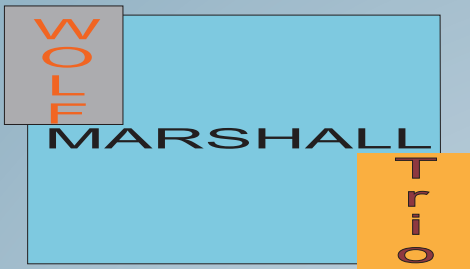




Wolf Marshall Trio Press Kit

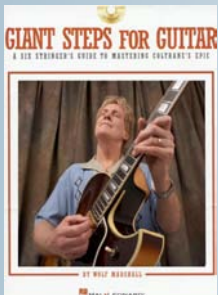
Thank you for your interest in the Wolf Marshall Trio. This kit includes information about the band, articles written about the band and other promotional items.

If you have additional questions, or would like the book the Trio, please email us at wolf@wolfmarshall.com



Wolf Marshall Trio Press Kit

In just a short time, the Wolf Marshall Trio has become a shining star in the San Diego music community. The Trio, comprised of Wolf Marshall, Roger Karlsson & Jack Hill, have come together to create their own niche. Read about their unique style of smooth, soulful guitar-driven jazz as highlighted on the cover of the San Diego Union Tribune (attached). But the Union Tribune is not the only one noticing Wolf, he has also graced the cover of Just Jazz Guitar...



Wolf has a long reputation as an instructor in addition to his playing skills with the Trio, and has authored several books on guitar, teaching the art to others.

Our attached Newsletter gives additional perspective on the Trio, with articles about the Trio and our unique style of guitar-driven jazz.

Visit our media page and click the links below to see the Trio performing, or download some sample tunes.

- Days of Wine and Roses: Medium Swing
- One Note Samba: Bossa Nova
- Back At The Chicken Shack: Blues
- Misty: Ballad
- Just Friends: Up Tempo Swing

Be sure to look for our promotional posters at the back of this packet and around town.

We hope this short press kit demonstrates our professionalism and reputation as one of San Diego's finest jazz bands. To learn more, or to book the Wolf Marshall Trio, email us at wolf@wolfmarshall.com.

INTO VIEW

It's Wolf's turn: Marshall set to record own sound

Teacher and cover master does own thing — at last

By [George Varga](#), POP MUSIC CRITIC

Sunday, January 17, 2010 at 12:01 a.m.



John Gastaldo / Union-Tribune

MUSICIAN-AUTHOR-TEACHER WOLF MARSHALL

Web site: wolfmarshall.com

Performances: Tonight at 7 with Henry Johnson, Gunnar Biggs & Duncan Moore at Anthony's Lounge & Ristorante, Murrieta (www.anthonysmurrieta.com); every Friday (with the Wolf Marshall Trio) at 6 p.m. and every Saturday at 6 p.m. (with the Rambur/Marshall Band) at Bluefire Bar & Grill, Carlsbad (dinebluefire.com/events).

Quote of note: "I hate to sound simplistic, but music boils down to a feeling and then your ability to

play and convey that feeling.”

On the basis of his patience alone, Wolf Marshall has few musical peers.

Next month, at the La Costa Resort’s Bluefire Bar & Grill, the Carlsbad resident is scheduled to record his debut solo album — 47 years after he first picked up a guitar as a boy in Los Angeles in 1963. Marshall’s pending live recording with his bluesy jazz trio is not, however, a lark by a weekend guitar warrior craving a hastily produced CD to hand out as a keepsake to his friends and family.

Rather, it’s the latest chapter in an extensive musical career that started back in the mid-1960s. That was when this then-budding guitar ace began doing studio session work and playing in the rock band Sweet Wine at various Sunset Strip clubs in Hollywood. He has since gone on to become one of the most prolific and versatile guitarists, guitar educators and guitar authors and columnists in the world, with more than 60 books and instructional CDs and videos to his credit.

Marshall is equally adept at performing, transcribing and teaching jazz, blues, classic-rock and heavy-metal. Accordingly, his multimedia instructional releases have focused on such disparate guitarists as B.B. King, Pat Martino and Carlos Santana, along with the guitar-driven music of such bands as Cream, Pink Floyd, The Beatles and Queen.

“Doing the books showed me where my forte was,” said Marshall, 60, who looks at least a decade younger than his age.

“Years ago, I was doing a recording session with (studio session guitar icon) Tommy Tedesco. He told me everyone has to have a niche that’s different from everyone else. I realized that I kept getting calls to imitate everyone else, from Eddie Van Halen to Joe Pass, and it made sense. That was my niche. It’s also why I enjoy playing every Friday night at the Bluefire, where my trio and I play straight-ahead (jazz) organ trio stuff.”

