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JIM BOGIOS

Taking The Risk

By Kelly King

Listen to the mix of almost any song produced in the last 20 (or more) years and you'll hear it: the lead vocal and the drums are the most present. This is good news for drummers. There was a time when percussion was in the background, but those days are gone.

Intelligent drummers have always paid close attention to the singers. It's a dance that takes place within the music itself. A good drummer knows where the vocalist likes to feel the beat and places it accordingly. The right "push and pull" will allow the singer to relax and feel the song more intensely. Of course it helps if the drummer sings as well and understands this relationship. It doesn't matter what genre or culture the music comes from. Drummers love drums but people love songs. The connection between the lyrics, melody and beat is the recipe for what makes a song work, or fail. It takes a savvy drummer to comprehend and support this correlation.

What do you call a drummer who performs with some of the best known and respected singers (and musicians) of the current age? Jim Bogios. His credits include Counting Crows, Sheryl Crow and the Dixie Chicks, not to mention performances with the likes of Prince, Eric Clapton and Keith Richards; all are iconic figures of the last several decades. To have shared the stage with any of these artists would be enough for most musicians, but Bogios has played with all of them. Whatever that special ingredient is that makes a drummer popular, Jim has it. In conversation he is ever humble about his abilities. He credits the artists he works with more than his own attributes, but notes that the most important thing is using his ears and knowing when to edit yourself. Bogios is the kind of musician who is content being a team member rather than being the star.

Not having the spotlight doesn't mean you become a slacker, not by any means! Bogios takes his role very seriously. He might be playing quarter notes on a tambourine, but he is playing them with the focus and intensity of a classically trained percussionist (something he has a background in). He believes in playing to the best of your abilities no matter what the situation or group. After almost two decades of high profile gigs, Bogios is still willing and happy to drag his own gear out for small club gigs when he is not playing arenas. He is a drummer who truly loves playing music purely for the enjoyment of it, and his enthusiasm for music and drumming is ever present. Rarely have I interviewed a drummer and found myself scheduling more and more time to speak because we went off on so many tangents. It's a result of the excitement and positivity that Jim Bogios emanates. Anyone who has seen him play will confirm that this is the effect his playing has on those around him.

COUNTING CROWS

It has been almost a decade since Jim Bogios officially became a member of Counting Crows. The longevity of the band has been proven by their ability to still play to large venues worldwide and release new material to a loyal fan base. Years after leaving Sheryl Crow's band to join Counting Crows, Jim has become an integral part of the group. Being a member of such an established band is something that Jim is quite happy about. He recognizes his long and

successful career so far but states, "I used to be the young guy in the group. Suddenly I look around and I'm hanging out with guys in bands that are half my age. How did that happen? (Laughs) I don't think my love of music and my work ethic have changed. I am constantly striving to improve and go someplace creatively. I always want to improve on playing with a group." Counting Crows is the right musical situation for someone of this persuasion. Fans of the band know that CC is very fond of mixing it up, whether it's the set list or the venue. Jim notes, "We've all been on those tours where you're playing the same songs over and over. It's a struggle sometimes to come up with





