



TEMPLE OF VENUS
Messiah Complex
 Autoprodotta
Cristiano Pellizzaro 8/10
 "Messiah Complex" segna il ritorno della New wave italiana, quella che ha saputo stare al passo con i tempi nell'evoluzione della tecnologia e delle sonorità, pur mantenendo inalterato lo stile musicale. I Temple of Venus, riescono a cogliere nel segno per l'intrigantia della scrittura musicale e per la cura delle parti vocali rigorosamente in inglese.

Una particolarità: in alcuni brani, la drum machine e altre programmazioni seguono una linea inaspettata e per nulla regolare del tempo in quattro; particolare questo che non stona affatto, ma che anzi dà un accento in più. Ma l'importante è che, per quanto godibile, il disco non abbia nulla di commerciale. Bello da ascoltare e da ammirare nella sua veste grafica.

ROCKERILLA #370 – June 2011 (Italia)

Messiah Complex marks the return of the Italian New Wave, the one that has been able to keep in pace with the times in the evolution of technology and sounds, while preserving its musical style.

Temple of Venus are able to grasp the intricacies of the musical notation and the cure of the vocal parts, strictly in English. A peculiarity: in some tracks, drum machines and other synth programs follow an unexpected and irregular line of the 4/4 beat, and even this particular sounds good as well, and gives even more emphasis to the songs. But the main thing is that this record is enjoyable but not commercial in any way.

Beautiful to listen and to admire with its attractive graphics.

Cristiano Pellizzaro – Rating 8 out of 10

ASCENSION MAGAZINE #27 – Spring/Summer 2011 (Italia)

Piero Lonardo, Temple of Venus' voice, once wrote me by e-mail that "MESSIAH COMPLEX" in fact represent for us, with the proper proportions, the change from Joy Division to New Order. Here, luckily, nobody died. However, when our drummer left, we had to face a series of choices." These are the vicissitudes which led the band from Bologna, who was inspired by the guitars of Sad Lovers & Giants, The Cure and Sound (as witnessed by the previous album "Endless?"), to express with a more synthetic standard its new drives.

The album, a concept that tells the adventures of The Sugar Sandy Sandman, a sort of Silver Surfer travelling among introspection, fantastic voyages and distorted reality, is a full immersion in style into electropop sound surrounded by the Peter Hook's bass sound with which New Order managed to overcome the departure of Ian Curtis from the world of the living (to enter in the world of myths).

Synths and guitars divide into equal parts the task of setting in motion the nine songs on a cd where the nostalgia is often forced to struggle with sadness, anger and disillusionment. It is not a battle against windmills, but a strong emotional conflict from which rise "factory school's" isolationism gems (as the beautiful and sad "Hide & Seek") and lashes of smart electropop like "Sugar Sadman" and "Hey Stranger" (another synthetic track in the background characterized by a bass tune that is totally Peter Hook style).

Recorded in Bologna, but designed and printed in London, this CD (as in the case of the calabrian Other Voices) is an irrefutable confirmation of the capacity of adaptation and absorption of sound that we Italians do have for the music coming from the land of Albion. Besides, what else could we expect from a band that entitled an album "May 18th 1980" in memory of Ian Curtis (album released in 1999 for the famous Toast Records of Turin) and now has decided to translate with synthesizers their deepest emotions?

Alex Daniele

TEMPLE OF VENUS
"Messiah Complex"
 (CD, autoproduzione)

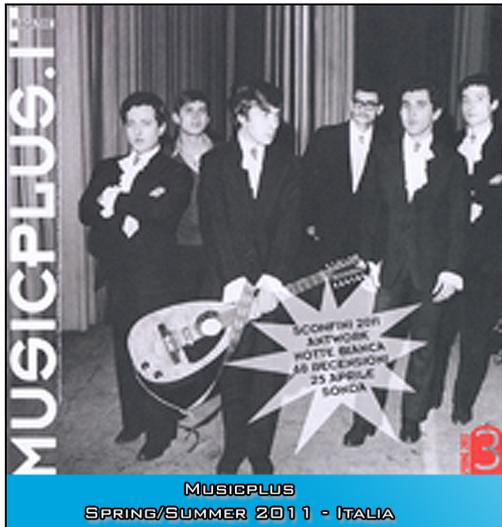
Sandy The Sugar Sandman, novello Silver Surfer a cavallo tra introspezione, viaggi fantastici e realtà contraddistinta da una timbrica di basso che è in totale stile Peter Hook). Registrato a Bologna, ma concepito e stampato a Londra, questo cd è (come dondole proporzioni, al cambiamento Hook con cui i New Order riuscirono a superare la dipartita di Ian Curtis dal fortunatamente non è morto nessuno, mondo dei vivi (per entrare in quello però, a fronte dell'abbandono dei miti). Synth e chitarre si dividono in parti uguali il compito di mettere in Venus, mi scrive in una mail "in effetti stile ed intenti in quel suono MESSIAH COMPLEX per noi sta, con le electropop viatico dal basso di Peter portato quella band bolognese che si scontrarsi con la malinconia, la rabbia isprava alle chitarre di Sad Lovers & e la disillusione. Non è una battaglia Giants, Cure e Sound (come contro mulini a vento ma un conflitto testimoniato dal precedente album emozionale forte e sentito da cui si "Endless?"), a dovere dare uno elevano perle di isolazionismo da standard maggiormente sintetico alle "scuola Factory" (come la bellissima e sue nuove pulsioni. L'album, un tristissima "Hide & Seek") ma anche concept che narra le avventure di staffiate di electropop intelligente tipo

Queste le vicissitudini che hanno nostalgia, spesso, è costretta a land che un giorno titolò un album "18th May 1980" in ricordo a Ian Curtis (album uscito nel 1999 per la famosissima Toast Records di Torino) e che oggi ha deciso di tradurre in e che oggi ha deciso di tradurre in e che oggi ha deciso di tradurre in

www.templeofvenus.it
 Alex Daniele
 www.templeofvenus.it

Alex Daniele

This CD is on sale (even) in London. This CD comes after a silence that lasted several years. This CD is the new album of Temple Of Venus. The Temple of Venus is a band from Bologna in business since 1984. The Temple of Venus are new wave. The Temple of Venus with "Messiah Complex" have changed Joy Division's clothes of and now they are New Order. A step forward without any doubt. "Messiah Complex" is the beginning of a new adventure. An adventure that is now in the hands of a couple of musicians. The Temple of Venus played in England achieving great support. The Temple of Venus will be back in England to play.



TEMPLE OF VENUS
Messiah Complex
(Autoprodotto) CD
Questo cd è in vendita (anche) a Londra. Questo cd arriva dopo un silenzio che durava da alcuni anni. Questo cd è il nuovo album del Temple Of Venus. I Temple Of Venus sono una band bolognese in attività dal 1984. I Temple Of Venus sono new wave. I Temple Of Venus con "Messiah Complex" hanno smesso gli abiti del Joy Division e sono diventati New Order. Un passo in avanti senza il minimo dubbio. "Messiah Complex" è l'inizio di una nuova avventura. Una avventura che oggi è nelle mani di un paio di musicisti. I Temple of Venus hanno suonato in Inghilterra ottenendo sinceri consensi. I Temple of Venus torneranno a suonare in Inghilterra. Un lussuoso digipack fa da involucro ai nove brani di dark wave electro. I Temple of venus potrebbero essere suonati anche in discoteca e non è una nota negativa. Un cd da ascoltare e riascoltare. www.templeofvenus.it

The Temple of Venus are new wave. The Temple of Venus with "Messiah Complex" have changed Joy Division's clothes of and now they are New Order. A step forward without any doubt. "Messiah Complex" is the beginning of a new adventure. An adventure that is now in the hands of a couple of musicians. The Temple of Venus played in England achieving great support. The Temple of Venus will be back in England to play.

A luxury digipack package houses nine tracks of dark electro wave. The Temple of Venus could also be played in a disco clubs and this is not negative. A CD to listen and listen again.

Andrea Tinti

NTWK #160 – July 2011 (Italia)

Gecko's word...

Electropop is back! I'm talking about good stuff, quality and above all, Italian. Piero Lonardo and Alessandro Montillo are the heart and mind of Temple of Venus, new wave project born in Bologna in 1984. An old musical genre for which they have been able to keep pace with the times for the sound and technology in the course of their project. It is surprising to know that only in 1997 they released their first production after several demo tapes, until the current **Messiah Complex**, self-produced and showcased in some London clubs last spring in a short promotional tour. You will enjoy both the music and the graphics that accompany Messiah Complex. Listen to them and you will be looking for their previous works on cdbaby.com.

BLOG DI OUT – 2011 (Italia)

An Electropop Amantini - by Claudia Amantini

It is a pleasure to receive packages by mail, especially if they're not from Equitalia (= Italian IRS), especially for the content. That's how I found myself "Messiah Complex", Temple of Venus' last effort, in my hands

A beautiful Digipack, a graphic that says it all: the illustration on the cover made me think at first glance of Stefano Ricci, but it is all work of Luca Nieddu, able to satisfy the eye, eye that, as always, wants his share. And the graphics is enjoyable, not only the cover, but the entire outfit (interior, manual, etc..).

Temple of Venus is a band active in Bologna since 1984, new-wave matrix, comparisons that inevitably make you think about Joy Division and New Order (what a nice comparisons ...).

The new album combines new-wave with electro-pop, with excellent results. And I say that as great fan of rock sounds ...

