

Press Quotes for Lisa Morales

“...one of the most multifaceted artists to watch in 2018. In a voice tinged with worldly wisdom, heartache and wanderlust, Morales' album strolls the music-filled backroads of two countries, offering a collection that's part Lucinda Williams, part Paulette Carlson-era Highway 101, and part Canciones de Mi Padre-era Linda Ronstadt.”

-- *Stephen L. Betts, Rolling Stone Magazine, December 22, 2017*

“This is one of the most beautiful records that will be released all year. An absolutely flat-out devastating and stunning work of art.”

-- *Richard Skanse, Lone Star Music Magazine*

“Beautiful Mistake” is one of the top 10 picks for Dallas Wayne

-- *Outlaw Sirius Radio*

“Well done, my lady. CD is full of poetic writing and music that soothes the soul”

-- *Rick Heysquierdo, KPFT Houston Radio 90.1*

“THIS IS THE BEST ALBUM OF THE YEAR!”

-- *Shayne Hollinger, The Vault on Ranch Radio Ft Worth, TX*

“A very serious album from a very seriously talented singer songwriter!”

-- *John Conquest, Third Coast Music*

“Beautiful Mistake reveals her unerring ear and compelling voice amid patchwork originals.”

-- *Margaret Moser, Austin Chronicle*

“This album marks Lisa Morales’ beautiful first step away from her sister Roberta and Sisters Morales. It turns out that Lisa has been a diva in disguise. She sings the love songs of a strong grown woman in a voice that demands that you look her in the eye. One imagines her singing a roadhouse into rapt attention. The rhythm section rocks hard when it needs to, led by Michael Cornbread Traylor on bass. All of the songs are superbly crafted with verbal and aural hooks. The Tex-Mex influences are not as apparent as they are in her work with her sister, but the years of playing live give her music a Texas flavor delivered with an air of authority. “You Forgot To Love Me,” a quiet ballad with a memorable slide guitar drone is a striking change of pace, highlighting Morales’ simple but elegant lyrical style. “You’ve got to fill up the passion jar or I won’t breathe/ You’ve got to touch me if you’re sleeping next to me.” This is a very complete work from a woman whose talent demands the spotlight.”

-- *Michael Devlin*

Articles for Lisa Morales, "Beautiful Mistake"

Make no mistake, Lisa Morales' *Beautiful Mistake* is the masterwork of a songwriter taking life's tragedies — its disappointments and those desperate midnight-hour stares into the soul — and turning them into personally cathartic, yet universally reverberating, songs. This is much more real than a peek into the journal of a forlorn, heartbroken twentysomething. Morales gives us the hard-earned honest emotions that only a far wiser woman with new perspectives on life and love would be willing to wear so proudly on her sleeve. Morales wrote the material on *Beautiful Mistake* in the wake of both her mother's death and the dissolution of her marriage. "Fool That I Am" finds Morales taking stock of both events ("Here it is more than a year and I'm finally waking up"). On "They're Gone," she mourns the departure of both mother and husband as well as the futile realization of fate ("I can't stop this all from happening — goodbye"). But it's not simply "woe is me" from Morales. "Wanna Be in Love" may well be the sexiest song this side of Marvin Gaye's "Let's Get It On." Produced by Michael "Cornbread" Traylor with contributions from the likes of Walt Wilkins, Scrappy Jud Newcomb, Dustin Welch and Matt Giles, *Beautiful Mistake* emanates unblemished truth from beginning to end.

-- Gleason Booth, *Texas Music Magazine*

As poor consolations go, "It's an honor just to be nominated" doesn't hold a candle to "well, at least you got a song out of it." Even in a bum economy, great art in exchange for a soul-gutting emotional apocalypse is a lousy bargain, and Lisa Morales would have to be a true masochist to want more of whatever hell she went through to come up with *Beautiful Mistake*. As far as making lemonade out of lemons goes, though, this solo debut from one half of San Antonio's Sisters Morales is a triumph. According to the bio on her website, the songs were born out of Morales' struggle to come to grips with the death of her mother; but even a casual listen suggests an evidently devastating rift on a romantic relationship front as well. The double-whammy loss of both mother and lover is addressed point blank in "They're Gone." (They left my life like a hurricane/hollowed out a part of me within"), though in the aftermath she finds some solace in knowing that at least her mother *cared*. It might be wrong to brand *Beautiful Mistake* an actual "divorce" or even "break-up" album, as Morales herself has opted not to, but suffice it to say that Dylan's *Blood on the Tracks* plays like a honeymoon suite compared to the emotional bloodletting going on in songs like "You Forgot to Love Me" and "Don't Want to Hear What You Have to Say." All's fair in this love war, though, as Morales actually directs many of her hardest blows on herself ("I have grown apart from you/Accused you of what I do," she confesses on the stunning opener, "I Am the Weakest."); and elsewhere, songs like the bittersweet title track, the lusty "I Wanna Be In Love" and the defiantly optimistic "Looking for Something Beautiful" all hint

at a slow healing already underway. Even at its most beautifully distraught, though, ***Beautiful Mistake*** positively soars as a showcase for Morales' voice, which is as strong and frequently flat-out dazzling throughout the album as her melodies. Having never followed Sisters Morales' career too closely, I can't really comment on how much or how little of a departure this is for her; but even as an introduction, it's a revelation-- and as heart-rending and riveting a record that you're likely to hear from any serious singer-songwriter this year.

-- *Richard Skanse, Lone Star Music Magazine Spring Issue 2011*

This is the kind of songwriting that provides a lust for life even in the face of death. It provides love in a field of heartbreak. It provides heaviness in the light and jazz in the mundane. Lisa Morales, formerly of the Sisters Morales, is dealing with some heavy topics in this album, yet it is one of her best creations to date.

With creativity and an unfaltering dedication to the music, Morales and backing musicians create something that will keep you toe-tapping the entire album through. The Mexican-American feel of Sisters Morales isn't as explicit on this album, but influences of country and a multitude of instrumental sounds make this as diverse as anything else she's been a part of.

-- *John Shelton Ivany, JSITop21.com*