

THE SATELLITERS

BIOGRAPHY

Digging bands like The Sonics, The Kinks, The Seeds, Remains, Shadows Of Knight, Blues Magoos, The Standells, Kenny & The Kasuals, The Byrds and tons more the band started rehearsing in March 1993 with all the well-known and beloved cover-versions. Half a year later they decided to call themselves THE SATELLITERS and started to develop their own interpretations from first trashy and then originated 60's influenced garage-rock to create their very own "60s-garage-acid"-style. THE SATELLITERS always tried to give all their influences enough space in their song-writing, always keeping touch to the sound of original US-60s-garage-bands. From R'N'B to organ-driven garage tunes or psyched-out material: the mixture of all the beloved styles of the 60's is what they like and play!!!

First releases on international and german garage-labels followed soon, before they achieved a record-deal with California's cult-garage-surf-exotica label DIONYSUS RECORDS. After 9 critically acclaimed LPs/ CDs (raving reviews in CREEM, ROLLING STONE, VISIONS, OX Fanzine, SHINDIG and) plus several compilation-tracks and nearly a dozen singles THE SATELLITERS cranked out another bunch of fuzz-loaded, farfisa- and blues-harp-driven 60s garage-punk-tunes which show that they definitely belong to the finest garage-bands around. The last recordings "GIRL IT'S OVER" (2-track-45 on CHAPUTA RECORDS/ Portugal) and "MORE OF..." (LP/ CD/MC on DIONYSUS RECORDS/ USA) definitely proved it!! New recordings were made in 2015 to be released as new LP and 45s in 2016!

In the last more than 15 years THE SATELLITERS played dozens of shows in Germany, Italy, France, Austria, Switzerland, Netherlands, Belgium, England, Spain, Denmark and the USA. The boys are headlining their own tours from early on – creating their own strong fan-followship. Promoters booked them even for the bigger Festivals. Just to name a few: the DIONYSUS DEMOLITION DERBY in Los Angeles in 1998, the GUTTER ISLAND FESTIVAL in Denmark in 2002, the AUGUST BANK HOLIDAY MOD RALLY in Margate in 2002, the PURPLE WEEKEND in Spain in 2002, the EURO YE-YE in Spain in 2003 and the FESTIVAL BEAT in Italy for 3 times - high-lighted by an appearance at the CAVESTOMP-Festival in NEW YORK in November 2007!!!

The Line-Up:

STEVE – Vocals, Organ, Harp, Tambourine

ALEX – Drums

THOMAS – Bass-Guitar, Backing-Vocals

ZAHNI – Guitar, Backing-Vocals

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THE RECORDS:

- 1994 - The Psychedelic Sounds Of... 7" EP (Demolition Derby/ Belgium)
1995 - Kinks Of The Universe 7" (Pin Up Records/ Germany)
1995 - War Of The Saucermen 10"-Split with The Astronauts
(Pin Up Records/ Germany)
1996 - Oh Yeah 7" EP (Demolition Derby/ Belgium)
1996 - Hi Karate LP/CD (Dionysus Records/ USA)
1996 - The Thyme Is Now LP (Pin Up Records/ Germany)
1996 - V.A. Thee Knights Of Trashe Tape-Sampler (French Fanzine)
1997 - Journey To Tyme 7" (Shot Down Records/ Germany)
1997 - Shapes Of Sound LP (Screaming Apple Rec./ Ger.)
1997 - Wylde Knights Of Action LP/CD (Dionysus Records/ USA)
1997 - V.A. Spaghetti Vol. 1 LP (One Mio. \$ Records/ Germany)
1997 - V.A. Invasion Of The Insectoids CD (G.I. Productions/ USA)
1998 - ...Shake,Shake,Shake ! 10"/CD (Dionysus Records/ USA)
1999 - V.A. Radioslok 7" (SLOK Records/ Italy)
1999 - V.A. Time to Tyme LP (Teen Sound/ Italy)
1999 - V.A. OX-Fanzine CD (OX Magazine/ Germany)
1999 - V.A. That's Bad CD (Do The Dog/ France)
1999 - What's up with Timothy Dee? LP/CD (Screaming Apple/ Ger.)
2000 - V.A. A Swamp Room Happening LP (Swamp Room/ Germany)
2000 - V.A. Split-Single (Hekawis, Shutdown 66) 7" (Corduroy/ Australia)
2001 - V.A. Split-Single (Mad 3/Japan) 7" (Rockin`Bones/Italy)
2001 - Sexplosive LP/CD (Dionysus Records/ USA)
2004 - V.A. OX-Fanzine CD (OX Magazine/ Germany)
2004 - V.A. From The Bottom Of The Barrel CD (Superhero Records/ Germany)
2005 - HASHISH LP/CD (Dionysus Records/ USA)
2006 - The Satelliters EP/MCD (Dionysus Records/ USA)
2006 - V.A. Riot on Soundflat Strip CD (Soundflat Records/ Germany)
2007 - V.A. Soundflat Ballroom Bash CD (Soundflat Records/ Germany)
2007 - Where Do We Go? LP/CD (Dionysus Records/ USA)
2007 - It Came To Me EP (Soundflat Records/ Germany)
2008 - Unknown State (Of Mind) EP (El Beasto Recordings/ Spain)
2008 - V.A. Coolest Songs Of The World - Vol. 5 CD (Wicked Cool Records/ USA)
2009 - V.A. Dance with the werewolf CD (Rigolboch Ricordz/ France)
2010 - Lost In Time 7" (El Beasto Recordings/ Spain)
2010 - Shake, Shake, Shake 7" (Hey Girl Records/ Spain)
2010 - Outta Here LP/CD (Soundflat/ Germany)
2013 - Girl It's Over 7" (Chaputa Records/ Portugal)
2014 - More Of... LP/CD (Dionysus Records/ USA)
2015 - Stoned Circus 20th anniversary comp LP (Stoned Circus/ France)
2016 - Split w/ The Smoggers (ES) 2 x 7" (Chaputa Records/ Portugal)
2016 - I Said Woof Woof Woof (as BARKELLITERS, EP (Soundflat Records/ Germany))