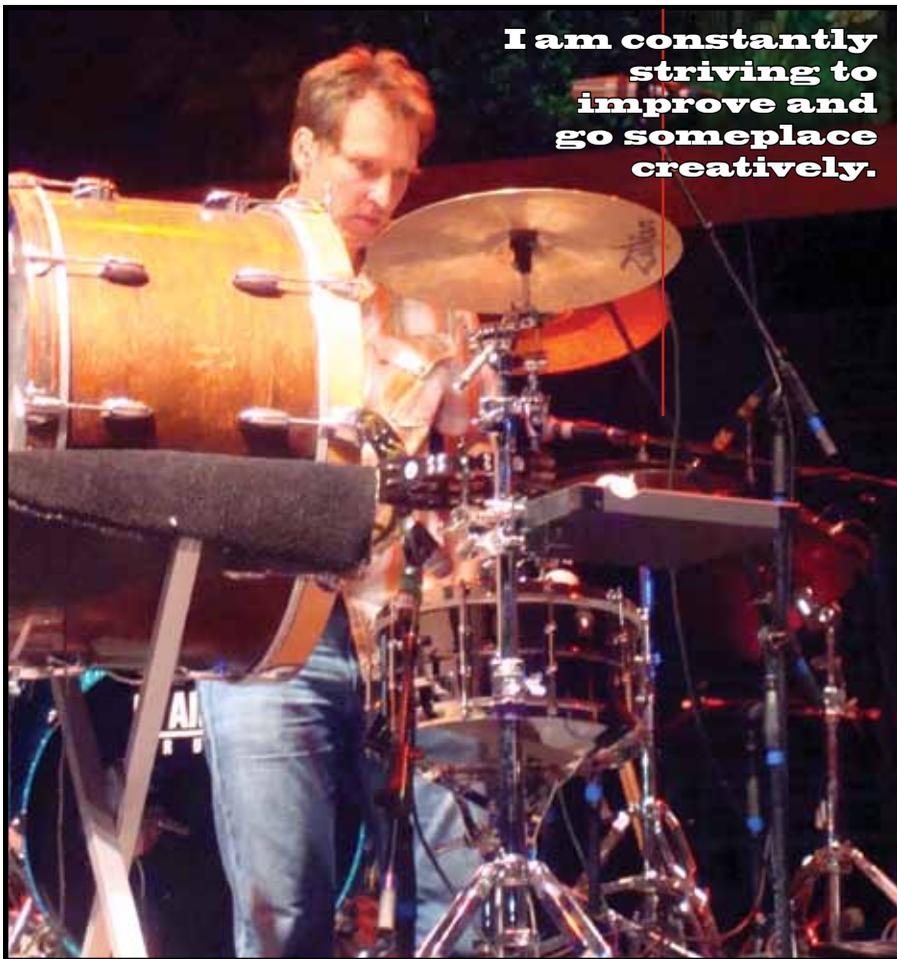
stuff to make it sound fresh. I love the aspect of Counting Crows that every set list is different. We pull from 90 songs or so, and you never know what the night will be.” Changing the songs might be one thing, but drastically changing the type of venue you play is another. CC is definitely a fan-friendly band that looks to challenge their comfort zone. “There was one week where we played almost every different type of gig you could play. We played Daytrotter in Austin, TX, then we did an even smaller gig, and then this BMI showcase that was about 20,000 people. It was the full gamut. Sometimes I think it’s harder on the crew than the band. CC likes to change things up a lot. When we do the offhand club gig for fun, the crew is shuffling equipment around off of the trucks because we travel with a full production. Those guys work hard,” notes Bogios.

Jim enjoys the big shows like anyone else but affirms that the smaller shows are sometimes more to his liking. He says, “Any venue that’s bigger than 5,000 you start to lose some of the personal connection with the audience. You play differently. Some of the subtleties get lost. Everybody does it. It is fun to play some small

theaters once in a while because you get to really connect with people. The sheds are great for making money, but you can get to the point where it feels like an enormous lawn. The smaller venues have a vibe, and that is really fun. We played this brewery on the last tour; it was very different and cool. That gig was really exciting.”

UNDERWATER SUNSHINE

That risk taking and eclectic nature that brought Jim to Counting Crows is the same element that led to the band’s newest release, *Underwater Sunshine*. The group is known for bucking the system and doing what they want to do rather than maintaining the status quo. It seems odd that a band like this would record an entire album of cover songs. Upon closer inspection, you can tell that these are not typical covers. Some of these songs you may not have even heard. In fact, some of the band members hadn’t heard these songs until after they recorded their version. Although there are some more recognizable songs on the disc, many of them are not known to the



I am constantly striving to improve and go someplace creatively.

“Ooh La La” (The Faces) – “We wanted this song to be more acoustic and stripped down. Sometimes I like things to have more of a percussion vibe than drum set. I wanted this song to be primarily tambourine and funky at the same time. When you take away things you have to be more creative. I like that challenge. Sometimes I’ll try taking away all of the cymbals or all of the toms just to see how it will affect my playing and the track. I’ve done a lot of recording with Chuck Prophet and I’m really proud of it. Whenever we were in the studio he would say ‘dare to suck.’ The idea being that it’s okay to put yourself out there. It may suck for a bit, but you may get to a new place by just trying some different things. That’s especially hard to do because we all have a tendency to fall back on the things we’re best at. By allowing yourself to suck, you can come up with some great stuff.”

“Coming Around” (Travis) – “I like the band but I had never heard their version until after we had done ours. Our bassist and guitar player came in with the chord changes. I didn’t know the song so I was basing what I played on what I felt fit. I think that Travis is a great band with great melodies. Our version is much more aggressive and, in my opinion, the way it should sound (laughs). I purposely did all the fills between kick and snare and stayed away from the toms.”

general public. Recreating the tunes with the Counting Crows sound was a task that Bogios was more than ready for, although he admits to some trepidation. *Drumhead* asked Bogios for some personal insight into the tracks on *Underwater Sunshine*.

“The Battle Of El Goodo” (Big Star) – “We stuck really close to the original. It was more of a tribute than anything. Sometimes when you’re playing a track of someone else’s you can hear how the [drum] part is as integral to the song as the melody. This doesn’t always happen, but when it does I think you respect the part. That’s what I did with this tune. I also wanted to capture the vibe of the original because I thought it was so great. There are certain players who do this very well. Bonham, Ringo, Keith Moon, these guys played parts that became essential to the song and its character.”