"Messiah Complex" is a self-produced album printed in London, where TOV did promotional tours.

A concept album, nine songs in strict English, a rhythm supported by keyboards, bass, guitars, drum machines and programming. An 80s sound that looks so actual. Different atmospheres inside: sadness, anger, darkness

... it starts with "Across the Stars", stretches the gloomy/dark carpet of "Hide & Seek" and "Goodnight", raise the tones with "Sugar Sandman" and "Hey Stranger", each song seems to have a proper identity, then, you know, everyone may name their own " favorites " after personal listening.

Temple of Venus line-up is essential, a duo: Piero Lonardo, a founder member, vocals, synth and a deadly bass, and Alessandro Montillo, guitars and drum programming. A duo able of creating great music.

To make it short: OUT suggests ... Temple of Venus!

Messiah Complex is available for purchase on iTunes Music Store and on the net on cdbaby.com, www.templeofvenus.it rockit.it and in some specialty stores including Disco D'Oro Discorama and Semm Music Store in Bologna.

SOUNDS BEHIND THE CORNER - 2011 (Italia)

Temple of Venus is a band from Bologna, active since 1984. Perhaps not too popular in our area, but deserving of much, much more for their talent, after several years of recent work inspired by the first new wave, and the hollow sound between coldwave and darkwave, not forgetting Joy Division's legacy, now they're calling this pleasant album, surprisingly between darkwave, electro and indie, with reminiscences of Peter Hook / New Order bass, Clan Of Xymox influences, and completely new solutions.

"Messiah Complex" provides a change of direction after four years of commitment, in the hands of Piero Lonardo (vocals, bass, synths and founder of the band) and Alessandro Montillo (guitar, back vocals, drum programming), after a short and positive showcase tour in England. Some of "Messiah Complex"'s sonic and stylistic drives place were already announced – for the most attentive – in last album "Endless?" and in the songs made for compilations "United Forces Of Phoenix" (Nomadism Records) and "The Holy Hour Compilation" Vol. 1.



It is time now for a concept album, The theme is the character and the story of Sandy-Sugar Sandman, a sort of Silver Surfer (Marvel comics) that rises to mythical and symbolic, almost a bridge (messiah, preacher, mediator) between two worlds, the ours, in need of every possible salvation, and an alien and futuristic one.

The opening is as intense as a poster, "Across the Stars" between voices reverberated and echoes introduces a sustained electro rhythm, contemporary, that gradually gives room to the keyboards and a deep bass, the true guide of the melody that leavens the whole song, and takes your breath away by tapping the strings of our interiority.

Come too full-bodied and scratching guitars, and Piero's singing, and the hypnotic journey begins. It is surprising the contrast between vocals and bass, so humans and internalized, and the electronic instruments. "Hide And Seek" between an abstract drumming on a suspended void, takes off with the arrival of the guitar riffs, characterized here by a well cured phrasing, while the voice gradually acquires depth, until the final crescendo.

"Goodnight" seems to start between alien keyboards, drops of abstract sounds on a deaf drum, with a typically dark bass; it's one of the most visionary songs of the CD, which connects crunch sound, in a almost cinematic atmosphere, between science fiction and metaphysics, à la Andrei Tarkovskij, with a voice unusually angelic and sweet, the come the guitars drawing cyclically the melody until the liberating full instrumental.

"Sugar Sandman" is focuses on the main character of the concept, and opens a different atmosphere, animated by the swirling bass, the rhythm and the guitars in perfect tune, until it touches a dark electro with clear rock style. More alien, as if would have come from other spaces of an unpublished Starry Messenger, is "Inside Me Anything", innovative in the suspended instrumentation and almost slowed, but alive and full of soul thanks to its vocals choices, is complicated by an instrumental point of view in the second half, until it becomes an anthem, almost choral.

Simply dragging is "Hey Stranger", with its dynamic and elegant dancefloor rhythm, built with taste, with skilful guitars and keyboards, to the final master for and "extremely musical" bass, here set like a gem, not too veiled homage to the New Order. It starts suspended between IDM beats, to reveal itself in the end a song with flashes of rock and an use of the bass nearly postpunk-funk, the contemporary "Metropolitan" with the ambiguous theme that winds between individualism and mass suburban loneliness and cosmic, is a poetic story among electronic icy, and nervous guitars in the end. It closes the successful work "Tonight Can Be Done", conducted by Piero's full voice, among almost EBM synths of considerable effect.

Everything has been emphasized by Luca Nieddu's inspired graphic work, cured in the smallest details, who covers the cd, made in a multi-panel digipack all decorated, another note of taste for one of the special CDs of the times.

Phaeton

ROCK SHOCK - 2011 (Italia) – 4 stars out of 5 !

Active for the past three decades, the Temple Of Venus from Bologna, founded in 1984, released their first official album in 1997. After so many demos, the band released their first job Zig'D'Bomb that earned them comparisons to Echo & The Bunnymen, The Sound and The Cure.

This enthusiasm led them to obtain a contract with the label Tost Records who produced the second album, an EP titled 18th May 1980 in honor of Ian Curtis.

Even in later years, the band, led by Piero Lonardo, currently supported only by Alessandro Montillo, did not change their sound, remaining in the pure New Wave.

ROCK SHOCK
ROCK SHOCK
JULY 2011 - ITALIA

Temple Of Venus
Messiah Complex
(Cd, Autoproduzione)
new wave

Attivi da ormai un trentennio, i bolognesi Temple Of Venus, fondati nel 1984, pubblicarono il primo album ufficiale solo nel 1997. Dopo tanti demo tapes, la band pubblicò il primo lavoro Zig'D'Bomb che venne loro paragoni con Echo & The Bunnymen, The Sound & The Cure.

Questo entusiasmo li portò ad ottenere un contratto con l'etichetta Tost Records che produsse il secondo lavoro, un ep intitolato 18th May 1980 in onore a Ian Curtis.

Anche negli anni successivi, la band, capeggiata da Piero Lonardo, affiancato attualmente solo da Alessandro Montillo, non cambiò il proprio suono, restando nell'ambito della pure new wave.

Dopo alcune partecipazioni e compilation di gothic-rock e wave, arriva in questo 2011 il nuovo album Messiah Complex, frutto di 4 anni di lavoro.

Messiah Complex, presentato con una veste grafica molto accattivante ad opera di Luca Nieddu, è un concept album che vede come protagonista un novello Silver Surfer chiamato Sandy The Sugar Sandman.

La prima traccia, Across The Stars, parte forte con synth e sonorità elettroniche che richiamano fortemente i primi New Order fra asili e voci in delay, quasi 6 minuti di puro spirito new wave che non dovrebbe finire mai.

Più tranquilla e introvata la successiva Hide & Seek che apre le porte a Goodnight, il brano più sperimentale e cupo dell'intero lavoro.

Maggiore affine alla sonorità new wave dei Joy Division è invece Sugar Sandman, sorto in partenza ma con una espositiva cavalcata finale.

Si prosegue nell'ascolto di questi lunghi brani, molto distanti dalle sonorità alla moda che vedono il ritorno della new wave negli airplay alternativi. Forse il punto di forza è proprio questo, suonare anni '80 ma con un piglio moderno che differenzia i Temple Of Venus dalla miriade di Curtis-cloni che escono ogni giorno.

L'ipnotica Anything Inside Me di guida ad Hey Stranger, brano caratterizzato da un gran tiro alla Chemical Brothers ma con forti connotazioni di basso alla Joy Division.

Metropolitan fa calare leggermente la tensione seppur presenti degli interessanti riff di chitarra, ma già la seguente Love's A Thing You Can't Heal From riporta in un vortice sonoro che conduce al grandissimo finale con le sonorità acide e martellanti della conclusiva Tonight Can Be Done, uno dei brani migliori dell'album.

Questo lavoro dei Temple Of Venus è la riprova che si riesce a fare anche nel nuovo millennio della new wave interessante, senza sopire come dei cloni. Bravi !

After some participations in compilations of gothic-rock and wave, in 2011 comes out this new album, Messiah Complex, the result of 4 years of work.

Messiah Complex, presented with a very catchy graphic design by Luca Nieddu, is a concept album starring Sandy the sugar sandman a sort of new Silver Surfer.

The first track, Across The Stars, start strong with synths and electronic sounds that recall the very early New Order between echoes and voices in the delay; almost eight minutes of pure new wave spirit that should go on forever.

More quiet and introverted is the subsequent Hide & Seek, which opens the

door to Goodnight, the most experimental and dark song of the entire work.

More akin to new wave sounds of Joy Division is instead Sugar Sandman, with a soft start and a wild final ride.

We continue listening to these long songs, very distant from the fashionable sounds that fill the return of the new wave in the alternative airplays. Maybe this is its point of strength, playing the 80s but with a modern look that distinguishes the Temple of Venus from the myriad of Curtis-clones that come out every day.

The hypnotic Inside Me Anything leads us to Hey Stranger, a song featuring a great attitude to the Chemical Brothers, but with a strong bass Joy Division's tune.

Metropolitan slightly drops the tension even if there are some interesting guitar riffs, but the following Love's A Thing You Can Heal From leads us again in a vortex of sound to the great finale with the hammering and acid final Tonight Can Be Done, one of the best songs of the album.

This work from Temple of Venus is the proof that you can do new wave of interest in the new millennium, without sounding like clones. Bravo!

