

What she didn't count on was her boss coming to her two weeks later, hysterical because the agency's general manager had just quit, and her boss was about to enter the hospital for a few weeks.

"I was seventeen, and still in school, but I had always wanted to make people stars, basically, so I told her I'd answer the phones and she went off to the hospital. People started calling me for SAG [Screen Actors Guild] actors—I had no idea what SAG even stood for. But I dug out a contract and learned what the rules were. I started recruiting new people and getting rid of old people, essentially building up the agency."

By the time her boss returned, she hired O'Shea as an agent for \$50 a week—not great money, but not bad for the Eighties entertainment industry.

From there, O'Shea went to Paramount Pictures—in the heady days of Steele and Simpson—where she added concepts like corporate language, ethics, procedure, politics, protocol and diplomacy to her already stuffed arsenal of career development and portfolio building. She was still doing make-up for photography shoots, and started noticing that photographers would confide in her that bands would never do what they asked them to in front of the camera.

O'Shea recalls telling the photographers, "Why don't I come in as the make-up artist, and I'll start talking to [the bands] about one-dimensional camera movement and marketing and the other things. They'll never know it's happening."

"It worked like a charm," she continues, "the rapport with the bands, and the psychology of helping people find a direction without threatening what they're doing. I was always interested in psychology, but I didn't want to go through another eight years of school."

Instead, O'Shea—fed up with the coke, egos and stress of Hollywood—hopped a one-way flight to London. Before leaving, she had unleashed an onslaught of resumes on the tiny island nation, and one of them—received by a music company that specialized in jingle booking—stuck. Of course, O'Shea couldn't be satisfied merely dealing with jingles.

She branched out into production coordination for American products coming into the UK; then, through meeting and talking to musicians, discovered a serious lack of efficient booking and representation for artists on tour in England. That endeavor led her in a roundabout way to legendary—yet at the time down-on-his luck—producer Jimmy Miller.

"He couldn't get arrested," says O'Shea. "He had a nasty reputation. He'd been a bad boy." Wanting to replicate what was then the "in" sound of bands like the Stone Roses and Happy Mondays, O'Shea paired Miller up with Primal Scream, and, voila!, her first of many producer-driven successes.

Since Miller's untimely death in 1994, and O'Shea's subsequent return to the States, she has maintained her prosperity by, ironically, bucking the tone of the afore-

mentioned Austin newspaper quote.

"I am really creative," she says, "but I perceive all of my relationships with my clients as a creative team. I throw them the ball, they catch it, they run with it—or they warm the ball up for me and they throw it to me and we have fun with it. They know exactly what's going on and there's a definite game plan. It's important not to get in the way of the creative process and the instinct. Rather, you must create an environment where the deepest, darkest, most twisted part of their soul is able to be freed. We do manage some pretty nice people, but really twisted. I can't work with people who are not exceptional and diverse."

While O'Shea and her roster of clients are currently benefiting from a music industry dominated by producers and remixers rather than artists, the management maven says she is fully prepared if the rage turns out to be a phase.

"There's always going to be a perceived flavor of the month," says the confident industry vet. "That happened in the Eighties with the whole DJ thing—often, everybody's just going off a vibe."

"Unless somebody comes along and says 'this is gonna last another two years on the outside,' you have to be thinking about what you're going to do to stay ahead. When you're a really busy [artist], that usually doesn't cross your mind. That's my job—to make sure it doesn't have to."

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