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10 Questions with Thaddeus Hogarth

1. When did you fall in love with playing music?

My love affair with music started at age six or seven. My mother was a piano player and singer and gave me a very early start on piano. I got my first guitar at nine and never looked back. I still think of those early days as a very

magical time. Even now, when being a musician has its moments of frustration, I look back and try to re-create the magic.

2. Who are some of your musical or artistic inspirations/influences?

My musical influences include Stevie Wonder, Bob Marley, Al Green, Jimi Hendrix, Carlos Santana, George Benson, Joan Armatrading, Earth Wind and Fire, the Isley Brothers, Robben Ford and Judie Tzuke. There were also many great jazz artists that had a profound effect on my development but their influence is less apparent.

3. What are some of the frustrations or challenges you've faced with amplifying your music for performances in the past?

A major challenge is delivering an accurate enough representation of a recorded piece of work in a live setting. Other frustrations have to do with the balance of instruments, which can determine the overall feel or groove of a song. The luxuries and liberties of the control room don't translate to the live setting where so much has been left to the mercy of sound engineers.



4. Can you give a brief description of the system you were using before the Bose system?

Traditional Tri-Amp systems. Back line, monitors, house system.

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5. What were your first impressions of the new system from Bose?

Quite simply stated: Good sound, easy operation and it's very easy to transport and set up.

6. How do audiences benefit from the Bose system?

Fans who have seen my act on a regular basis tell me the band now sounds like a very good live recording, wherever they sit in the club.

7. What kind of challenges do you think musicians will face in adopting this new approach?

I think the biggest challenge will be convincing electric guitarists to just leave their amps at home. There's a happy compromise for the unyielding tube amp guitarist and that is to install a beam blocker in front of the amplifier speaker. This diminishes the harsh directionality of the amp and disperses the sound. You can then mic the amplifier and then amplify through the system for a more even mix with the rest of the instrumentation.



8. What is the response you get to playing with this system?

Audiences are much happier with the overall sound—wherever they are in the room. There are no complaints of the guitar being too loud from folks in the front row. All around, the comments are positive about the live sound. We also save money by not hiring a soundman since the system puts control back into the hands of the musician on stage.

9. What venues have you used the new Bose system in? (What size, setting, seating capacity)?

On average we have been using the system in clubs and recital rooms with capacities between 150-300.

10. What do you think will be the common misconceptions about this system?

Most folks are surprised that the system is being used independently and that all the sound they are hearing comes from the Personal Amplification System. A common misconception is that the Bose system is being used in addition to the house system instead of just on its own.

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