

Hastings Independent

259 30 AUGUST 2024 THE **FREE** & INDEPENDENT VOICE FOR HASTINGS

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is Happening
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Pier Licence At Risk Over Safety Concerns



HUGH SULLIVAN

The future of mass gathering events at Hastings Pier could be under threat when a licensing sub-committee of Hastings Borough Council (HBC) meets on Monday 2 September to review the terms of its premises licence.

The review has been triggered by SECamb (South East Coast Ambulance Service) after a series of attendances by police and emergency services at major events held at the pier both this summer and in 2023.

The licence for conduct of events on the pier, including sale of alcohol and live music performances, was originally granted to Hastings Pier

Charity in December 2015 on the basis that there would be cultural events such as opera nights and open air cinema. Times have changed.

After Sheikh Abid Gulzar became owner in 2018, the licence was transferred between several operators appointed by him. Since February 2023 it has been held in the name of HPier Limited, its director Max Wolf being the named Desig-

nated Premises Supervisor (DPS). Events are, however, currently subcontracted out to electronic dance music promoters Damien Fell and Mark Dickson operating through their companies Hastings Pier Events Limited and/or Slap That Sound Limited. The licence now authorises late night refreshment including sale of alcohol, outdoor plays and films, live music,

recorded music, dance performances and similar entertainment.

SECAMB REPORT

However, SECamb Operational Commander Martin Watson has provided the council with a report that alleges wholesale breaches of licence conditions for holding mass gathering events with more than 1,000 partygoers. Multiple

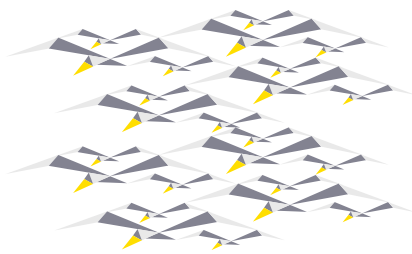


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Anonymous

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

EDITOR'S NOTE

Culture always features strongly in HIP, especially so in this issue with previews of the Hastings Chamber Music Festival and the return of the ever-expanding Book Festival, both taking place in September.

With Coastal Currents, and Frock Up Friday currently in full swing, along with an abundance of other gigs, shows and exhibitions, Hastings' largely grassroots-organised arts sector outshines many larger cities and towns that enjoy far more generous funding.

Less happily concerning performances, our main news story reports the possible end of live music shows on the pier and links uneasily to worries about the continuing lack of maintenance of this iconic seaside amenity, reported many times previously in these pages.

Another popular art form - the ubiquitous holiday postcard - is celebrated in a fascinating feature, 'Wish you Were Here'. It tells the story of local printer Judges, whose 100-year-plus history snapshots the changing social trends and landscapes of Britain.

As befits a community newspaper, there's also a page of reader's letters, in print or online HIP always wants to hear from you.

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News



DAVID BRUCE

elements of the licence dealing with public safety – including provisions for crowd control, emergency medical care and safety equipment - have been “absent or inadequate”, according to Mr Watson.

He reports in particular on an unannounced site visit to the Garage Nation event on Saturday 8 June this year, when several fights and ejections were witnessed, fencing and other crowd barriers were observed to be “insufficiently robust”; items of water safety and other safety equipment were apparently missing; and emergency exit routes weren’t clearly marked or managed.

Four weeks later, on 6 July, SE-Camb received an emergency call reporting a drunk attendee at the event feared at risk of drowning after entering the water beneath the pier, though it’s confirmed that the event’s security staff provided aid.

Mr Watson has told the council that he doesn’t seek revocation of the licence, but does seek a set of revised conditions to be imposed.

Monday’s scheduled review of the licence has been preceded by a consultation at which other author-

ities and members of the public have offered further observations.

POLICE INVOLVEMENT

Sussex Police have reported eight separate incidents at the pier between July 2023 and July 2024 categorised as one sexual offence, one public order offence and six violent assaults. Complaints about public urination and inadequate toilet facilities have also been made. The police are particularly concerned that there was no functioning CCTV at the premises, even though the licence requires it.