IL MUCCHIO – 2011 (Italia)

Born in Bologna in 1984, Temple of Venus are a band straddling among the legend and the anonymity and, trust us, it's a real shame. Their new album, "Messiah Complex", following the previous "Endless?" (2003) and a promo of 2004, surprising.....ly titled "Promo 2004" is the result of four years of work and a very basic line-up,

with the founder Piero and Alessandro Lonardo Montillo as the only witness to a revolution in sound, modest but happy. The real riots are the silent ones and that's why you hear the sequence of songs on this album, it captures a feeling of excitement mixed with a heard of someone who knows typical glimpse of the new and beautiful in detail. It's true: the influences seem too blatant, all related to that single, huge omnivorous hat named "English new wave", but at the same time, the grafts are obvious personal developments that make a disc well above average.

The impression is that they managed to keep one foot open a door (or the big door of Factory Records) facing the past, with the intent to cultivate it with their own hands.

MUCCHIO.it
NEWS / DISCHI / PRIMO PIANO / FDM / CONCORSI / FORUM / STORE / ISCR
FUORIDALMUCCHIO Numero Settembre '11
A cura di Federico Guglielmi e Aurelio Pasini

TEMPLE OF VENUS

Messiah Complex
autoprodotto

Nati a Bologna nel lontano 1984, i Temple of Venus sono una band a cavallo tra la leggenda e l'anonimato e credeteci, è un vero peccato. Il loro nuovo album, "Messiah Complex", seguito dal precedente "Endless?" (2003) e di un promo del 2004 intitolato sorprendentemente "Promo 2004", è il frutto di quattro anni di lavoro e una formazione oltremodo essenziale, con il fondatore Piero Lonardo e Alessandro Montillo quali unici testimoni di una modesta ma felice rivoluzione sonora. Le vere rivolte sono quelle che non fanno clamore ed ecco perché a sentire la sequenza di brani contenuti in questo album, si coglie una sensazione di già sentito mista ad una eccitazione tipica di chi sa scorgere del nuovo e del bello nei dettagli. È vero: le influenze paiono eccessivamente smaccate, tutte riconducibili a quell'unico, onnivoro e smisurato cappello che risponde al nome di new wave inglese, ma al tempo stesso sono evidenti gli innesti personali, le evoluzioni che noi fanno un disco ben sopra la media. L'impressione è che siano riusciti con un piede a tenere aperta una porta affacciata sul passato (o sul portone della Factory Records), intenti con le mani a coltivare il presente. Non tutte le canzoni in scaletta sono state baciate dalla musa con pari generosità e faremmo volentieri a meno di sapere che si tratta di un concept album, ma concedendo a "Messiah Complex" più di un ascolto casuale, sarà facile perdonare qualche ingenua ridondanza. Brani come "Goodnight", "Anything Inside Me" o la conclusiva "Tonight Can Be Done" meritano tutta la vostra attenzione.

Contatti: www.templeofvenus.it
Giovanni Linke

MUCCHIO.it
IL MUCCHIO
SEPTEMBER '11 - ITALIA

Not all the song have been kissed by the muse with equal generosity and we would be not very concerned that this is a concept album but, if you give "Messiah Complex" more than a casual listening, it will be easy to forgive some naive redundancy. Songs like "Goodnight," "Inside Me Anything" or the final "Tonight Can Be Done" deserve all of your attention.

Giovanni Linke

Messiah Complex is an amazing record in its own way. Surprisingly, almost deafening, its ability to be concise and simultaneously tells a lot about the status of the Italian new wave, which, despite its continuous recurrence to not too hidden typically British styles, can confirm year by year, our skill in customize it and make it "our own". And so the Temple of Venus introduce themselves, with strong rhythms not only used to fill in, but also to improve the structure of the song, basic when they have to play a secondary role, more rugged and complex when you must support the carpet of those synths that New Order managed with surprising wisdom in composition. Today in Italy, only a few know how to reproduce them in an appropriate and updated way, and in this short list ToV are right on top. Flashes of contemporary electro-pop ("Hey Stranger", which dramatically highlights the power of the bass), hampered by a few beats in the background of the indietronica in the more relaxed songs ("Hide & Seek"), colors more deeply a record strongly devoted first to



RECENSIONI

Temple Of Venus – Messiah Complex

Di Emanuele Brizzante (agosto 11, 2011)



Messiah Complex è un disco a suo modo stupefacente. Sorprende, quasi assordata, la sua capacità di essere sintetico e contemporaneamente dire molto sullo status della new wave italiana, che nonostante il suo essere un continuo riproporsi di stili tipicamente British, di derivazione quindi neanche troppo celata, riesce a confermare di anno in anno la nostra bravura nel personalizzarla e renderla "nostrana".

E' così che i Temple of Venus si presentano, forti di ritmiche non utili solo a riempire ma anche a strutturare meglio il brano, lineari quando devono svolgere un ruolo secondario, più frastagliate e complesse quando si deve sostenere quel tappeto di synth che i New Order avevano portato in campo con sorprendente saggezza compositiva. Oggi in Italia pochi li sanno riproporre in maniera opportunamente aggiornata, e nella breve lista in cima troviamo proprio i ToV. Sferzate di electro-pop contemporaneo ("Hey Stranger", in cui si evidenzia clamorosamente tutta la potenza del basso), intralciato da alcune pulsazioni indietronica nel background dei pezzi più tranquilli ("Hide & Seek"), colorano di più un disco fortemente devoto prima a Curtis poi a Peter Hook, ma ancorato ad una concezione italiana che si deve alle loro origini bolognesi. Distorsioni e sintetizzatori più cauti e calmi si alternano in un lavoro completo e maturo, che presenta sia momenti da ballare, carichi di una densità post-punk senza rivali in questo duemilaudici, che ballad più strappalacrime, dove malinconia e un pizzico di ira si uniscono in un crocevia di emozioni difficile da ignorare.

Tra scelte di suoni veramente azzeccate e impianti compositivi degni dei migliori gruppi anni '80 e '90 (nel genere, si intende), la band ha tutte le carte in regola per rimanere in voga qualche anno, anche all'interno dei DJ set di settore. Il cantato in inglese è funzionale alla causa, anche se qualche brano in italiano poteva rafforzare in termini di fruibilità l'intero album. Ma del resto, in un disco che di radiofonico non ha niente, non dobbiamo farci queste paranoie...gran lavoro!

2011 - Autoproduzione
post/punk/telectro

TRACKLIST

1. Across the Stars
2. Hide & Seek
3. Goodnight
4. Sugar Sandman
5. Anything Inside Me
6. Hey Stranger
7. Metropoikan
8. Love's A Thing You Can't Heal From
9. Tonight Can Be Done

WEB thewebzine.wordpress.com

Curtis then to Peter Hook, but well anchored to an italian concept that comes to their bolognese origins. More cautious and calm distortions and synthesizers alternate themselves in a complete and mature work, which has both moments of dancing, loads of an unrivaled post-punk density in this 2011, and the most tear-jerking ballad, where melancholy and a pinch of anger come together in a melting pot of emotions difficult to ignore. Among choices of sound that really fits and aptly compositional worthy of the best 80s and 90s bands (in its genre, of course), the band has everything it takes to remain in vogue for a few years, even within the DJ sets. The english lyrics are functional to the cause, even though some songs in Italian could have strengthened in terms of usability the entire album. But after all, this is a record that has nothing of radiophonic, so we should not indulge in this paranoid ... great work!

CORRIERE DELLA SERA – 11th August 2011 (Italia)

**New record issued by the band from Bologna
"Messiah Complex", the dark thrust of the Temple of Venus**

Temple of Venus, from Bologna, have released a new album, "Messiah Complex". The band has been in business since the mid-'80s, even though their discography has a few publications. The band, now reduced to a duo, has always been into the dark wave beloved to the fans of bands like Joy Division and it is no coincidence that the name Temple of Venus is one of those discarded by Joy Division when they became New Order. Well, like Joy Division turned into New Order, even the Temple of Venus have abandoned the dark past to embrace a kind of electro-wave that, in many moments of the album, make us tap the foot to its beat. A clear sign that the rhythm of the Temple of Venus is capturing. We will ignore the fact that "Messiah Complex" is a concept album that tells the story of Sandy-Sugar Sandman, who wants may get lost in his deeds, because what we want to point out now is the audacity of this cd, which is for sale online and in selected stores (even in London and Edinburgh), a boldness that combines electronic music with a warm human voice. Proof that sometimes the sun can rise in the darkest and gloomiest nights. The band presented the album with a mini-tour in England, the birthplace of the genre. The acceptance was excellent. That is not granted when we are talking of English people.