“Ain’t Goin Nowhere” (Bob Dylan) – “It organically started to swing more because of playing it live a lot. This is a good example of how it’s good to play a song out on the road for a while before recording; things find their own place.”

“Jumping Jesus” (Sordid Humor) – “Adam [Duritz, CC vocalist] had played with those guys back in the day, and this song was in the Counting Crows catalogue. The band had played it forever, and I think I just learned it my own way since the rest of the guys already knew it.”

“All My Failures” (Dawes) – “We all really love the band and they’re all good guys. The original is almost a waltz and free flowing. We consciously took it in a 6/8 Motown sort of vibe. The song is really strong. Counting Crows is lucky to have been around for quite a while now. It’s encouraging to see new bands that are really making great music and Dawes is one of those bands. We’ve all seen a lot of bands that didn’t get that lucky break for whatever reason. Seeing Dawes getting some attention really makes you feel optimistic about the future. It’s tough out there for bands nowadays.”

“Amie” (Pure Prairie League) – “The recorded version has brushes under the tambo. Live I have taken that even further and am playing just kick and tambourine. When you see someone play who really knows how to play tambourine—it’s such an intense instrument!”

“Meet On The Ledge” (Fairport Convention) - “Dave Mattacks is a great drummer with a great groove. It was a real honor to cover this song. You don’t really mess with Fairport Convention. We played it pretty close to the way they did. It seemed to work with Adam’s vocal very well. It was important for me to have a really organic and natural drum sound on the whole record. This fell right in line with Dave’s original vibe. Sometimes you hear the drums on a track and it’s as if they’re several different instruments all sticking out at the same time. When I’m behind the kit I hear the sounds blend together. That’s what I wanted the listener to hear. It sounds simple but I just wanted them to sound like a drum set.”

“Like Teenage Gravity” (Kasey Anderson) – “It’s an acoustic song and we were trying to find a way to interpret it. It was tense when we were working on it. Things got a little uncomfortable and quiet. I just started playing the groove without saying anything and everyone sort of fell in to playing it. Things finally started to happen and that’s how we got that song. Sometimes it don’t come easy (laughs). Getting to that point was a little rough. I took a left turn and got lucky.”

SATURDAY NIGHTS AND SUNDAY MORNINGS

Bogios has been a member of Counting Crows since 2003. He has recorded and toured with the group since he joined, but his first full-length release was 2008’s *Saturday Nights And Sunday Mornings*. The recording shows how tasteful and hard grooving Jim can be in the drum chair. He loved the experience and recalls a few of the tunes he is particularly fond of:

“Sundays” – “It’s one of my favorite songs on that record. I tend to like the songs that have good group performances rather than just a great drum part. There’s something about when you get a take together and everyone is on—the track jumps out of the speakers.”

“The Hanging Tree” – “It’s on the more rocking side of what we do. I thought this was a really great take. Sometimes you listen to a track and you can hear that the musicians are thinking. Then there are the ones where you can hear everyone reacting. It’s almost like they are living and breathing the song as it is being recorded. This is one of those recordings to me.”

“Come Around” – “That song was mapped out to the teeth for me. It’s just that kind of tune. We wanted all of the parts to have this tight arrangement. That’s a complete contrast to ‘Insignificant’ on the same record, which was just sort of off the cuff.”

“Le Ballet d’Or” – “I was trying to get off of the drum set. I played suspended cymbal, bass drum and tambourine. At the end of the song things really get cooking and I did this thing that’s a play off of *The Nutcracker* from back in my orchestra days. That’s a good example of those diverse influences in your studies that can surface.”