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SOME REVIEWS:

1999 – What's up with Timothy Dee? LP/CD (Screaming Apple Rec./ Ger.):

Don't think that anybody here mentioned it before, so let's go... do you know what 's the best 99 garage LP ? the Strollers LP ? the Hellcopters "Grande Rock " ? The Hydromatics "Part Unknown" ? the Hate Bombs "Hunt Down" ? the Solarflares " Psychedelic Tantrum " ? ...forget them all (well, apart the Strollers !), and go & get the new Satelliters LP on Screaming Apple ("What's Up With..."), you won't believe your ears. They've dropped their trashy (and often annoying) sound typical on their stuff on Dionysus, and just released their best lp since their last one on S.Apple. There's something like 12 trax on the lp, and you won't manage to find a shit on that one: all song are wonderfully more catchy, groovy and ass-kicker than ever... a terrific and brain melting mix of garage pop (excellent Remains cover), garage punk and Misunderstood-like freakbeat. Not to mention that the sleeve is gorgeous... THEE LP of the year, without a doubt !!!!

Sylvain, Bomp, USA, 1999

...womit ich sagen will, dass hier stilistisch doch eher Abwechslung herrscht und man sowohl simplen Sixties-Beat wie orgelbegleitete, soulige Stampfer im Programm hat...eine der besten europäischen Bands in diesem Bereich. Übrigens fiel mir auf, dass die Satelliters live noch `ne ganze Runde heftiger zur Sache gehen als auf Platte.

Joachim Hiller, OX No.37, Germany

Das mittlerweile fünfte Album der Satelliters aus Darmstadt ist mit Sicherheit eines der besten, das in den Sixties nicht erscheinen konnte. Mit spitzen Schuhen und engen Rollkragenpullovern wird mit Vintage-Instrumenten roh und energetisch Musik zelebriert, die heute ihresgleichen sucht. Das 40-sekündige Intro „Beat-Point“ im Rockabilly-Gewand beamt den Hörer pro Sekunde um ein Jahr direkt zurück in einen britischen Beat-Club. Die folgenden Songs liefern dazu einen authentischen Soundtrack voller Überraschungen. In bester Sonics- und Kinks-Manier wird mit Rickenbacker und Farfisa-Orgel alles gemixt und geschreddert, was Musik in jener Zeit hergab. „I said Yeah, Yeah, Yeah“- Rock`N`Roll at it`s best! Bleibt nur noch eine Frage: Wer zum Teufel ist Timothy Dee?

Ingo Müller, Rolling Stone, No.3/2000, Germany

Farfisa-Orgeln und Vox-Verstärker. Die Satelliters sind so herrlich authentisch, dass man die letzten 35 Jahre Musikgeschichte eigentlich vergessen möchte. „Dad, what was Fuzz-Rock?“ Eine berechtigte Frage. Und sie könnte euch schon morgen gestellt werden. Und was würdet ihr antworten? Würdet ihr vielleicht „The Witch“ von den Sonics auflegen und mit gläsernen Augen von der ersten Röhrenjeans erzählen, die sich euer Vater im Schweiß seines Angesichts an der Tanke um die Ecke mit Scheibenputzen verdient hat? Alles ganz nett, ehrlich. Aber die beste Idee wäre, diesen kleinen vorlauten Balg zu schnappen und ihn auf ein Konzert der grandiosen Satelliters vorzugsweise nach Solingen zu schleifen, den inzwischen schütterten Pagenschnitt zu Songs wie „I Said Yeah Yeah Yeah“ und „Wrong Or Right“ kreisen zu lassen und zu ihm zu sagen: „Schau mein Junge, wenn du groß bist und mal so wirst wie diese Jungs, dann hast du mich wirklich stolz gemacht!“

Andreas Kohl, Visions Mai 2000, Germany

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2001 – Sexplosive! LP/CD (Dionysus Records/USA):

"...a real joyride and a half, with its incredibly snappy songs that make you want to dance, sing and shout with excitement."