HBC’s Environmental Health officers have complained that repeatedly expressed concerns, both as to safety provisions and as to excessive noise, have been ignored over a long period of time. “Each relevant authority has given lots of advice and guidance to help the operators address issues such as noise disturbances, as well as them being better prepared for emergencies, so they can carry out their response efficiently if/when an emergency occurs. Nothing appears to improve, and we continue to have the same conversation repeatedly. We continue to chase for material such as noise management plans, medical plans, fire risk assessments and water safety equipment, which should all be in place. We cannot continue like this and cannot ignore our concerns, hence the need to review the premises licence.”

Noise complaints have been echoed by householders onshore. Residents of Eversfield Place, Albany Court and Robertson Terrace have noted a marked increase in noise levels this summer from the volume of the music, of the public address system and of “the assembled crowd”, which can endure from 12 noon until up to 10 or 11 at night on Fridays and weekends. A number of complaints have been made to an HBC noise hotline in respect of excessively loud music. Environmental Health officers are said to have visited and made records, but without engendering any effective responses. One resident says that his neighbours “appear to have lost faith that adequate action can be taken”.

There are also complaints of the

large amounts of litter that are generated. An inadequate number of bins means that much inevitably ends up in the sea or on the seafront.

No formal responses have been filed publicly from either DPS Max Wolf or from the operating companies, but they will no doubt have been invited to make representations at the hearing on 2 September.

RETROSPECTIVE APPROVALS

At a meeting of Hastings Borough Council’s planning committee on 14 August, pier owner Sheikh Abid Gulzar obtained retrospective planning permission approving alterations to the pier that have already been undertaken. These constituted replacement of a lattice beam and the installation of an abrasion jacket around a pillar in order to strengthen the substructure, plus the erection of 52 Victorian-style lamp-posts.

Former Pier maintenance engineer Peter Wheeler had filed an objection to the substructure works, arguing that they were technically deficient and failed to address more serious structural problems. “Whilst any repairs to the listed structure should be applauded”, he wrote, “the condition which the Pier structure is in shows the deplorable lack of knowledge, capability, attention and money on this heritage asset”.

There were several objectors to the lamp-posts, described by one (Chris Coombes) as “cheap, out-of-place plastic faux Victorian” and “eroding the very essence of the Pier, leaving little to recognise from the approved design vision”; while another (Chris Hurrell) wrote of them as “add[ing] to the accretion of incoherent additions to the Stirling award-winning pier, which has become a chaotic mix of Skinner’s sheds, storage containers and small kiosks”.

The HBC Conservation Officer made no objection, however, and the councillors on the committee were effectively advised that there was no basis in planning law to have them removed.

What did emerge in the course of the committee debate was that Gulzar still faces potential enforcement action in respect of a number of installations for which he has not sought approval. These include storage containers at the far end of the pier and on the west side of the cafe/restaurant. Moreover, the small striped kiosks were given previous approval for a period of five years only, which has expired.

The long history of conflict between Gulzar and a wide range of public authorities (from magistrates and tax tribunals to local authorities in both Hastings and Eastbourne) is set to continue.

UK PARLIAMENTARY ELECTION HASTINGS AND RYE

I, the undersigned, Acting Returning Officer for the above constituency hereby give notice that I have received the returns and declarations as to election expenses of the under-mentioned candidates and election agents: -	Nicholas William Davies on behalf of Nicholas William Davies, Communist Party of Britain Billie Barnes on behalf of Helena Dollimore, Labour and Co-operative Party Robert Stevens on behalf of Loudeson Lucian Fernando, Reform UK Martin Griffiths on behalf of Guy Gillan Harris, Liberal Democrats Liam Atkins on behalf of Sally-Ann Hart, The Conservative Party	Ken Davies on behalf of Becca Horn, Green Party
Susan Roberts on behalf of Philip John Colley, Workers Party – For Britain, For Gaza Patrick Glass on behalf of Paul Edward Crosland, Independent		These returns and declarations (including accompanying documents) can be inspected at Muriel Matters House, Breeds Place, Hastings, East Sussex TN34 3UY during office hours within the next two years.
	Jane Hartnell Acting Returning Officer	

