

Inside:
Your Pull Out
Guide to What
is Happening
in and Around
Hastings



Uproar Over Vive Closure

Hotel Staff Left Unpaid, Guests Barred Access

HUGH SULLIVAN

The Vive Hotel at 44 Havelock Road in Hastings Town Centre closed last month after two companies involved in its management – Havelock Property Limited and Havelock 1 Limited – were declared insolvent and put into administration. Sole director and shareholder of both, Sean Cochrane, appears to have dissociated himself after firing up to 15 hotel staff with their last month’s wages unpaid. The administrators have subsequently installed security staff to bar guests from accessing rooms they had booked and paid for.

As well as former staff and prospective guests being out of pocket, the current losers from the business collapse are 97 leasehold owners of the building. As explained on page 4 overleaf (*Qui Vive: the Model for a Designer Hotel*), the cost of its refurbishment was covered by selling all

or virtually all of the 97 studio units to “investors” on individual 109-year leases. The units were sold at prices of between £80,000 and £120,000 each on the basis that on completion the leasehold buyers would enter into an agreement with one of Cochrane’s companies to market and manage as student accommodation or holiday lets. The income was either to be shared under a revenue agreement or released to the company in return for an assured rent.

However, there have been major conflicts between Cochrane and these leasehold owners from early in their relationships, over aspects of the sale agreements, and disputes over service charges and the accounting of the income.

It is alleged by the latter that the refurbishment of the building was never given building regulation final certification, and that no valid practical completion certificates have been issued. Building standards, including fire safe- 2 ->



JASON ELLIS



Lightning Fibre

Hyperfast Broadband

Full Fibre Broadband

All 24 month packages now

£20*

per month

*T&C's Apply

www.LightningFibre.co.uk

*The first 3 payments for all 2 year packages are priced at £20 per month. T&C's Apply. Offer Ends 31st October 2025



YOUR DESIGN, OUR COVER
Let's see your seagull on our cover!
Details from design@yourhip.co.uk

EDITOR'S NOTE

This issue looks at a historical shipwreck (p.8-9) and some things that are falling apart in the town today. News uncovers the story behind the demise of the ‘stylish’ Vive Hotel and reports on the disruption surrounding the A21 Gateway project – not to mention the ongoing water outages in Ore.

It’s a reminder that economic liberalism, which underpins all these projects, simply leaves ordinary people to deal with the fallout – a world where we are left to *Sink or Swim* (p.6)

As an antidote, why not visit our Community pages for a more ordered world at Hastings’ recent model railway exhibition. There’s also potential light at the end of the tunnel for the former Debenhams building where we report on how its owners are determined to transform the building in a sustainable way.

Finally, you might distract yourself by visiting some of the shows and events that we cover in our Arts pages. How about a visit to the *Smiley Fish and Cheerful Things* exhibition or chill out at the Two Ship festival?

Or just look forward to a world where the fox and cat play in the woods together (p.10).

CONTACT

Editorial Enquiries & Submissions info@
Sales Director Ian Lydon-James advertising@
Newsletter Editor Ben Bruges, Melitsa Nicolaou, Zakir Mohiyuddin info@
Social Media Editors Kayla Power and Erin Ward via our Instagram page
News Coordinator #278 Paul McLaughlin newsdesk@
design@
yourhip.co.uk

Art Director Jason Ellis

Section Editors
Chris Connelley community@
Kent Barker opinion@
Susan McFie hands@
Ben Bruges, Serena Ferrari features@
Nadine Keats, Hugh Sullivan, listings@
Harry Hawkins, Melitsa Nicolaou, arts@
Owen Prachar literature@
Victoria Kingham food@
Pete Donohue business@
Edwina Hughes sport@
Jordan Connelley yourhip.co.uk
Hugh Sullivan

Sub Editors
Rod Webb, Fiona McGarry, Gill Goldenberg,
Celia Partridge

Contributors
Tony Collins|Dave Young|Peter Gray
Ben Thompson|Helen Murphy|Nick Pelling
Duncan Reekie|Gary Willis|Stewart Rayment
Tim Barton

Have Your Say letters@
yourhip.co.uk

Telephone 01424 559085

Hastings Independent Press CIC
57 Linton Road Hastings TN34 1TN

News

1 < ty, could be potentially compromised. Furthermore, hotel occupancy rates fell far below the optimistic predictions of the original sales pitch, so that the owners found themselves receiving low returns

Simmering discontent boiled over in December 2024 when the owners were each served with an £8,000 demand, claimed in respect of service charges for the management of the building. It was not backed by any certified accounts, and most refused to pay it. Additionally, rents believed to be due to owners were not paid over, but retained to cover the management company’s costs.

The owners started – at first individually, then in increasing collectivity – to engage a rival letting agency, My Property Host, to organise their own lettings outside the hotel remit. The management of the common parts of the building remained the responsibility of Cochrane’s companies, though with sharply reduced revenue to cover the costs.

The owners then resolved to form their own management company to take over the building under leaseholders’ ‘right to manage’ procedures.

On about 28 April, Cochrane summoned the remaining hotel staff – around 15 housekeepers, receptionists and maintenance personnel – to a meeting, and told them that their company employer had run out of money: their employment was at an end, and their month’s wages, due the following day, could not be paid. They would be given a ‘code’ that would enable them in due course to recover from the government’s Insolvency Service what they were owed. However, one of these employees says that he and his former work colleagues are still waiting, more than one month later, for the papers that would be needed to put this claim into effect.

“I am owed around £2,300 pay



HUGH SULLIVAN

for April”, said Mohammad Eqbal, an Afghan refugee who had been working for Cochrane as a housekeeper for the last two years. “Others have similar debts. It is very painful. They cheated us. They didn’t give us any notice, so none of us had the opportunity to find other work ... I have been looking, but so far haven’t found anything”.

THREAT TO ELECTRICITY SUPPLY

A few days later, Cochrane wrote to all the owners warning them that an electricity bill of £130,000 was owed. Unless they paid it collectively with immediate effect, the electricity for the building would be cut off, and all rooms would have to be vacated for health and safety reasons.

Although Vive had by then ceased to take bookings, many of the rooms were occupied by short term guests booked by My Property Host through Booking.com or in some cases by assured shorthold tenants. The owners, whose alternative management company, 44 Havelock Road RTM Company, was incorporated on 14 May, protested that Cochrane’s threat of eviction was illegal.

On 15 and 16 May Ian Goodhew and Abigail Shearing of ‘business recovery’ firm Voscap were formally appointed as administrators. Their first step was to direct local security firm Continental Security Services to take over the communal parts of the building, including front door access, and to bar entry by any tenants or guests.

It was swiftly recognised that eviction or harassment of residential tenants without court sanction would be a criminal offence, and those occupiers who could show they had their own entry keys were then allowed to continue to access their rooms. However, guests who arrived on fresh bookings were denied entry. Over the bank holiday

weekend of 24-26 May, a succession of would-be holidaymakers wheeling suitcases down from the station were turned away by reference to notices posted on the glass entrance door giving (initially false, later corrected) email addresses for contact with the administrators Voscap.

By the following week the booking system through Booking.com had been withdrawn and all future bookings cancelled, since Voscap continued to deny access to any new guests.

The owners have pleaded subsequently with Voscap to allow letting of their rooms to resume through My Property Host without intervention while all disputes over service charges and letting arrangements are negotiated or, if necessary, resolved by legal process. At the time of going to press, these pleas have apparently fallen on deaf ears.

The administrator Ian Goodhew has said that the action Voscap have taken is “to protect the creditors of the companies.” He was not willing to comment further. Sean Cochrane was also approached for comments but has not responded.

SITE NOTICE FOR APPLICATION FOR A PREMISES LICENCE

This notice is to advise that on **30th day of May 2025** an application for a Premises Licence was made to Hastings Borough Council for the premises known as

West Hill Kiosk Café,
Castle Hill Road, Hastings
TN34 3RD

Was made by: **West Hill Kiosk Limited** For the following licensable activities or proposed variation

Sale of Alcohol by Retail (on and off the premises) 10:00 to 21:00 Monday to Sunday

Any person wishing to make representations about this application should write to Hastings Borough Council, Head of Environment & Place, Muriel Matters House, Breeds Place, Hastings, TN34 3UY, or email Licensing@hastings.gov.uk within twenty eight consecutive days from the date of the application shown above.

The application can be viewed by pre-arranged appointment at our offices, during office hours. It is an offence knowingly or recklessly to make a false statement in connection with an application & a person is liable to a fine of up to a maximum of £5,000 on summary conviction for the offence.

Dated this **30th day of May 2025**

* L= LOW TIDE H = HIGHTIDE For beach safety advice visit: nnli.org/safety/beach-safety

New Water Outage Across Ore

PAUL MCLAUGHLIN

Some 300 households have been affected by new water outages across Ore. Local residents have been reporting erratic water supply and low pressure since mid-April, with many households left without water for hours at a time. There are complaints too, that when the supply does return the water is often brown in colour and needs to be left to run for some time until it clears.

Residents have been left angry and frustrated at the lack of direct communication from Southern Water and report that its response to the outage has been woeful, with many saying they have been forced to buy their own bottled water.

Jim Breeds, who lives on Winchelsea Lane in Ore, first experienced problems with his water supply on 19 April. He reported having low water pressure and intermittent supply to Southern Water. The problems became more frequent, and the time taken to restore the supply grew longer.

Despite repeated calls, the water company failed to acknowledge the impact this was having on the family. They even refused to provide them with bottled water on the grounds that the supply was working – albeit intermittently. Jim contacted Helena Dollimore to seek her support. The local Labour MP immediately got in touch with Southern Water's Chief Executive, Lawrence Gosden, regarding the ongoing problems and within hours a supply of bottled water

was delivered to Jim's home.

Ms Dollimore said Southern Water's response to the outage "has not been good enough," adding "after all the disruption our community has experienced at the hands of the privatised water company, this is unacceptable." She says she has been actively pushing the company to restore the supply as a "matter of urgency" and has demanded they "adequately compensate all affected residents." The MP added that a team from Southern Water had agreed to join with her to meet with affected residents on 4 June.

Jim Breeds was told by the engineers working on manhole covers in Winchelsea Lane and Churchill Avenue that the problem was the result of the old reservoir at Fairlight being "unfit for purpose" whilst the new reservoir could not cope with the increased demand. This has resulted in low water pressure in the system and the intermittent failure of supply. The engineers suggested this could take months to fix.

A spokesperson for Southern Water acknowledged that the problems had been caused by the repair to a storage reservoir and that the company was working hard to get this back up and running.



Helena Dollimore MP meets with Ore constituent Jim Breeds

Calls for Public Inquiry into Ongoing Road Fiasco

PAUL MCLAUGHLIN

Helena Dollimore and Cllr Godfrey Daniel have called for a public inquiry into the prolonged delays and disruption surrounding the A21 Gateway project. The key route, intended to link the A21 Sedlescombe Road North with Queensway, was initially scheduled for completion last Christmas. Instead, the works have faced repeated setbacks, with completion now pushed to the end of this summer.

