Lakota:

Welcome to Lakota, a nightclub with a history spanning almost 30 years.

The club *officially* opened its’ doors in June 1992. As the police began to clamp down on the free party scene in the UK, ravers in the south west began to look for a more permanent place to party.

One of the most prevalent underground music genres at the time in Bristol was house.

As Lakota grew in popularity, it was able to host new upcoming artists as well as attract big names such as Way Out West and Leon Alexander.

Although the new direction was not popular with the older ‘hardcore’ ravers, house gained a huge following in Bristol and ushered in a new era.

Trinity Centre:

The Trinity Centre was built as the Holy Trinity Church in 1832. It served as a centre point in the working class black community of Old Market for close to 150 years, but was officially deconsecrated in 1978.

It then became a community centre, offering evening classes, youth clubs and importantly, concerts, discos and dances.

Clubs in the centre of Bristol denied entry to most black youths, so Trinity became a cultural home to those without one, hosting nights for reggae, ska and eventually punk; genres which couldn’t find anywhere to host them across the city.

Punk bands playing in a traditionally black venue helped join the different subcultures together against racism.   
Later on, similar to Lakota, the Trinity became a place for people in the free party scene to gather. Many local artists had been influenced by concerts they’d attended at the centre as young adults, which laid the foundations for genres such as jungle and drum ‘n’ bass to breakout.

The Fleece:

Originally built as a wool market built in the 1830s on the outskirts of the city, The Fleece started showing live music at 1982 when it became a pub. Although there are significantly less sheep, you can still see the original 19th century stone flagstone floor.

The intimacy of the venue lets you get up close to your favourite bands, and *everyone* has played here. You can get an idea of the significance of the venue by the posters above the bar.

Having faced closure several times, the Fleece continues to host amazing bands from across the world and regularly puts on alternative club nights for indie and rock music lovers.

Dancehall Tornado - Way Out West

This song is called ‘Dancehall Tornado’ and is by the Bristol based duo Way Out West. Way Out West is made up of Nick Warren and Jody Wisternoff. The duo met in a record store in the early 90s and started making music together. This song was from their self-titled album, released in 1997 (<https://www.nitelifeonline.com/words/nick-warren-jody-wisternoff-reignite-way-out-west/>). During this period, the pair were regularly playing in Bristol as the house scene grew, and helped boost the image of the city to one that produced popular music, not just one that imported it.

Brown Paper Bag – Roni Size

Roni Size is another Bristol artist who came into the public eye in the mid 1990s. Size earned a Mercury award in 1997 for his debut album, ‘New Forms’ which was produced with his dnb collective Reprazent. <http://www.bbc.co.uk/bristol/content/articles/2005/05/11/ronisize_feature.shtml>

This was a major achievement for the collective as major names such as the Prodigy and the Chemical Brothers were also in the running. Roni Size is another key artist that helped promote change in the Bristol music scene. Brown Paper Bag featured on this album, which was one of the best selling singles and became a defining tune of the era.

Danny Nedelko - Idles

After forming at UWE, Idles built up a huge following in Bristol over many years but really took off when their 2nd album, Joy as

An Act of Resistance, was released in 2018. They were nominated for many awards and the album received lots of praise from critics. After they were signed, other labels and critics began coming to Bristol to see what else the city could produce. This helped boost the live music scene in the city, paving the way for new bands.

Danny Nedelko was written about a close friend of the band, and is heavily critical of nationalism and anti-immigration movements. The song celebrates multiculturalism and diversity, without which, the music scene in Bristol would not be the same.