CORRIERE DELLA SERA
12TH AUGUST 2011 - ITALIA

Il disco del gruppo bolognese
«Messiah complex», l'affondo dark dei Temple of Venus

Il Temple of Venus, da Bologna, hanno pubblicato il nuovo album, «Messiah complex». Il gruppo è in attività da metà degli anni '80, anche se la loro discografia conta poche pubblicazioni. La band, oggi ridotta a un duo, è da sempre calata nella new wave-dark tanto cara ai fan di gruppi come i Joy Division e non è un caso che il nome Temple of Venus è uno di quelli scartati dai Joy Division quando diventarono New Order. Ebbene, come i Joy Division si trasformarono in New Order, anche i Temple of Venus hanno abbandonato il dark del passato per abbracciare una sorta di electro-wave che in diversi momenti dell'album ci fa pure battere il piede. Segno evidente che il ritmo dei Temple of Venus cattura e coinvolge. Tralasciamo il fatto che «Messiah complex» è un concept album che racconta la storia di Sandy-Sugar Sandman, chi vorrà potrà perdersi nelle sue gesta, perché quello che ci preme segnalare è l'ardire di questo disco, che si trova in vendita online e in selezionati negozi (perfino a Londra e Edimburgo), un ardire che sposa la musica elettronica con una calda voce umana. A testimonianza che a volte il sole può tornare a far capolino anche nelle notti più buie e tetre. La band ha presentato l'album con un mini-tour in Inghilterra, patria di questo genere musicale. L'accoglienza è stata ottima. Cosa per nulla scontata quando si parla d'inglesi. www.templeofvenus.it

Andrea Tinti
CORRIERE DELLA SERA

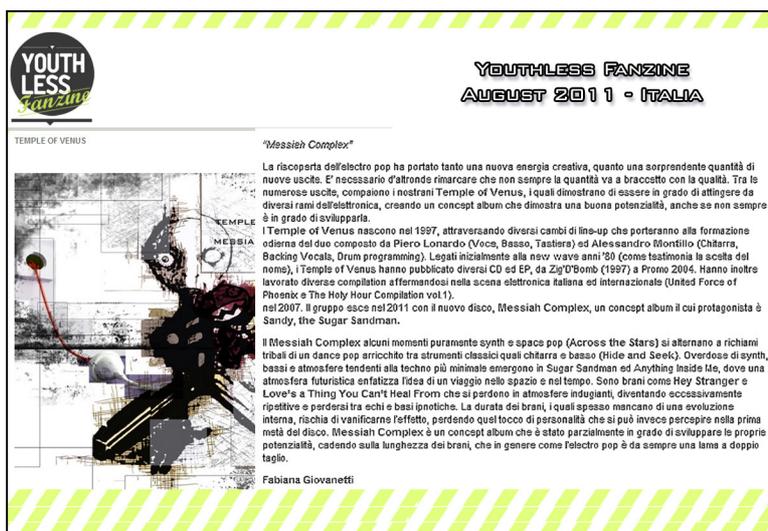
Andrea Tinti

YOUTHLESS FANZINE - 2011 (Italia)

The rediscovery of electro pop has brought such a new creative energy, as well as a surprising amount of new releases. It's although necessary to point out that the quantity does not always go hand in hand with quality. Among the many releases there are the Italian Temple of Venus which show to be able to draw from different branches of electronics, creating a concept album which shows a good potential, though not always able to develop it.

Temple of Venus were born in 1997, through several changes of line-up that will lead to the formation of today's duo of Piero Lonardo (vocals, bass, keyboards) and Alessandro Montillo (Guitar, Backing Vocals, drum programming). Initially linked to the 80's new wave (as evidenced by the choice of the name), Temple of Venus have released several CDs and EPs, from Zig'D'Bomb (1997) from the Promo 2004. They also worked on various compilations that put themselves up in the Italian and international electronic scene (United Force of Phoenix and The Holy Hour Compilation vol.1) in 2007. The group released in 2011 this new album, Messiah Complex, a concept album whose main character is Sandy, the Sugar Sandman.

In Messiah Complex some pure synth pop and space moments (Across the Stars) alternate with calls for a tribal dance pop enriched in instruments such as guitar and bass (Hide and Seek). Overdose of synths, bass and atmospheres that tend to the minimal techno show in Sugar Sandman and in Anything Inside Me, where a futuristic atmosphere emphasizes the idea of a journey through space and time. There are songs like Hey Stranger and Love's a Thing You Can't Heal From that linger in atmospheres that are lost, becoming too repetitive and get lost in echoes and hypnotic bases. The length of the songs, which often lack of an internal evolution, is likely to thwart the effect, losing that personal touch that you can hear, on the other hand, in the first half of the record. Messiah Complex is a concept album that is partially able to develop its potential, falling on the length of songs, that in the electro pop has always been a double-edged sword.



YOUTHLESS FANZINE
AUGUST 2011 - ITALIA

“Messiah Complex”

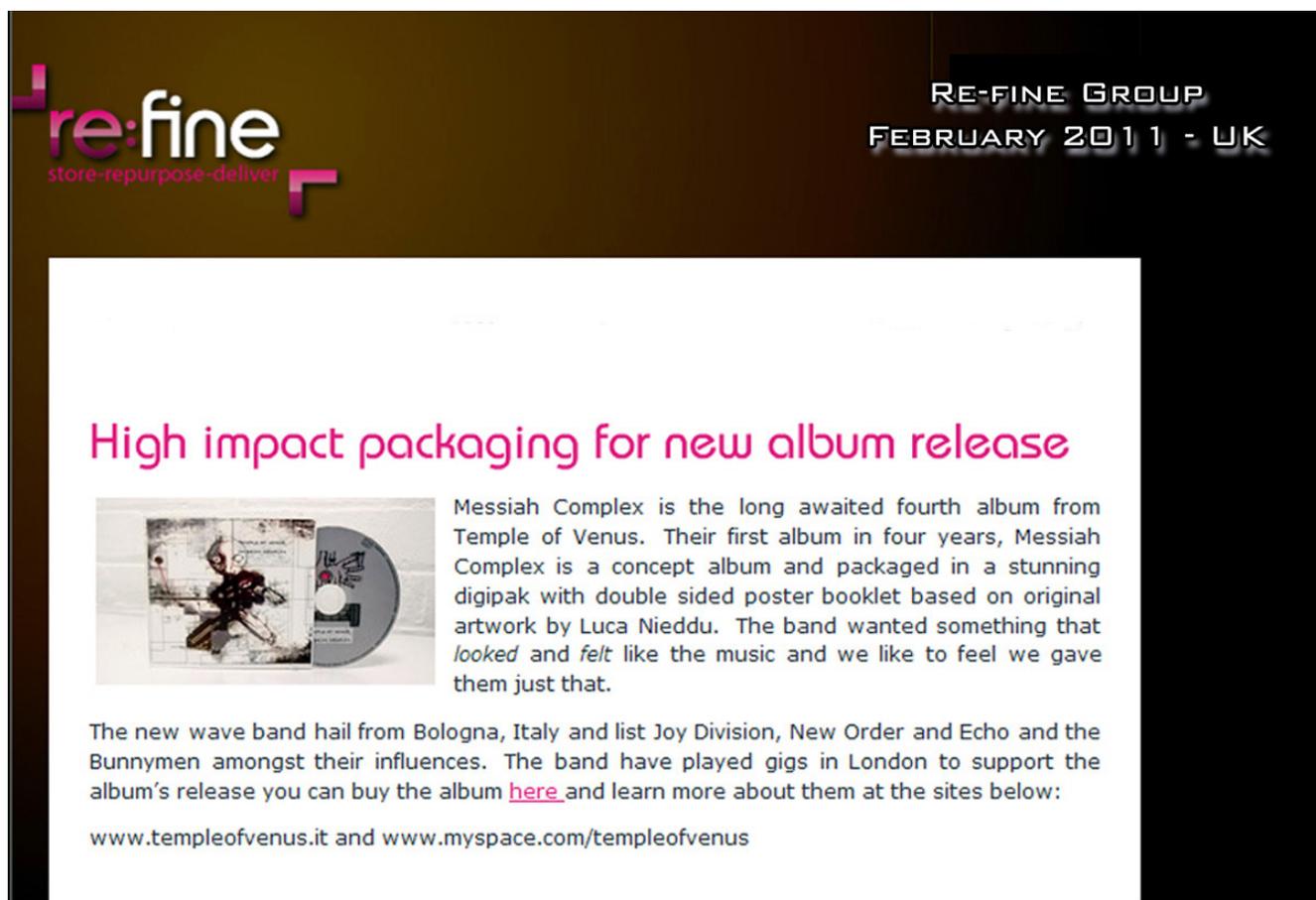
La riscoperta dell'electro pop ha portato tanto una nuova energia creativa, quanto una sorprendente quantità di nuove uscite. E' necessario d'altronde rimarcare che non sempre la quantità va a braccetto con la qualità. Tra le numerose uscite, compaiono i nostrani Temple of Venus, i quali dimostrano di essere in grado di attingere da diversi rami dell'elettronica, creando un concept album che dimostra una buona potenzialità, anche se non sempre è in grado di svilupparla.

I Temple of Venus nascono nel 1997, attraversando diversi cambi di line-up che porteranno alla formazione odierna del duo composto da Piero Lonardo (Voce, Basso, Tastiera) ed Alessandro Montillo (Chitarra, Backing Vocals, Drum programming). Legati inizialmente alla new wave anni '80 (come testimonia la scelta del nome), Temple of Venus hanno pubblicato diversi CD ed EP, da Zig'D'Bomb (1997) a Promo 2004. Hanno inoltre lavorato diverse compilation affermandosi nella scena elettronica italiana ed internazionale (United Force of Phoenix e The Holy Hour Compilation vol.1) nel 2007. Il gruppo esce nel 2011 con il nuovo disco, Messiah Complex, un concept album il cui protagonista è Sandy, the Sugar Sandman.