The local Labour MP is demanding answers as to why the Queensway Gateway is still unfinished despite the new Labour Government allocating £2.5 billion to complete the scheme last summer. She said East Sussex County Council must answer for why they have allowed the works to overrun, causing delays for residents and businesses, and costing local businesses millions of pounds.

Cllr Godfrey Daniel, the Labour County Councillor for Braybrooke



Cllr Godfrey Daniel

and Castle ward condemned the situation as an "ongoing fiasco" and a "national disgrace." He called for a formal investigation to look into the matter at a meeting of the Full Council on 20 May. In a blistering attack on Keith Glazier, the Leader of East Sussex County Council, he highlighted "the deep impact the delays have had on the community, from hampering emergency services to daily frustrations for commut-

ers and businesses." He added, "only a public inquiry can provide the accountability residents deserve and drive commitment from the Department for Transport and National Highways for a clear and funded improvement plan. We are not asking for luxury, just for a basic, functioning road network that meets modern standards."

Cllr Glazier responded by citing unforeseen complications, notably issues with a Southern Water drain that required redirection, as key reasons for the delays. He confirmed that temporary traffic lights will be reinstalled on A21 Sedlescombe Road North next week as the final construction phase of the Queensway Gateway Road begins.

An East Sussex Highways spokesperson outlined the remaining work: removal of 3,000 cubic metres of earth from an embankment, relocation of a water main, and upgrades to the northern filter lane and signalised junction. The new temporary traffic lights will cover a shorter distance—between The Ridge flyover and the southern side of Junction Road—to help reduce queues. Additionally, they will be manually controlled during peak hours to improve traffic flow. The lights will remain in place until the final junction improvements are complete and said a more precise completion date will be shared once work progresses.

It is anticipated that the final stage of the project will be completed by the end of the summer. The Highways spokesperson added that a clearer indication and a firm announcement would be given once the work is underway.

ST. LEONARDS CHURCH WEEKEND MARKET



Arts, Crafts, Antiques & Collectibles
Vintage Chic, Clothes & Jewellery
Coffee, Food Court & Licensed Bar!

EVERY SATURDAY & SUNDAY 10 to 4

London Road (corner of Pevensey Rd)

Saint Leonards-on-Sea TN37 6AS

stall hire + info - stleoschurch.co.uk

Qui Vive: The Model for a Designer Hotel

In October 2020, interior designer turned property developer Sean Cochrane obtained planning permission from Hastings Borough Council to develop 44 Havelock Road for short term residential accommodation. The seven-storey building was once a telephone exchange and was then bought by the University of Brighton as prospective student halls of residence. Cochrane's plan was to refurbish it as self-contained studios during term time for students of East Sussex College (just round the corner). In holiday periods, particularly over the summer, the studios could be re-let to tourists.

Cochrane's financial model, whether consciously so or not, echoed the hotel developments pioneered by a certain Donald Trump in the USA: obtain the capital funding for redevelopment by selling long leases of lettable rooms in advance to 'investors', who are offered a shared revenue agreement to divide up the future income. It's a model which spreads the capital risk, but requires good working relationships between the developer, the leasehold buyers and the managers of the subsequent lettings.

There was no marketing of the Havelock Road development locally. One has to assume that Cochrane did not want to diversify his product by crowding it with leasehold owners who might take up permanent residence. On the contrary, the rooms were offered through nation-

al agency Residential Estates as 'buy to let' investments with full property management services and built-in demand for short term lets: students plus holiday tourists – what could go wrong?

ONSET OF COVID

The progress of the refurbishment was held up by the Covid-19 pandemic, and its initial prospectus shifted. It became clear that, whatever might have happened in a parallel world unaffected by Covid, there was not, in the aftermath, enough demand for accommodation from College students, most of whom continued to live at home. Accordingly, while some student studios remained, most of the 97 rooms – still owned legally by the investors but subject to letting agreements with one or more of Cochrane's companies – became subsumed in a year-round hotel marketed under the brand name Vive.

The promotion on TripAdvisor was gushing: "A slice of luxury on the South Coast. Ideally situated in Hastings Town Centre, just 0.2 miles from Hastings Train Station with local Cafes, Restaurants, Bars, Shops, Beach, Pier and Historic Old Town just a short walk away. Designed and built in 2022 by the award winning Interior Design Company, Cochrane Design, who boast an impressive portfolio, including the W hotel and Ibiza's iconic, multi-award-winning Hotel Es Vive. VIVE offers sleek, contemporary, stylish studio rooms each com-



plete with small fitted kitchen and luxury en-suite shower room."

But demand was still seemingly insufficient. In May 2024 Cochrane applied to the Council to extend planning permission for the hotel rooms to accommodate not only students and tourists, but also be used for temporary/emergency accommodation for the homeless. Unsurprisingly, given the severe shortage of housing of this sort in

the borough, the Council planners made no objection. But there seems, in fact, to have been no take-up by the Council's housing department.

So was the financial collapse inevitable? According to one of the investors, Linda Howes, a qualified surveyor with her own long experience in property development, Cochrane has admitted that the refurbishment costs ran dramatically over budget (she says he told

her the loss was in the region of £1.75million). Breaches of contract in both the sales agreements and in subsequent letting agreements are alleged. The perception is that there has been an apparent muddling of management accounts.

Who, if anyone, is at legal fault, may take time to resolve. In the meantime, yet another building in the centre of Hastings remains largely unoccupied.

WHAT'S ON YOUR MIND?

✉Letter

HASTINGS PIER: WHEN WILL IT BE FINISHED?

Dear HIP

I moved to Hastings from Cromer in 2016; I liked the Old Town; fishing boats and it had a pier. Cromer Pier has a café, restaurant, sheltered sitting area, a little theatre, lifeboat museum, and a lifeboat launching pad. Everybody visits Cromer Pier when in town; why wouldn't they?

I didn't pay much attention to what Hastings Pier offered before I got here; assuming it would be more of the same. I heard beforehand that it had won awards and that sounded great. When I first saw the pier, I genuinely thought it was just being rebuilt. But it wasn't, that was it!

So, what is it; apart from being a good advert for excellent decking, what does it offer? Are the local authorities stopping its development? If a visitor to Hastings passed by this pier, is there anything at all that would want them to park up and visit it? Thankfully, it doesn't have any lights on at night, as other piers have, to attract attention to it, so it doesn't light up an allusion of appeal; it's just dead; reminded me

of a prison.

Hastings has improved a lot since I arrived in 2016, and with a better road from London it is likely to become a real alternative to those wishing to live in the south coast but without Brighton costs. Can I just plead with whoever it may concern; please finish the pier and when it is finished, put lights on it to let our visitors know that it is there and worth visiting.

Cliff H Colquhoun

✉Letter

NEW HOUSES AT SANDROCK BENDS

Dear HIP

As a frequent visitor to St Helen's Park and as someone who knows the surrounding area very well, given that my grandparents lived in this part of Hastings, I (like many) am against the proposal to construct a total of around 80 new houses at the site of Sandrock Bends. This particular zone is the ONLY wildlife corridor connecting the High Weald to St Helen's Woods.

The Sussex countryside has been attacked time and time again by housing developers for decades

now. Many times, I have stood upon hilltops and within the woods of St Helens imagining just how truly splendid this part of the coast must have been once upon a time, covered in glorious, wild-life-abundant, ancient British woodlands, which would have spread all across the rolling hills atop our dramatic cliffs - the mighty ocean out beyond. Creatures from seals to wild boar, peregrine falcons to cormorants, roaming freely, at the time of the Norman landing (for instance). I myself have seen a wealth of beautiful animals within the targeted area: red kites, buzzards, badgers, healthy-looking foxes and barn owls, to name a few.

Must we really produce yet another load of monotonous, drab, soulless-looking houses which will end up with more cars on finance parked in front of them, and people sitting behind television screens inside? At this rate, the entire nation is going to become literally an endless housing project, with council estates, apartment blocks, care-homes, private residences, etc, standing on every square inch of English soil. (Edited)

Benjamin Charles Anson

Academy Chain Shortlist

The Department for Education has drawn up a shortlist of six academy chains being considered to take over the running of local schools formerly run by UBAT, the University of Brighton Academies Trust. The six trusts are: Mulberry, the Diocese of Chichester Trust, Pioneer Academy Trust, Hurst Education Trust, Reach2 and Sussex Education Trust.

Local Labour MP Helena Dillimore, who has been a fierce critic of UBAT, welcomed the publication of the shortlist, saying parents and pupils would hear more about these Trusts over the coming months and have the chance to feed in their views and experiences.

The shortlist does not include the Ark Academy chain, something Ms Dollimore said should "rightly be seen as a victory for our community." She added: "I have fed your experiences and concerns directly to the Regional Schools Commissioner who will be taking these up with Ark's leadership. In this process, these experiences have been heard, and Ark must now work with the community not against it and be more responsive to the serious concerns raised."

The schools run by UBAT are: the Blackthorns Community Primary Academy; Churchwood Primary Academy; Desmond Anderson Primary Academy; Dudley Infant Academy; Holmbush Primary Academy; Lindfield Primary Academy; Pound Hill Infant Academy; Robsack Wood Primary Academy; Silverdale Primary Academy; The Baird Primary Academy; The Burgess Hill Academy; The Hastings Academy; The St Leonards Academy; and the West St Leonards Primary Academy.

We would love to hear from you.

Please be aware we may need to edit letters for reasons of space and we will only withhold names if this is necessary for the protection of the writer

✉ letters@hastingsindependentpress.co.uk

📘 facebook.com/hastingsindependent

📷 instagram.com/hastingsindependent

New Life for Owens Building

TONY COLLINS, Green councillor for Central St Leonards, puts the record straight on the former Debenhams building

Any time Hastings Borough Council is mentioned on social media, it's not long before someone starts fulminating about the Owens Building in Robertson Street: "waste of council tax", "councillors duped".

Let me try and set the record straight.

Moxie Management Two Ltd, owned by sisters Bella Landen and Sophie Hubble, purchased what was then the Debenhams Building in January 2020. Debenhams were not using the whole property, and the sisters saw possibilities. They also loved Hastings. Sadly, and unexpectedly, Debenhams packed up and left shortly afterwards. A few months later, Owens (who had created the Phineas Fogg World of Adventures in Brighton and looked like ideal partners) signed a ten-year lease with Moxie.

Bella and Sophie had considerable experience as developers but faced a challenge. The building was

dilapidated and needed major renovation. To help this process, the Town Deal Board (which is overseen by Hastings Borough Council but is a separate entity) made a grant of £400,000 from the £20m funds accorded to Hastings for the renovation of the town centre by the Department for Levelling Up, Housing and Communities (Renamed by Labour as the Ministry of Housing, Communities & Local Government). Of the £400,000, £250,000 was given to Moxie Management Two, recognising the £2m Moxie had already invested, for repairs to the building, especially the air conditioning. This work has now been completed. The remaining £150,000 was given to Owens, to build bigger and better entertainment facilities.

