



Soon the pair jammed together at home, starting off with Cream and Hendrix covers.

Marco's first gig was in school at 12-years-old in a punk and rock band, in their home town. He was very nervous before that first gig, but he wanted more of that buzz and feeling 'almighty' on stage.

Marco secured a place at a music college where he studied until he was 23. He quit a year before gaining his degree, impatient to taste the real world on stage and in the recording studio.

A two-week student exchange with a music college in The Netherlands was the catalyst for Marco to move from Italy. He formed a rock-punk-funk power trio, 'Growing Love and Pain,' (yes, really!) in Holland and played many festivals.

Marco became an in-demand session player. He invited his younger brother to visit him in The Netherlands and play drums at a gig. The first time they played together in public. A seed was sown.

Alessandro adored James Brown's music and his drummer Clyde Stubblefield. He took private lessons with a gifted jazz drummer in Rome for a couple of years. Alessandro soon became the number one call for sessions in the Rome area. He has played with Matt Schofield among other top artists.

A bass player on the same recording session as Alessandro in Italy, had moved to London and invited Alessandro to take a room in his flat. He landed his first paid gig in London two weeks after moving here, and the word soon got out. His first public performance was in High School, part of a trio, in a pub in Italy.

Both 23-years-old when they individually left Italy. Marco first, to Holland for four years, France for five years and here to the UK two years ago. Alessandro straight to London five years ago.

They met bass player Enzo Strano in London, a Sicilian settled in the UK since he was a teenager. The trio now the core of their band.

They kicked off their activity as a unit, at the famed 'Ain't Nothing But The Blues' bar in the Capital city.

When the three-piece added a particular Muddy Waters track to their set, they needed a blues 'harp' player. Rollo Markee was drafted in for the next show, and stayed. Then in came fellow Italian countryman Alberto Manuzzi on keyboards.

They affectionately dedicate their self-released debut record to their blues hero Little Walter, and to their parents.

The comparison of the UK blues scene to Italy's. "In Italy it is thriving, but the audience are not respectful. There are some great musicians there, but less so with singers."

"The audience is much better here than Italy. A better atmosphere. Music is why they go, and what they focus on here; but in Italy they are more focused on the food, the drinking and the talking. Here you watch, and you get into it more, which makes it special for us on stage."

"With the British blues scene, I like the way people interpret the blues. The guitar playing is for the sake of the whole song and the vibe. The singers are pretty high quality here too. Go to any jam session in the UK and you will usually come away very impressed", Marco explains.

Their success has not been confined to these shores. Favourite moment so far in the band's two-year history: 'Knocking them dead' at a sold-out festival in Portugal in November last year (2017).

In just two years they have played across London, Oxford, Madrid, Catalonia, Barcelona and the Costa Brava, France, Italy, Holland and Portugal, including major festivals.

Marco is the main songwriter and says it took about a week to write the originals, from existing ideas and notes, and some tweaking of the lyrics by Paris-based, Memphis singer and guitarist Mike McDorman.

When they booked the studio to cut the album, they didn't actually have any songs ready and got the nine originals in shape in a week.

But Marco has a 'freaky' backstory to the songs he wrote. "You wanna know the truth? All the lyrics; I invented them. Never

happened to my life. But since then, every song content has come true. It has all happened to me. Like, I have always talked about women cheating on me, in songs I have written. But that had never happened in my life. Now it did happen to me. The song 'Your Lies' was pure invention, but it turned out to be true; every f*cking word. Just like Karma."

The guys had one name in their heads as a reference point and benchmark for this album, and for the authentic feel they wanted. Aiming to emulate the old blues records they heard as youngsters in their dad's collection.

Their blues hero, Little Walter. Aside from the real blues vibe, there's a deep soul marinade soaked into this album.

But it is not just about the music that they pay attention to detail on. "We care about the look of the band. We look rock and roll, but we wear a little bit classical sometimes. We are young fellas, playing roots music. This band look stylish, slick and cool, but modern. Back in the days of the blues legends, electric blues players dressed as hip as possible according to their time. We do the same, but stylish according to the now. The look is

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pretty modern and elegant, but the sound is pretty traditional. But we got (sic) a new way of interpreting the old sound of the blues."

Let's find out how important the gear and the T-word is; 'tone,' for Marco as a guitarist. "Very good question. We want to look