

THE SATELLITERS



Promotion/
Public Relations:
DIONYSUS Records
P.O. BOX 1975
Burbank, Ca.
USA



Contact/Booking:
The Satellites
c/o Boehm
Thylmannweg 9
64295 Darmstadt
Germany

Band

Bereits seit 1993 sind die SATELLITERS in Sachen 60s Garage-Acid-Punk unterwegs. Während in den Anfangstagen die Cover-Versionen dominierten, begann die Band schon nach kurzer Zeit ihren eigenen Sound, beeinflusst von den Bands der "British Invasion", d.h. bekannte und unbekannte US-amerikanische Garagen-Bands der Mittsechziger, in eigenen Songs einzufangen. Es folgten insgesamt 8 LPs, eine 10" sowie mehrere Compilation-Beiträge und Singles u.a. auf dem kalifornischen Kult-Label DIONYSUS Records und den deutschen Labels SCREAMING APPLE Records und PIN UP Records mit weltweitem Vertrieb. Zu den herausragenden Veröffentlichungen zählen sicherlich die LP/ CD-Veröffentlichungen "What's Up With Timothy Dee?" auf SCREAMING APPLE Records, „SEXPLOSIVE!“ und "HASHISH" auf DIONYSUS Records. Die Plattenhülle hierzu wurde von FRANK POPP ("Hip Teens Don't Wear Blue Jeans"), einem langjährigen Freund der Band, entworfen. IM Jahr 2006 folgte eine Vinyl-7"/ MCD "The Satelliters" auf DIONYSUS Records, bevor die Band mit den Aufnahmen für den neuen Longplayer „WHERE DO WE GO?“ (LP/ CD DIONYSUS Records) sowie einer 4-song EP „IT CAME TO ME“ (SOUNDFLAT Records) begann. Beide Tonträger werden im September diesen Jahres veröffentlicht und pushen die Band in Sound und Style in neue Sphären!!

STEVE – Lead-Vocals, Orgel, Tambourin, Harp

ALEX – Schlagzeug

DIEGO – Bass, Backing-Vocals

ZAHNI – Gitarre, Backing-Vocals

Sound

Die Einflüsse des Garagen-Sounds der Satelliters finden sich vorwiegend bei den amerikanischen 60s-Garagen-Bands The Sonics, The Kinks, The Seeds, Remains, Shadows Of Knight, Blues Magoos, The Standells, Kenny & The Kasuals, The Byrds und vielen britischen Bands der Sechziger. Die Satelliters sind (natürlich) leidenschaftliche Plattensammler und geben diesen unmittelbaren Einflüssen entsprechenden Raum in der Musik der Band. Der Sound wird ganz bewusst vielseitig gestaltet und auf Vintage-Verstärkern und Instrumenten gespielt, um diese Varianz sowohl live als auch auf den Tonträgern zu reproduzieren. Die Song-Einflüsse reichen von R'N'B zu orgellastigen Garagenstücken oder psychedelischen acid-getränkten Krachern.

Shows

In den letzten 10 Jahren haben THE SATELLITERS Shows in Deutschland, Italien, Frankreich, England, Spanien, Holland, Belgien, Dänemark, Schweiz, Österreich und an der Westküste der USA gespielt. Die Band ist dabei als Headliner unterwegs und hat sich mittlerweile eine große Fangemeinde erspielt. THE SATELLITERS wurden weiterhin für Festivals wie: DIONYSUS DEMOLITION DERBY in Los Angeles 1998, GUTTER ISLAND FESTIVAL in Dänemark 2002, AUGUST BANK HOLIDAY MOD RALLY in Margate 2002, PURPLE WEEKEND in Spanien 2002, EURO YE-YE in Spanien 2003 und das FESTIVAL BEAT in Italien (3 x)!!!!

THE SATELLITERS: 60s-Garage-Acid-Punk
Info: www.thesatelliters.de, info@satelliters.de

Diskographie:

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|---|--|
| 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) |

“WHERE DO WE GO?”

New LP/CD

DIONYSUS Records/ USA
In Stores September 2007!
www.dionysusrecords.com

“IT CAME TO ME“

New EP

Soundflat Records/ Germany
In Stores September 2007!
www.soundflat-records.de

12 new Garage-Acid-Psyke-Pieces, incl. Cover-Versions of “ABBA” (THE PARAGONS), “I’LL MAKE YOU SORRY” (THE SHADOWS OF KNIGHT) & “NO GOOD WITHOUT YOU BABE” (THE BIRDS).

Produced by Lolo Blümler
Recorded at IronBar Studios
Cover-Artwork by T. Eschweiler
Promotion:
dan@dionysusrecords.com
Worldwide Distribution:
www.lumberjackmordam.com

4 new raging Garage-Pieces with FUZZ, FARFISA; HARP AND SITAR!! Featuring Cover-Version of “IT CAME TO ME” of the Nederbiet-legends Q65 as title-track!!