Marshall’s instrumental prowess and ability to eloquently share his knowledge with others led to him becoming an instructor at UCLA two years ago. He was invited to join the faculty by guitar great Kenny Burrell, the school’s director of jazz studies. Marshall commutes from Carlsbad to UCLA every Wednesday to teach guitar master classes and jazz improvisation.

“Wolf is a fine guitarist who has demonstrated, time and time again, his excellent musicianship and versatility,” said Burrell, who is also the proud subject of Marshall’s latest book and CD, last year’s “Kenny Burrell — A Step-By-Step Breakdown of the Guitar Styles and Techniques of a Jazz Legend.”

“He’s one of the finest guitar teachers that I know, and we’re very happy to have him as part of our faculty at UCLA. I was honored to have my music published in the recent book; the transcriptions and the playing (on the accompanying CD) by Wolf could not have been better.”

Marshall has performed countless sessions, both as a sideman and as the focal point of instructional videos and CDs that help teach students how to learn and emulate the styles of their favorite guitar stars. He also has worked extensively as a music journalist for such publications as Guitar World and Guitar School, as well as having founded (in 1995) the magazine Wolf Marshall’s GuitarOne.

Why then, with so much guitar knowledge and skill, has he waited so long to record his first album under his own name?

“I wanted to wait until I found the right deal with the right promotion,” said Marshall, who plans to record a mix of originals and “unusual” standards live at the Bluefire in Carlsbad on Feb. 19 and 26 with organist Jack Hill and drummer Roger Karlsson. He expects his long-overdue album will be released by Hal Leonard, the company that has published more than 40 of his instructional books (each with accompanying CDs of Marshall’s playing) for its Signature Licks series.

“I also wanted to have a band I felt 100 percent connected with and have creative freedom,” he said. “Once you get past a certain point in life, where you’re not a kid anymore looking for a (star-making) deal, these issues become more serious.”

Before moving from Los Angeles to North County with his wife, Christine, in 2001, Marshall did extensive work as a guitar coach for professional musicians. He helped his clients, who included the guitarists in such hard-rock bands as Triumph and Night Ranger, to craft solos for their albums or just to expand their knowledge.

“Vivian Campbell (Whitesnake/ Def Leppard) is a great rock player,” said Marshall, who currently teaches five students privately in Carlsbad and, via Skype on his computer, two in Cleveland and Chicago. “But he wanted to learn about modes and some more esoteric jazz and blues licks, so we got together and I coached him. When I interviewed Slash (Guns N’ Roses/Velvet Revolver) for Guitar World, he was nervous about working with another guitar player. But it came down to us both loving Johnny Winter and the blues, and then it went effortlessly.”

Like other jazz guitarists, Marshall is as influenced by such saxophone giants as John Coltrane and Cannonball Adderly as he is by his fellow six-string practitioners. His goal now, besides completing his next two book projects, is simply to play the jazz he loves as often as possible — and to do it as himself, musically speaking.

“One thing you can never do is truly become someone else,” Marshall noted. “So even if you completely absorb someone’s licks and style, you’ll eventually buffer it with your own style and tastes.”

Find this article at:

<http://www.signonsandiego.com/news/2010/jan/17/its-wolfs-turn>

Check the box to include the list of links referenced in the article.

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WOLF MARSHALL TRIO

May 23, 2010

The Wolf Marshall Trio delivers an inimitable brand of soulful swinging bluesy jazz



Wolf Marshall Trio Playing for the ears from the heart

by Mark Stefani

The Wolf Marshall Trio is unique and unmistakable.

Where else do you get the bluesy hard bop edge of soulful organ groups from the golden age of modern jazz mixed with funky R&B and sweet standards of the Great American Songbook? Where else can you get a greasy blues a la T-Bone Walker or the jocular theme from Austin Powers followed by a Miles Davis classic, something from Wes Montgomery and a jazzy reading of “Tres Palabras”? What other group freely and successfully mixes gritty Chicago blues with sultry Brazilian sounds, sophisticated New York-bred bebop, strutting

boogaloo grooves and lilting Latin numbers? And what other group around has captured, harnessed and improved upon the timeless vibe and timbre of the classic guitar-led Hammond organ-based trios of old? Nowhere else and no one else. Certainly not in their native North County San Diego.