HASTINGS TIDES

DATE	HIGH AND LOW TIDES				SUNRISE	SUNSET	MOON
FRI 30 AUG	L 3:37am	H 9:22am	L 4:11pm	H 9:57pm	06:08	07:46	
SAT 31 AUG	L 4:52am	H 10:21am	L 5:16pm	H 10:52pm	06:10	07:44	
SUN 1 SEPT	L 5:49am	H 11:06am	L 6:06pm	H 11:33pm	06:11	07:42	
MON 2 SEPT	L 6:34am	H 11:42am	L 6:47pm		06:13	07:39	
TUES 3 SEPT	H 0:04am	L 7:10am	H 12:15pm	L 7:20pm	06:15	07:37	NEW
WED 4 SEPT	H 0:34am	L 7:37am	H 12:48pm	L 7:48pm	06:16	07:35	
THURS 5 SEPT	H 1:04am	L 7:58am	H 1:18pm	L 8:14pm	06:18	07:33	
FRI 6 SEPT	H 1:32am	L 8:21am	H 1:47pm	L 8:41pm	06:19	07:31	
SAT 7 SEPT	H 1:57am	L 8:48am	H 2:10pm	L 9:10pm	06:21	07:28	
SUN 8 SEPT	H 2:20am	L 9:16am	H 2:31pm	L 9:39pm	06:22	07:26	FIRST
MON 9 SEPT	H 2:44am	L 9:45am	H 2:57pm	L 10:07pm	06:24	07:24	
TUES 10 SEPT	H 3:16am	L 10:16am	H 3:30pm	L 10:40pm	06:25	07:22	
WED 11 SEPT	H 3:56am	L 10:57am	H 4:19pm	L 11:31pm	06:27	07:19	
THURS 12 SEPT	H 5:00am	L 12:01pm	H 5:44pm		06:28	07:17	

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

Transformation Boost

Council Unveils Partner for Castle Project and West Hill Café

Ambitious plans to transform Hastings Castle and the West Hill Café are set to get a major boost next week when Council Leader Julia Hilton formally announces the partner organisation chosen to work alongside Hastings BC to restore the site into a “significant cultural destination.”

Troika Projects, a local consortium, is expected to be confirmed as the preferred partner when Hastings BC’s Cabinet meets on 2 September. Their bid followed a competitive evaluation process launched by the Council last year.

The directors of Troika Projects include chef Joshua Levy, street food pioneer Celia Farrar and operations expert Tad MacDonald. Together they have years of food and restaurant expertise in Hastings and St Leonards. They were recently featured in HIP (hastingsindependentpress.co.uk/articles/food-drink/introducing-bunka/) after launching a series of summer pop-ups and residences at Boatyard at Heist, Sleeper Store and The Beacon.

They will work alongside London-based architects Poroban, and the Heritage and Planning Consultants, Purcell, who have undertaken work with the National Portrait Gallery. The preferred building contractors are Colbran and Wingrove from Eastbourne.

