

M.O.D – BROKEN MACHINERY

The new Italian **M.O.D**'s EP, duo formed by **Angie Vhelena** and **Maryhell Mod**, express, on the one hand, the crisis of the harsh EBM machine, and on the other hand the upteenth try, in music, to destroy the Burroughs concepts of systems of control, by means of overbearing beats, basic cyber-trance oriented melodies and straight and clear lyrics.

Broken machinery, the titletrack, is more than eloquent: *you think you can control it – you know you can't destroy it – it's much too late to face it – the fight, is so hard*. **Burroughs** knew that the battle to make in order to gain human freedom in a fictional system (as that of **Matrix**) was hard, and the musicians only propose again that slogan that the majority of them, previously, said strongly, above all during the golden age of a genre fed with cybernetics and dystopic revelations (as those that can be observed in **Wachowski**'s trilogy) and, in a musical scenario in which few projects now use these sounds, M.O.D are almost an exception and a project that follow its way along with the ghosts of the past. Musically, acid trance-like sounds can be listened to, along with an engaging mid tempo beat, heavy like a rock.

Likewise heavy and martial, enriched by a powerful use of electric guitar, is *Crabby scary mind*, another heavy and engaging song that focuses on searching and gaining freedom, an invite to *cut the crap*, to open the eyes, to destroy the system. There are also faster songs more trance-inspired as *Ready go and try* and *Without regrets*, two songs which lyrics focus around the topic of freedom and that run fast on more clearly techno-oriented rails. The last mentioned song is the most influenced by late **Hocico** releases, this one a clear influence for every act of this genre.

The four remixes are the highlights of an EP that shows, thanks to the manipulation of the songs made by artists characterized by different approaches, several very different approaches: the only constant element is the remixed song, the titletrack. **Templezone** emphasizes the heaviness of the beat, furnishing a more clearly industrial metal version, even thanks to the use of a maybe too much standard electric guitar sound, while **Artcore Machine** read the song in a radically different way, which main focus is the exaltation of the act of sonically destroying *control systems* by means of cold and dry mechanic rhythms. **Ira-K Organisation** and **First black pope** furnish a more straight and danceable version of the song, translating it within the alternative dancefloor dimension.

Although not innovating a genre currently not in its golden age nowadays, M.O.D create an average release that follow the trademarks of the genre, and that could be inserted in the same shelf where the last Hocico and the late **Suicide Commando** is put. An album that you can listen to more than one time.

Score: 6,5

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