The Owens venture failed, and the holding company went into administration. Moxie Management were left with a large bill for unpaid



CHRIS CONNELLEY

space might be made into flats, but converting the building at that stage would not have been financially viable. The section that would have best suited residential use was already successfully occupied by Freedom Works.

Moxie Management have concluded, after attempting to market the whole 80,000 sq ft property as a single unit, that there is no real commercial appetite at this scale. After talking to potential tenants, they plan to split the building into six to eight separate sections.

Tentative plans include a couple of restaurants, a gym, food hall, leisure bar with bowling, a gallery, children's soft play area and office space. "Part of the goal is to create as many jobs as possible," says Bella. Further internal refurbishment will be needed, including new lifts and other electrical work, and Moxie is obtaining quotes. They are also seeking planning permission for a new entrance to the property on the Victorian side.

Bella Landen and Sophie Hubble know there are still rocks in the path, but they are determined, and remain full of enthusiasm for their store. "It's beautiful," says Bella, "absolutely stunning, and it should be providing a heartbeat for the centre of Hastings. But the way people shop has changed, and we need to find a sustainable model. We're working with the local community, trying our best to respond to the needs of the town. Under the Town Deal the centre of Hastings will be transformed, and we want to be part of that transformation."

rent and utilities, and other businesses were also left seriously out of pocket. HBC applied to the administrators for recovery of the funds but very few creditors received anything back. A direct letter from the Leader of the Council and the MP is soon to be sent to Mrs Lubov Chernukhin (the last director of Owens) to return the grant of £150,000.

Moxie Management Two confirm they now have full control of the building and have taken over many of the fixtures and fittings left by Owens. Part of the property has

been leased to Freedom Works, which rents out serviced (and attractively refurbished) office space over three floors. This is operating well, with an occupancy rate of 80%, bringing new business and footfall into the heart of Hastings.

What are the options for the remaining space? The building is made up of three interlocked units. It's a complex structure, covering a wide footprint with different levels, each constructed using different materials. Bella and Sophie considered whether some of the remaining



Pottery Layout at Model Railway Exhibition

Made in Miniature

DAVE YOUNG

An estimated 900 enthusiastic visitors attended Hastings' first model railway exhibition for five years. Held at Hastings Academy, the show

presented both 0 and N gauge miniatures referencing everything from a Sussex village, Swiss Alps and steampunk. Pride of place went to an impressively detailed Staffordshire pottery diorama, with smoking kilns and a canal in addition to trains. Built by Gillian Pe-

ters, in 2017 it won a Stuttgart exhibition award, beating 200 others. The smallest exhibits were travelling layouts, tiny enough to fit inside a little alloy suitcase.

This was a family day out, where tiny trains, houses, cars and people inhabited intricate idealisations of remembered and imagined worlds, and traditional craft skills combined with new tech computerised controls of signals and points.

Organiser Dawn Quest arranges shows around the country and intends to return to Hastings next year with more community involvement and a possible link with Men in Sheds. Her love of model railways began when asked to paint figures on a friend's train set: "Before I knew it, I was hooked – it wasn't long before I was painting and creating scenery and designing layouts."

Dawn is a former journalist, writer and TV producer, including BBC1's flagship Breakfast programme. "It felt like a natural progression to combine my journalistic and TV skills with my hobby and create the Model Railway Quest series on YouTube, featuring interviews with model railway builders, shows and tutorials," she says. Dawn's own efforts have a movie theme and include *The Ladykillers* and *Brief Encounter*, the latter in monochrome, as is the film.



CHRIS CONNELLEY

Craft Fair Pulls in the Punters

Hastings Craft Weekend, part of Sussex Craft Week and sponsored by Tillingham Wines and ROSA Magazine, was launched with a packed private view on 23 May at the Observer Building. The event saw 40 local heritage craft and de-

signer makers, spanning furniture, textiles, jewellery, ceramics and even ethical taxidermy.

With over 800 visitors across three days, the fair provided a showcase for the town's creative community. Organiser James Thomas has ambitious plans to further develop the event over the coming five years.

"I'm really pleased that the weekend was such a success for these incredible craft makers and designers," he says. "Sales were good, commissions are being looked into and plenty of conversations were had. Hastings has much to offer in the heritage craft space, and, with skilled workers in short supply in many areas, now is definitely the time to train on craft making."

Sink or Swim

SUSAN MCFIE

One in ten working age people is currently claiming sickness or disability benefit in the UK. It's costing a fortune: £48 billion in 2023-24 and expected to reach £67 billion in 2029-30. However the government response has come as quite a shock to many people, particularly those most affected. The best way to help people back to work is apparently to remove or decrease their benefits. The thinking here is if you take away the lifebelt, most people will either sink or swim. Swimmers will go back to work. But what will become of the 'non-swimmers'?

This 'tough love' or 'cruel and immoral' approach (you choose) suggests that most people claiming the benefits are scammers, shirkers or wimps. The problems with this approach are numerous. Disability benefits are not handed out freely

to anyone who says they are feeling a bit under the weather. The Personal Independence Payment (PIP) is already harder to access than the former Disability Living Allowance. The old allowance relied on information from patients' GPs, whereas PIP assessments are outsourced to private companies. Former PIP assessors have spoken out, describing the job as a 'target system' set up to fail the claimants. Both claimants and assessors have described the process as incredibly stressful. Simply travelling to a face-to-face interview can be a mammoth task for many, and yet vital points may be lost if they manage the journey.

Hastings resident James Oliver suffered from chronic liver disease which was beginning to affect other organs. He was in constant pain, bleeding internally and struggling to breathe. He was doubly incontinent and could barely walk. It would take him at least two hours to walk half a mile to and from the nearest supermarket. In 2016 he applied for PIP. He was assessed by a paramedic who awarded him zero points, thereby denying him benefits. When his request for a review was rejected, he appealed the decision. A letter inviting him to attend a court hearing was sent in August



MICROSOFT AI

2019, but it was too late: he had died four months earlier after collapsing on his way to the supermarket.

The case is shocking but far from unusual. Government data revealed that over 17,000 people died between 2013-2018 while awaiting decisions on PIP benefits. Furthermore, the BBC's Shared Data Unit found that seven out of ten of those who appealed benefit decisions in the period 2018/2021 (mostly involving PIP) had been successful. This showed that most people refused help were found to be genuine cases of need when reassessed by the legal system.

An undercover Channel 4 investigation revealed that PIP assessors were paid £80 per client, but after the first eight, the rate went up to £160 per session and £300 per assessment from the 14th. One worker claimed he could earn about "20 grand a month" and that he sometimes filled in the forms before even seeing the claimant. Another was told to put aside his mental health training when assessing clients.

Thanks to pressure from end-of-life support groups like Marie Curie, people not expected to live for longer than 12 months can now claim fast-tracked benefits under what's known as the 'Special Rules'. This should serve as a safety net for those in most need. However the safety net seems rather threadbare. A Freedom of Information request revealed that around 100 people who applied for PIP from 2018-2021 under the Special Rules had died awaiting a decision. And things are unlikely to get better under the latest welfare reforms; framed by the government as a benevolent attempt to get people back to work, but described by disabled support groups as cruel and inhumane.

The goal is to make savings of £4.8 billion by 2029-2030, and £4.5 billion of this will be from cuts to working age sickness and disabili-

ty. Articles and letters in the British Medical Journal have expressed concerns of the medical profession. One group claims that cuts "will worsen health and the economy". They challenge the claim that this is a moral case which will get people back to work saying "high rates of inactivity in the UK reflect its almost unique failure amongst industrialised countries to recover population health after the pandemic".

So what's going on? The health of the nation has been in decline for some time but took a nosedive during and after the pandemic. One of the most obvious but least considered problems is what we call Long Covid also known as PACS (Post-acute Covid Syndrome). Symptoms include extreme weakness and fatigue, brain fog, cognitive problems, tinnitus, circulation issues, swollen veins, abnormal heart rate and blood pressure, chest pain, tingling sensations and breathing difficulties.

Analysis of 41 studies from 2021 concluded that worldwide, around 43% of people develop long-term symptoms following Covid infection. That's a lot of people: an estimated 17 million plus in Europe and more than 2 million in England and Scotland. However the problem could be even bigger than we are led to believe as there is another group living with similar symptoms due to adverse effects from Covid vaccines. Their condition is known as PCVS (post-Covid Vaccine Syndrome) aka Long Vax. Many of these people were working before they developed the condition.

GASLIGHTING

The symptoms may make it difficult or impossible to work. The UK is not the only country feeling the impact: by 2023 the US reported a loss of 15 million from the workforce due to post Covid syndromes. To make matters worse, people living with

these problems often find themselves abandoned by medical professionals: doctors may dismiss serious symptoms implying that the illness is imaginary. There is growing criticism of this 'medical gaslighting' of patients, ultimately a power game, with the most likely victims being women, minorities and the disabled.

Most people with complex neurological and auto-immune conditions like ME, MS or Gulf War Syndrome will have had this experience. The manipulation often extends beyond the doctor's surgery, when affected people find themselves dealing with the 'target driven' assessment system. Those seeking compensation may have an even greater struggle. In 2024 the BBC asked "Is the system letting down people harmed by Covid vaccines?" The one-off Vaccine Damage Payment of £120,000 is only awarded to those deemed at least 60% disabled by the shot. It hasn't been updated since 2007.

An analysis of international vaccine injury compensation schemes found great variation in treatment of claimants. Japan came out top, compensating 74.29% of cases; France paid out 27.42%. However the US compensated just 3% and the lowest of all was the UK with just 2.64% of injured people receiving compensation. The UK scheme is 'all or nothing' so that someone who is assessed as 59% disabled by the shot receives nothing, even if they require round the clock care.

These people join a very long queue for compensation in the UK including the 30,000 people infected in the contaminated blood scandal and the 40,000 or so women injured by the vaginal mesh scandal. With compensation so scarce, disability benefit is vital. But with thousands of PIP claims rejected annually, more and more people are being left to sink or swim.





st michael's hospice

Open Gardens

June 2025

7th	Pett
10th	Guestling
17th	Cooden Beach and Little Common
24th	Bexhill Old Town
28th	Winchelsea Beach

For full details scan the QR code or call **01424 456396**.



Registered charity no. 288462



At Ponbay Lodge,
we don't believe in add-ons or extras.
We believe in doing things properly.



Residential Care



Respite Care



Dementia Care



Inclusive Fee



OPENING JULY 2025



Ponbay Lodge
187 The Ridge
Hastings
TN34 2AE
01424 533454

Scan here to
find out more
and to register
attendance

OysterCareHomes.co.uk



As an experienced sailor living in St Leonards, PETER GRAY finds the established story at odds with how this type of ship sailed

There is a mystery as to why the *Amsterdam* ended up in Pevensey Bay during a great storm, unable to get beyond Beachy Head: five other ships did get beyond and as far as Portsmouth. So the great storm was not quite as significant as some think. After all, these were all ocean-going ships unlikely to be overcome by a bit of a blow at the stand-up paddle board end of the English Channel. Wind direction, not wind strength, would be the important factor here; however, that also doesn't explain the different outcomes.

