



Based in Los Angeles/Ventura, California, HEART LOVE ALIVE authentically recreates the music, vocals, energy and spirit of Ann & Nancy Wilson, and HEART. Featuring Heart's greatest hits of the 70's and 80's, this 6-piece band of top notch professional vocalists and musicians put on an exciting, audio/visual show. HEART LOVE ALIVE is available for Corporate Events, Clubs, Concerts, Fairs, Festivals, Opening Act, Community Events and Private Parties. HEART LOVE ALIVE is the ultimate HEART TRIBUTE SHOW!

HEART LOVE ALIVE BAND MEMBERS

PATRICIA MORALES as ANN WILSON



"HEART LOVE ALIVE" established itself in 2003 when L.A. based singer Patricia Morales wanted to pay tribute to one of her biggest musical inspirations to hit a stage, Heart. As changes started to come about within her band, Patricia felt more of a pressing conviction to go a step further. Stepping back, she took a long look at what she had built and where to take the band next. Morales, with a renewed vision and mission wanted to produce a band that aimed to bring back the basics of how these giant acts of the 70's like Heart played and grew organically into one of the most exciting rock acts in history. This is the perfect formula to capture what Heart was aiming for themselves, Whether it be Heart or Zep tunes, HEART LOVE ALIVE found that tapping that inner groove separates them from the rest while creating that sound as if

Heart truly stepped into the new millennium and time warped through HEART LOVE ALIVE.



JEANNIE AUSTIN as NANCY WILSON

With a love for music from a very young age, it's no surprise that she finds herself playing in multiple Tribute bands around So Cal. With a love for all different kinds of music but with a soft spot for Classic Rock, Jeannie likes to be challenged with whatever any band throws at her. After an Actors life in NYC, music was the next probable ambition on the to-do list. Her other bands are: Tapestry: Carole King, The CHAIN: Fleetwood Mac, Heart of Gold: Neil Young, Boss in the USA: Bruce Springsteen,

Slowhand Blues: Eric Clapton, Cruisin' Oldies: a 1950's and 1960's Vegas style review, along with any other jam, duo, cover situations that come up. Her first instrument was piano, but now that means any keyboard, Acoustic and Electric rhythm guitar, harmonica, some Mandolin, a little Bass, and will take on any other instrumental challenge as required. Music is a passion, being creative keeps her alive, and staying busy is a must.



ANDREW JAY MAGNUSON

Performing live music for over 25 years, Andrew Jay Magnuson has become a staple of the blues and rock music scenes across Central and Southern California. From the 1980's in Hollywood playing the Sunset strip with the Rock band Eve to the 2003 formation and continuation of the AJM Band, Andrew has entertained thousands at festivals, fairs, concerts and special events. With gritty soulful vocals, lightning guitar licks and a genuine passion for the music he plays, Andrew Jay Magnuson is a true performer.



LARRY SEGER

Like a lot of musicians, the Beatles were a major early influence on Larry's musical formative years. Great songwriting, harmonies, and performance were important. The first songs he figured out by ear on guitar were (in the same sitting) Smoke on the Water, and the solo for If You Leave Me Now by Chicago, showing his love for various styles of music. Partly because the Beatles played more than one instrument, he decided that guitar wasn't enough, so he eventually learned piano and keyboards, bass and dabbled in percussion, writing and recording along the way. Playing in

assorted bands over the years, one of them a Beatles tribute band, he is now showing his love for another of his favorite bands-Heart-playing keyboards and guitar.



DALE ALLEN

Classically trained, Dale has played drums and percussion in a variety of musical situations. Dale played in several different bands and also performed studio recordings and a considerable amount of local gigs on the Sunset Strip in Hollywood and other venues throughout Southern California. Dale combines his vast musical experience to his love of Heart rock and roll music. Passionate about playing drums, Dale loves to tribute the incredible style and dynamics of the Rock & Roll Hall of Fame band "Heart" to our audience.



