

REVIEW SCALE

5 – The album is excellent, it could also be considered perfect or near perfect. There may be a few glitches or setbacks, but they are not detrimental.

4 – The album is very good. There aren't too many glitches or setbacks but the ones that are present keep the album from being excellent.

3 – The album is mediocre. While the album is alright, there isn't anything that makes it stand out above other albums. Some of it is good, and some of it needs work.

2 – The album is bad. Many things have gone wrong, and unless it happens to be within your personal favorite genre, chances are it's not even worth your time. The band has a lot to work on.

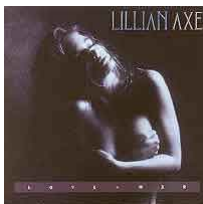
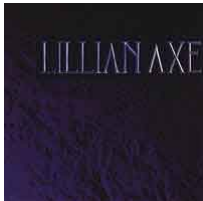
1 – The album is terrible. The album isn't worth your time, no exceptions.

Note: Be aware that in November 2004 the grading scale was revised to how it is shown above in order to maintain more consistencies between our reviewers. Many of the reviews in our Archive may include ½ marks and ¼ marks and please be aware that the ratings at that time were also more open to our reviewers' interpretations of the rating scale, as opposed to this now absolute grading scale which our reviewers are responsible to follow in their rating procedures.

REVIEWS

Lillian Axe - Lillian Axe/Love + War (reissues) - added - February 1st, 2008

Reviewer: **Ruben Mosqueda**



3/5 - *Lillian Axe*

4/5 - *Love + War*

Lillian Axe was a band that had serious potential, led by founding member/guitarist Steve Blaze and charismatic singer Ron Taylor. Lillian Axe could be a household name by now, that is if they could have only caught a couple of breaks from their record label. MCA records did absolutely *nothing* for this band in terms of getting their name out there while the *hair metal* iron was hot. These guys caught the eyes and ears of Ratt guitarist Robbin Crosby, who mentored the band and produced their debut album *Lillian Axe*. This record was polished, and the songwriting was average at best, but it included a few gems such as the lead-off single for that album "Dream Of A Lifetime" and "Misery Loves Company." This NOLA based band could hang with their peers. While MCA dropped the ball with *Lillian Axe*, the band was able to receive air play on stations such as KNAC, based out of L.A. and also the nationally syndicated Z-Rock, which earned them some new fans for the cycle of the album.

The second album for MCA *Love + War* showed the band's growth, both as a band and as songwriters. The material was much improved, and they had begun to form their own identity. They brought on board veteran engineer and producer Tony Platt (AC/DC) for the production of the record. The result was a catchier, hook-heavy melodic rock album that in reality has less to do with what their contemporaries were doing. *Love + War* is a fun album with tracks like "She Likes It On Top," that features a fantastic *music box* like melody that draws you right in, the single "Show A Little Love," and "Down On You." But there were great heartfelt moments like "The World Stopped Turning," with a great chorus that could have easily been lifted from a Mamas and the Papas track, "Fool's Paradise," and "Ghost Of Winter" is a shining moment in the career of Lillian Axe. This was a missed opportunity by MCA Records to develop talent, and Lillian Axe was criminally underrated when you consider the talent they possessed. Metal Mind have just reissued *Lillian Axe* and *Love + War* in limited gold-pressed copies of 2,000 which are hand-stamped and numbered. These albums are sure to be sought after