Although The Satelliters are a contemporary band, you would swear they were born and bred in 1966. Sticking to the basics, this live wire German combo doles out mean and lean garage rock--the sort of fare "Teenage Shutdown" characters like The Syndicate, The Burgundy Runn, The Preachers, The Human Beings, The Jackson Investment Company, and Ognir and The Nite People which never fail to tickle our fancies.

The most recent album from The Satelliters, "Sexplosive!" stands to be a real joyride and a half, with its incredibly snappy songs that make you want to dance, sing and shout with excitement. Original tunes such as "When I Arrive," "Your Lies," "Now You Want Me Girl," and "Sorrow Minus One" prove the band knows their stuff from front to back, back to front. They've been tutored by the best of the bunch, yet they don't sound as if they're just pale imitations of their idols because they manage to translate their own colorful personality into the performance.

Routed by sneering vocals that decidedly cop an attitude from Sky Saxon of The Seeds, "Sexplosive!" offers everything great there is about pure as snow garage rock, from the screaming harmonies to the bouncy organ washes. Lots of heated guitar work also fuels the disc, be it buzzing fuzztone licks or the twelve-string jangle of a Rickenbacker. As well, the hooks are nailed in all the right places. "Sexplosive!" is indeed sexy and explosive!

Beverly Patton, The Lance Monthly, USA

This is the sixth full-length release of these sixties inspired garage punkers. They have left their masks off so you can recognize the people behind the music. This release puts them in a broader perspective than before. The psychedelic stays in a wide variety but they have traded their ferocity for a more mild approach. This release will open up a whole new world to the mediocre CD-buyer if he takes the time to appreciate **The Satelliters**. When browsing through the songs you can hear influences from **The Sonics, The Kinks, The Byrds, The Seeds**.... The songs range from organ-driven garage tunes to R'n'B or psyched out songs. Everything the real Sixties-fan needs can be found on this album. For the ignorant listener who wants to expand his horizons this could be a very good starting point. In any case it's a swinging album, perfect for all your rock'n'roll or R'n'B parties. People will love it and shake their asses off. Groovy tunes can never go wrong.

Ludovan Noppen

Hurrey, here is the new Satelliters album and what an album!!

The Satelliters never had such a great production like on this record. It's not very important for me, but I also like it when the record sounds good and when you can enjoy each tone. All songs are great. ...The quality of songs is very high and each song sounds really great. I specially like "Shadows Of You", "Better Cry Instead" and "Sorrows Minus One", also "Super Stuff" is a great groovy 60s punk instro. So don't waste your time trying to discover some unknown 60s band - just get the Satelliters, close your eyes, travel through time and enjoy it.

Vanya, No Brains Zine, Belgium

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Bowing down at the throne of classic garage psych, the Satelliters have barfed up an enduring platter of the genre's newest wave (the Embrooks, The Greenhorns). Released on California's wonderful Dionysus Records, this is the sound of teens in the garage with too much time and too much volume.

The boys come out firing on all cylinders with "When I Arrive", a snotty teen punker that if you don't like, go back to reading your Rolling Stone and get the Hell out of my face. This is frenetic energy of young men discovering the works of the early Rolling Stones and The Who, all wild pounding, ride cymbal, organ, and snarl. Then Satelliters give us ample evidence that they have good taste in cheese, with their Bo Diddleyish rendition of the relatively obscure Monkeys gem, "Circle Sky". An immediate advantage these guys have over their garage heroes of the sixties is the tight raging power of drummer Ace, who almost rivals the Embrooks Ellen for pure controlled madness. Another treat that shows the boys have it together is "Minutes, Hours, and Days", which to my ears is a playful nick off the great Velvet's outtake, "Countess from Hong Cong". Several of the group's original compositions have the eerie Aeolian feel of the Outsiders moody works, which gives this disc a timeless feel of import. Just listening to this platter, it seems that these guys are for real. The sound of this stuff is LIVE. You even can hear the glorious sounds of pounding bass intros vibrating the snare drum. If your sick of a bunch of pretty boys being pretentious and want the sound of no screwing around, *Sexplosive!* will be a welcome addition to your playlist.

cm, PopScene

2005 - „HASHISH“ LP/CD (Dionysus Records/USA):

The fifth album by the Satelliters evinces little in the way of creative growth, and in this brand of retro garage rock, that's a good thing.