The six ships had been together at the Downs Anchorage off Deal, after the second attempt by the fleet to get through the English Channel. This is a safe anchorage, still in use today by P&O when it's too windy to get into Dover. It can only be accessed from the south, as it lies between the East Kent coast and the treacherous Godwin Sands on which 2,000 ships have been wrecked. It's hard enough for a motor vessel, but for a square-rigged sailing ship, one at the mercy of wind and tide, a highly skilled manoeuvre.

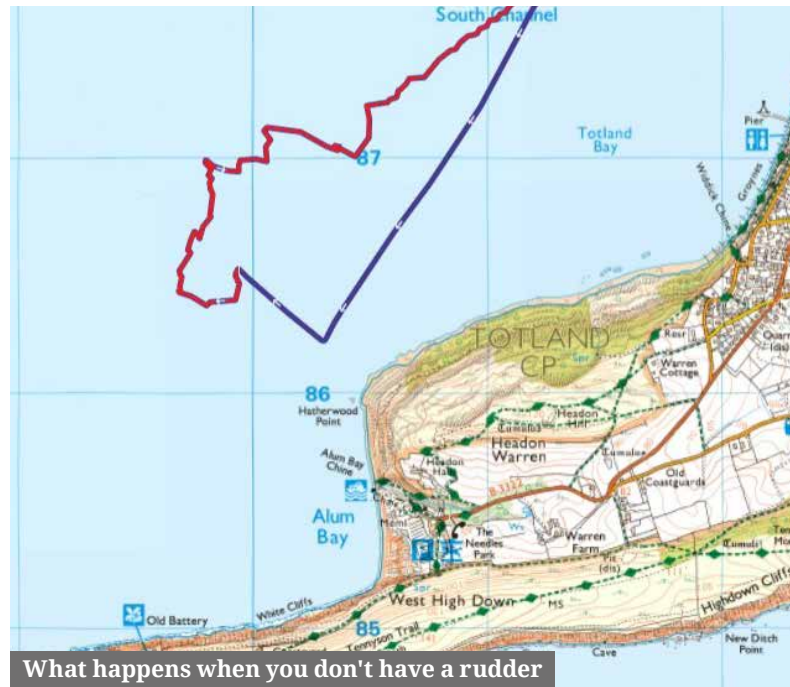
They stayed a little over 24 hours, leaving with the tide and a

is almost certainly the answer. By the time she set an anchor in Pevensey Bay a few days later, 50 of her crew of 204 were dead, with more dying at the rate of three a day. The ships with healthy crews could set a better course, keeping offshore and out of sight. This is a much safer place for a sailing ship passing through the English Channel in a storm. Keeping as far out as possible from an onshore wind was always desirable.

TRAPPED IN PEVENSEY BAY

The *Amsterdam* was seen off Rye and Hastings and then at anchor off Bexhill. Around this time, the other ships had taken refuge in Portsmouth as the wind became more southerly and ended up southwesterly. The other ships were able to sail with the wind over their beam (side) as they headed into a safe port. These ships had a tough time in the strong winds, but again, it was wind direction and not wind strength that brought them into port. The *Amsterdam*, already close to shore, was trapped in Pevensey Bay.

To add to the misery, the ship had lost her rudder on a sandbank. If the *Amsterdam* had made Ports-

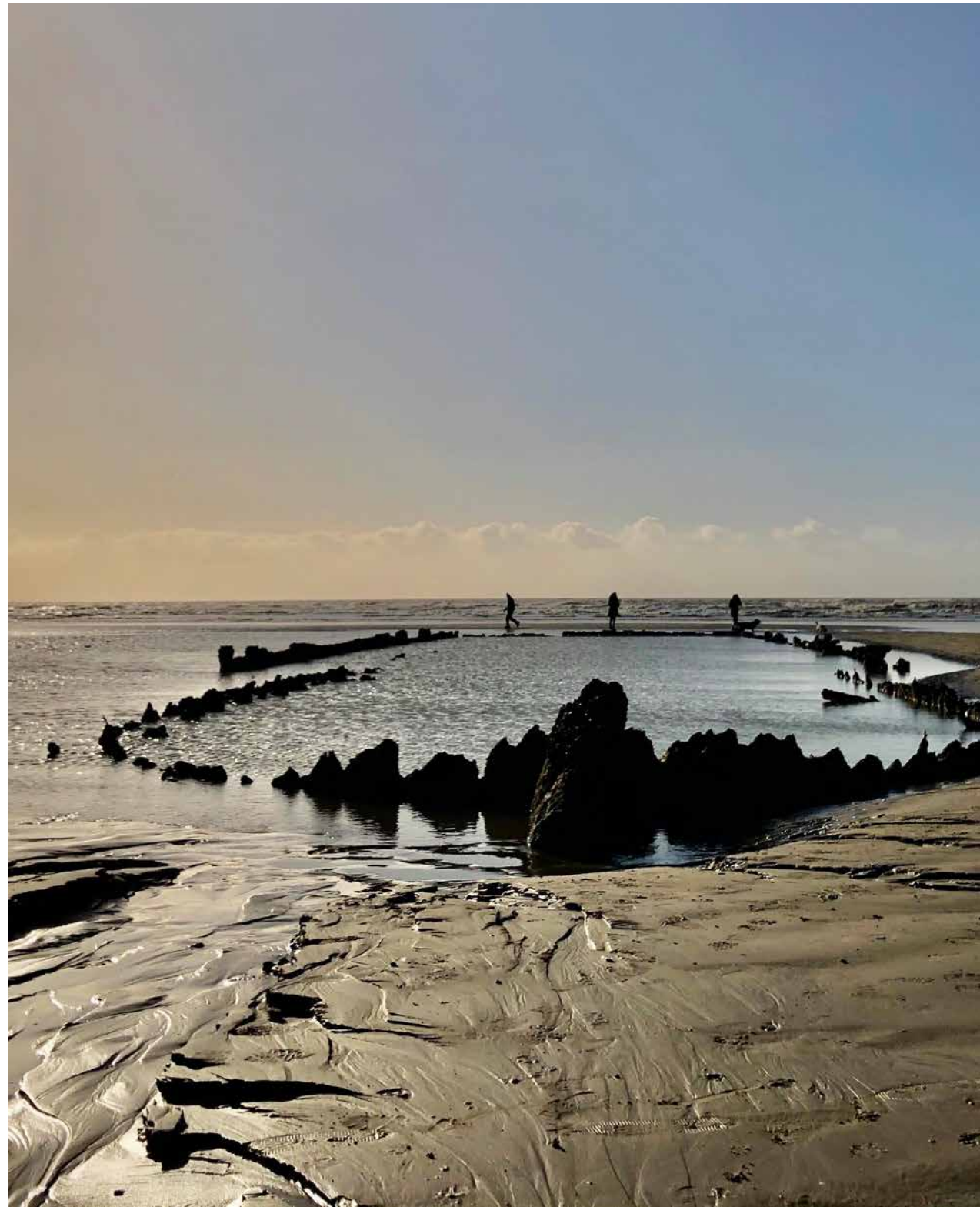


What happens when you don't have a rudder

favourable wind on the night of 10 January. This was where the *Amsterdam* took a different route. The ship's logs are long since lost, so we only know of their stay at the Downs because of land-based observations. These observations continued for the *Amsterdam*, but the other ships passed by unnoticed until they arrived in Portsmouth. What could account for this difference? The sickness on board

mouth too, she could have been repaired and taken on a fresh crew. This makes the suggested mutiny sound more like justifiable belligerence than an attempt to take over the ship – although it seems they did take over the large drinks cabinet. Yet all hands must have pulled together to make the final short journey to the sands of Bulverhythe.

She only just made it, narrowly avoiding the Bo Peep rocks to the east



The Wreck of the Amsterdam

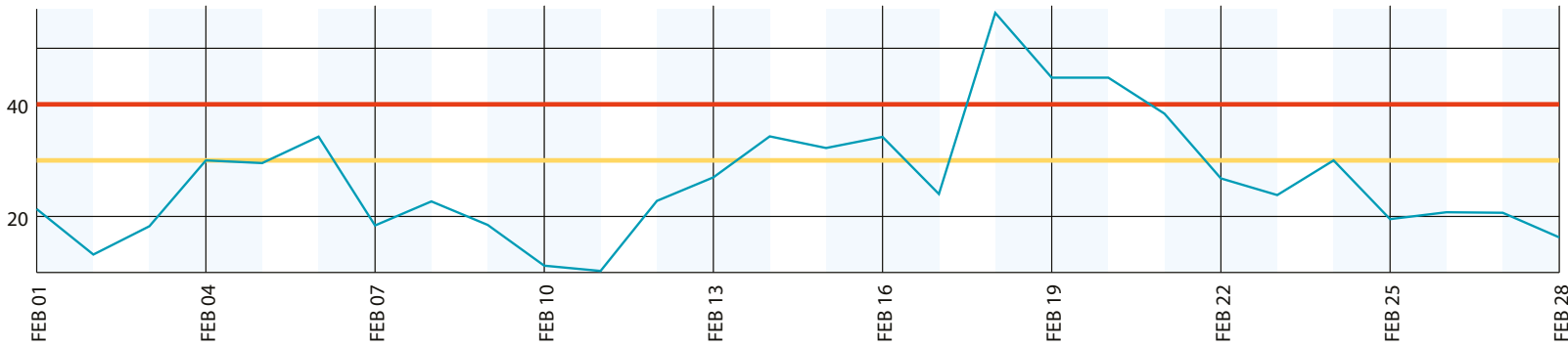
of the Bexhill reef. Since then, the ship has moved very little from this spot except downwards, as she sank into the muddy sand over the next few weeks. There she remains, the most intact East Indiaman ship in existence, said to be two-thirds complete and with all her cargo still in her hold. The masts and rigging were removed shortly after she was officially abandoned on 11 March 1749.

The ship is still visible on low

spring tides if you want to visit, though be aware that this is a protected shipwreck and you should stay a safe distance. It is thanks to the work of Peter Marsden, whose book *Wreck of the Amsterdam* was the source of much of this article, that this status has been afforded. There still remains, however, the mystery of how she came ashore bow first in a violent storm, having lost her rudder.

BEACHING WITHOUT A RUDDER?

As the *Amsterdam* lay at anchor off Bexhill with sailors dying at a rate of three a day, the Captain eventually decided to beach her. They wouldn't need a telescope to see the sands at Bulverhythe or the rocks on either side as the tides cycled. They had a big problem though, the loss of their rudder on a sandbank on their way in.



by the RNLI, having randomly drawn a dog.

So it's with that experience that I approach the last moments of the Amsterdam's journey. With three ships' carpenters and eight apprentices on board, they could jury-rig some kind of rudder, but this would be a challenge. I needed to learn a bit more about how square-rigged ships like the Amsterdam are sailed. One minute into a YouTube clip, and they drop the bombshell: square riggers "don't use their rudders to steer when underway".