THE LONGEST OVERNIGHT SUCCESS

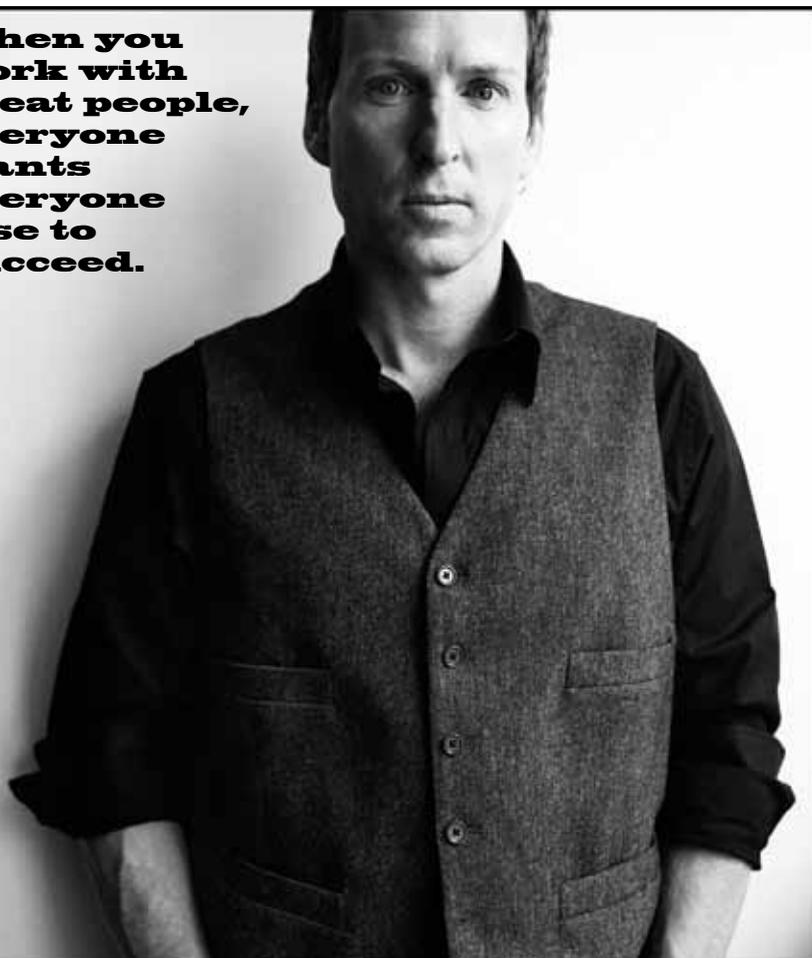
Jim has over 20 years in the music business. If you only knew of him from Counting Crows, or any of the many high-profile gigs he has been on, you might think he was just lucky. There are a lot of great drummers out there and he just happened to be at the right place at the right time. Not so! Jim’s aspirations and career direction were calculated from an early age. Bogios recalls his father, “My dad was a classical trumpet player with the San Francisco Symphony for 49 years. At an early age he told me if I was willing to study my ass off and work really hard learning different styles, I might be able to make a living. He said if I was willing to put in the time for that simple of a result then I was doing the right thing. If not, don’t bother. That was good advice. All of that study and preparation comes out in your playing. It allows you to have a greater accumulation of experiences to draw upon.” The young drummer set his mind to playing drum set in a multitude of styles as well as studying orchestral percussion with Jack Van Geem from the San Francisco Symphony. Following high school he attended the University of North Texas, of which he states, “For me it’s all about the private teaching and the bands you play with. Those are the two things where I learned the most. I studied for a short time at UNT. Henry Okstel (drum set instructor at UNT) is a great guy and a great teacher. I came home for one summer and ended up getting a gig with bay area band Papa’s Culture, otherwise I probably would have gone back.” While gigging full-time in California the word got around and Bogios eventually was recommended for Sheryl Crow’s band. It was the big break he had been hoping to get.

GETTING A LEG UP

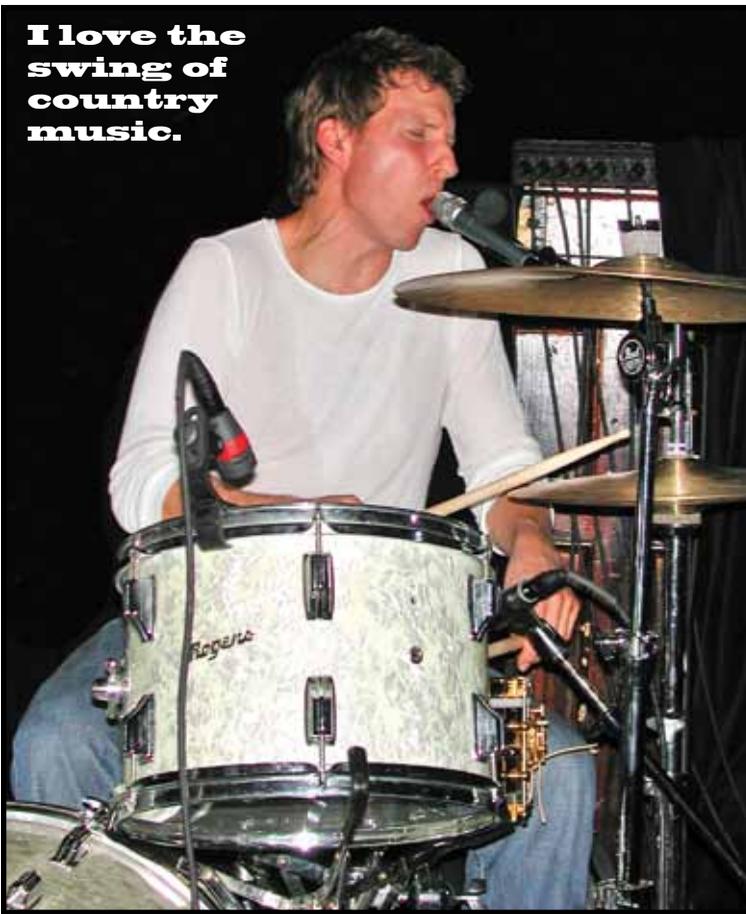
In 1996 Jim began the first of eight years as drummer and backup singer in Sheryl Crow’s band. It was a life-changing opportunity and Bogios has many fond memories of his time with her. Jim