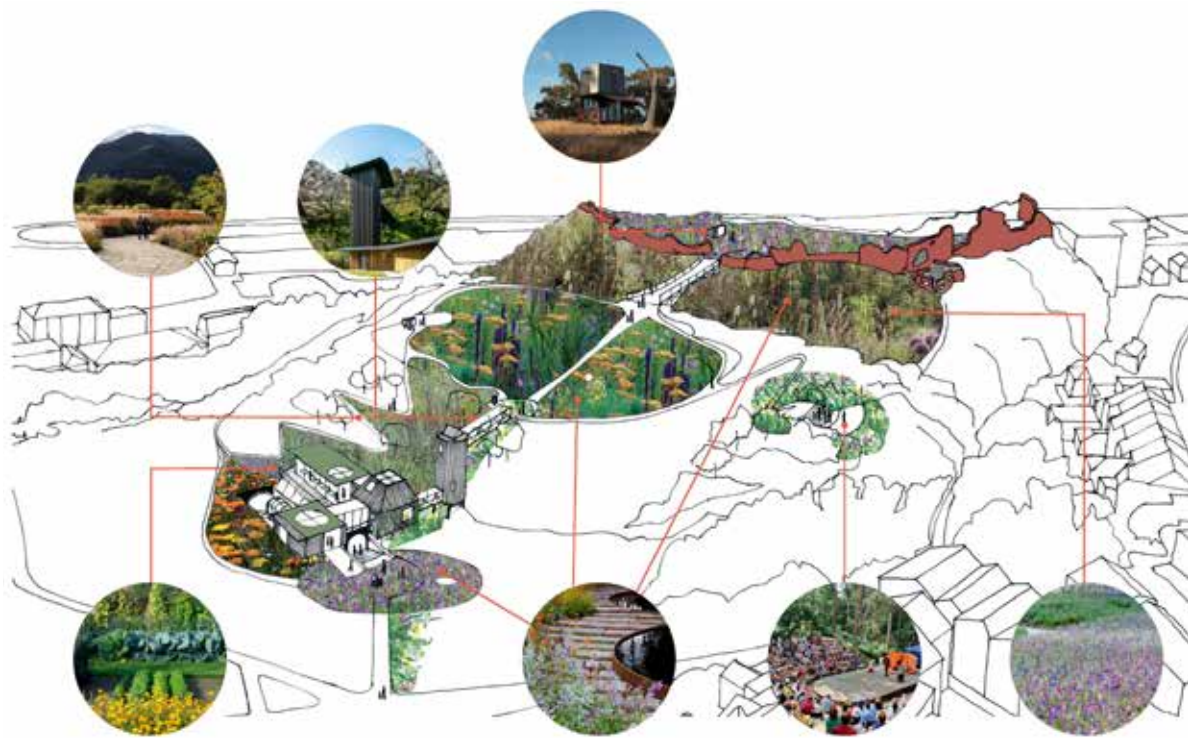
The redevelopment of the West Hill Café and Castle Project is the signature project of the Hastings Town Fund Programme. The Castle, which dates from the 12th Century, stands above the town, an “inac-

cessible ruin”, whilst the Cafe, despite enjoying stunning views across the Old Town, the seafront, harbour and Country Park, has been closed since 2023 when it was repossessed by Hastings BC from its previous tenant. According to a Council source, the building is in a “terrible and dangerous state” and was already earmarked for demolition this autumn.

Troika Projects will work alongside the Council to revitalise the café. Their winning proposal included plans for a café, restaurant and a new interpretation visitor experience to retell the story of Hastings Castle, blending history with modern amenities to create a vibrant, engaging space for all with an immersive interpretation centre that celebrates the rich history of Hastings.

Their plans also include a new platform lift to provide step-free access from the West Hill Lift top station to all spaces. The ambition is to transform Hastings Castle and West Hill Café site into a significant cultural destination with a focus on heritage, sustainability, and community engagement. Councillor Hilton said she hoped the project would capture the imagination of the whole town and drive a step change in the performance of the local visitor economy.

The castle project was originally allocated £3,450,069 in Town Deal funding. From this, £3,338,000 will be split between the delivery partner, who will receive £3m, and HBC, which will receive £338,000 to support with surveys, planning and



liaising with specialist bodies such as English Heritage.

The Cabinet meeting on 2 September will also discuss a proposal to bid for National Lottery Heritage Funding (NLHF) to pay for structural surveys and feasibility studies to make the West Hill Lift more accessible. The 135-year-old funicular which is Council-owned and connects the Old Town to Hastings Castle and Smugglers Adventure, is showing its age and requires regular maintenance. The lift itself has recently been serviced but only last Friday (23 August) engineers took what was described as the “difficult decision to close the West Hill Lift temporarily” due to concerns raised in a new report. With public safety a “top priority” it is likely the lift will remain closed until a comprehensive survey to establish the scale of works required to fully restore the tunnel is carried out.

HBC hopes to submit its bid application by October and, if successful, believes there is potential to

apply for further funding to carry out full refurbishment works identified by the surveys.

The projects are all closely linked and together have the potential to transform the area. The Town Deal Plan believes visitor numbers to the Castle could increase from the current 30,000 per year to over 250,000, with a projected boost of 1,500 jobs, generating an additional £100m of investment in the town.

Finally, a Road to Somewhere

PAUL MCLAUGHLIN

Work to complete the Queensway Gateway link road is set to begin after a £2.5 million investment from the Government.

The infamous “road-to-nowhere” was supposed to have been opened in 2016 but the final section of the road to link it with the A21 Sedlescombe Road North via Whitworth Road was never completed, amid wranglings over land ownership, junction designs and funding.