The Satelliters are far more than Germany's answer to the Hives, because this five-piece cares less about the pose than the sound: perfect doses of fuzztone guitar, just-so stabs of piercing Farfisa organ, and snaky hand percussion fill all of the songs. Interestingly, however, the covers aren't perfect replications of the originals (including the Association's "Five Man Band" and We the People's "You Byrn Me Up and Down"), but rather, smoking rave-ups on comparatively effete originals that these days somehow sound more "authentic" than the originals...The band's own songs fare much better, particularly the yowling "Go Away," which matches the aggression of the early Pretty Things, and the organ-driven hard psychedelia of the closing "1969: The End of Time."

Stewart Mason, All Music Guide, USA

German Garagesters Give Us The Hard Stuff

A grass roots rock and roll movement began decades ago and while a few acts from this scene have managed to hit commercial pay dirt, most either labor in relative obscurity or they at least gain a level of cult acceptance – brilliant semi-toxic mushrooms littering the generally banal musical forest floor. [The Satelliters](#) have been plying this particular trade for over ten years and they've grown to be a fairly good sized spore in the carcass of rock. What in the hell am I talking about? Well, take a deep breath – count five and hit a garage. It's all about garage punk for the German boys in The Satelliters whose sound has evolved since they began bashing out well known cover songs back in 1993. Their lo-fi transistor has been traded in for hi-fi stereo and their original songs outshine the covers on their new disc *Hashish*, their fifth release for [Dionysus Records](#).

Opening track "Go Away" is so prototypical and primitive it makes you wonder how cavemen could make such noise without electricity. Above standard fuzz guitar and wailing harmonica elaborate on the lyrics of a lover scorned, the vocals are spat out with snotty abandon. It's all so deceptively simple, but there is a depth and analog connection with the past coalescing toward the future perfection of the guitar, bass, drums, organ, and harmonica format. The Count Five's "Psychotic Reaction" was the

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powder keg lit by The Yardbirds "Train Kept A-Rollin" and when that mother blew there was a band in every town – hell even John Kerry played bass for [The Electras](#). Compilations like the *Back From The Grave* series and *Pebbles* have scratched the surface of trashed out garage mayhem, while *Nuggets* assembled the commercial one hit wonders, but there are mushroom spores everywhere and The Satelliters are standouts.

"Sweet Sensation" is relentless with fuzz guitar gone full spectrum Sixties freak out with some slivers of wah-wah pedal during the solo. There are hints of progression lurking on the epic "The First Rays Of Light" – Hammond organ and as modern a guitar sound as one gets with The Satelliters; the introductory chords straight out of The Cult's "She Sells Sanctuary" – and lucky for us listeners it works subverting my general rule that progression means danger Will Robinson. The Satelliters don't stray too far from the cave with the dystopic dinosaur bone rattling "Stoneage Man" with its insistent primordial beat. The only clunker found is the cover of the Small Faces "Wam Bam Thank You Mam" – while lead vocalist Steve of The Satelliters has a Jagger swagger he can't get on the same planet with Steve Marriott.

Garage punk fans take note; Dionysus Records has another winner to add to their stellar catalog. This *Hashish* can't be smoked, but it's still a big high, especially if you're just discovering the joys of primeval stomp and roll. One word of warning: your Beatles obsessive friends might look down on your ear lust for this sort of music. It just kills them to know that The Yardbirds actually have had a greater impact on rock and roll.

Wally Bang, Blogcritics/ USA

With their '99 release "What's up with Timothy Dee?" hailed as the album of the year (!!!) by none other than Bomp, and after no less than ten years of them being on'n'around the moderndaze '60s garage beat scene, I must say that I'm a bit ashamed to admit that I've never had a chance to hear any of their records. Thankfully, my eyes (and ears for that matter) are now being open with the "smell" of "Hashish", while The Satelliters have just proven their belonging to the "Children of Nuggets" family, making Rhino's future box set project of the same name meaningless, unless it is decided to include them after all (which, unfortunately, isn't the initial idea). Coming from Germany, it is obvious that the band has an equal admiration for both British and American mid-to-end'60s sounds, sorted in an almost imaginary chronological order. The freaky beat of the harp-wailing opener "Go away", shares a bit of the snarly delivery of The Stairs, and they continue with the garage-punk fufffest of "Sweet sensation", which they revisit a bit later on, in "Stoneage man". "Anything I do" is like a combination of the influences, sounding kinda like "I Can't explain"-by-way-of-American-garage-punk, "The last complaint of Clarence Man" and "The first rays of light" are a pair of garage-punk-goin'-folkydelic tunes, while "Tomorrow is another day" goes the other way 'round, like Dylan-goin'-garage-punk even before he went electric!!!, and the appropriately chosen closer "1969-The end of time", is a Stooges-like heavy psych, making a statement that perfectly represents The Satelliters' concept.