enthusiastically recalls, “Sheryl Crow was my first big gig and playing in her band was a huge break for me. In the years that I was with her I would go off and do other gigs while she was writing or recording. She uses a lot of different people on her records. It’s not just one guy. I’m the type of musician who likes to stay really busy. Going out and doing other gigs kept me occupied, but sometimes it cost me being able to record with Sheryl. I was bummed about that but, of course, understood that she needed players when she was ready. I had to make a choice as to whether I should wait around and hope to record or take a gig that I was called for. There is good and bad in every decision. You just make up your mind and go with it. There were guys who were in her band for quite a while and they never got to record with her. I always got a few cuts on the record so I was happy about that. I remember there were some tracks on her records where there would be three different players spliced together. My ultimate goal was to be THE GUY in whatever band I was in. That is part of what eventually led to my leaving Sheryl’s band and joining Counting Crows. It wasn’t an easy decision; it was emotional. Sheryl did so much for me. That band was like a second family for me at the time. I felt so positive about Counting Crows and the type of music that they were doing, plus the fact that I would be an actual member of the band and not just a hired sideman, I went with my gut and haven’t regretted my decision even once. I have to say that Sheryl always treated everyone very well and gave each person their moment to shine. Big kudos to her for that. The legendary musicians of our time really love her. I got to meet and play with a lot of them because of Sheryl: Eric Clapton, The Stones, Levon Helm, Chrissie Hynde [vocalist, The Pretenders]. People were always sitting in. That’s what Sheryl Crow and Friends was about. We did that record and played Central Park. I’ll never forget when we were doing rehearsals for that, Keith Richards was going over a song with us. It sounded and felt great during the rehearsal but the ending was a little sloppy. Sheryl

When you work with great people, everyone wants everyone else to succeed.



**I love the
swing of
country
music.**



said 'maybe we should go over that ending.' Keith looks over and with that smile and British accent says, 'Aw, it's only rock and roll baby.' It was so great! Here's this legend and he's letting us know to not take it so seriously that we forget to enjoy the process. When we played that show in Central Park, Keith was the guy that got right up on the mike and said 'Let's give it up for the guys in the band. They're doing all the work.' That was a magical night that I'll always remember."

As any musician knows, the best advertisement for yourself is being visible. The more you are onstage playing, the more people and artists will get to see what you have to offer and, hopefully, hire you. A big perk of being in Sheryl Crow's band was playing with so many other well-known artists. Jim had long been a fan of country and "rootsy" music. In 2000 Jim played with the Dixie Chicks on the Fly tour. It was a direct result of playing in Crow's band. Bogios recalls, "I love the swing of country music. I remember at one point saying to myself that I really wanted to play a country gig. As luck would have it, I not only got a country gig but got what I felt was THE country gig. I was playing with Sheryl [Crow] on the Lilith Fair. The Dixie Chicks would sit in with us on our set. At the end of the night, when all of the artists would come onstage and play a song together, I was the drummer. Whenever we did that Natalie [Maines, vocalist for the Dixie Chicks] would turn around and smile. We really connected musically. She is such a great singer that it was easy to play drums behind her. After that tour they called and asked me to recommend someone to play drums with them. I said, 'I recommend myself!' (laughs). One of the things I have to mention here is that when you work with great people everyone wants everyone else to succeed. It's a very supportive community. The [Dixie] Chicks were concerned about stepping on Sheryl's toes. I got off of the phone and called Sheryl right away. Sheryl's band wasn't going to be touring for a while and we weren't on retainer. Sheryl said 'I'm writing now and we aren't going to be doing anything for a long time. I think that you should do the gig.' As soon as we got off of the phone Sheryl called Natalie directly and gave them her blessing. Sheryl had been a background singer for

Michael Jackson and Don Henley so she understood how it feels to be in my position. By keeping her in the loop it made everyone comfortable and let them see how much I respected them."

THERE'S A NEW SHERIFF IN TOWN

Finally finding a home as a full member of Counting Crows, Bogios put his sideman days behind him but kept all of the knowledge earned from years of working with a variety of artists. Any band can be a challenge when everyone is striving to be artistic and bring their best. The wisdom of being a supportive team player has served Jim well at many points in his career. He states, "I had such a great feeling about joining Counting Crows. As usual, it comes down to songs for me and I felt that their songs would stand the test of time. The thing that put me over the edge was the record they had out at the time called *Hard Candy*. It was very diverse. Also, the band had been around for quite a while and they still had new things to say. This told me that they were still growing and I could be a part of that."