With funding now in place, East Sussex CC’s contractors Balfour Beatty Living Places will start the works on Monday, 2 September. They expect to have the road open to traffic by the end of the year.

The works will inevitably cause major disruption in the area and all road users have been warned to expect road closures and delays. To limit the inconvenience, there will be some overnight work, and the contractors also plan to use noise reduction methods where possible.

The A21 Sedlescombe Road North

will be closed from the entrance to Dunelm and the junction of the A28 Westfield Lane, between 8pm and 6am from 2-5 September and again from 18 November until 31 December. Temporary traffic lights will also be in place at the junction of Junction Road and the A21 Sedlescombe Road North 24 hours a day, whilst access to Maplehurst Road will be accessible for residents and emergency vehicles only.

Access to the A21 via Junction Road from the Ridge will also be unavailable. Junction Road will be closed permanently, and a new public right of way and cycle path will be created.

Council engineers say the major improvements to the A21 Sedlescombe Road North will improve traffic flow in the immediate area and lead to better connectivity between Bexhill and Hastings.

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WHAT'S ON YOUR MIND?

✉Letter

HASTINGS HOUSING COMPANY

Dear HIP,
I write in response to the letter 'Housing Company Needed' from 13 August.
Hastings Housing Company Ltd was incorporated on 1 September 2017 and is a wholly owned company of the Council.

Hastings Borough Council has made no decision to liquidate Hastings Housing Company Ltd. At the Cabinet meeting on 22 July 2024 a report was presented that provided an update about the position of the Housing Company and proposed a number of recommendations to implement best practice in the running of the company and to improve governance arrangements. All six recommendations were approved, including one to produce a revised business plan for consideration by the Council. The business plan is to include potential options for the direction of travel for the company including disbanding, enlargement, and alternative uses, for example with the potential to build truly affordable homes. The revised business plan is due to be completed by 31 March 2025, after allowing for a six-to-nine-month period to assess how the management of the company's portfolio by the Council proceeds. The Housing Company will continue to trade as normal during this time.

Councillor Glenn Haffenden,
Lead Councillor for Housing and Community Wellbeing

Editor's Note: The original HIP article did not state that HBC had decided to liquidate the HHC, rather that they had commissioned a review.

📄From our website

GOVERNMENT MISTAKES IN HOUSING

The Greens are absolutely right to point out (*Housing Targets 'Ridiculous and Unrealistic'* in HIP 258) the absurdity of this top down approach to providing more housing. The mistake made by successive governments with housing is to think numbers first and quality last, and this has left us with a legacy of expensive and hard-to-maintain housing stock.

From Ronan Point to Grenfell,



Councillor Glen Haffenden

minimal budgets have led to major mistakes.

The other fundamental mistake in Hastings, though, has been to build too many low-rise, low density, suburban houses from the developer book of standard house plans. Higher density on the right sites can be a good thing, but it requires careful thought and imagination by the developer, the planning authority, and the public.

Another major mistake by government is to continue with the absurdity of separated uses, and allowing retail use on what were meant to be industrial/employment areas, themselves built at very low density.

Land has long been considered as readily available in a town like Hastings. There continues to be a great deal of unused or under-used land in public ownership in Hastings - from Hastings Borough Council to East Sussex County Council, and from Railtrack to the Ministry of Defence - which could be used and must now be seriously reviewed and pursued if both more housing and better housing is to be built.

Kenneth G Davis

✉Letter

ALLOWING DOGS EVERYWHERE IS NOT INCLUSIVE

Dear HIP
There have been many pro dog articles published by yourselves recently. With the imminent council dog consultation coming up with regard to removing the ban of dogs on parts of the beach, I think it fair to present an alternative view.

I and many others have allergy to dogs, so do not want other people's dogs near us. When I go to the beach, dogs inevitably run all over where we are sitting, jump up at me or my young child, and owners think this is ok. Unless I am prepared to get into a confrontation, I have to just let this perpetual intrusion that risks my health happen.

If I do ask people to keep their dog away from us, they rarely do, expressing in one way or another that they think it's ok for their dog to do this. It's not! It is far from relaxing, and it is not fair. I have to be on constant alert. But I should have the right to choose too.