As for the choice of covers, they are just as representative of the above diversity, ranging from the primordial garage punk of We The People's "You byrn me up & down" (sic), through The Association's "Five man band" (sic), to The Small Faces' "Wham bam thank you mam".

Goran Obradovic / POPISM radio show; Serbia & Montenegro

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Great holy garage bands Batman! It's the Satellites! Bikini Girls! Chelsea Girls! Psychedelic Girls! They promise them all! Seriously strong contender to be overplayed by Li'l Steven on his Underground Garage. Go buy the record, keep the radio off, this platter is best served as an entrée, not sandwiched between Steve Earle and the Chesterfield Kings. It's a wild dance party waiting to happen, play loud, trust me, those chickies will just show up.

Note to my pals the Sights, they've fuzzed out a rave up of the Small Faces classic, "Wham Bam Thank You Mam," and in Charles DeGaulle's native tongue at that.

Dr. Robert March 2005, Creem Magazine/ USA

A top-notch Grade A example of how to at one and the same time play snotty retro garage based r'n'r in the noughties and also move beyond it. This excellent disc is full of goodies. 'Sweet Sensation' is an early Thirteenth Floor Elevators (c. 'You're Gonna Miss Me') meets Dave Aguillar-era Chocolate Watchband winner. 'Stoneage Man' is something akin to what you might expect from a band like Canada's The Gruesomes. '1969-The End of Time' on the other hand is a more involved, slower and extemporised affair that treads a lyrical content somewhere between The Stooges '1969' and The Clash's '1977'! A good full on guitar characterises most tracks. The snotty vocal approach which would otherwise become rather tiresome after a while is not relentless and a more considered singing style is utilised on a number of tracks such as the aforementioned '1969'. If you're into retro 60s bands with a full sound, that don't just tread the same mill continuously, this is a perfect peach to pluck.

Paul Martin, SHINDIG/ USA

Any record that opens with a gong being struck is aces in my book, but it's not the only highlight on Hashish, the latest CD from Germany's long-running Satellites. The other twelve cuts are an unbeatable freakbeat orgy of American and British garage snotrock circa '66; "Go Away" kicks off the album proper with a hip-swinging jangle-and-stomp kiss off to some bothersome Beatle-booted babe, while a jet blast of fuzztone roar sends "Sweet Sensation" into lysergic orbit. The rest of Hashish follows this Nuggetsy raunch-and-slink formula, with two notable expeditions into heavier territory: a French-language cover of the Faces' "Wham Bam Thank You Mam," and "1969—The End of Time," a monster slab of Midwest STP psych that, with the proper chemical intake, will make blood run from your eyes if you stand too close to your speakers. All that, plus naked chicks with strategically placed banners all over the album artwork, translates into Hashish taking top rank as the psychadoodick soundtrack for your own personal summer of love. Loose college girls with low tolerance not included.

Paul Gaita, USA

This German surf-rock quintet could quite possibly be from the past. Their debut full-length is heavily influenced by great rock bands of our past like The Kinks, The Fuzztones, and The Mummies. Using classic guitar riffs, pick-ups, and song set-ups while infusing their own brand of modern rock creates a crazy, intoxicatingly addictive album. Blending together great '60s American surf-rock and '80s punk is simply ingenious. A band worth checking out.

Courtney Strain, Scratch Magazine, USA

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This is the 8th (!!!) album by the Satelliters and their 5th on Dionysus Records! The Satelliters did their debut appearance with a long player in 1996 ("The Thyme Is Now" out by the German label, Pin Up Records) when they were showcasing a more trashier and rawer sound as masked men. From 1996 to 1998 they put out four albums (one on Screaming Apple Records and three on Dionysus Records) and then, in 2000, they did their "What's Up With Timothy Dee?" album for Screaming Apple Records while they threw away their masks for good. In 2001 "Sexplosive!" album followed for Dionysus too and then after almost 4 years they are back with "Hashish". This album shows that the Satelliters have "grown up" as their sound and ideas are more mature, leaving behind every trash or surf element while they create a splendid, full of images and feelings album. "Hashish" contains 12 songs (9 great originals and 3 covers: "You Byrn Me Up & Down" by We The People, "Five Man Band" by The Association, "Wham Bam Thank You Man"). The Satelliters sound nostalgic, emotional and hippiest than ever! So, Cavemen and Cavegirls, if you dig the Miracle Workers, The Chesterfield Kings and The Satelliters... this is for you! They even do a fab song titled "Stoneage Man"! What are you waiting for?!?!?!