Il Messiah Complex alcuni momenti puramente synth e space pop (Across the Stars) si alternano a richiami tribali di un dance pop arricchito tra strumenti classici quali chitarra e basso (Hide and Seek). Overdose di synth, bassi e atmosfere tendenti alla techno più minimale emergono in Sugar Sandman ed Anything Inside Me, dove una atmosfera futuristica enfatizza l'idea di un viaggio nello spazio e nel tempo. Sono brani come Hey Stranger e Love's a Thing You Can't Heal From che si perdono in atmosfere indugianti, diventando eccessivamente ripetitive e perdersi tra echi e basi ipnotiche. La durata dei brani, i quali spesso mancano di una evoluzione interna, rischia di vanificarne l'effetto, perdendo quel tocco di personalità che si può invece percepire nella prima metà del disco. Messiah Complex è un concept album che è stato parzialmente in grado di sviluppare le proprie potenzialità, cadendo sulla lunghezza dei brani, che in genere come l'electro pop è da sempre una lama a doppio taglio.

Fabiana Giovanetti

RE:FINE GROUP newsletter - 2011 (UK)



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RE-FINE GROUP
FEBRUARY 2011 - UK

High impact packaging for new album release

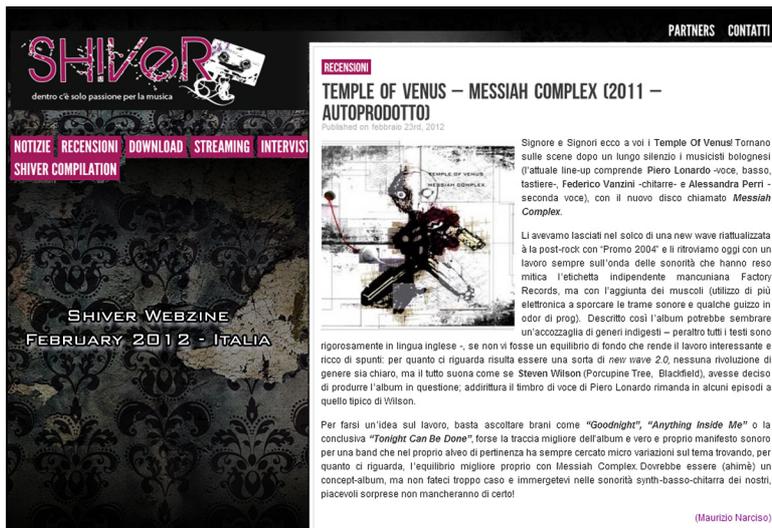


Messiah Complex is the long awaited fourth album from Temple of Venus. Their first album in four years, Messiah Complex is a concept album and packaged in a stunning digipak with double sided poster booklet based on original artwork by Luca Nieddu. The band wanted something that *looked* and *felt* like the music and we like to feel we gave them just that.

The new wave band hail from Bologna, Italy and list Joy Division, New Order and Echo and the Bunnymen amongst their influences. The band have played gigs in London to support the album's release you can buy the album [here](http://www.templeofvenus.it) and learn more about them at the sites below:

www.templeofvenus.it and www.myspace.com/templeofvenus

Ladies and Gentlemen, here are the Temple of Venus! Back on the scenes after a long silence, the musicians from Bologna (the current line-up includes Piero Lonardo-vocals, bass, keyboards-, Federico Vanzini -guitars- and Alessandra Perri-backvocals), with the new record called Messiah Complex.



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RECENSIONI
TEMPLE OF VENUS – MESSIAH COMPLEX (2011 – AUTOPRODOTTO)
Published on febbraio 23rd, 2012

Signore e Signori ecco a voi i Temple Of Venus! Tornano sulle scene dopo un lungo silenzio i musicisti bolognesi (l'attuale line-up comprende Piero Lonardo-voce, basso, tastiere, Federico Vanzini -chitarra- e Alessandra Perri -seconda voce), con il nuovo disco chiamato *Messiah Complex*.

Li avevamo lasciati nel solco di una new wave riattualizzata alla post-rock con "Promo 2004" e li ritroviamo oggi con un lavoro sempre sull'onda delle sonorità che hanno reso mitica l'etichetta indipendente mancuriana Factory Records, ma con l'aggiunta dei muscoli (utilizzo di più elettronica a sporcare le trame sonore e qualche guizzo in odori di prog). Descritto così l'album potrebbe sembrare un'accostaglia di generi indigesti – peraltro tutti i testi sono rigorosamente in lingua inglese –, se non vi fosse un equilibrio di fondo che rende il lavoro interessante e ricco di spunti: per quanto ci riguarda risulta essere una sorta di new wave 2.0, nessuna rivoluzione di genere sia chiaro, ma il tutto suona come se Steven Wilson (Porcupine Tree, Blackfield), avesse deciso di produrre l'album in questione; addirittura il timbro di voce di Piero Lonardo rimanda in alcuni episodi a quello tipico di Wilson.

Per farsi un'idea sul lavoro, basta ascoltare brani come "Goodnight", "Anything Inside Me" o la conclusiva "Tonight Can Be Done", forse la traccia migliore dell'album e vero e proprio manifesto sonoro per una band che nel proprio alveo di pertinenza ha sempre cercato micro variazioni sul tema trovando, per quanto ci riguarda, l'equilibrio migliore proprio con *Messiah Complex*. Dovrebbe essere (ahimè) un concept-album, ma non fateci troppo caso e immergetevi nelle sonorità synth-basso-chitarra dei nostri, piacevoli sorprese non mancheranno di certo!

(Maurizio Narciso)

We left them in the wake of a new wave revisited à la post-rock with "Promo 2004" and we find them today again with a record with the sounds that made the legendary mancurian independent label Factory Records, but with the addition of muscles (using more electronic to mix textures and some prog flicker).

So described, the album may look like a mishmash of unedible genres - moreover, all the lyrics are strictly in English – but there is a still balance that makes this work interesting and full of ideas: to us is a sort of "new wave 2.0", nothing revolutionary, but it sounds as if Steven Wilson (Porcupine Tree, Blackfield), decided to produce this album, even the tone of voice of Piero Lonardo sometimes looks like to Wilson's.

To catch an idea of the work, just listen to songs like "Goodnight," "Anything Inside Me" or the final "Tonight Can Be Done", perhaps the best track of the album and a real manifesto for a band that in their background has always tried little variations on the theme, finding, in our opinion, the best balance with *Messiah Complex*. It should be (alas) a concept album, but don't think about it and dive into their synth-bass-guitar sounds, there will be a pleasant surprise for sure!

Maurizio Narciso

OUTUNE.NET – 2012 (Italia) - Rating 4,5 out of 5 !

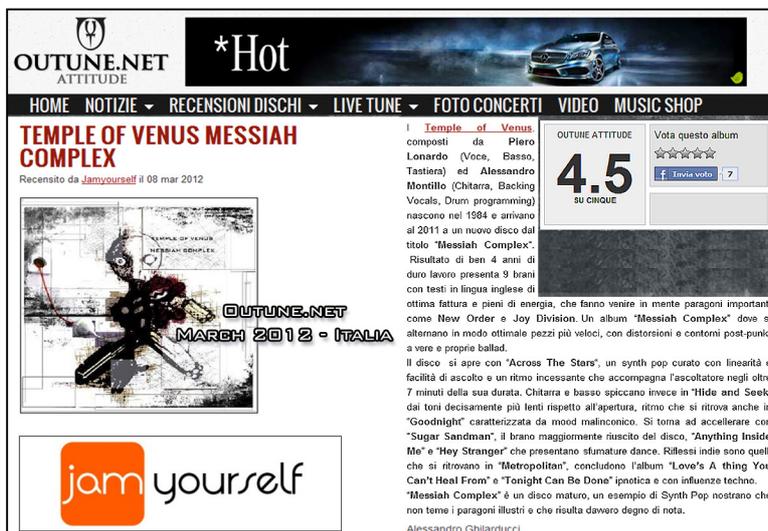
Temple of Venus, Piero Lonardo (Vocals, Bass, Keyboard) and Alessandro Montillo (Guitar, Backing Vocals, Drum programming) are born in 1984 and in 2011 have released a new album entitled "Messiah Complex". It's the result of 4 years of hard work and has 9 songs with lyrics in English well executed and full of energy, which bring to mind comparisons as important as New Order and Joy Division. "Messiah Complex" is an album that alternate optimally faster songs, with distortion and post-punk contours, with true ballads.

The disc starts with "Across The Stars", a synth pop song treated with linearity and easy to listen and a relentless rhythm that accompanies the listener between the over 7 minutes of his life. Guitar and bass, instead, stand out in "Hide and Seek" by far slower than the opening tune, you can also find that rhythm in "Goodnight" with its melancholic mood. Acceleration again with "Sugar Sandman", the most successful song of the album, "Anything Inside Me" and "Hey Stranger" featuring dance shades. Indie reflections in "Metropolitan". Conclude the album "Love's A Thing You Can Heal From" and "Tonight Can Be Done" hypnotic and with techno influences.

"Messiah Complex" is a mature record, an example of Italian Synth Pop that does not fear illustrious comparisons and truly remarkable.

Alessandro Ghilarducci

Rating: 4,5 out of 5 !



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TEMPLE OF VENUS MESSIAH COMPLEX
Recensito da **Jamyourself** il 08 mar 2012

Il *Temple of Venus* composti da Piero Lonardo (Voce, Basso, Tastiere) ed Alessandro Montillo (Chitarra, Backing Vocale, Drum programming) nascono nel 1984 e arrivano al 2011 a un nuovo disco dal titolo "Messiah Complex". Risultato di ben 4 anni di duro lavoro presenta 9 brani con testi in lingua inglese di ottima fattura e pieni di energia, che fanno venire in mente paragoni importanti come New Order e Joy Division. Un album "Messiah Complex" dove si alternano in modo ottimale pezzi più veloci, con distorsioni e contorni post-punk, a vere e proprie ballads.