A square-rigged ship balances the power of the foresails at the bow (front end) with the spanker at the stern. This helps hold the ship on a course and also assists with turning. Rudders on small sailing boats are very effective and work almost instantly, but it's different for heavy ships. Firstly, they are slow to react; there was that incident in the North Atlantic when one was trying to steer around an iceberg. Secondly, once they start turning, they are hard to stop, as happened with the ship that blocked the Suez Canal more recently.

SQUARE RIG EXPERT HELP

I was out of my depth, I needed help and managed to get the attention of a genuine square rig sea captain at *classicsailing.com*. I wasn't expecting an answer, but Adam Purser the joint founder and qualified sailing instructor for these ships replied: "I think they didn't have much say in the matter: if the anchor parted suddenly, the bows would have been blown off by the wind, and once the moment of the swing began, she

think there's still a way for the Amsterdam to come ashore under command, bow first and still fit with Adam Purser's assessment above.

HOW DID IT HAPPEN?

The captain would have observed the tidal sequence and realised that as the tide came in, the tidal stream headed east. This meant that just cutting free from the anchor on a rising tide, the ship would drift ashore nearer Hastings. Could they control her sufficiently to make a graceful bow-first beaching on the nearby sands at Bulverhythe, or would they swing out of control as suggested by Adam Purser, the ship's captain from Classic Sailing?

The irony is that the safest place for a ship in a storm is to stay at sea. Coming into port is the dangerous part. The land is a very solid object to come up against when you are being pushed around by a storm. The captain and crew would know this too. So why did they choose to come ashore in a storm? The answer I believe, is that they didn't.

HOW TO BEACH A SHIP

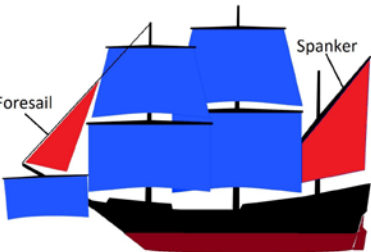
For a successful beaching, three conditions would need to be met. First, they would need to come in on one of the higher tides in the cycle to push them as high on the beach as possible. Every two weeks for a few days the tide is at its highest; these are known as spring tides. Secondly, as the Amsterdam had no upwind performance there would need to be some southerly aspect to the wind to help push her ashore. And finally, the missing piece: the wind would have to have abated. It may have seemed windy to the church congregation on shore as they heard the ship's canons being fired on that Sunday afternoon (a sign of a ship in distress). But if the wind was a force 6 or below i.e. 30mph or less, then the game is very much back on.

Sailors are skilled at reading the weather, watching clouds and monitoring conditions, and would know they only need a few hours to pull off the short journey to shore. So with great skill and courage, the remaining healthy crew likely sobered up and pulled together, motivated by a common goal. They only just made it onto the sandy beach, which probably meant they came in faster than they would have liked, just as Adam Purser predicted. They did make it, and she held fast, a little too fast, for there she remains.

Of course, I can't be certain that this is what happened, but it is unlikely they took the risk of beaching in storm conditions, there was too much at stake. A brand-new ship, barrels of silver, and a young captain's reputation and career, not to mention the lives of several hundred people. Captain Klump had to get the signature of all the senior officers for this beaching to go ahead. After which, Klump took this document to the Mayor of Hastings for signing and then on to the London office of the Dutch East India Company for ratification. They did everything by the book. Klump went on to make five more East Indies trips before retiring. The beaching therefore, sounds organised, skilful and planned.

A HUMAN TRAGEDY

The beaching of the Amsterdam is a human tragedy with well over 50 people dead and some too sick to leave the ship. But after housing the crew ashore, there was no further outbreak of the disease amongst the people of Hastings. Whatever it was, it was left on the ship. Interestingly, the disease struck only one group of people on board: none of the senior crew got it, nor the 130 soldiers on board, only the general crew. Perhaps their water supply was contaminated, or something else specific to this group, as they bore the brunt of this with their lives. It also gives a touch of gothic horror to the idea of recovering the ship and floating it home to Amsterdam.



My experience of rudders and sailing boats is that it's game over when one is lost. Once, while racing around the Isle of Wight and heading towards The Needles, the rudder had suddenly broken off in my hand as we put in a tack. We'd managed to get the thing on board, but that was it; we were finished. The boat naturally headed into the wind, sails flapping noisily. We ended up being rescued

would spin out of control. Setting sails would just have made them approach the beach faster. That they went ashore bow first is therefore likely to have been entirely a result they had no control over."

This took the wind out of my sails. It looked like the Amsterdam finally had some good luck and came ashore bow first before the bad luck set in again as she started to sink into the muddy sand. However, I

OFF GRID
SOLAR
WORKSHOPS

Tuesday 1 July, 18:00–20:30
How to build off-grid solar systems

Tuesday 8 July, 18:00–20:30
Sizing your off-grid solar system

Hattons Yard, 4a Hatherley Rd, St Leonards, TN37 6LB
Refreshments provided

TO BOOK YOUR FREE PLACE
Send a text this landline number: 01424 390 062,
use the QR code to book online or visit:
www.energisesussexcoast.co.uk/events

For more information visit: www.energisesussexcoast.co.uk
Contact: kate@energisesussexcoast.co.uk or call: 01424 390 062

Two Ships Sail Again at the Beacon

BEN THOMPSON

The third incarnation of the *Two Ship Festival of Improvised Music* promises a feast of special encounters at The Beacon on the afternoon of Sunday 15 June. Among them is an eagerly awaited return to Hastings by the writer and musician David Toop, whose last performance here was an amazing double-header with Rie Nakajima at St Mary in the Castle just before the Covid lockdown days of February 2020.

"This time I'll be in a duo with Mark Wastell," Toop explains, "Mark will play a small drum kit, and me, my usual collection of flutes, cardboard boxes, leaves and sheets of paper. I think this will be the third time we've performed in this format. We both acknowledge that it's to some degree a tribute to the John Stevens/Trevor Watts duo of the early 1970s that recorded great, minimalist, improvised music like *Face to Face* [CD, Watts and Stevens, 1995]. Mark is too young to have heard that group in person," continues Toop, "but at the time I was taking part in John Stevens' improvisation workshops and playing at the Little Theatre Club in London, sometimes as a support act to John and Trevor. Our duo is very contemporary improvised music, but it also has that sense of history."

So the connection with Hastings' free jazz silverback Watts crosses the generations? "For that reason it's great to play on the same bill as Maggie Nicols," Toop concurs. "Maggie played with John and Trevor in the Spontaneous Music Ensemble in the late 60s, early 70s, so she's a real pioneer of the music we play now. I have such admiration for the way she has sustained and developed her work as an improvising vocalist and teacher." Jazz is the teacher, improvisation is the preacher!

Celtic, with a Touch of the Hank Marvin's

VICTORIA KINGHAM

A couple of years ago, Iago Banet had a great review in this newspaper for his splendid concert at the Kino. You can read it on the HIP website if you're interested (link at the end of this article). I make no apology for a second review: I'm a big fan of the unclassifiable, and it seems that Hastings and St Leonards audiences and performers thrive on unique, genre-defying visual arts, drama and music, and if there is such a category as 'all the things that don't fit neatly into one genre or another' then Iago is a supreme representative.

He has, I would say, developed his performance. The guitar is more highly amplified, filling the Kino with the sound of a small orchestra. He also appears to be taking more risks in terms of melodic exploration. Some of the tunes he played were from his last album *Tres*, which he is still promoting; but while that album is particularly



LENE TERLAND

careful and well-produced, his technique now stretches towards the realm of the experimental.

He plays finger-style guitar reminiscent of the modern-folk scene of the late sixties, very vividly. But his influences range from Chet Atkins, Henry Mancini, The Shadows (!), the Beatles, Django Reinhardt... the list goes on. "Anybody here like

Bob Dylan?" he asked prior to one number. Of course several audience members clapped, and of course he said, good, and immediately presented a creditable version of Van Morrison's *Moondance*.

PRESENTATION AND META-MODERNITY

The lovely thing about his accomplished performance is that it could be called post-modern, or if that term is outdated, meta-modern. The guitar is so versatile and so ubiquitous; there are plenty of good finger-style guitarists, and he is one of the best. However he is also an extrovert and, to an extent, a comedian; like a number of stand-up comedians he runs on to the stage as though he only just got there in time. His black outfit reminds you, perhaps, of a traditional Spanish guitarist; in contrast his whole presentation, his way of undermining his own seriousness, his way of dismembering what he plays before he plays it, all remind me of comedians who explain how their jokes work, like Ricky Gervais or the great Stewart Lee. It's disarming, and attractive. Unlike most musicians, he intersperses episodes from his personal life amongst the tunes he presents; his babies, his partner, his difficulties with copyright, where he lives, his former life as a journalist.

Most of his material is original, but the non-original numbers are presented in a novel way; he has a 'Rain' medley, for example, which is actually *Singing in the Rain* inter-

polated with *Raindrops Keep Falling on My Head* and ending with a bit of *Here Comes The Sun*, in one of the best jazz-reference traditions. *Purple Heather*, his own tune, has a drone bass replicating bagpipes (part of the Galician folk tradition as well as the Scots – as he points out, Galicia is very different from Southern Spain with its North African and South American-influenced flamenco) with a superb resonance from the open-tuned strings (and amplifier) and some extremely fast finger-work.

Banet's fame has grown. Last time I saw him he was in front of a small but enthusiastic group; this time, on a sunny Sunday afternoon, at the same venue, quite a crowd was willing to sit in the dark for a unique show. All in all, his energetic performance should make people listen to the album: even if you don't buy CDs any more, *Tres* can be found on all good music streaming outlets and is really worth careful attention. But for the full Banet experience, look out for the live gigs; you won't be disappointed.



Iago Banet played at The Kino, St Leonards, on Sunday 25 May. Upcoming tour dates: iagobanet.com/tourdates

recent album, *Tres*: tinyurl.com/9xy5s83x, on Spotify Last HIP article: hastingsindependentpress.co.uk/articles/culture/arts/iago-banet

A Group Approach to Sex?

HELEN MURPHY & NICK PELLING

Imagine an art exhibition entitled *Sex and Success in Sussex* and you might - depending on your personal depravity - envisage a rouged-up room full of orbs and orifices. But we went along to the actual exhibition at the Electro Studios and can

report that sex in Sussex has become very tangential.

SEX ON EARTH

This extraordinary exhibition consisted of a group of 58 different artists. What we found is that creatives definitely do not have a one-track mind. Perhaps the dominant theme was the sheer diversity of responses put before us. Indeed, a visitor from Mars (or Venus) might have concluded that sex on planet Earth must be very baffling.

A MAP OF DESIRE

So, the glory of this exhibition was precisely in its jamboree of sensual digressions. Gary Willis' powerful black-and-white photographs of day-to-day notices - brutally edited to be obscene - sort of harked back to Donald McGill's saucy post-



GARY WILLIS

cards, but with a punk edge. Most of the work on show was highly playful. Julia Maddison's neatly stitched message, 'I am ready for you, darling,' brought a little bit of almost quaint and gentle intimacy to the world of tea towels. Jeffrey Louis Reed amusingly found sexy

shapes amid dusty old local maps, perhaps lending orienteering a new dimension. Mande Gage appeared to be interested in ancient totems and fertility and Tom Banks explored the way colour seduces our senses.

