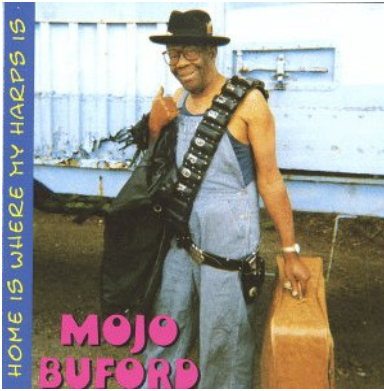


Mojo Bufords Press Clippings



As with his earlier Blue Loon releases, harp-master Mojo Buford's new CD, "Home Is Where My Harps Is", seems to have struck a chord with a broad cross-section of music industry insiders, blues aficionados, and music critics.

Press Clippings....

Michael Dregni, in his review for **Vintage Guitar** magazine wrote "George 'Mojo' Buford is the harpslinger's harpslinger. Buford blows a harmonica like few can. His third and latest release shows him at his best. Mojo Buford can steam up a Minnesota winter with his harp playing and hip vocals

." **Blues Hound** writes in his Internet review: "From the opening boogie induced shuffle, "Mo's Boogie" to the classic back beat stylings of "Shame", Mojo offers up 55 minutes of not-to-be-missed blues! You won't be disappointed!"

—

Shaun Kelleher writes in his **Blues Connection** review: "Though Buford delivers solid vocals draws, his harp-led instrumentals are the high points of his newest album."- "This is a disc with no downtime. The entire 13 song outing is totally enjoyable",

Barry Silverberg "You found the way to my heart is through my ears" gushes Charly Prevost, VP Retail, **Album Network** —

"Mojo's run up the miles over the years," declares Bill Wasser of **ICE Magazine**, "but there's nothing road-weary about the new album. The man's got a V-8 heart and harp." —

"Mojo is still blowing up a hurricane on this release.... I very much like his vocals, in the ol' time style..... he still has it!" reports Steve "**Bluzharp**" Harvell in his review-

Miles Jordan, who writes for Blues Access, JazzTimes, and Chico News Review exclaims, "I like some of Mojo's songs a LOT!!!" and goes on to name his favorites. "Raucous Chicago barroom sounds with the harp-driven intensity that often pushed the West Side music. Riveting harmonica structures, hot piano, and dynamo axe stuff by Dave Brown and Dan Schwalbe guide the listener through this one. There is a 50's and 60's feel to these Chicago Blues compositions, including a taste of Buford's seasoned vocal tone." —

Columbus Blues Alliance "The record swings in places and grooves in others. Buford used two different groups of musicians to make the record, and I think it adds a dimension to the effort. I especially like the twin harps on several tracks. After listening to Buford's less-is-more approach, it is easy to see why Muddy liked him so much." -**Blues News**