When it came time to record as the band's drummer, Bogios finally had the chance to put his footprint on the music. He was smart enough to know how lightly or firmly to step. "Every song comes from a different place. What works for one will not work for the other. Sometimes you have to put your own personal taste aside. There have been times with Counting Crows where Adam will want me to play very busy. This isn't my natural inclination. There are situations in which the song or the songwriter needs

you to follow a path that you're not comfortable with. It's your job to trust them and try to not be so married to your idea of what the part should be. If you put your ego on the back burner you can surprise yourself and everyone else." Bogios began proving himself to be both a tasteful and sensitive addition to the band. There were other ways in which he was not so cautious, although well intended. Jim sees part of his role in Counting Crows as the enforcer stating: "The drummer is like a sheriff. You have to hear everything that is happening onstage, and you have to make sure that everyone is doing their part. All good drummers yell at their band (laughs). I'm sure that the guys in my band will tell you that I can get pretty ornery. If somebody makes a mistake they always look back at me because they know I'm hypersensitive to what is going on. Sometimes that makes things better and sometimes it makes things difficult. If somebody starts to go down the wrong path, it's my job to steer them back, no matter if it's dynamics, parts, whatever."

IT'S NOT JUST FOR FRONTMEN ANYMORE

When it comes to putting in the hard work and striving for greatness, Bogios doesn't just take others to task. He expects a great deal from himself. One of his best attributes has been one that he has worked the most on and has, coincidentally, paid off in his career. The story begins with his early drumming days back in high school. Jim recounts, "I have a high voice and I am really comfortable singing harmonies. It's always been the kind of thing that helps out if you can do that. I was in this band in high school and we were auditioning singers. This guy who was older than us came in and blew us away. He really knew what he was doing. He checked all of our ranges out with a piano. When it came my turn I just kept going higher and higher. That guy is the person who started me out singing and playing drums. It has really paid off; I really love doing it. For a drummer it's the fifth limb. All drummers try to work out our independence. I saw

an Airto video where he is playing this crazy beat and then he grabs a whistle and starts playing over the top of what he's already doing on the kit. A long time teacher of mine, Greg Sudmeier, used to have me play a groove while reading out loud from a book. At the time I didn't realize it, but that was the beginning of my fifth limb development. When I was playing with Ben Folds, everyone in the band sang. There were songs in which I'd have to play a really aggressive drum groove but sing these sweet or lush vocals. The groove would be like Keith Moon but I'd be singing a falsetto part. I'd have to emotionally approach things differently at the same time. It's like dynamics but even deeper. If two guys audition and they both play great but one of them sings well, he's got the edge. Plus you have more job security. (laughs) I did a lot of that with Sheryl Crow. Everyone is important in a band, but when it comes to pop music, it's on the singer and the drummer. If you have a bad singer or a bad drummer—game over. You have to have it going on and it has to be happening every night."

Jim makes sure to mention one of his favorites, the great Levon Helm, stating, "His drumming never suffered from his singing and vice versa. He had so much soul in both. He was such a true musician down to his core. You can hear that in his parts. He was just as nice a guy as he was good, that made me feel even better about him." (see Jim's Levon Helm tribute story at <http://jimbogios.com/tribute.html>).

