



THE PAYBACKS

Detroit's The Paybacks release third album: "Love, Not Reason," on Savage Jams records.

There are those who would scoff at the notion that "Cat Scratch Fever" is poetry. The members of Detroit rock outfit The Paybacks aren't among them.

Rock 'n' roll, when doing its job properly, releases the same brain chemistry as love: the surge of adrenalin, the limbic charge of a pleasurable encounter and the primal recognition that unites the pack. At the peak of their capabilities, love and rock 'n' roll happen naturally. And the first rule of rock applies to both – no guts, no glory.

On The Paybacks' new album, "Love, Not Reason," the band strips back the covers to reveal some naked truths about love and its many rapturous, painful, exhilarating and perplexing manifestations -- the highest highs, the lowest lows and all the throbbing, confusing parts in the middle. In a word, it's a seductive "treatise" on the futility of trying to tame the passions that drive us.

Recorded over a chilly spring weekend at Chicago's Volume Studios with producer/engineer Sanford Parker and released on the new Savage Jams label, "Love, Not Reason" has emerged as a complete listening experience in the most classic tradition. Greater than the sum of its parts, the album really is "an album."

"We didn't plan it that way," says singer/songwriter Wendy Case, "but we're proud to have made a record like this while the format still exists. Queen and Led Zeppelin made records that were more than just a bunch of songs on a platter. We feel like we've done that with this album."

When Ted Nugent observed that Cat Scratch Fever "makes a grown man cry," he wasn't just whistlin' Dixie. Whether he's expounding on love, ass or a trip to the doctor's office, believe it – some tears are gonna fall. "Love, Not Reason" insists that you drop your guard, max out the volume knob and enjoy the ride. Life is short; get your hands dirty, get your heart broken and don't forget what Thomas Mann had to say about it: "It is love, not reason, that is stronger than death."

BIO IN BRIEF: Formed in summer of 1999 from members of veteran Detroit rock acts Rocket 455, Ten High and The Hentchmen; The Paybacks first came to international attention when their track "Black Girl" opened the 2001 Jack White recorded and produced compilation "The Sympathetic Sounds of Detroit." Shortly thereafter, the White Stripes exploded onto the international rock scene inviting a global interest in Detroit rock. With Danny Methric from Detroit blues punks The Muggs now on lead guitar, The Paybacks spent the next four years on the road supporting two critically acclaimed albums: "Knock Loud" and "Harder and Harder." The band found its way onto film and television scores including ABC's 2004 telecast of the Academy Awards, which opened with the Paybacks' track "Hollywood" and two nights of live performances from the band on NBC's "Last Call with Carson Daly." With a reputation for

big, arena rock riffs, emotionally charged lyrics and an explosive live show, The Paybacks continue to exemplify the power and integrity that have become the band's hallmarks. The third album, "Love, Not Reason," recorded in spring of 2006, is set for release in November '06.

SAY NICE THINGS ABOUT THE PAYBACKS:

"Whatever is going on in the throat of singer-guitarist Wendy Case can't be pretty. It can't be ignored either." -- Rolling Stone

"Detroit singer/guitarist Wendy Case's repro job on Rod the Mod's rasp is so spot-on and striking that it propels her band's ass-kicking punk-blues into the realm of greats like the Faces themselves." -- SPIN

"...raucous and hooky. Singer-guitarist Wendy Case is blessed with a gravelly, in-your-face voice of the sort we last heard emanating from Janis Joplin."

"Play this for the next fool who tells you 'chicks don't rock.'" -- Entertainment Weekly

"The Paybacks ARE the band with enough balls to save the soul of rock 'n' roll" -- Village Voice

"More hooks than a bait shop." -- All Music Guide

"(The Paybacks) have a singer who's the first woman in recorded history to replicate the grated-larynx howl of Slade's Noddy Holder." -- New Musical Express

"The Paybacks are a fuck-you to the mechanics of the record business. (They) are seizing, one fan at a time, America's attention." -- CREEM

"...a gritty explosion of street-punk soul. (The Paybacks) stab upbeat pop hooks through ebullient backing harmonies and dirty hard rock riffs." -- The Stranger (Seattle)

"...like a holy wafer in the Pope's pocket, I tremble at its powers...ass-spankin' guitar solos, hot-rod rhythms and the gruff, rrrawk voice of Case." -- New York Rock

"(The Paybacks) provide a fresh injection of good ol' rock 'n' roll into a gravelly sick genre." -- splendidezine.com

"The Paybacks combine loud, energetic music with lyrics that are disarmingly compassionate...(it's) the best kind of blues backed by hard-charging rock 'n' roll." -- Salon.com

"What's really impressive about the Paybacks is that they leaven hot slabs of molten rock with a few genuine pop-rock songs. They obviously know they can kick your ass anytime they feel like pressing down the accelerator." -- fufkin.com

"The Paybacks love rock 'n' roll, and rock 'n' roll loves them right back." -- Moles Club, UK