The Wolf Marshall Trio is a tight three-piece band built around the colorful and multifarious talents of Wolf Marshall (guitar), Jack Hill (organ) and Roger Karlsson (drums). The trio grew out of the band collective at the La Costa Resort in Carlsbad, California, where Wolf has been performing for the

last three years in lineups from sextets to duos.

Wolf Marshall is a household name to guitarists and musicians internationally. Jack Hill and Roger Karlsson have performed with countless name acts and artists. Together, they present a powerful alliance forged around Wolf’s warm vintage L5 guitar tone and Jack’s equally vintage and soulful Hammond Organ sounds.

The Wolf Marshall Trio has just completed an eight-month run at the world famous La Costa Resort, where they’ve been knocking ‘em dead in the Bluefire Bar & Grill every Friday night.

Wolf Marshall Trio Songs

“Jeannine” Cannonball Adderley
“One Note Samba” Antonio Carlos Jobim
“Sonny Moon For Two” Sonny Rollins
“Tres Palabras”
“Four” Miles Davis
“Take Five” Paul Desmond
“Four On Six” Wes Montgomery
“Unit Seven” Adderley
“Emily”
“Well You Needn’t” Thelonious Monk
“Willow Weep For Me”
“Back At The Chicken Shack” Jimmy Smith
“Stormy Monday” T-Bone Walker
“Nica’s Dream” Horace Silver
“Tune Up” Davis
“Days Of Wine & Roses” Henry Mancini
“Sugar” Stanley Turrentine
“Killer Joe” Benny Golson
“Soul Bossa Nova” Quincy Jones
“Clouds” Sergio Mendes/Adderley
“Round Midnight” Monk
“Just Friends”
“Gone With The Wind”
“Love Letters”
“Serenata”
“Yesterdays”
“Here’s That Rainy Day”
“The Preacher” Silver
“Guess I’ll Hang My Tears Out To Dry”

“We honor the tradition of bluesy swinging jazz and play the songs and grooves that made the organ trio such a vital and adventurous medium in music.”

Wolf Marshall Trio

“What Is This Thing Called Love”
“All Blues” Davis
“Midnight Special Blues” Smith
“There Will Never Be Another You”
“Stella By Starlight”
“Wave” Jobim
“Song For My Father” Silver
“Shiny Stockings” Count Basie
“Don’t Get Around Much” Duke Ellington
“Misty” Errol Garner
“All The Things You Are”
“Take The A Train” Ellington
“Bluesette” Toots Thielmans
“The Odd Couple”
“What A Wonderful World” Louis Armstrong
“God Bless The Child” Billie Holiday
“Soon”
“I Remember You”
“Fly Me To The Moon”
“All Of Me”
“Night In Tunisia” Dizzy Gillespie
“Summertime”

The Wolf Marshall Trio in action. (L)

Guest vocalist Linda Hill joins the trio at every performance and mesmerizes the crowd with her brand of blues, funk, ballads and swing tunes. (R)





“We believe when we cook on the bandstand we ought to use the best and most flavorful ingredients, like a chef in a fine dining room. That’s why we opt for the vintage sounds with the vintage tools. The customers may not always know what they’re hearing technically but they do recognize and appreciate the authentic tones and timbres.”

Wolf Marshall Trio



Sound Reasoning The tools of the trade

By Mark Stefani

Vintage authenticity and attention to detail are as present in the choice of instruments for the Wolf Marshall Trio as in the music itself. Founding members Jack Hill and Wolf Marshall of the group recently spoke of their love for the musicians they have admired over the years and the means by which the greats made those beautiful sounds.

Among their passions and declarations is the ardent love for the kind of gear used in the golden days by their idols and role models, Kenny Burrell, Jimmy Smith, Wes Montgomery, Jack McDuff, George Benson, Larry Young, Grant Green, Don Patterson, Pat Martino, Groove Holmes, Joe Pass and others, to craft similar sounds. That directly translates into their penchant for real Hammond organs, Leslie speaker cabinets, vintage arch-top electric guitars, and period-correct amplification. No plastic synthesizers, samplers, computers, modeling units or

wannabe axes here. This is the real deal. Jack plays his Hammond B-3 organ built in 1954 with a Leslie rotating speaker cabinet from 1951. Accordingly, Wolf plugs his 1964 Gibson L5CES guitar into a 1965 Fender Twin-Reverb amplifier. Both musicians extoll the virtues of all-tube technology and the resultant warmth it imparts to the music.

Photos by Rick Gould

blue fire
bar grill

Presents the

Wolf Marshall Trio

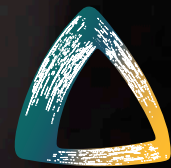


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