YIN AND YANG

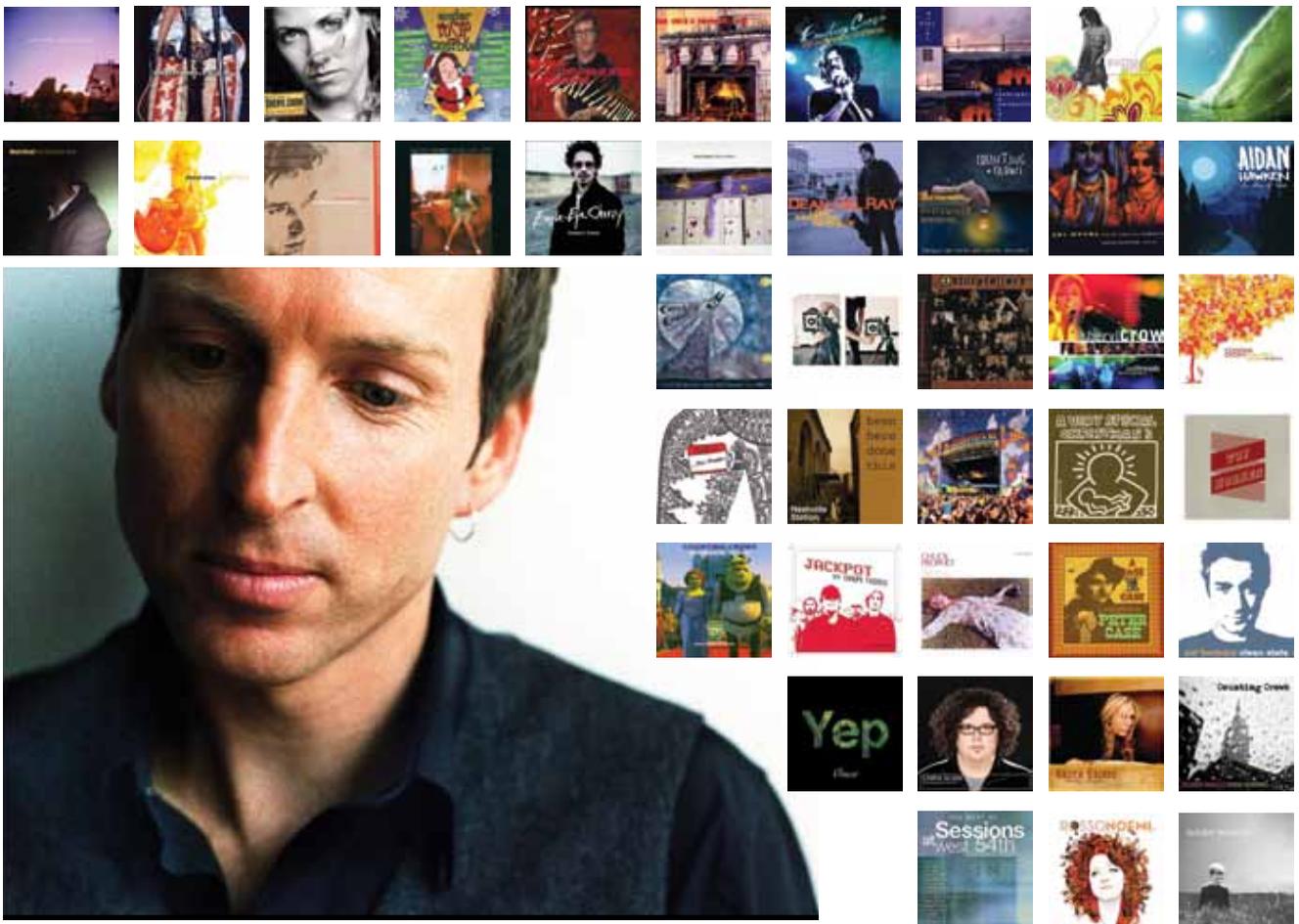
For Jim Bogios, drumming and singing are inseparable. They are both part of what makes him the player that he is today. When speaking of his favorite drummers he notes their voice and how it speaks to him as a player. Jim remarks, "The thing I loved about Keith Moon was the swing that he had. He was manic and busy, but everything he did was so swinging. He was really happening! His groove was undeniable. Whether we're talking about Moon or Bonham, Ringo, whomever...they all had great feel. It wasn't their technique that stood out." He goes on to say, "With drumming it all comes down to feel. I love making a song sound and feel good. It should make you want to move. A really simple part can be very effective. I pride myself on trying to be the kind of player who can play on any kind of track but I always come back to simplicity and feel. I think that those are the kind of parts that stand the test of time." When it comes to using his two skills together Bogios finds them to be directly related, commenting, "I really like singing on tracks and I feel that it really helps me with my drumming. My focus becomes tied into the vocals, which is where it should be. I feed off melodies." Bogios continues commenting, "I think it was Steve Gadd who said, 'just listen to the song and it will tell you what to play.' We all have players whom we respect, but when I'm asked about my favorites, it's more about the drums and how they fit the song rather than one person who I think does everything great. I might enjoy something that some unknown player did on a track just as much as something that an iconic player has done. The part and the take is where it's at for me. Michael Urbano is a good friend of mine and a drummer whom I really respect and admire. He told me once that he was trying to play so you don't notice the drums. That's taking it to an extreme. He's so great and has played on a lot of cool records! I used to think 'If I could just be like Mike!' It was Michael who really got into Sheryl's ear about hiring me."