MESSY BUT GREAT

There is simply not enough space here to comment on all of the artists, but all together they produced one wonderfully all-over-the-place event. A special word of thanks must be given to Jude Montague who curated the show, and to many others such as Mark Walter, Caroline Gregory, Julia Maddison and Matt Armstrong for making it all happen. Lastly, a special thanks to Chris Simpson, a professional art handler and hanger and artist who put up the show, somehow to fuse it all into one messy triumph. Great Stuff.





she has an eye on practicality: “The thing I’ve learned about costumes,” she continues, leading me into another room containing creations that represent herself and her history, “is that you’ve always got to be able to walk upstairs, walk downstairs, go to the loo, and eat your dinner.” This is one of the things she has learned through being a public character at countless festivals: “Even with this birdcage, you can actually get your dinner plate through the door.”

The birdcage is an old bamboo one, wildly decorated with an array of silk flowers and plastic leaves. It was part of her performance work, of which she has done many for various local organisations, including making a *whole car* out of cardboard for a cartoon festival, which was recycled for another event later and became a Volkswagen.

Other items in the Linda King life history room are videos and photographs: there are projects which she has made jointly with photographer Adam Piggott, for example, and old videos and postcard exchanges made before the days of email and Whatsapp (when



Linda on Pinkamino

she acted as PA for sculptor Andrew Logan) and also with Red Dragon Tattoos. The all-over tattoo on her back, which she designed herself, was done by the late Xed Le Head (see Hastings Independent for late January of this year), remarkable local and international tattooist. There’s a huge, lovely painting of Linda, by Louise Goddard (a local artist who has now moved to Wiltshire). She paid for this by redecorating Goddard’s bathroom in her own magical-realist, festival fashion.

PIRATES AND PONIES

There’s an elaborately-decorated pony too, jointly thought up by King and Judy Dewsberry (of The Beacon). The ‘pinkamino pony’ has been to various public events and festivals in different characters acting as “a vehicle for engaging with people” who, evidently, are always delighted to talk to a horse. He has also acted as King’s alter-ego, at other events. Riding him in the corner is Olympia, a life-size poodle designed with platform wedges, long arms and a hand-operated



Linda King, Long Dog

The Last Hurrah

VICTORIA KINGHAM
talks to a local legend

It’s impossible to classify Linda King, or her work. Performer, homemaker, gardener, sculptor, ceramicist, drawer, painter, crafter, storyteller, creator of dreams, maker of friends – the list goes on. Now she’s selling up and sizing down, and her unique *oeuvre* is on display in her house in Ore, ready for everyone to admire and (if they would like) to buy.

Walking into Linda’s home, you walk into the wildest corner of someone’s subconscious. One room is filled with paintings, drawings, stitchings, models and general artefacts that represent (literally) the fabric of her life. She is her art and her art is her, and she herself makes no distinction. “It’s hard work, being me,” she laughs.

So with this ‘last hurrah’ she is, essentially, offering her creative life up for sale. There’s a silent auction of framed paintings – she’s made a ballot box (even this is gilded) into which people choose the number of the framed work and post a written bid. And there are so many other

things. A whole series of wooden birds of various sizes hangs in the windows and around the room, each bird elaborately and uniquely decorated. There’s an extraordinary headdress made for a friend’s wedding, for which “the theme was Gothic Fairytales” and King was commissioned to act as a greeter, with a little bird-tweeter in her mouth. There’s a lovely, long thin painting of a sausage dog with which I was particularly taken.

FEATHERS, PHOTOS, AND FANTASY

She makes costumes of dream and fantasy – intricate creations decorated with beads, feathers, buttons, and sequins, often fixed to found objects – she says she wouldn’t call herself a costume maker. Her skill is to acquire everyday artefacts – bits of material, tubing, neoprene, vinyl – and turn them, with complex embroidery, stitchwork, decoration of all kinds, into things exotic and fantastic. Despite this



Louise Goddard, Portrait of Linda King, oil on canvas

mouth. If you had the skill she could be a ventriloquist’s instrument but she was actually made for dancing. The room is a visual display of Hastings Carnival culture: there are pirate hats for Pirate Day, headdresses for Fat Tuesday and Jack-In-the-Green, and accessories for Beatles Day. Various characters have been recycled and turned into something different over the years, depending on requirements.

Where is King going next? She has no idea, but is looking on this goodbye sale as an opportunity to start a new chapter in a most unusual life. She is one of a minority of artists who are themselves never absent from the things they create. “I have a lot, I give a lot, I do a lot, I am a lot,” proudly announces a ceramic plate she made. She belongs here in the lovely carnival culture of Hastings and should be treasured and nurtured.

At the very least, go along to her house on Old London Road, instantly recognisable for its colourful exterior and rewilded front garden, and have a look: the joyous, over-the-top, eccentric, extrovert, decorative style of all of King’s projects will succeed in making you very happy.

The Last Hurrah, Linda King’s herstory and archive, is available from 538 Old London Road, TN35 5BN from 14-20 June. Don’t miss it – it’ll never happen again



Smiley Fish and Cheerful Things

GARY WILLIS

The Hastings Art Forum welcomes an exhibition that aims to spread a little happiness

The current show is the inaugural exhibition curated by Dawn Timmins, a local artist, together with a guiding hand and eye from the people at the Forum. Dawn's zest for fun has filled the venue with exciting multi-media work by six local artists. "Smiley Fish and Cheerful Things – it's an expression of fun and wonder for all ages," explains Dawn.

Whether celebrating our coastal location or inspired from local lore, there's a lot to take in. Darren Baxter's bright, colourful paintings will undoubtedly have you peering closely to recognise people and activities from your past, while phenomenal paintings by Katherine Reekie reflect the joy and beauty of the town's rich heritage, particularly Jack-in-the-Green.

Mixed within, we have Agnes Chevalier's purely magical textile art and sculptures, together with bright, beautiful, 'happy' ceramics from Judith Douglas – ideal for every room in the house.

Timmins herself showcases brightly coloured paintings and

'curious things' created with a nod to the exhibition theme – a sense of joy in simple things and delight in life. As she enthuses: "I'm so excited about this. It makes me smile just

thinking about the work the other artists are showing – there really should be something for everyone."

Come and view, before the exhibition finishes, and net yourself a great catch.

The Hastings Arts Forum, 20 Marine Court, St Leonards-on-Sea. Show runs 28 May-8 June, Wednesday to Sunday, 11am-5pm. Meet The Artists Event 8 June 2-4pm.



Dawn Timmins, The Tubman

Morton Valence Return to The Piper

Morton Valence is the name for the vocal pairing of Robert 'Hacker' Jessett and Anne Gilpin. The London-based duo take the classic boy/girl duet and feed it through their own left-field filter, creating a sound and style that they call 'urban country'. Morton Valence's songs bring to mind the classic country ballads of John Prine and Willie Nelson, with their strong narratives and heart-breaking lyrics. But the backdrop is very much their home turf, putting a different twist on what is often labelled Americana.

Their duet *Chandelier* was 'Record of the Week' on the Radcliffe and Maconie Show on BBC Radio 6. Following this, they released a series of

critically acclaimed albums, with the BBC describing one of their songs as "the best single of the decade that you've never heard." Their most recent album, eponymously titled, is a collaboration with legendary pedal steel guitarist BJ Cole, who produced it and also performed on it, and often plays live with the band.

Morton Valence are at present working on a new album, and their song *Hey Misty* is set for release on 16 June. This sees them join forces with guitar hero Stephen McCarthy (of the Long Ryders, Dream Syndicate and the Jayhawks).

Having opened for the Long Ryders last October to such a great response from local audiences, it only seemed natural for this band to make a return visit. So, Morton Valence are excited to announce they have a one-off show on 26 June at The Piper, with local heroes O'Connell and Co in support, fronted by virtuoso guitarist Brendan O'Connell (a regular collaborator with the Alabama 3's main man, Larry Love) and backed by some of the finest musicians in Hastings.



Tickets: dice.fm/event/k6qmx8-morton-valence-oconnell-co-26th-jun-the-piper-saint-leonards-tickets



Hartlaub and family at Electro Studios

STEWART RAYMENT

Although Daniel Hartlaub's main practice is in Germany, a familiar artist locally. He has exhibited here in group or solo shows over the last few years, typically in the company of equally familiar musicians. His 2025 visit for an exhibition at the Electric Studios, *Lights, All Awry In The Sky*, has had the added attraction

of including work by his uncle, Felix Hartlaub, who died in Germany in the last three days of World War II.

The work of Felix Hartlaub was exhibited in the form of a graphic novel, and projected continuously, each page merging in and out to the next. Drawn at the astonishingly young age of 13, in German Expressionist style, it's effectively a journey through life. Felix, a civil servant, disappeared after being called up late in the final days of World War II.

The darkness of Felix's tale mirrors Daniel's own work, some of which was also created for book illustration, linking us straight back to Nazi Germany. Surprising as it may seem, there were many within the German police force opposed to Hitler, some taking part in the ill-fated Operation Valkyrie. However, whilst Hartlaub chooses to work in black and white for his prints, some of them are of a much lighter nature; his *Fencer* is particularly fine.

Aside from Felix's graphic novel, other projections overlaid the various musical escapades accompanying the show, some by Hartlaub, others by Mr Exploding Cinema (and HIP cartoonist) Duncan Reekie. There was a family feel to these as musicians from various ensembles regrouped between Friday and Saturday evenings. Necessary Animals, Amanda Thompson, Keith Rodway, Kath Allsopp, Hutch Demouilpied (trumpet), played new music for the event. They were followed by Simon and the Pope, (Simon Charterton, percussion and John Pope, guitar), A.K.A., and Nick Weekes (Jury Service).

Daniel Hartlaub's Lights, All Awry In The Sky was shown at Electro Studios, Seaside Road, on 13 and 14 May 2025

BOOKBUSTER REVIEW

Terminal Transmissions

BY PAUL GREEN
PUBLISHED BY TERMINAL PRESS,
2025, RRP £9.99
REVIEW BY TIM BARTON

This new book by locally based author and poet Paul Green channels the spirit of J G Ballard. It features seven stories, and three essays. Paul is a few years older than myself, but we share considerable cultural influences. These might be described rather simplistically as encompassing elements of sixties counter-culture, eighties cyberpunk and nineties ‘Mondo2000’ alternative tech-oriented culture, all subsumed in the nineties, by, I believe, Forbidden Planet bookshop in, then, New Oxford Street, under the banner ‘Slipstream’. Authors in this category, which spans fiction, non-fiction, and pseudo-fiction, include: William Burroughs, Noam Chomsky, Brian Aldiss, Timothy Leary, Iain Banks, Bruce Sterling, William Gibson, William T Vollmann, Robert Anton Wilson, and even perhaps Erich von Daniken.

And, of course, Jim Ballard. Paul and I were both influenced by Ballard. This shows in much of Paul’s writing, but comes to the fore in this excellent new collection.