I choose not to have a dog and not to be close to them, but this

choice is taken away from me by dogs and their owners. I also choose to go to the beach where dogs are not allowed, this choice again is taken away by the amount of people who disregard this. Dogs pooing on the beach is also a constant issue, as is dogs fighting, and getting aggressive with each other, again not a very nice vibe for trying to enjoy time at the beach.

It has been portrayed that allowing dogs is inclusive. It is not, it excludes many people: those with allergy, fears, and those that just don't like dogs, or the constant intrusion of others' dogs.

An all-year ban on dogs on a part of the beach would be a fair addition to the current debate. The beach, which is a public space, should be a space that is first and foremost inclusive for all people.

Ben Muller

✉Letter

IMPORTANCE OF DOG EXCLUSIONS

Dear HIP
With regard to Paul McLaughlin's article *Paws for Shores* in HIP 257, the Public Space Protection Order regarding dogs on certain sections of beach was simply renewed this year after it was allowed to elapse during Covid. In other words, as in all other coastal towns in Sussex and Kent, in the summer months some beaches are for walking dogs and some are for those who want to enjoy the beach without dogs.

Dogs are allowed on the beach from the west of Hastings Pier to the west end of Bottle Alley and from opposite the Royal Victoria Hotel until the border with Rother (where their restrictions take over). The current consultation concerns the Stade and Rock-a-Nore, as those in the Old Town feel they do not have a beach that is sufficiently near to walk their dogs.

Although the dog lobby may be vocal and loud, there is also a significant group of people who want to enjoy beaches without dogs. Sections of beach where dogs are excluded are important. They enable everyone, and especially children, to play without fear of acquiring zoonotic diseases from dog faeces. They also allow people to enjoy a beach without fear of being harassed and intimidated by uncontrolled dogs, which can be frightening to the elderly, children, and

those who do not know if the dog poses a threat, and can lead to stressful interactions with dog owners.

Rowena Rowling

📄From our website

COMBINING ATTRACTIONS

What Ken Davis is proposing (in *Embracing Change*, HIP 257) in combining three attractions, St Mary-in-the-Castle, Hastings Castle and the Smugglers Caves, makes sense. Two of the three do not survive without subsidies but, combined as attractions, they could prosper. Of course, it would require first-rate marketing and operation; but surely that can be delegated under a Hastings Borough Council nominee project manager?

Bryan Fisher

📄From our website

OFFAL ON THE MENU

I thoroughly enjoyed *The Poverty of Modern British Cuisine* in HIP 258 as a constructive romp through British cuisine - or the loss of it, maybe.

Just to note that Delia Smith's books are still on the bestsellers lists after several decades. Although I cannot find a brawn recipe, liver, kidneys and tripe are there if we put the effort in to follow one rather than just watching *Masterchef* and ordering in fast food. So offal as a real food is at least still possible.

Thanks for the article, I can fully attest to Hungarian cuisine, although the English version of goulash bears no resemblance to the original!

Mark Searle

📄From our website

BLOCKING DROPPED KERBS

Penny Pepper - well done for pointing out this issue (*Pavements, Pot-holes and Blocking of Dropped Kerbs* in HIP 258). I've experienced better traffic warden control of parking at Folkestone, where cars that block a lowered pavement near the council office always get fined. If only it happened everywhere!

Nicola Dalleywater

We would love to hear from you.

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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

PHOTOS: DR RALITSA HITEVA



Falling through the Cracks in St Leonards

A personal view by Dr Ralitsa Hiteva

In February, HIP reported on the landslide at the Old Roar Ghyll, which had a devastating impact on the lives of those forced to flee their homes. Dr Ralitsa Hiteva was one of those affected and she has written a personal view about her experience.

The first time we realised something was wrong was on 14 February, when we heard the cracking sound of falling trees coming from the Old Roar Ghyll. We spent the night listening to the sound of the trees falling down the slopes of the Ghyll and in the days that followed watched in dismay as the banks of the Ghyll collapsed, taking with them the public path that stood between our homes and gardens and the Old Roar Ghyll.