Adam Leon

Primary instrument, bass. Adam can play drums, guitar, and some keys, all learned by ear. Writes and records original music at home, nearly 3 albums worth. At the age of 8, Adam discovered that he could hear radio music in his head, and could find the notes on his older brother's guitar.

Without permission, he would take his brother's bass, and guitar and amp next door where his best friend would sneak out his father's drums. They would set up and play many songs heard on the radio, all by ear, (His brother is now Heart Love Alive's greatest fan, and makes every show). By the age of 15, he and his friend began a band, playing radio hits and covers, and soon began inviting friends from school over to hear them play. In the true garage band days, they would simply open the garage door facing out and the neighbors would soon arrive...and sometimes the police. By the age of 16/17 Adam realized that the simple cover music AC/DC, Rolling Stones etc. was too simple, and a bit boring, so he began to challenge more stimulating music like progressive rock 'Rush', and 'Yes'. Adam would sometimes spend a couple of weeks to memorize each note per 20 minute song. Major influences: Rush, Yes, Genesis, Led Zeppelin, Dream Theater, 311, B-52's, Tool, and other alternative bands.

SONG LIST

All I Wanna Do is Make Love to You

Alone

Barracuda

Bebe Le Strange

Cook With Fire

Crazy On You

Dog & Butterfly

Even It Up

Heartless

How Can I Refuse

If Looks Could Kill

Kick It Out

Little Queen

Love Alive

Magic Man

Mistral Wind

Never

Nothin' At All

Sing Child

Straight On

(Continued next page)

These Dreams

What About Love?

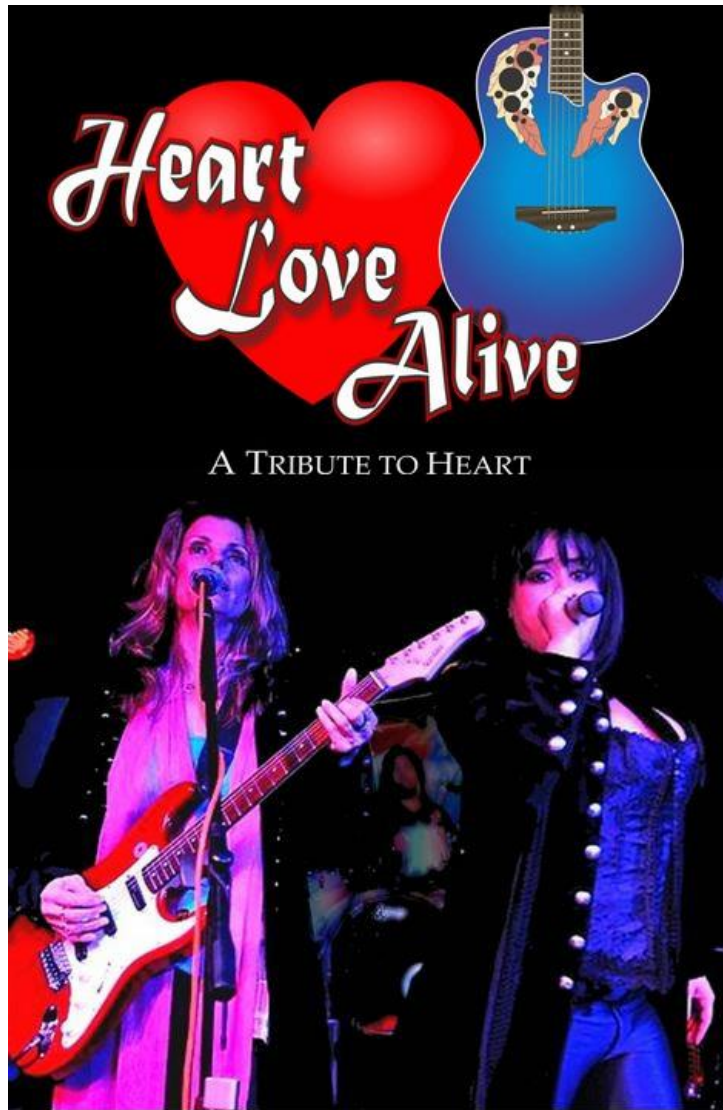
Who Will You Run To

Wild Child

Will You Be There (In the Morning)

Heart

Love Alive



Performance Rider

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Introduction to Heart Love Alive Rider

We have kept the following production rider to a reasonable minimum, while trying to be specific to avoid misunderstandings. We trust that everything can be provided.

