

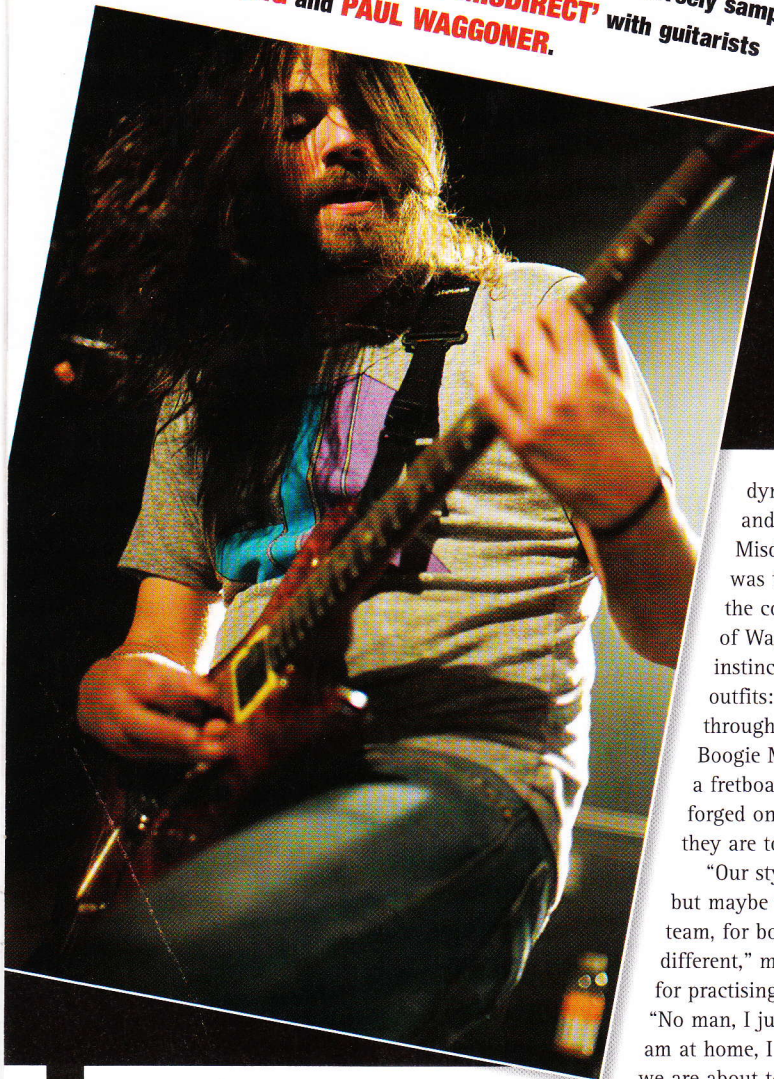
WOLENT NTRODUCTIONS

BETWEEN THE BURIED AND ME

With their Coalesce-meets-King Crimson prog-metalcore widdling, **BETWEEN THE BURIED AND ME** have perfected a mix as delicious as a richly satisfying as a White Russian. Jonathan Horsely sampled their latest cocktail **'THE GREAT MISDIRECT'** with guitarists **DUSTIE WARING** and **PAUL WAGGONER**.



"I MOSTLY JUST JAM BY MYSELF, CHURN AROUND AND COME UP WITH STUFF."



dynamics that made 'Colors', and latest album 'The Great Misdirect' so appealing to the ear was the musical trade-off between the collegiate, schooled approach of Waggoner and the by-the-ear instincts of Waring. Both use similar outfits: PRS Custom 24s played through high-gain, high-spec Mesa Boogie Mark V amplifiers. Both share a fretboard telepathy through a kinship forged on creative synergy. But shit, they are totally different players.

"Our styles are very, very different but maybe that is what makes for a good team, for both guys to be completely different," muses Waring, who is not really for practising scales, modes and arpeggios. "No man, I just pretty much jam. When I am at home, I just jam on stuff. Whenever we are about to go on tour, we create a setlist and I pretty much sit in my pen with the football, the stereo on and just play along with it. If I forget anything I'll mess with it for a little but, but that's it; I mostly just jam by myself, churn around and come up with stuff."

Waggoner, who comes across as a completely different kind of dude to Waring, in a real odd couple gone American buddy movie fashion; little wonder there are so many off-kilter ideas and motifs zapping around in the metalcore petrie dish that BTBAM splash around in. It seems that there is everything but interpretive dance to try get Waggoner and Waring to understand one another's ideas.

"Dustie doesn't even know the notes on the fretboard. In the past it has actually been

problematic, trying to communicate ideas to him has been a bit of a challenge. Just recently he has gotten a little better at reading tabs and stuff like that but he's one of those guys who, when I am showing him a riff, I tell him the fret number and the string; whereas, when I am talking to our bass player I can say, 'We are playing an A, a Gb or whatever.'

'The Great Misdirect' is weighty enough without being bound by the vaguely narrative musical concept that held 'Colors' together. This time around, BTBAM have penned jams that will stand independently of each other, and to hold it all together, Waggoner's improvisational wanderlust and Waring's off-the-cuff, unschooled instinct has to be reined in for the greater good.

"It's pretty strictly composed, we all write individually on our own," explains Waggoner. "I love my jazz players: most of my favourite guitar players are improvisational guitarists, guys like Allan Holdsworth, Pat Metheny, a lot of the jazz greats, like John McLaughlin from back in the day. So yeah, it's kinda ironic that these are some of my favourite guitar players but, for our particular band, it makes more sense for everything to be laid out in a tighter structure. When you are playing metal, it is really hard to improvise a whole lot. There's definitely a jazz influence but when it is applied it is in a structured way where we don't really go off on any improvisational tangents." ☒

**'The Great Misdirect' is out now on
Victory Records
[www.MySpace.com/
BetweenTheBuriedAndMe](http://www.MySpace.com/BetweenTheBuriedAndMe)**

North Carolina shredders Between The Buried And Me raised eyebrows and expectations in 2007 with their progressive musicianship on breakthrough longplayer 'Colors', an album which kinda probed at the out limits of metalcore and took them on the road with The Dillinger Escape Plan. It was a watershed moment for a band whose guitar paring of Paul Waggoner and Dustie Waring is used like an emulsifier to fuse all manner of melodic excursions into one coherent elixir that is still potable to metalheads, while tickling the tastebuds of the muso-prog cognoscenti who might hold such silly notions that metal involves a loud amp, shouty men and all three chords. But the fascinating twin-guitar