Il disco si apre con "Across The Stars", un synth pop curato con linearità e facilità di ascolto e un ritmo incantevole che accompagna l'ascoltatore negli oltre 7 minuti della sua durata. Chitarra e basso spiccano invece in "Hide and Seek" dai toni decisamente più lenti rispetto all'apertura, ritmo che si ritrova anche in "Goodnight" caratterizzata da mood malinconico. Si torna ad accelerare con "Sugar Sandman", il brano maggiormente riuscito del disco, "Anything Inside Me" e "Hey Stranger" che presentano sfumature dance. Rillessi indie sono quelli che si ritrovano in "Metropolitan", concludono l'album "Love's A thing You Can't Heal From" e "Tonight Can Be Done" ipnotica e con influenze techno.

"Messiah Complex" è un disco maturo, un esempio di Synth Pop nostrano che non teme i paragoni illustri e che risulta davvero degno di nota.

Alessandro Ghilarducci

OUTUNE ATTITUDE
Vota questo album
4.5
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Electropop is back! This is the slogan that accompanies from long time articles and news about the latest album of the historical darkwave band from Bologna, Temple of Venus. A musical project born in the eighties, passes through them giving us post wave gems with shades imbued of dark music thanks to their first EPs that precede that masterpiece of the darkwave in 2003 called "Endless?" which was followed by the equally beautiful and intense "Promo 2004". From that moment on, everything seems to fade or even stop. Temple of Venus take their time to compose and record new material and officially became a duo, because of the leaving the long time drummer Alfredo Ottavi. From that moment on, Piero Lonardo (founder and lead vocals of TOV) and Alessandro Montillo (guitarist) have to do everything by themselves and apply, perhaps unconsciously, a major change in style. Their music is steeped with the typical melancholic darkwave but acquires of "dancefloor accelerations" thanks to a total use of drum machines helped at best by synthesizers. There began the "gestation" of what would become the band's new album, a record that would mark a turning point and a further artistic maturity of a long-living musical project. Messiah Complex was beginning to take shape!

In four years the band gains and is dedicated to a new sound, more electronic, without neglecting the beauty and depth of those lyrics that made them special over the years not only talking of sound. Take birth the songs that will be part of the track list, take birth "Across the stars", that opens the cd in a "mammoth" way, with its initial crescendo. Voice, drum machines, synths and guitars interweaves perfectly, the electronic atmospheres immediately capture the listener and invite him to listen to one of the most beautiful songs ever composed by Lonardo and co. "Hide & Seek". The relentless rhythm, the sounds and the voice contribute to form that hypnotic wall of sound that characterizes this beautiful track and anticipates "Goodnight", real gem with the intense and inspired voice of Piero that characterizes and adorns one of the most beautiful tunes ever composed by band.



In quattro anni la band acquista e si dedica ad un sound nuovo, più elettronico, senza trascurare la bellezza e la profondità di quelle liriche che negli anni l'ha resa speciale non solo a livello sonoro. Nascono i brani che faranno parte della track list del disco, nasce Across the stars che lo apre in maniera "mastodontica" col suo crescendo iniziale. Voce, drum machine, chitarre e synth si intrecciano alla perfezione, le atmosfere elettroniche catturano l'ascoltatore da subito e lo invitano ad ascoltare uno dei brani più belli di sempre composti da Lonardo e co. Hide & Seek. La ritmica incessante, i suoni e la voce contribuiscono a formare quell'ipnotico muro sonoro che caratterizza questa splendida traccia e anticipa Goodnight, vera perla sonora con la voce di Piero intensa e ispirata che caratterizza e abbellisce un brano fra i più belli mai composti dalla band.

Sugar Sandman lascia intuire che Messiah Complex può essere quasi considerato come una sorta di greatest hits data la bellezza sequenziale delle tracce che si susseguono una dopo l'altra aumentando di volta in volta lo spessore qualitativo del disco. E anche una traccia fondamentale perché parla in prima persona di Sandy (The Sugar Sandman) personaggio fantastico ideato per dedicare concettualmente a lui e alle sue avventure fantastiche tutto il contenuto dell'album. Si prosegue con Anything inside me e la cavalcante Hey Stranger in bilico fra electropop e discomusic anni settanta farcita di sonorità contemporanee e ritmate. Fino alla conclusiva Tonight can be done ci si trova immersi in un'esplosione di sintetizzatori, drum machine, voci e chitarre ben dotate su tappeti così "digitali" ed elettronici. In tutto questo è impossibile non menzionare il package e la grafica del cd realizzata con maestria da Luca Nieddu.

E' vero, c'è voluto tempo per poter riscattare un nuovo disco di questa importantissima band italiana, ma ne è valsa la pena. Penso al bagaglio qualitativo e culturale che la loro musica trasmette e prende le distanze dall'immondizia sonora che giornalmente major e radio ci propongono facendoci credere che la musica di qualità, nella nostra nazione, non esiste. Penso alla musica underground che è viva e continua a soddisfare i palati di chi, come me, continua a vederla come espressione artistica e non come prodotto studiato per vendere. Penso all'evoluzione continua del Temple of Venus che stanno già vivendo una nuova vita grazie ad una nuovissima line up comprendente il nuovo chitarrista Federico Vanzini e Alessandra Perri alle backing vocals. Insomma, Electropop is back!

Michele Perrella
Voto Michele: 9,5/10
Voto Nico: 7/10

Messiah Complex - Temple of Venus
SON OF MARKETING
MAY 2012 - ITALIA
15 Maggio 2012

Electropop is back! Questo è lo slogan che accompagna ormai da tempo articoli e news inerenti l'ultimo album della storica darkwave band Bolognese Temple of Venus. Un progetto musicale che nasce negli anni ottanta, li attraverso regalando pezzi di post wave con sfumature intrise di dark grazie ai loro primi EP precursori di quel capolavoro darkwave del 2003 chiamato Endless? al quale seguì l'altrettanto bello e intenso Promo 2004. Da quel momento in poi tutto sembra affievolirsi o addirittura interrompersi. I Temple of Venus prendono tempo nel comporre e incidere altro materiale e diventano ufficialmente un duo, causa l'uscita dalla band del loro batterista Alfredo Ottavi. Da quel momento in poi Piero Lonardo (fondatore e voce del TOV) e Alessandro Montillo (chitarrista) si trovano a dover fare tutto da soli e attuano, magari inconsapevolmente, un importantissimo cambiamento di stile. La loro musica resta intrisa di atmosfere malinconiche tipiche del darkwave ma acquista delle "accelerazioni dancefloor" grazie ad un uso totale di drum machine condizionate al meglio da sintetizzatori. Cominciano dunque la "gestazione" di quello che sarebbe diventato il nuovo album della band, un disco che avrebbe dovuto segnare una svolta e un'ulteriore maturità artistica di un progetto musicale così longevo. Messiah Complex cominciava a prendere forma!

Titolo: Messiah Complex
Genere: Electro-pop, Darkwave
Anno: 2012
Casa: Discografica Autoproduzione

"Sugar Sandman" suggests that Messiah Complex can be regarded almost as a sort of greatest hits compared to the beauty of its sequential tracks, that follows one after the other increasing the appeal of the cd. It is also a fundamental track because it speaks in first person of Sandy (The Sugar Sandman), a fictional character created conceptually to dedicate him and his fantastic adventures the whole the album's content. We keep on with "Anything inside me" and the straddling "Hey Stranger" hovering between electropop and 70's disco, filled with contemporary sounds and rhythms. Until the final "Tonight can be done", you may find yourself immersed in an apotheosis of synthesizers, drum machines, guitars and vocals well mixed on carpets so "digital" and electronic. In all this it is impossible not to mention the package and the graphic of the CD made with skill by Luca Nieddu.

It's true, it took time to listen to a new record of this important Italian band, but it was worth it. I think about the quality and cultural baggage that their music forwards and take the distance from the sonic garbage that on a daily basis majors and radio served us, by making us believe that quality music, in our nation, does not exist. I think of underground music, that is alive and continues to satisfy the palates of those who, like me, still see it as artistic expression and not as a product designed to sell. I think of the continuous evolution of the Temple of Venus, who are already living a new life thanks to a brand new line-up including new guitarist Federico Alessandra Perri Vanzini and the backing vocals. In short, Electropop is back!

Michele Perrella

Rating: Michele 9,5/10 – Nico 7/10



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SIDE-LINE MAGAZINE
APRIL 2012 - BELGIUM

Temple Of Venus – Messiah Complex (CD – Temple Of Venus)

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Posted on 17/04/12

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Temple Of Venus is an Italian combo that has launched their new CD. I can't compare this album with earlier work as I never heard of the band before (or at least I can't remind them). "Messiah Complex" is an interesting match between new-wave influences like [Joy Division](#) and The Cult on one side and more electro-dance minded elements on the other. The band themselves explain it like 'when Joy Division became New Order'. This kind of [definition](#) makes sense and the CD is hiding a few cool cuts. "Hey Stranger" and "Tonight Can Be Done" both are noticeable songs where you can notice a quite surprising match between new-wave influences and groovy electro tones. The idea is quite original and refreshing. Temple Of Venus dares to match different 'decades' with each other, and simply proves that it works.