Produced by Lolo Blümler
Recorded at IronBar Studios
Cover-Artwork by T. Eschweiler
Worldwide Distribution:
www.brokensilence.biz

Ausgewählte 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 droped 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 berechnete 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

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 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

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 Greenhornes). 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

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 Satelitters; 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 fuzzfest 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

Great holy garage bands Batman! It's the Satelliters! 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 Satelliters. 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

Ich glaube, an eines muss man sich als Musiker als erstes gewöhnen: Es gibt keine Gerechtigkeit. Du hast mit deiner Band einen heute angesagten Sound schon vor zwölf Jahren gemacht? Du hast all die Klassiker sowohl im Schrank stehen wie auch selber drauf? Du hast schon acht Alben und zig Singles auf den coolsten Labels raus? Egal. Das interessiert doch keinen. Zumindest nicht mehr als die üblichen Verdächtigen, die Typen, die die SONICS schon vor zwanzig Jahren entdeckten, die alles von den FUZZTONES besitzen, die sich noch an die MIRACLE WORKERS erinnern, die schöne, alte Instrumente noch zum Spottpreis und nicht zu Sammlertarifen kaufen konnten. Tja, so ist das Leben. Die Jugend entdeckt MANDO DIAO und CAESARS und hält die - nicht ganz zu Unrecht - für heiße Scheiße, doch links, rechts und abseits der Hype-Maschinerie der bunten Blätter riskiert man keinen Blick. Und so fürchte ich, wird auch dem neuen Album der famosen SATELLITERS das Schicksal des ewigen Geheimtipps nicht erspart bleiben. Daran wird wohl auch das feine Coverartwork von Frank Pop nichts ändern. Dreizehn Songs lang gibt es hier wieder exzellenten, fuzzigen, garagigen Beat-Punk, in zehn Fällen aus der eigenen Feder, in dreien aus fremder: gecouvert werden THE SMALL FACES, THE ASSOCIATION und WE THE PEOPLE. So bekifft, wie es der Titel suggeriert, ist die Platte aber auf keinen Fall, auch wenn gewisse Substanzen hervorragend mit der gebotenen Musik harmonieren: Hippies, das sind die anderen, auch wenn der Rausschmeißer "1969 - The end of time" mit seinen 5:51 doch ein ganz schön psychedelisches Epos ist. Schöne Platte, coole Band - wer das noch nicht selbst herausgefunden hat, sollte das spätestens jetzt tun. (08/10)

Joachim Hiller, OX-Fanzine, Germany/ Ausgabe 59

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 Cavegurls, 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

Diese LP ist zwar schon Anfang des Jahres erschienen, aber erstens landete sie erst diese Woche auf meinem Plattenteller und zweitens ist die Musik darauf eh vollkommen zeitlos. The Satelliters sah ich zum ersten und bisher einzigen Mal vor knapp zehn Jahren im Zosch in der Tucholskystraße auf der kleinen Bühne des Kellergewölbes. Damals trugen die Jungs noch ihre – wie ich fand – etwas albernen Masken. Aber ihre Musik klang schön authentisch wie aus der Sixties Garage. Seither hat sich einiges getan. Wenn man die 10“ „Shake Shake Shake“ von 1998 mitzählt, dann ist das hier ihre achte LP. Damit haben sie sich wohl zur beständigsten Sixties Garage Band Deutschlands entwickelt. Aber nicht nur das. Da die halbwegs ernst zu nehmende Konkurrenz aus Frankfurt, Hildesheim oder München (von Berlin reden wir lieber gar nicht) inaktiv ist oder längst das Handtuch geworfen hat, sind die Jungs aus Darmstadt wohl auch die eindeutig beste Band des Genres. Mittlerweile können sie auch problemlos im inter-nationalen Vergleich bestehen. Dass ihre Platten zum großen Teil auf dem kalifornischen Label Dionysus Records erscheinen, ist nur ein Indiz dafür. Auch ihr Konzert Schedule listet über die Jahre die Crème de la Crème der Mod, Beat und Garage Festivals in Europa und den USA. Musikalisch haben sich die fünf Hipsters über die Jahre nicht wirklich weiter entwickelt. Vervollkommenet, perfektioniert, technisch und professionell verfeinert, das ja. So legen sie großen Wert darauf, nur mit Original Equipment aus den Sixties zu arbeiten, sowohl auf der Bühne wie im Studio. Was Sound und Songwriting betrifft kann ich im Vergleich zur letzten mir vorliegenden LP der Band „What’s Up With Timothy Dee?“ zunächst auch nur marginale Unterschiede erkennen. Aber wenn man genauer hinhört, dann bemerkt man, dass innerhalb des Genres eine größtmögliche Bandbreite erreicht wird auf dieser neuen Platte. Diese Mundharmonika im Opener „Go Away“, die sägende Fuzzgitarre in „Sweet Sensation“, sie bedienen jeden pawlowschen Reflex. „Anything I Do“ hielt ich beim ersten Hören für einen originalen Sixties Song. Ich glaube, ein besseres Kompliment kann man den Jungs kaum machen. Sie haben die Harmonien und Akkordfolgen, die damals en vogue waren, dermaßen verinnerlicht, sie können gar nicht anders komponieren als ihre Vorbilder. Aber auch die Wahl der Cover zeugt wieder von Geschmack und reifer Kenntnis des Genres. „You Burn Me Up And Down“ (We The People) interpretieren The Satelliters, als hätten sie den Song selbst geschrieben und arrangiert. „Five Man Band“ (The Association) passt wie die Faust auf’s Auge. Und „Wham Bam Thank You Mam“ (The Small Faces) wird hier in verschärfter Fassung und gar in der Sprache der Yé Yé Girls & Boys vorgetragen. Dass unsere Helden auch fähig sind, leisere und differenziertere Töne anzuschlagen, beweisen sie in so wunderbaren Psych Pop Nummern wie „The First Ray Of Light“ oder auch in dem programmatischen Album Closer „1969 – The End Of Time“. Ich kann mir nicht helfen, diese Platte macht mich ganz wehmütig.

Mike Korbik, Guitars Galore, November 2005

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

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 (directly Record of The month - June 2007 on www.stonedcircus.com).

Stephane, Stoned Circus Radio Show, Rennes/ France

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