



FLOPHOUSE JR

Q U O T E S H E E T



"an album of breathtaking melancholia that brings together the sad prettiness and directness of Sufjan Stevens' *Seven Swans* and The High Llamas' take on Brian Wilson. What I want and need is more music as lovely as this in my life. Young's soft, pretty voice; melodica and freakish collection of percussive devices (including a hip flask and bicycle mudguard); Wood's aching vocal, supreme musicianship and increasingly fascinating production ideas, and little miracles are created."

— *Comes With A Smile, UK Sept 2005*

"In March of 2000, **Flophouse Jr** scored a blue-chip accolade when its debut album, *Woodland*, was named "Americana album of the month" by the influential U.K. glossy *Mojo*. That's the kind of press that alt-country artists pray to Hank Williams for, and it helped make a tour of England that followed into a DIY success. For reasons that have nothing to do with the quality of the songs, history isn't likely to repeat itself with the newly released **Houseboat**. **Flophouse Jr** main man Jon Wood is fine with that. After taking aim at fans of campfire country with *Woodland*, he pulled an artistic left turn with the 2002 follow-up, *Hour Glass House*. **Houseboat** continues his exploration of new territory, cross-referencing a half-dozen musical genres while pledging sole allegiance to none of them. While Wood and his **Flophouse Jr** bandmate, singer Susan Young, haven't totally abandoned Americana, they've definitely moved beyond it. **Houseboat** becomes more rewarding with each spin. Like acts such as Tortoise and Sigur Rós, Wood understands the power of repetition, which he uses to hypnotic effect."

— *Georgia Straight*

"Daydream gentle folk-country ditties wound up in plucky banjo and sweet melodies – fans of Sufjan Stevens will be pleased to pick this one up."

— *See Magazine*

"The soothing compositions on this album are Feist-esque folksy lullabies, with a little more country harmonica and a lot more ukulele and banjo. This comparison comes through in the second track, "No Surprise". Jon's voice is less pronounced than Feist's, with a quivering, Neil Young quality atop rich harmonies with vocalist Susan Young.

This album is a delightful collection of meandering layers entirely performed, produced and written by Jon himself. This rich layering is particularly noticeable in "Little Wonder" and "Conversa Phone", where there are no lyrics, just gradually building elements that result in fabulously diverse compositions.

Susan Young's harmonies add a nice touch. Not to downplay her contributions, but I always find the one-man-band particularly impressive, especially when the compositions are so complex."

— *Left Hip Magazine*

"The title fits the tunes - it drifts - and drifts. This is weird indie-folk that would sound right at home on some late night CBC segment heard on a graveyard shift somewhere. "What's this for? Why am I listening to it?" The musical equivalent of Nyquil"

— *Vernon Morning Star*

"Lovely, serene and minimal, **Flophouse Jr** is the duo of Susan Young and Jon Wood. Young is the cooing, calming voice but Wood is the mighty sonic sculptor of a spare but insidious sound. This is his showcase and it's the bucolic side of Brian Wilson's more reflective moments."

— *The Province*