One of the essays looks at some of the tropes that appear in Ballard’s work, through the lens of one of his early novels, *The Wind From Nowhere*. Paul thanks David Pringle, former editor of the great UK SF magazine *Interzone*, a worthy successor to *New Worlds*, for his feedback on the essay. In the early nine-

ties I had read a piece on Pringle’s fascination with Ballard. *Interzone* ran a competition, which I entered, to ‘rewrite *Alien* as if novelised by Ballard instead of Alan Dean Foster’. I pitched my entry towards Pringle’s take on Ballard, coming, as I recall, second in the competition – my entry is buried in a box somewhere in the *Interzone* archives at Liverpool University. The winning entry was printed, it took a minor liberty, adding ‘...and directed by David Cronenberg’ and was very good.

PAUL COVERS THESE TOUCHSTONE TROPES WELL
Reading Paul’s stories reminded me of my own tribute to Ballardian obsessions. Few have captured his tone

and ecology of ideas as well as Paul has. Some of the early stories of Eric Brown, in his *The Time-lapsed Man* come to mind.

Ballard was a bit of an existentialist. His leading, male, characters reflect this philosophy. His female characters are of his time; in my imagination they are often highly-strung and faded, clinging to an outmoded comfort-zone, looking perhaps a bit like Nanette Newman. They are usually living in suburbia, or post-apocalyptic hotels, amongst jaded middle-class professionals. There is often an eccentric public school antagonist. The time-space the main character occupies is as much the ‘inner space’ of the mind as it is the external environment, and the latter is often arguably an existential extrusion of that mind.

It is often assumed that Ballard’s childhood, interred by the

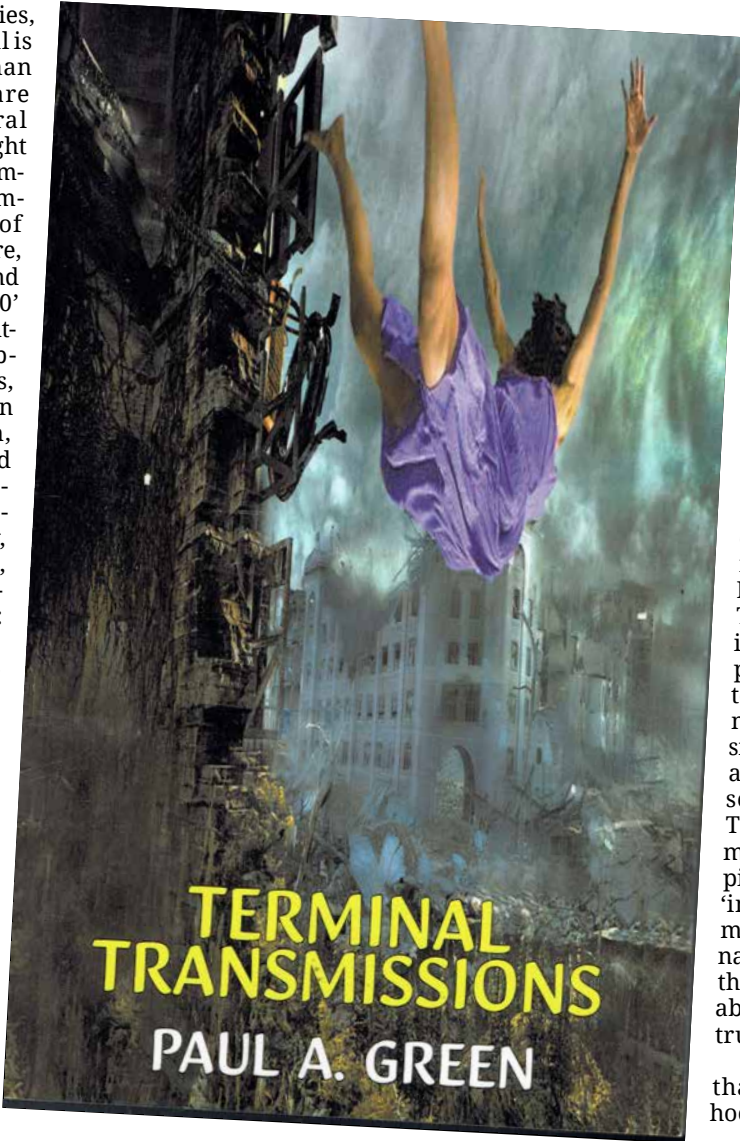
Japanese in Shanghai during the war, followed by post-war London, and in later life suburbia in the form of Shepperton is the key to his mentality. No doubt there is more to it than that, but his memories of the camp and of the austerity of post-war England are I think central to the atmosphere of novels, such as *The Drought*, *The Crystal World*, and *The Drowned World* – perhaps, too, in some aspects of one of my favourite Ballard novels, *Hello America*. One way or another, deserts are the heart of his most elemental novels and stories. Paul covers these touchstone tropes well in his stories, and explicates them in his essay on ‘The Poetics of *Studio 5*, *The Stars*’, which inhabits the ambience of the collection *Vermilion Sands*. One of my favourite shorts appears here, *The Cloud-Sculptors of Coral D*.

A CLASSIC TAKE ON BALLARDIAN APOCALYPSE STORIES
Paul channels other threads in Ballard’s work, especially in his story *Monaco*, which has shades of *Crash*, *The Assassination of John Fitzgerald Kennedy* Considered as a *Downhill Motor Race*, though he doesn’t go so far out as the Ballard of *The Atrocity Exhibition* here.

I think my favourite stories here are *The Final Analysis*, *The Seismic World*, and *Shadow People*. The former inhabits an alternate reality where the UK has joined the war in Vietnam, and the Russians have also arrived there, Profumo is PM, and characters include Jim and his friend Christopher Evans, in Wimbledon instead of Shepperton, but in different roles to our world, and a very Jim-esque lead in David Carlson. Carlson works for a trade rag, ‘Plastic World’, whereas Ballard worked for the trade rag, ‘Chemistry and Industry’. Paul has placed a number of amusing parallels amongst his work here. *Seismic World* is a classic take on Ballardian apocalypse stories, especially, perhaps, *The Wind from Nowhere*. The latter story, *Shadow People*, I like because I find it redolent of classic paranoid kids’ TV such as *Time-Slip*, *Quatermass*, and *Children of the Stones*, as well as of Ballard himself. It may recycle 70s TV, but ‘hauntology’ and ‘psychogeography’ have rendered nostalgia for that era current once more.

Highly recommended.

Terminal Transmissions is available from Bookbuster, 39 Queens Road, Hastings TN34 1RE



CROSSWORD CORNER

Across

- 1. Seaside holiday town is about type (6)
- 3. Ring Cy when about making a loud call (6)
- 4. Cite Ed for distortion of the truth (6)

Down

- 1. Raced to police department when stale and foul-smelling (6)
- 2. Middle of star gets to be object of attack (6)

Crossword Solution: Answers on page 5 of The HIP List

1						2
3						
4						

WHITE ROCK STUDIO

AWARD-WINNING FOLK SUPERGROUP

WHITE ROCK STUDIO x SOUNDS ST LEONARDS PRESENTS

LADY-MAISERY AND JIMMY ALDRIDGE & SID GOLDSMITH

WAKEFIRE : A MIDSUMMER CELEBRATION

SUNDAY 29TH JUNE

WHITE ROCK STUDIO, HASTINGS

www.whiterocktheatre.org.uk

www.sounds-stleonards.co.uk

Arts Council England

Funded by UK Government

Doors 7pm

Tickets £15 adv

Copper Pot finalists of Gin Guide Awards

This issue, HIP Business gets an exclusive interview with Copper Pot, recently founded independent gin and spirits distillers, and finalists in the prestigious Gin Guide 2025 High ABV & Navy Strength Gin category.

In an interview at Sleeper Bagel shop, HIP business editor Jordan Connelley, met the dynamic distilling duo and couple Dionne and Jo Tester to learn more about Copper Pot. Dionne, a passionate science teacher and self confessed distilling nerd, explained that the idea for Copper Pot had come out of nowhere following a gin tour in Cornwall where she had been seduced by the

scientific principles behind the gin-making process. After the tour, and despite Jo's initial caution – gin-making can be a dangerous process – Dionne decided to invest in a small 2L still, 'Belle'.

After seven months of experiments and sleepless nights behind the still, Dionne found her first combination for Copper Pot's now trademark 'Moonshine' recipe. After a blind test, roping in their family, the duo went live in May 2024. Jo explained, "We were very naive at the time, we're very busy people and we didn't expect to become popular so quickly," with Copper Pot distilling small batches, as few as six bottles a week, whilst working full-time jobs, and, most importantly, planning their June wedding.

The business has grown quickly, with two new stills 10L 'Ami' and 60L 'Missy' (named for her missing parts) joining the team. Little did the duo know that their trademark 'slow and steady' in-house distilling method is rare in the gin industry. Jo explained that Copper Pot do things differently, and are one of a small but growing number of distilleries who produce gin in the traditional method entirely in-house, using their own stills. Dionne said, "We didn't know there was any



PHOTO COURTESY OF COPPER POT

other way of doing things." The team takes pride in the fact that from start to finish their gin is made by hand, down to the labelling and packaging of the bottle, with Jo saying, "It just makes sense, we never wanted to cut corners, we had to make it the right way."

Their 'Moonshine' recipe has now been joined by a number of other creations, from limited edition bottlings like their 'Pride' gin which celebrates pride month, to other spirits such as V vodka and non-alcoholic concoctions. With their operation now expanding, the team were also asked to put their navy strength gin up for a Gin Guide award in their High ABV & Navy

Strength Gin 2025 category for gin over 54% ABV. At the time Dionne thought nothing of it, "We didn't expect to go far having been open for just a year, but we thought, 'screw it', and entered anyways." Little did the Copper Pot team know that, following expert blind tastings, they would be selected as finalists from an international pool of navy strength gins, hailing from Slovenia to Singapore. Jo and Dionne are ecstatic; as Jo says, "for us, no two bottles are the same, so to be selected as a finalist only a year in gives us a real confidence boost that we're doing the right thing."

Alongside an expanded selection and recent award success, the Cop-

per Pot team have also started to take on events, including a number of tastings, including one on 29 May at Sarah's Cellars in Battle (@sarahswinecellar), with another planned at St Leonards Church Market on 20 June (@saintleonardschurchmarket). The team will also be at Gin Fest in Brighton on 5 July. In addition, the team have also been working on a collaboration with Only Coco (@onlycococonchocolates) of George Street with a moonshine gin and chocolate ganache bar as well as a recent collaboration with Marina Fountain (@themarinafountain1837).

The future is looking bright and busy for Dionne and Jo, who are also looking to open their own venue in St Leonards, with the help of Jo's mum Sally Tester, where they plan to host an expanded roster of in-house gin tastings and, even more excitingly for budding distilling nerds, gin-making classes. Dionne is now taking a larger role in the business, with the hope of expanding their offering of spirits, working more closely with local bars and businesses, and most importantly creating quality first concoctions the right way. For all the gin lovers of Hastings, the answer is clear: watch this space.