I. GENERAL

- A. Heart Love Alive will herein be referred to as "ARTIST". MANAGEMENT will herein be referred to as "MANAGEMENT" throughout this document.
- B. MANAGEMENT will contact PURCHASER's representative at least ten days prior to engagement to coordinate all technical requirements. However, PURCHASER's representative should feel free to call MANAGEMENT prior to this time.
- C. PURCHASER shall make venue available for complete load-in and set-up of ARTIST's equipment no later than 4 (four) hours before on the day of the performance. It is expressly understood that once ARTIST's equipment is set up, it will not be moved or relocated.

II. BILLING

- A. ARTIST to receive 100% billing in all manner and forms of advertising of this Event.
- B. Supporting attractions and length of performance must be approved by ARTIST. All approved attractions must work within the confines of ARTIST's stage set-up.
- C. PURCHASER shall insure that all personnel working on production of the show and equipment will be available for ARTIST'S load in, sound check, and performance.

III. M.C.'S, SPONSORSHIPS

- A. In the event that an M.C. is part of the program, i.e., a sponsoring radio station, or local dignitary, ARTIST, upon approval, welcomes such an introduction. Please notify MANAGEMENT well before show time.
- B. Please notify ARTIST or MANAGEMENT of any sponsorship involved with the performance. Also, ARTIST reserves the right of approval of any signs or banners to be hung at the venue.
- C. Artist agrees PURCHASER may use ARTIST'S name and pictures in connection with the advertising and publicizing of the engagement hereunder.

IV. INTERVIEWS

- A. Please direct all requests for interviews to MANAGEMENT.

V. BROADCAST, CAMERAS

- A. The PURCHASER agrees that no portion of the performance may be broadcast, recorded, filmed or taped for any purpose without prior consent of the ARTIST or MANAGEMENT. Still photography will be permitted in front of the stage for a fair and reasonable time to accredited press photographers. Videotaping by the audience is to be discouraged.
- B. ARTIST requests that (except in outdoor venues) that seating closest to the stage be deemed a no smoking section. This is especially important in smaller venues.

VI. TICKETS

- A. PURCHASER agrees to hold 10 prime tickets for ARTIST'S use. Should ARTIST not use this block of tickets, they will be returned to the box office for sale by MANAGEMENT. ARTIST will be happy to return any unused tickets to the box office.
- B. Should ARTIST'S compensation be based in whole or in part on a percentage of box office receipts, all manner and means of ticketing, manifest, show accounting and settlement shall be at ARTIST'S direction and approval.

VII. PAYMENTS

- A. ALL CHECKS OR MONEY ORDERS FOR PAYMENT will be decided at time of booking.
- B. All guarantees shall be paid to management in cash or certified check at the conclusion of ARTIST'S performance. Canadian guarantees shall be paid in U.S. Dollars or with a certified check of U.S. Dollars drawn on a U.S. bank.
- C. All deposits and other pre-pay securities shall be paid as per instructions from management.
- D. All payments shall be made as provided herein. In the event PURCHASER breaches any provisions of this rider and/or any provisions of the contract to which this rider is attached or fails to make any payments at the time stipulated, ARTIST shall have the right to withhold any monies deposited in advance will be forfeited by PURCHASER.

Hospitality Rider

VIII. HOTELS

- A. ARTISTS require 6 rooms, queen beds at the discounted corporate rate, for the band. In the event air travel is required 2 nights stay is required.
- B. All rooms should be in the same hotel close to the venue.
- C. The hotel should be 'Holiday Inn type,' a minimum 3-star hotel, clean or updated, and must have an onsite restaurant and bar, unless otherwise approved by MANAGEMENT.