Thee Cave, March 05

Brand new album of one of the coolest neo 60s garage punk bands - The Satelliters. "Hashish" is maybe a psychedelic title, but music is fuzz loaded garage punk at its best. I guess the most No Brains readers know who The Satelliters are, so I'll skip the story about them and go straight to "Hashis". It starts with "Go Away" which is so so, 'cos every next song is more than mind-blowing. Most of the tracks are band's originals + few cool 60s covers. It's almost impossible to chose favorites. I heard all Satelliters albums and 7"s they released till now and honestly this is one of the best (if not the best)!!!! All songs are so catchy, have great fuzz riffs + organ, harp, good breaks, fantastic fuzz guitar solos. I just adore: "Anything I do", "You Byrn Me Up And Down" (great We The People cover), "Burn Out" (fuzzed biker movie soundtrack tune), "1969 - The End Of Time" awesome fuzz garage psych, with apocalyptic sphere, "Wham Bam Thank You Mam" is Small Faces cover in French with super loud fuzz... Steve sings better than ever. Definitely a must have!!!

No Brains, B, 2006

Whoaaaa! Have these guys tightened-up their sound or what? Right from the get-go, the first track is a harmonica driven rave-up worthy of the Miracle Workers. My personal favorite is "The Last Complaint of Clarence Man"-a great 12-string mod piece backed with wicked Keith Moon-esque drumming. I believe this is their fifth album to date, and it really is apparent that the psych/garage crown rests squarely on the Satelliters heads.

Bruce A. Dunkle (Greenville, PA United States

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2006 - „s/t“ EP/MCD (Dionysus Records/USA):

Celebrating a full decade as one of the best-kept secrets on the garage rock revival scene, the satelliters capped their first ten years with a casually brilliant ep that could be their best record yet. kicking off with the exhilarating "it's not true," the disc moves into high gear with the utterly fantastic pure pop of "where do we go?" featuring one of the catchiest hooks of their career (the heavily processed morse code guitar riff that powers the verses) and a killer chorus, "where do we go?" is the equal of a classic flamin' groovies or barracudas side as three minutes of '60s pastiche that's vibrant and exciting enough to get across on its own merits. a pair of covers of unknown gassers from back in the day (the knaves' lascivious "your stuff" and the bad rhoads' awesomely snotty "psychotic reaction" ripoff "blue girl") and two other solid originals cap the disc, providing a succinct quarter-hour's worth of prime garage punk.

Rough Trade, GB 06/06

Fasten your seat-belts: 60s garage-rock revival still going strong in Germany. Hailing from Frankfurt, the Satelliters are English-speaking take-no-prisoners 60s garage-punk psych rock! Vintage sound and attitude. Organ, fuzz, and reverb. For the fans of Fuzztones, Captain Beefheart, Electric Prunes, Seeds, Knaves, Bad Rhodes, Count V and of the mid 60s garage-psych era of Nuggets comp fame. Such an authentic sound, you would never guess that this was recorded in 2005 and by Germans no less. Not that there is anything wrong with that... on the legendary Arizona-based garage-rock label Dionysus to boot. Kick ass!

Play: 5, 2, 6, 4,

1. High energy. Swampy instrumentation but with catchy vocal harmonies. Think Fuzztones!
2. Listen to that guitar. It's like I am hearing the Electric Prunes. Edgy but yet melodic. Psychedelic but yet very punk.
3. Cover of a great Knaves tune. Upbeat, catchy, and dance-y.
4. Punky. Dirty and swampy. Megatons of fuzz and reverb.
5. Gawd... Captain Beefheart and the Magic Band... zig zag wanderer... Safe as Milk. Nuff said!
6. Fuck yeah! Another awesome cover of this classic garage-punk unknown! Full-speed fuzz-driven guitar riff pounding the crap out of you.

Elias (Dr Furious), KSZU Zookeeper , Stanford

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2007 - „Where Do We Go?“ LP/CD (Dionysus Records/USA):

Here it is finally! What? The brand new album of the deutsch neo-garage band: The Satelliters! The name "Where do we go?", released on Dionysus Records/ USA. I don't know exactly where they go, but musically speaking they are on the right way. 10th production (with their mini-CD Satelliters - Dionysus - 2006) for my preferred european garage band. Once again its an awesome album, difficult to do better than their previous record "Hashish - 2005" but they succeeded to do it. More pop-psychedelic oriented-style than their other releases The Satelliters know how to integrate in their music 60's influences & 80's revival-garage too. This new recording mix good ballads ala era-1968 Kinks and furious acid-garage titles ("For You", "Hey"). There are many 60's influences in this album like The Electric Prune ("Hide your time"), Remains, Seeds...but 80's too like The Miracle Workers ("Why do they know"). Otherwise 3 covers have been recorded for this Lp : "Abba" By The Paragons (Better than the Cynics cover ! We can say it), "I'll make you sorry" by The Shadows of Knights with a great fuzz guitar riff and "No Good Without You Baby" By The Birds (Uk)! I think this brand new album confirm that Satelliters are now one of the most important band in the world garage scene ! Highly Recommended!!