However I can't say that it works for all songs, but "Messiah Complex" is a rather [entertaining](#) opus. The only aspect I regret is the production of some songs, sounds too compressed. It especially comes through on "Sugar Sandman", which is a cool cut, but with poor production. I'll end with one more positive point, the artwork of this album is pretty cool.
(ED:6/7)ED.

Band: www.templeofvenus.it/
www.myspace.com/templeofvenus/
www.facebook.com/templeofvenus

ROSA SELVAGGIA - 2011 (Italia) – Yeaahh it's a bad one !!!

Rosa Selvaggia
Obscure Magazine
Rivista e Web-zine di musica, cultura, arte e tutto l'universo oscuro

<p>RS news news dark recensioni live concerti dark anni '80</p>	 <p>RS eventi annunci films recensioni dischi Inteniste e Articoli</p>	<p>Numeri cartacei collaboratori contatti links disclaimer</p> <p style="text-align: right;"></p>
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ROSA SELVAGGIA
WINTER 2011 - ITALIA

TEMPLE OF VENUS
"Messiah Complex"
CD (autoprodotto)

La loro new wave propone venature di stampo british-rock. Non a caso sono andati a suonare nella Terra d'Albione dove sicuramente si trovano maggiormente a loro agio che nella fredda e scontata Italia musicale. Le chitarre elaborano congetture wave intervallate dal cantato inglese, dolce e malleabile senza essere troppo appariscente. Una band di essenzialità rock wave non troppo complicato, alcune pause si possono leggere come il tentativo di abbracciare più generi evitando la banalizzazione e la ferma posizione sui propri conosciuti percorsi orientativi. La sensazione finale non è in ogni caso molto positiva, la generale staticità non produce grandi pezzi, la noia sembra tediare le stesse note concentrate sul proprio sentiero "elettronico" predisposto a tavolino. Poco spazio per un po' di sana e doverosa eccentricità.
Sito: <http://www.templeofvenus.it/>
(Matteo "Pinhead" Chamey)

Their new wave shows veins of british-rock style. Not by chance they went to play in the Land of Albion where they certainly found themselves more comfortable than in the cold and granted italian music scene. The guitars develop wave conjectures interleaved with singing in english, soft and pliable without being too showy. An essential and not too much complicated rock-wave band, you can read some pauses as an attempt to embrace multiple genres while avoiding trivialization and to stay firm on their well known paths. Anyway, the final feeling is not very positive, the general static does not produce great tunes, boredom seems to bore the same notes focused on their "electronic" path prepared at the table, leaving little room for a bit of sane and

proper eccentricity.

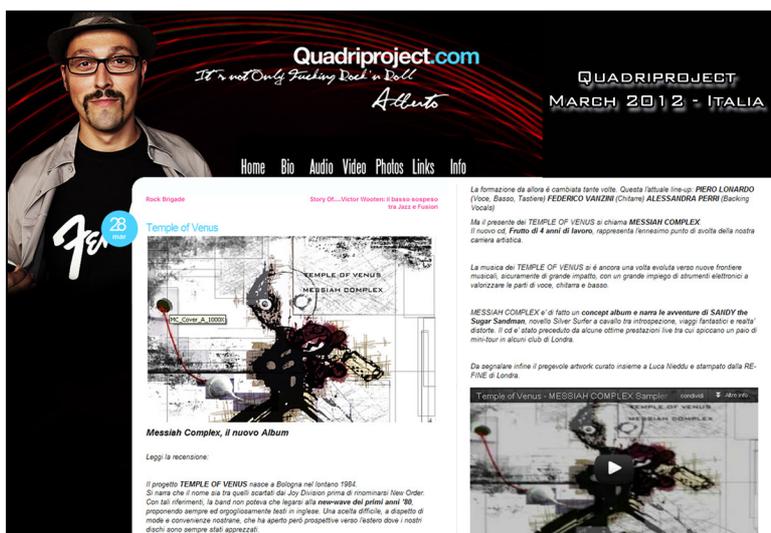
Matteo "Pinhead" Chamey

QUADRIPROJECT - 2012 (Italia)

The TEMPLE OF VENUS project was born in Bologna in 1984. It is said that the name is among those dropped by Joy Division before renaming themselves as New Order. With these references, the band was due to bind to the of the early '80s new wave, proudly offering English lyrics. A tough choice, in spite of fashions and homegrown conveniences, but that opened prospects to foreign countries where our records have always been appreciated.

The line-up has changed many times since then. This current line-up: PIERO LONARDO (Vocals, Bass, Keyboards) FEDERICO VANZINI (Guitars) ALESSANDRA PERRI (Backing Vocals)

But the present of TEMPLE OF VENUS is called MESSIAH COMPLEX.
The new CD, The fruit of 4 years of working, represents yet another turning point in our career.



The music of the TEMPLE OF VENUS has once again evolved into new musical frontiers, awestruck, with a great use of electronic tools to enhance the vocals, guitar and bass.

MESSIAH COMPLEX is in fact a concept album and tells the adventures of SANDY the Sugar Sandman, a sort of new Silver Surfer, wandering among introspection, fantastic travels and distorted realities. The cd was preceded by some great live performances, among which a couple of mini-tour in London clubs.

Lastly, the valuable artwork created together with Luca Nieddu and printed by RE-FINE of London.

ACIDI VIOLA - 2012 (Italia)

The Temple Of Venus project has almost thirty years and You can feel it. It is not that bad, huh. You can feel (a bit) those thirty years in their sounds and attitudes, especially in this album: Messiah Complex is a mix of synth-pop and new wave where synths and drum machines meet together for just over fifty minutes. More than an album it's like a trip backward in time, fucking eighties, from a band that pays homage to that era even with their name.

Starting with the voice reverbers from "across the stars" (which closely remind you of the Depeche Mode) and, then, by a synth-pop blast you can imagine the music directions taken by the trio. A single electronic drum beat accompanies us until almost five minutes from the start, when it degenerates into a development that can even look like drum'n'bass, with its drum machine madness. And it is a drum that becomes even more special in the next one "hide & seek", where the voice is a bit reminiscent of Talk Talk's "it's my life."

"Goodnight" has a post-rock structure, uphill, with a very slowly development (as it is "anything inside me", track # 6): it moves it first steps between synth and drum machine that more that remind you more than a "welcome" in an electronic nightmare than than a goodnight. It takes a while to start, but when it does it gives you the feeling of waking up, coming out from that nightmare we were talking about.

And Messiah Complex is a concept centered on "Sandy the Sugar Sandman" adventures and the song dedicated to him (called "Sugar sandman", actually) it is the synth-pop manifesto of the band: five minutes spent on a lunar dancefloor between a thousand robot dancing.

"Hey stranger" is a pop disco song, but an old style disco: just a little bit of mess and so many beautiful atmospheres that grow together and that you can appreciate, even for their simplicity. Here is a little reminiscence of New Order's "Crystal" with its bass that makes the song more original (as it had happened in the beginning of the cd).

"Metropolitan" is still synth-pop, even though an evident punk soul: fast and repetitive, much more immediate. While in "love's a thing you can not heal from" is up on the drums, almost drum'n'bass again, to speed things up with a touch of distorted guitar. The speed of the record holds even in the final "tonight can be done": a quick final that could go along with something from the neapolitan Low-Fi.

It's a blast from the past, as we said before, that makes you almost nostalgic for the days when with a keyboard you could resolve a lot of things and you succeed to be original indeed.



ONDAROCK - 2012 (Italia)

Being at their fourth record, a good decade faithful to self-production, Temple of Venus from Bologna are among those (many) Italian realities forced to remain in a substantial oblivion despite they have nothing less than their counterparts from UK or overseas.

Maybe penalized by a misleading presentation and a bit 'over the top' - "Electropop is back!" is their motto, although their sound is almost completely different from danceable melody to which the definition is generally referred to – they come with " Messiah Complex "at their fourth record.

Launched at its best by exploiting social network and with an attractive digipack packaging – with a strong and dynamic artwork, as little indicative for the musical product that surrounds - the album interprets the rules of post-synthetic pop wave in the name of the digital evo, without hiding an obvious debt to post-punk and an attitude with pure nostalgia.

A path that is substantially a classic for most of the indie bands acclaimed in England and in the U.S., that the act led by Piero Lonardo frames, focusing on minimal and hypnotic structures so much to make it difficult - at first listen - to distinguish tracks between them and to appreciate the entire work.

The screenshot shows the Ondarock website interface for the album "Messiah Complex" by Temple of Venus. The page includes a tracklist, a review by Matteo Meda, and social media sharing options. The tracklist is as follows:

1. Across The Stars
2. Hide & Seek
3. Goodnight
4. Sugar Sandman
5. Anything Inside Me
6. Hey Stranger
7. Metropolitan
8. Love's A Thing You Can't Heal From
9. Tonight Can Be Done

The review by Matteo Meda discusses the band's sound, their self-production, and the album's aesthetic, noting its debt to post-punk and its unique sound.

So in "Across The Stars", "Anything Inside Me" and "Hey Stranger" it seems to hear the New Order playing at their best in 2012, with the classic bass-line ruling and melodies facing more decadent than romantic. "Hide And Seek" is a bit last Ultravox way and a little Pet Shop Boys, while "Goodnight" remind us of the latter, adding the heartbeat of a great drum machine.