IX. AIR TRAVEL

- A. When applicable, ARTIST requires 6 round trip air Tickets out of Los Angeles International Airport.
- B. No tickets should be purchased without prior approval from MANAGEMENT.

X. STAGE

- A. Preferably a Minimum of 16' x 20' clean, stable and flat deck. Stage must also be within 100 ft of necessary power service for sound and lights. Questions regarding dimensions please contact MANAGEMENT.
- B. Should the performance be outside, a stage covering and mix covering is required.
- C. Sound and light requirements are to be provided by the PURCHASER at no cost to ARTIST.
- D. Tech Rider and backline rider are included as Appendices A and B.

XI. LOAD IN

- A. Load in shall be scheduled in order to give adequate time for a complete sound check to take place.
- B. Ample soft drinks, water and snacks must be available to Artist's at load in.
- C. At minimum of two (2) stagehands (including house sound technician) should be present to assist Arrival's crew at both designated stage call and at load out after show.
- D. Provision for a complete check of the entire sound, light, monitor, and stage systems shall be made, with adequate time to do so before the audience is allowed into the venue.
- E. Once ARTIST'S equipment and mikes have been placed on stage and sound check is completed, it should remain in place and may not be moved without ARTIST'S approval.

XII. DRESSING ROOMS

- A. 1 case of water, ice, sodas, with the accompanying cups, utensils and napkins at larger venues. Six meal vouchers shall be available 3 hours prior to the show.
- B. Two well ventilated dressing rooms with private toilet facilities and a full-length mirror.

XIII. SECURITY

- A. PURCHASER agrees to provide adequate security for Band and equipment at venue until they depart.

XIV. CONCESSIONS

- A. It is agreed that PURCHASER should allow the ARTIST exclusive right to sell souvenir T-shirts, pictures, etc., bearing ARTIST'S likeness, and will provide one (1) 6'x 3' table to be placed in a prominent location one hour before show time. 100% billing goes to artist.

XV. INSURANCE

- A. PURCHASER agrees to purchase and provide general liability insurance coverage with \$2,000,000 aggregate coverage to indemnify ARTIST and its crew against injuries to person or property as consequence of the installation and/or operation of the equipment provided by and for ARTIST.

XVI. CANCELLATION

- A. PURCHASER agrees to notify MANAGEMENT in writing (30) days prior to the commencement date of the engagement hereunder. Otherwise, PURCHASER forfeits their deposit.

XVII. SICKNESS, ACTS OF GOD

- A. ARTIST'S obligation to furnish the entertainment referred to herein is subject to the detention or prevention by sickness, inability to perform, accident, means of transportation, Act of God, fire, riot, strike, or any events of any kind or character whatsoever whether similar or dissimilar to the foregoing events which would prevent or interfere with the presentation of the show.
- B. Inclement weather shall not be deemed to be a force major occurrence, and the PURCHASER shall remain liable for payment of the full contract price even if the performances(s) called for herein is prevented by such weather conditions. ARTIST shall have sole right to determine, in good faith, whether any such weather could cause a dangerous or significantly unfavorable condition to ARTIST, ARTIST'S equipment and/or staff and to discontinue the performance at any time of the ARTIST'S discretion.

XVIII. PROBLEMS

- A. Any questions, problems, requests or input should be directed to MANAGEMENT. Both parties agree the aforementioned items are important to present the best possible show. To that end, we both resolve to exert best efforts in reasonably resolving any differences that may arise.

ARTIST and MANAGEMENT are committed to a smooth and successful event. We look forward to working with you.

