

What would a rave sound like inside a Lisa Frank trapper keeper?

Meet Spinning Fairy Bass. Kawaii-core collides with relentless BPMs in the queer collective's exploration of hard-hitting techno with their own hyper-femme twist. Playing with gender norms through electronic music and consistently bringing silly hardcore energy to each of their events.

Elevison and Hello Nitty – better known as Ellie and Anna – started out as bedroom DJs before being asked to throw a Pride afterparty at The Mothers' Ruin, raising money for young people's mental health charity OTR Bristol. "We were on a night out when we realised, oh shit, we need a name," says Anna. "We had a short deadline and needed an Instagram page so they could promote it." Thus, Spinning Fairy Bass was born.

With a strong moral focus on making electronic music accessible for everyone – regardless of gender. The pair are practicing creating safer, more inclusive spaces, on and off the decks. Their curated lineups prioritise queer, femme, and underrepresented artists.

Before DJing, Ellie and Anna bartended together at The Crown and The Mothers' Ruin which opened doors for them to Bristol's underground music ecosystem. But throughout that time, they realised that the scene is predominately led by male collectives. The duo experiments with a variety of genres from happy hardcore to drum and bass, but their distinct sound is made up of silly up-tempos, playful samples and flat-out camp energy. It's giving plur-core with a side of existential crisis. Since immersing themselves as artists in the scene they're consistently pushing for the visibility of queer and female artists and have a lot of gratitude for the female-led collectives they look up to, like Harmonia and Sexy Lady Massive.

Bristol's long history of activism particularly around racial justice, LGBTQ+ rights and environmental causes is thoroughly felt through the energy of local events and the arts and music scene. The city is a powerhouse for electronic music which originally stemmed from the city's Afro-Caribbean sound system culture, and today it's a melting pot of techno, garage, dub, breakbeat, bassline – you name it. It's genre-fluid and heavily bass-driven. The scene is competitive but it's also supportive: everyone's doing it but that means everyone's down to collaborate, share, and lift each other up.

With aspirations to play at venues like Lost Horizon and Loco Klub, and a desire to see the continued rise of tek and donk events in Bristol, Anna and Ellie's sets often feature high-octane and hyperactive sounds that capture the experimental nature of underground music. Events like Bitch, Please! Queerky and Gay As F*ck as well as pop-up events in spaces like The Island and The Old Market Assembly, have paved the way for LGBTQ+ communities to thrive within the city's electronic music scene, with lineups centring queer, trans, and POC artists. These spaces go further than just representation; they offer platforms for alternative queer expression that go beyond the mainstream. They implement consent-based policies, safer spaces teams and chill-out areas, all while rejecting corporate pinkwashing. Ellie and Anna underline the importance of doing your research on events as it's not just about the music but about cultivating spaces for people to be themselves. Where gender-neutral loos and inclusive lineups aren't an afterthought but a baseline.

Spinning Fairy Bass are only just getting started but with each event they put on they're giving pounding BPMs, hyper-feminine hardcore and inclusive lineups. The pair are challenging genre norms in the scene and creating a space for expression on the dancefloor. I think they're exactly what Bristol needs right now.

Spinning Fairy

BASS

"I'm sick and tired of seeing a token female DJ on a lineup." - Anna aka Hello Nitty