The more personal episodes are, with any doubt, the ones the most free from this style, as the sinister "Sugar Sandman" (again with the bass guitar in close-up) and the claustrophobic "Metropolitan". To get away from the rest of the work are the final couple, formed by the psycho-dance ride "Love's A Thing You Can Heal From" and by

the leap in pure trance "Tonight Can not Be Done", which attempt successfully to deny what said earlier, proposing an electro-pop (here the definition fits perfectly), modern and original, with all the credentials to become, in the hands of a good remixer, a disco hit.

At the fourth attempt in studio, Temple Of Venus seem they have decided to get serious. "Messiah Complex" is not an album that will startle at first hearing, which will made you cry a miracle, but a is good product that loves to hide behind altogether accessible and "easy" sounds its true, refined nature.

Matteo Meda

Rating: 7

DARKROOM MAGAZINE - 2012 (Italia)

Officially born in far 1984, in full new-wave mania, the Bolognese Temple Of Venus have a long career full of self-productions and CD, and it is still in the self-releases that we find them after 28 years. After a lifetime of devotion to that new wave which rightfully belong, Piero Lonardo and Alessandra Montillo (the latter resigned after the release of "Messiah Complex," but already replaced by Federico Vanzini and Alessandra Perri on guitars and backing vocals) look to the future giving making a strong change electro-oriented to their sound, coloring a consolidated approach with electro-goth colors, mixed with the scratchy electricity of the six strings.

"Messiah Complex" it is not a sharp turn (it has been released in 2011, for the records), maybe towards more electronic Xymox, but a best assorted canvas where the synthetic rhythms play a very important role while exploring new sounds, while the electronics provides the subtle but present base for an

The screenshot shows the Darkroom Magazine website interface for the album "Messiah Complex" by Temple of Venus. The page includes a detailed review, a tracklist, and social media sharing options. The review discusses the band's history, their self-production, and the album's aesthetic, noting its debt to post-punk and its unique sound.

inspired and sharp guitar, with Piero skillful in arranging vocal scores well combined to hypnotic enveloping and groovy flow of the tracks. You may like the physicality of the instrumental portions that the duo frequently loves to set up, often in the form of a growing crescendo intensity, useful either to the dancefloors than to the private listening, and it plays an important role the never-boring guitar of Alessandro. This not being trivial, while making use of known solutions for sounds and arrangements, is their great weapon, who are able to bring out a product so varied and complete, from the wonderful dramatic structures of "Hide & Seek" to the painful "Goodnight", from the rhythmic and charismatic "Sugar Sandman" to the more wave-oriented "Metropolitan", passing through the imaginative construction of "Love's A Thing You Can Heal From" to the final "Tonight Can Be Done", the more electro tune with nervous rhythms. All episodes that work very well and have what it takes to fully involve the fans of the movement, with the peak of the work represented by "Anything Inside Me" which hits for maturity and creativity in all its parts. The road taken to look with serenity to their fourth decade of life is the right one, and the Temple of Venus really seems to be missing just a few things: a strong label behind them, a reasonable budget to make a further leap in the quality of production and even more courage to finally break free of patterns and different heritages. Credit where credit, even for a remarkable digipack outfit (with intriguing graphics) that ennobles the investment even more.

Roberto Alessandro Filippozzi

Rating: 7,5

STATIC MAGAZIN GERMANY - 2012 (Germany)

STATIC MAGAZIN

Germany

STATIC MAGAZIN GERMANY NOVEMBER 2012 - GERMANY

Temple Of Venus – Messiah Complex

I'M PROUD TO PRESENT ANOTHER BAND FROM ITALY. TEMPLE OF VENUS ARE FROM BOLOGNA AND CONSIST OF PIERO LONARDO (VOCALS, BASS, SYNTHS), FEDERICO VANZINI (GUITARS) AND ALESSANDRA PERRI (BACKING VOCALS).

IN 1997 THEY RELEASED THEIR FIRST 5 TRACK CD "ZIG'D'BOMB". EVERYTHING COMPLETELY DIY. RECORDED AND MIXED AT THE STUDIO OF A FRIEND. THE CD BECAME A SUCCESS AND RECEIVED TONS OF POSITIVE REVIEWS. WITH THAT MUCH ATTENTION IT DIDN'T TAKE LONG FOR THEM TO GET THE OPPORTUNITY TO SIGN WITH AN ITALIAN INDIE LABEL. TWO YEARS LATER THEY RELEASED ANOTHER 5 TRACK CD CALLED "18. MAY 1980". A REFERENCE TO THE TRAGIC DEATH OF IAN CURTIS.

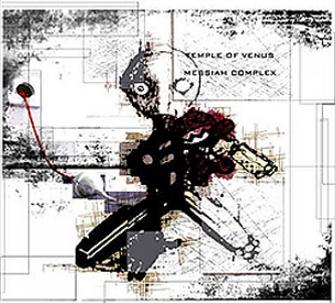
IN 2003 TEMPLE OF VENUS FINALLY RELEASED THEIR FIRST FULL LENGTH ALBUM "ENDLESS". 14 SONGS THAT ARE DEEPLY ROOTED IN THE SOUND OF THE 80s. THEIR LATEST OUTPUT IS CALLED "MESSIAH COMPLEX" AND PRESENTS A MIXTURE OF DARKWAVE AND RETRO-ELECTROPOP. GUITAR TUNES COMBINED WITH ELECTRONICS GUARANTEE A SOUND THAT NEVER GETS BORING; FROM GLOOMY AND DARK STUFF TO DANCEABLE RHYTHMS.

THE THIRD SONG ON THE RECORD, "GOODNIGHT", IS A VERY REDUCED YET MOVING DARK TUNE. SYNTHS ACCOMPANY A MONOTONE BATTER. THE VOICE ONLY DARKENS IT MORE AND ADDING THE GUITARS IT ALL BECOMES ONE BIG MELANCHOLIC MELODY.

"ANYTHING INSIDE ME" WITH ITS DOMINANT GUITAR RIFFS AND THE GENTLE ELECTRONIC BEATS IS MY FAVORITE SONG ON THE RECORD. PIERO'S VOCALS ARE CLEAR WITH A LITTLE ECHO EFFECT. BUT ESPECIALLY THE INSTRUMENTAL PARTS SHOW THE STRENGTH OF THE ARRANGEMENTS. YOU JUST WANT TO CLOSE YOUR EYES AND GET LOST IN THE MUSIC.

SONGS LIKE "SUGAR SANDMAN", "HEY STRANGER" AND "TONIGHT CAN BE DONE" ARE PURE EIGHTIES REVIVAL; REMINDING YOU OF THE DAYS WHEN JOY DIVISION, ULTRAVOX AND NEW ORDER HAD THEIR BIG HITS. BUT TEMPLE OF VENUS NEVER JUST COPY. THEY CREATE THEIR OWN VERSION OF THIS TYPICAL SOUND. WITH PIERO'S VOICE ON TOP THE SOUND GETS EVEN MORE UNIQUE.

IF YOU'RE INTO GUITARS AND THAT EARLY EIGHTIES SOUND, GO GET THE RECORD. YOU'LL LOVE IT!





Temple of Venus - Messiah Complex

When I got the new album *Messiah Complex* by *Temple of Venus* and read that they are a New Wave band from Italy, I was excited. Lately I only received good stuff from there (I think e.g. of the recent record by *Christine Plays Viola*, a band that found its way to my Olympus of great music).

Temple of Venus added to my hypothesis that New Wave from Italy does not fail. This group is full of creativity, bears the right amount of "dark".

Track one, "Across the Stars", reveals the sound *Messiah Complex* is heading towards. Synth melodies, echoing guitars, vocals, which seem to come out from the vortex. Danceable music, which could be the hit at your next wave party. Almost eight minutes of simply great music come out of my speakers – but this is only the beginning.

"Hide and Seek" (how many bands do have a song with that name?) takes it in comparison to its predecessor a little bit slower and sound almost like an anthem for something. A solid piece of music, rounded up by distorted guitars and several effects.

If you are already caught in some dream world you can stay there – the next track is "Goodnight".

This one comes in a more down-tempo costume, because of its heartbeat rhythm I would even compare it to trip-hop.

A highlight on *Messiah Complex* is, for sure, the fourth track, entitled "Sugar Sandman". Presumably, the legendary *The Frozen Autumn*, also from Italy, had an impact on *Temple of Venus'* style.

"Anything Inside Me" has some great epic moments, which have the same cathartic effects on me like the old-school stuff by *Clan of Xymox*.

Definitely a Darkwave song and the fastest on the album is "Hey Stranger". I would love to have this track played in a club with some dancefloor.

"Metropolitan" is a classy New Wave song, though on this album it turned out to become my least favourite. However, one has to be.

"Love's a Drug You Can't Heal From" - not just the title of this song is interesting. Maybe it is the most accessible track on the record in discussion. The instrumentation and the vocals provide a brighter atmosphere than the other pieces, and could easily become a hit.

The album finishes with "Tonight Can Be Done". At the first listen it seems to be a song influenced by Future Pop, on the second it is more reminiscent of *Xymox'* "What's Going On?".

Italy seems to have the monopoly on good contemporary Wave music. While the rest of Europe concentrates on making the cybergoths happy with a huge quantity of exchangeable "harsh" songs, there are still old-school nostalgics, who try to revive the spirit and the sound of the 80's, but not without adding something new. New Wave's not dead!



Reads: 45 times



95%

ALTERNATION.EU
DECEMBER 2012 - EUROPE