Stoned Circus Radio Show, Rennes/ France

Enthralled by the mid-'60s, fuzztone-induced garage-rock sound unearthed on countless compilations, Germany's prolific punk-stompers the Satelliters have continued to beat a path to the past since their formation in 1993. On their latest album, Where Do We Go, recorded at Darmstadt's IronBar studios, this five-piece retro outfit give rise to the hope that there will always be an audience for well-played, wildly oscillating garage-psych mayhem ("Hide Your Time") with stabs of staccato punk guitar ("For You") and a fine dose of swirling folk-rock psychedelia ("Something"). Standouts, however, are supplied by a trio of covers including a fiery version of the Shadows of Knight's "I'll Make You Sorry" and album closer, "No Good Without You Baby", a R&B wailer from the long-forgotten British band the Birds that adds a touch of raw '60s teen spirit.

Alan Brown, Popmatters/ USA

Garage rock brought up to date with genius!

The front cover should tell you everything you need to know if you're a true garage rock afficianado-a classic(and I mean CLASSIC!) Mosrite guitar as the only prop for 5 guys that look like they could be the MC5. These guys may be 1966 retro but they somehow succed hauling it into the new millenium. Although there's a few extraordinary cover tunes (like the insane version of the Small Faces'"Wham Bam Thank You Mam" on the last cd "Hashish")such as The Birds-(their BEST song ever-No Good Without You Baby) along w/ one of my favorite Easybeats songs of all time(I'll make you Sorry)it'the originals like "Hey"(reminds me of the great English band "GUN")and "Make Me Smile"(incredible Hollies sounding cut)that truly blow me away. These guys deserve to be rockstars just like those great 60's garage bands who are enjoying a renaissance at this very moment. Once you get into the "garage sounds" you'll never be able to leave!

Dano "rock man", New Jersey/ USA

Superb 60's psychedelic garage rock from Germany. Absolutely smashing, baby! This is psychedelia like the first wave – don't expect too much mind-altering. Our minds have grown steeled over the years. If someone ever does a proper remake of Beyond the Valley of the Dolls, these guys should play the Strawberry Alarm Clock role. This makes me so happy I don't even mind being at work! No FCCs detected. It's all either great or fabulous, but I'd start with 6 and 7 together on continuous play. Then play everything else.

Sadie O. - KSZU Zookeeper online, Stanford/USA

File under: 60s Garage-Punk!

THE SATELLITERS

style: old school psych-garage rock

rating: **** Funny, they don't *sound* German. More like American or British, specifically bringing to mind The Byrds baking a cake with the Kinks. And the cake has some sweet fillings. And sprinkles! This is genuine garage rock that you won't believe wasn't recorded 40 years ago. These Satelliters are defying all logic.

Kenyon Hopkin Advancecopy/ USA

Release der Darmstädter THE SATELLITERS meine bescheidene Hütte erreicht und diese mit ihrem Glanz erhellt. Die SATELLITERS sind seit einer halben Ewigkeit schon Deutschlands bekanntester Beitrag zur internationalen Sixties/Garage-Szene und vor allem ein konstanter Garant mitreißender Songs. Trends kommen und gehen, die SATELLITERS bleiben bestehen und sind für mich neben BABY WOODROSE und DEFECTORS (die NOMADS nicht zu vergessen) die besten europäischen Vertreter ihres Genres. Neun neue eigene und drei gecoverte Songs ("No good without you baby" von den BIRDS, "Abba" von den PARAGONS, "I'll make your sorry" von den SHADOWS OF KNIGHT) finden sich hier, der SATELLITERS-Trademark-Sound mit markantem Gitarren-Fuzz und Orgeltupfern wird immer noch gespielt von Männern, die ihre schwarzen Sonnenbrillen nicht mal unter der Dusche abnehmen und die mehr Stil als Erfolg haben. Sehr schick auch wieder das Artwork, das erfolgreich den Eindruck erweckt, die Platte sei bereits 1968 erschienen - Hauptsache, man fühlt sich nicht so alt, wie man aussieht ... Wo wir hingehen? Hauptsache, immer weiter. (9)

Joachim Hiller, OX-Fanzine #76

2007 - „It Came To Me“ EP (Soundflat Records/Germany):

Immer noch die beste deutsche Neo-Sixties bzw. Garage Rock Band sind The Satelliters aus Darmstadt. Die beständigste sind sie inzwischen auch. Der Titeltrack ist ein gelungenes Cover des Nederbeat Stompers von The Q65. Manisch und wild und komplett mit Harmonika Solo. Die drei eigenen Songs der Band sind aber mindestens genauso gut. Die Jungs haben sich seit Jahren dermaßen in diesen Sixties Garage Style vertieft, sie können wohl nur noch Originale schreiben, die klingen als wären sie 40 Jahre alt. Feine Fuzzgitarre, oszillierende Orgelklänge, treffliche Trommeln! Mein Favorit hier der letzte Track „Cry, Cry, Cry“ mit dem an die Yardbirds gemahnenden sitarähnlichen Gitarrenriff und dem unerwarteten Shuffle Rhythmus. Große Klasse!