AGREED TO AND ACCEPTED:

BY PURCHASER: _____

BY ARTISTS: _____

BY AGENCY: _____

Tech Rider

PA SOUND SYSTEM

The PA system should be capable of providing 106 dba of clear, undistorted sound throughout the listening area

FOH

Minimum 24 Channel, Sweep EQs, 4 Auxes and Long-throw faders

(3) 1/3 Oct Graphic Equalizers – Assuming L,R,Center

2x Stereo Reverb Units

1 x Dedicated Stereo Delay Unit (TC 2290/D2,)

12 channels of channel patchable compression

Talk back to stage mixes at FOH

MONITOR CONSOLE / STAGE

Minimum 16 channel, Sweep EQs, 6 Auxes

6 (six) discreet mixes required

Lead vocalist will provide and utilize an in-ear monitor setup

6 1/3 Oct Graphic Equalizers

6 x Matched 2x12" +2" or 1x15" +2" Floor Wedges, Cue not included

(4) Direct Boxes

(2) Shure Beta 58 vocal microphones (Patricia & Jeannie)

(3) Shure Beta 57 vocal microphones (Andrew, Adam, Larry)

(4) Microphone Boom Stands

(1) Straight Microphone stand for Lead Vocalist

22 CHANNELS:

- | | |
|----------------------|--------------------------------------|
| 1. Kick | 12. Rhythm Guitar-keys player |
| 2. Snare | 13. Rhythm Guitar-Nancy |
| 3. Tom 1 | 14. Acoustic Guitar - (DI) |
| 4. Tom 2 | 15. Keys -main keys - (DI) |
| 5. Tom 3 | 16. Keys - Sampled bkg vocals - (DI) |
| 6. Tom 4 | 17. Patricia (Ann) Vocals |
| 7. OH -L | 18. Jeannie (Nancy) Vocals |
| 8. OH -R | 19. Lead Guitar Vocals |
| 9. Hi Hat | 20. Keys Vocals |
| 10. Bass Guitar (DI) | 21. Bass Vocals |
| 11. Lead Guitar | 22. Wind chime mic (Ann) |

APPENDIX B

Full Backline Tech Rider

For performances where a full backline is required, the following equipment will be need to be provided:

DRUMS:

- 8X8 carpeted and skirted drum riser 18" - 24" tall
- (2) 110 volt power outlets
- Professional level Pearl / Yamaha / DW / Ludwig drum kit
 - 22" or 24" bass drum
 - 14" snare drum
 - 12" rack tom
 - 13" rack tom
 - 16" floor tom
 - 18" floor tom
 - Paiste 2002/Zildjian A/Sabian cymbals: hi-hats, (1) ride & at least (2) crashes
 - Snare stand
 - Hi-hat stand
 - Cymbal boom stands
 - Double bass drum pedal

KEYBOARDS:

- One (1) Yamaha S90ES Keyboard with Sustain Pedal & Power Cord
- One (1) Yamaha moX 6 Keyboard with Sustain Pedal & Power Cord
- One (1) Two Tier Keyboard Stand
- One (1) Keyboard amp

AMPLIFIERS:

Guitar rig #1:

One (1) Marshall half stack with either JCM2000 DSL, DSL100H, or JCM900 Dual Reverb 100 watt head with 1960A or 1982A 4x12 cabinet loaded with Celestion speakers. Power, speaker cable and footswitch must be provided.

Guitar rig #2:

One (1) - Marshall half stack with either JCM2000 DSL, DSL100H, or JCM900 Dual Reverb 100 watt head with 1960A or 1982A 4x12 cabinet loaded with Celestion speakers. Power, speaker cable and footswitch must be provided.

Guitar rig #3:

One (1) - Fender Twin Reverb 2x12 combo (all tube).

Bass Guitar rig #4:

One (1) - Ampeg SVT head with Ampeg 8X10 speaker cabinet

Backup amp:

One (1) - Marshall JCM900 or JCM2000 combo or half stack needs to be provided and on stage in case of amp failure.

Other amps may be considered if these are not available but **must be pre approved by the band.**

ACCESSORIES:

Two (2) – guitar boats capable of holding at least 6 guitars each.

Eight (8) - 25' guitar cables.

LIGHTING:

In house lighting system provided by venue with operator that meets or exceeds room, theater, outdoor arena or festival requirements (or) the following will apply. Minimum 24 ea. PAR 64 500 watt stage lights w/dimmer packs, controller and assorted gels and operator. (Optional 500 watt or greater follow spotlight with operator).



Heart Love Alive Stage Plot