THE WAY BACK HOME

After so many years of hard work to get the big gigs, many players adopt the "never going back there" mindset when it comes to smaller gigs. Much like his band Counting

Crows who will play covers or smaller venues, Jim is happy to be playing clubs with less "well-known" artists. He comments, "Even when I'm home I'm gigging. Some people reach a certain level in their career and don't want to play smaller gigs, but I'll happily haul my drums out to some bar. I don't care about how big the gig is, I just want to keep playing and stay busy. Whether it's a couple of hundred or several thousand people my mindset is the same. I want to move the Earth. I want to play the best that I can. Consequently, I don't feel any pressure on the gig. I know I am always going to give my best. It will be whatever it will be, but I know I have done everything to the best of my abilities. That allows me to enjoy the experience and not worry." This also allows him to sometimes see the enthusiasm of friends who haven't gotten to experience some of the career highs alongside him. Two of Bogios's side projects are Tender Mercies and Glider. These Bay Area bands have been around for quite a while and Jim has been a part of their history. Bogios confirms, "Tender Mercies is actually going to open up the third leg of the Counting Crows tour. I'll be doing double duty. It'll be cool. Tender Mercies started before Counting Crows. The keyboard player for Tender Mercies got the gig with CC and then when they [CC] needed a guitarist the TM guitarist left to play with CC also. TM became somewhat defunct after that. Counting Crows was touring and began playing a couple of TM songs. Those songs became fan favorites and it kept the TM music alive through the years. Flash forward ten years to when I joined the band and we decide to start playing some gigs and demo the songs for posterity. Management heard the recordings and urged us to put a disc out. (Tender Mercies also includes keyboardist Charlie Gillingham, and guitarist Dan Vickrey.) Our approach was very raw and was more about the performance than perfection. I love that kind of push and pull that you hear on the Stones or Who records. Counting Crows has that approach as well. We go for the magic that happens on a certain take instead of making sure there aren't any wrong notes. My favorite playing is when you're reacting and not thinking so much about what you're doing. It's hard to get that in the





studio sometimes. Not all of the guys in TM have gotten that big break even though they might deserve it. One of the coolest things about TM opening for some CC shows is that these guys get to play some really fun gigs.” One of Jim’s favorite bands to perform with is Glider of which he remarks, “When I’m home and not on the road I have to stay busy or I’ll go nuts. The Bay Area isn’t LA or New York; there is only so much work to go around. I can do some sessions but there are only so many out there. Glider is a way to stay busy and inspired. The band was started by Dave Immergluck (guitar-Counting Crows, John Hiatt) and me. We like to say we play in many bands, many lands. Dave and I started playing together in Papa’s Culture, a great band in which all of the members went on to get bigger gigs. When we weren’t out on tour we would play together. It was something to do when we were home. It is one of those gigs in which you don’t have to speak because you have such a history together that you just know where the other guys are going to go.”

THE LONG AND WINDING ROAD

With all these years of experience playing gigs that most musicians only dream of, Bogios is still young enough to have that winning combination of wisdom and the time to use it. He is like-minded with the approach his band espouses that music is an art, not a science. In contrast to the way that a large portion of the music industry creates music, Jim feels that music is organic. Sometimes this makes things more challenging, but it confirms the saying, “If it was easy, everyone would do it.” The trials of experience have taught him a lot and allowed him some insight. Bogios remarks, “I don’t know when it was that music became a squiggly line. Just listen. When did it become: ‘line up all these little squiggles and the take will sound good?’ I don’t believe that. The take is good when your ears tell you it is good.” Jim relents that it’s not black or white when it comes to recording stating, *Rockin’ the Suburbs* (Ben Folds) was done with Pro Tools, he played all of the

instruments. It was his first recording after disbanding Ben Folds Five. It’s a great record but I think he was done with that type of production after that. When we recorded it was in one room with mikes and bleed. It was frustrating sometimes because we might do 40 takes of a song. You can get a great ensemble recording, but it can be frustrating when it requires everyone getting a great take at the same time to get the final product (laughs). I think the best method is somewhere in between. There’s no shame in using technology in certain ways, but it’s not okay to use it to get a performance that doesn’t honestly exist.”

Jim admits that he has been in the game a long time. It is that time spent that becomes the greatest teacher. He notes, “Experience has taught me a lot, both in the studio and live. I feel that I’ve really gotten better at switching gears if something isn’t working. I’m also not afraid to try something and maybe fall on my face. I think that sort of fearlessness can be a great asset. When it comes to performing live I have gained a lot in my abilities to manage a group. It’s the kind of thing that just comes with time.” After the current tour concludes and Counting Crows heads back into the studio, Bogios will bring his groove and enthusiasm with him. One gets the sense that even though Jim has played the largest venues and recorded in the finest studios, there is still a teenage drummer inside of him that appreciates his position in life. Sounding grounded as ever he reveals, “I love music and playing. Everyone measures success differently. When I was in one of my first original bands, travelling in a van and making a living playing music, that was success to me. You always have aspirations but playing music with really cool people and being able to support myself was success. Everything past that has been great and I’ve enjoyed a long ride. I’ll do everything I can to keep it at this level but you never know what will happen so you have to accept the joy of playing music as your reward. I’ve been very fortunate but no matter what happens I’ll be out there doing the best that I can.” *

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