Mike Korbik, Guitars Galore, Germany

Nach Veröffentlichungen auf Pin Up, dem kalifornischen Dionysus-Label und Ritchies Screaming Apple ist nun auch mal der Soundflat-Konzern an der Reihe, eine Vinylscheibe mit den brandneuesten SATELLITERS-Hits aufzutischen. Dazu hat das Darmstädter Fuzz-Ensemble im IronBar-Studio vier Songs (drei eigene, ein Q65-Cover) eingespielt. Der Qualitätsstandard ist gewohnt hoch, wer Nuggets-Sampler oder Neo-Bands wie die CHESTERFIELD KINGS schätzt, kann mit dem Kauf dieser feinen EP eigentlich nur alles richtig machen. (8)

Gereon Helmer, OX-Fanzine No.74, Germany

A estas alturas es mas que probada la solvencia sonora y sonica de los Alemanes, con un nuevo álbum bajo el brazo , de nuevo para el mercado americano y de nuevo en el sello de Lee Joseph, con este ep hacen temblar los cimientos de los garajes con la version de “It Came to Me” realmente apoteósica, el resto del disco son temas de cosecha propia “Nice” mas pop y cargado de sonidos farfiseros, la directa “Everyday’s Mourning” con una entrega envidiable y cerrando un “Cry Cry Cry” que no tiene que ver con las demás canciones del mismo titulo y algún guiño psicodélico en las guitarras, un gran trabajo para los amantes mas aguerridos de este genero musical

Oscar K., Kick Out the Jams, Spain

File under: 60s Garage-Punk!

THE SATELLITERS

2010 - „Outta Here“ LP/CD (Soundflat Records/Germany):

These German garage maniacs are together from 1993 and they have released a cool number of LP and 7" releases on several labels keeping the spirit of garage punk burning in their souls! Their brand new release on Soundflat Records is the authentic garage album *Outta Here!* 12 new organ driven garage punk anthems full of fuzz guitar, strong vocals and catchy rhythms that every garage lover outta there will love them for! The album opens with the catchy garage stomp "Outta Here" that makes you jump and scream! I love their primitive & fuzzy "Can't get it", "Waste of time" that reminds a lot of the Music Machine's 60's classic "Talk talk" in the beginning, the slightly mid tempo "Seeing is believing" that brings in my mynd a bit of Miracle Workers (especially on vocals!), the danceable garage stomp "Get it out" their cool cover on 60's classic "Leave my house" by the Modds, their fuzzy garage anthem "Lost In Time" with the outstanding rhythm, a great organ solo in the mid of the song and vocals that remind me Greg Prevost from The Chesterfield Kings, one of the best songs that haunt my turntable for a long tyme (couldn't be written for me? xaxa.. this song was released also as a 7" on El Beasto Recordings). And the list goes on with another one garage diamond "Walk through that door" that is sure you gonna listen thousand of tymes, the mid termpo garage beat "Turn my way" with a fine harmonica, the danceable "Time will tell", the hi speed garage stomp "Eyes cry tears", and the album close with the ultra fuzzy "Count no more". The Satelliters give us an archetypal garage album close to 60's garage punk and 80's explosion! One of the best albums that I listen the last years and I beg you to get it, trust me!!!!

Lost in Tyme, October 2010, Greece

Talking about The Satelliters is talking about one of the best bands nowadays, in the production of the revival sound from the 60's Garage Punk. And with "Outta Here!!" cemented that position, because this it digs deeper into this trip, very marked in the constant presence of the organ in all the songs and by the fuzz pulled out of the primitive guitars. This record is composed of some of the best songs ever from The Satelliters, no longer be noticed, overused, the sticking to The Chesterfield Kings in the voice of Greg Prevost, which does not diminish at all, because it is still perfect in songs like "Outta Here", "Waste Of Time" and "Get It Out" the closest to The CK. But it's in "Seeing Is Believing" that the record makes the curve, as well as instrumentally well-composed, let the trashy back and rises to the voice of Steve. But many more times as good as this are present, the cover of The Modds' "Leave My House" and "Lost In Time" which was jointly composed by the 60's musician Neal Ford, of The Neal Ford & The Fanatics, and previously released on 7" format by El Beasto, are the most significant, followed by "Walk Through That Door" attacking us with fuzz and organ that leads back to be amazing in "Eyes Cry Tears". The record closes with "Count No More" and among the primitive beats of drums and the voice of Steve, the "fuzzout" rise again and be accompanied by a r&b harmonic wellplaced. Finally I can only add that, "Outta Here!!" is able to end the year in some of the best of 2010 lists, because it's definitely a consistent and highly danceable album, that if only for that reasons is more than fair.

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