321

save

MORE BUS LESS FUSS

Funded by
UK Government

East Sussex
County Council

single fares
for just

£1, £2 or £3

on buses
in East Sussex

find out more:

eastsussex.gov.uk
/bus-fares

FOOTBALL

Pilot Flight

Lee Carey In as Hastings Manager, Star Players Out

HUGH SULLIVAN

Lee Carey featured prominently as a 19-year-old in the Hastings United promotion side of 2006/7 and captained the team in the FA cup run of 2012/13. He returned to the club's Pilot Field headquarters to assist chairman Dean White in managing the team for the run-in last season and has now been appointed permanent men's first team manager for next season.

He will start, however, with a dearth of aces in his pack. Davide Rodari, Adam Lovatt and George Walker – in most supporters' estimation the best three outfield players in the United team during the last campaign – have all departed after failing to agree terms of contract renewal.

It's not surprising that a team that's been relegated to a lower division should struggle to hang on to their better players. These three are, or should be, all at the peak of their physical potential as footballers. If they're going to play at a higher level, this is the time to do it.

Rodari, born in Switzerland and now aged 25, once played youth football for Inter Milan. He joined Hastings United aged 17 and, after showing prodigious talent as a goal-scoring forward, was signed four years later by Crawley Town, then an EFL League Two side. He made 13 appearances for them in the season 2020-21. In subsequent seasons he was sent out on loan to a series of clubs before being released at the end of his two-and-a-half-year contract and returning to Hastings. Back at the Pilot Field, he netted 28 Isthmian League goals in 2023-24 and, despite the team's overall poor attacking record and ultimate relegation, another 18 in 2024-25.

Could he have another stab at league football? He may be judged to lack either sufficient pace or physique for the EFL. But he's certainly a more complete footballer than when he first went to Crawley: he has learnt to battle for openings as leader of an attacking line, and he still has a high rate of converting chances into goals – the most prized talent a footballer can offer. It would be surprising if his services are not



Davide Rodari in action for Hastings

bid for by a National League side.

Lovatt is older than Rodari by just a few weeks. Like him, he played as a teenager for Hastings United, in his case as a tenacious midfielder with plenty of stamina; and, at the age of 21, he too joined a side, Sutton United, which was promoted to League Two. Lovatt made a league appearance for them before being sent out on loan, but

eventually found himself back at Hastings when his EFL contract was not renewed. Again, he may lack the pace or the passing ability required at that level but can ex-

pect good offers from clubs in the National League.

Walker was a youth player with Millwall and only released to play for Hastings in 2024-25, quickly becoming a crowd favourite as an enterprising full-back who was often the team's best attacking outlet. At the age of 21, it's unsurprising that he wants to better himself rather than dropping a division.

So, how will Hastings shape up under Carey without these talents? White issued a statement following the announcement of his appointment: "Lee was a breath of fresh air when he came in to work with the team for the final five games of the season and made a real impact with the players and the staff... Over the last seven or eight years we developed a successful football identity by giving hard-working young players and coaches a pathway and platform to perform and progress, and it was a culture that served us well. Unfortunately we managed to drift away from that environment in the last 12 months or so, and it's important we get back to it as soon as possible."

That seems to be a coded way of saying that Carey's United team will return to a much greater reliance on youth players, whether promoted from the local academy or brought in from elsewhere – the Rodaris and Lovatts of the future. Here's hoping they bring success.

CRICKET

Priory Dominate With Bat And Ball

24 May	
Buxted Park	61
Hastings & St Leonards Priory	64 for 2
31 May	
Priory	245 for 5
Mayfield	190

HUGH SULLIVAN

Two comfortable wins over the past fortnight have elevated the Hastings & Priory team to second place in Division 2 of the Sussex Cricket League. There's a long way to go, and Priory have yet to play against any

of the better teams in the division, but the form of both batters and bowlers augurs well for the immediate future.

On 24 May, they travelled to Buxted Park. That's not always a happy hunting-ground for visiting bowlers, but Harry Scowen won the toss for the Hastings team, invited the home side to bat first and saw his seam attack – Freddie Hulbert, Adam Barton and Shawn Johnson – skittle them for 61 all out in 24 overs. Barton (2 for 14) took the opening two wickets, Hulbert (3 for 29) the next two, then Johnson blazed through the tail with five wickets for just nine runs in seven overs.

When Priory batted, Scowen and Caleb Laloo were dismissed within the first seven balls of the innings and, at one run scored for two wickets lost, it seemed that the match might not be as one-sided as it had hitherto appeared. Iden McCleave had other ideas, hitting 39 not out off 41 balls, and with Johnson (18 not out) giving good support at the other end, the pair strolled to an eight-wicket victory.

A week later, back at Horntye, visitors Mayfield sent Priory in to bat, but on a warm, sunny afternoon, Priory's batsmen enjoyed themselves. Ryan Hoadley opened with Scowen, and scored 91 off 112

balls, including eight fours and a six. He and McCleave (37) shared a second wicket partnership of 112, then Shawn Johnson came in to yank up the scoring rate with 50 in 49 balls. The eventual score of 245 for five off 45 overs would take some overhauling.

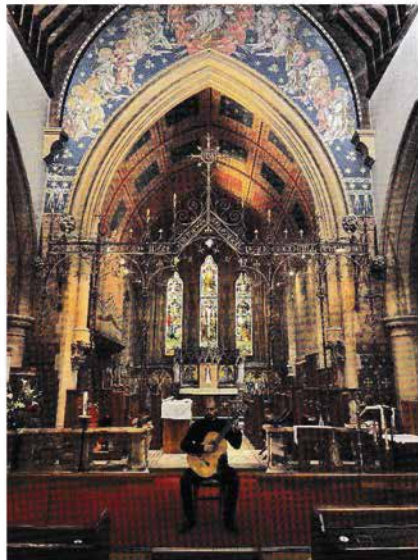
Mayfield made a go of it despite losing early wickets as Adam Page and Hulbert took two apiece. The Priory bowling was occasionally ragged, both in the number of wides conceded and in off-length deliveries. Visiting captain Tristan Killops, batting at six, showed a range of aggressive shots and kept going for them; the score mounted at a competitive pace. But Jed O'Brien, bowling his left-arm spin unchanged through his allotted nine overs, prised out a succession of his partners (one lbw, two bowled and one well held in the deep by Page) to end up with four wickets for 37. Johnson was brought back to remove numbers 10 and 11, leaving Killops high and dry with 65 not out, and Priory the victors by 55 runs.

Next fixture for the Hastings team (tomorrow, Saturday) is a long trip to West Chiltington near Pulborough. The following Saturday, 14 June, they'll entertain Worthing at Horntye.

Kianush Robeson

Classical Guitarist

IFA Gold Honour Recipient, John Mills Prize Winner and Houston International Competition Finalist



Presents

The 20th Century Guitar

- a recital exploring the music, innovations and artists that created a new guitar tradition in the 20th century

Sunday 15th June 2025, 3 p.m.
Blacklands Church, Laton Road,
Hastings, TN34 2ES

Entry by donation



THE PIPER'S 6TH BIRTHDAY!



KEEPING ST LEONARDS SURREAL SINCE 2019

THE PIPER'S 6TH BIRTHDAY CELEBRATIONS



ADRIAN SHERWOOD
ON-U. DUB. REGGAE + PUNK PIONEER
+ DAVE READING
FRI 6TH JUNE
9PM-2AM
WWW.THEPIPER.CLUB
1 NORMAN RD. ST LEONARDS-ON-SEA TN37 6NH

THE PIPER'S 6TH BIRTHDAY CELEBRATIONS



SOLD OUT!!

A GUY CALLED GERALD
+ CHILL DJs
SAT 7TH JUNE
9PM-2AM
WWW.THEPIPER.CLUB
1 NORMAN RD. ST LEONARDS-ON-SEA TN37 6NH

THE PIPER'S 6TH BIRTHDAY CELEBRATIONS
BY ARRANGEMENT WITH WASSERMAN



RESCHEDULED DATE: EXISTING TICKETS REMAIN VALID

WARMDUSCHER
+ BOROUGH COUNCIL
THE PIPER
THUR 3RD JULY
DOORS 8PM
WWW.THEPIPER.CLUB
1 NORMAN RD. ST LEONARDS-ON-SEA TN37 6NH

THE PIPER'S 6TH BIRTHDAY CELEBRATIONS
BY ARRANGEMENT WITH WASSERMAN



SOLD OUT!!

SNAYX
+ **MURDERERS ARE OPTIMISTS**
SAT 14TH JUNE
DOORS 8PM
WWW.THEPIPER.CLUB
1 NORMAN RD. ST LEONARDS-ON-SEA TN37 6NH

THE PIPER'S 6TH BIRTHDAY CELEBRATIONS



WITCH
PLUS SUPPORT
THE PIPER
FRI 20TH JUNE
DOORS 8PM
THEPIPER.CLUB
1 NORMAN RD. ST LEONARDS-ON-SEA TN37 6NH

THE PIPER'S 6TH BIRTHDAY CELEBRATIONS



EROL ALKAN **RICHARD NORRIS**
BEYOND THE WIZARDS SLEEVE
THE PIPER
SAT 21ST JUNE
+ SPECIAL GUESTS
THEPIPER.CLUB 9PM-2AM

THE PIPER AND MUSIC'S NOT DEAD PRESENT

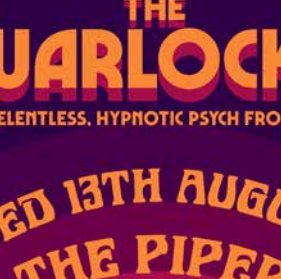


BONNIE DOBSON
AND
THE HANGING STARS
+ The Equatorial Group
11TH JULY
THE PIPER
ST LEONARDS



Summer Seaside Tour
THURS 24 JULY
HASTINGS
THE PIPER
+ THE BARBARIAN HORDE
DOORS 7.00PM £20
TICKETS FROM DICK AND GEE TICKETS
LINKIN.EE/CUPAND

THE PIPER PRESENTS



THE WARLOCKS
RELENTLESS. HYPNOTIC PSYCH FROM LA
WED 13TH AUGUST
THE PIPER
ST LEONARDS

THE PIPER AND MUSIC'S NOT DEAD PRESENT



STICK IN THE WHEEL
25TH SEPTEMBER
THE PIPER
ST LEONARDS

THE PIPER PRESENTS



STEVE DAVIS
KAVUS TORABI
THE PIPER
FRIDAY 3RD ST LEONARDS
OCTOBER DJ SET 9PM-2AM

THE PIPER PRESENTS



THE DOGS DAMOUR
THE PIPER
ST LEONARDS
SATURDAY
15TH
NOVEMBER

PLUS MORTON VALENCE//WASTED YOUTH//HEATHEN APOSTLES//THE SPIRIT OF ACID JAZZ
REWIND//LAUNDRY DAY//FUN FUN//RAY COYOTE//THE MIGHTY SOUNDS//THE COAL
PORTERS//FUNK + SOUL ALL-DAYER//SNAKE EYES

TICKETS: THEPIPER.CLUB/EVENTS

