is a real sense of reward when you see your work and know you've made a beautiful picture on the stage. The financial rewards are not great, but I've reached a point where they are not bad. I really like what I am doing now; I almost feel I'm living a dream.