The landslide then took over our garden and our lives. I thought one of the hardest things I have ever had to do in my life was to watch

the landslide eat through fences, trees, stone steps and sheds, and advance towards our home. However, several weeks after we were forced to leave our home because of the Emergency Prohibition Orders (EPO) served by HBC, I realised that what is infinitely harder is bearing witness to the multiple ways in which the landslide is still affecting our lives.

The Old Roar Ghyll landslide, which was followed shortly afterwards by landslides on West Hill Road and Caves Roads, was one of the largest to impact the town since the Ecclesbourne Glen landslide in 2013.

Although only two households were issued with EPOs and one with a warning, the economic impact of the landslide will be felt by many more residents in the years ahead. Up to 100 households will see sig-



nificant increases in their insurance premiums. They are the lucky ones. Some insurance companies refuse cover for homes within 100 metres of a landslide. For others it is within 200 metres, and without insurance householders will struggle to mortgage, remortgage or sell their properties.

The longer the Old Roar Ghyll is left full of landslide debris and without shoring up its banks the bigger its impact is going to be on a growing number of residents.

COSTS & RESPONSIBILITIES ON RESIDENTS

The unexpected focus on the role of residents in managing and bearing the cost of the impact was almost immediate. Just two days after the landslide started, Hastings BC issued us with letters stating that the landslide had originated on private

land above the Ghyll and needed to be taken up with residents' insurance providers. A condition of the EPOs is that we secure our properties and clean up and tidy the affected area. Several HBC officers and councillors visited the site in the days immediately after the landslide and witnessed its progress from the banks of the Ghyll towards our properties. The photos and videos made by residents concerning the cracks on the public path clearly evidence the direction of the moving earth. Although Hastings BC did not commission any investigation into the reasons for the landslide until April, its public notifications in February stated that the origin and cause were on privately-owned land. These statements were never retracted and we still live with the consequences.

In a similar fashion, the EPOs were issued on 21 February, on the basis of a visual assessment carried out by HBC housing officers. The EPO has huge financial implications beyond the immediate and obvious restriction of living in the properties. Residents were asked to carry out costly investigations to provide proof to HBC that the properties were safe to live in, as well as technical information about the properties' foundations – information which was not a legal requirement when the properties were built and that HBC planning does not hold.

We were asked to access and provide information about pipes that run through our property, although none of them appear on any drainage or flow maps held by the water company or the local authority. In May, Southern Water commissioned pipe mapping of the area, specifically excluding the affected properties. We were told repeatedly that "they have no assets in the area".

The Landslide Toolkit, recently published by the Council and the discussion at the HBC Cabinet meeting earlier this month, places the onus on residents to monitor and collect information about water pipes running under their properties, to provide information about previous events which might have affected soil stability, and to check and report on cracks and other signs of instability. However, what we have learnt to our cost is that such information is not readily available to residents either from the utility companies or from local authorities.

Similarly, there is no readily available public information about previous landslide events, and these rarely appear in standard conveyancing ground reports. For example, a landslide in the Ghyll, less than 10 metres away from the current landslide, which was repaired in 2007 did not appear on any of the conveyancing searches. There is no public information available on HBC or ESCC websites. We only know about this landslide because a neighbour raised it at a public meeting.

It is almost impossible to acquire

such information. Freedom of Information Requests to both HBC and ESCC were time consuming and often turned down on the basis that no such information exists or is held and escalating complaints to the Ombudsman takes several months.

Residents do have access to important information but there is no system in place for them to collect, store or submit this vital data to local authorities and no requirement on councils to use the information. We have encountered severe resistance to accepting the value of the information we have. We were told repeatedly that photos and video evidence we have were just "in our opinion" and things which have happened in the past could not be considered because of lack of evidence.

Attempts to work with HBC and seek the necessary information and answers together over the past 7 months have failed due to lack of transparency, poor communication, unprofessional behaviour and failure of widely accepted good governance practices, such as fair treatment. Far from the community co-operation, which was proudly announced at the August Cabinet meeting, we have been treated as the problem.

The Old Roar Ghyll landslide exposed the inadequate and fragmented structure of local service provision, with HBC, ESCC, Southern Water, and UK Power Networks all independently involved, with no responsibility to share their information with each other or take action together. This is exacerbated by the years of poorly maintained public assets and the lack of adequate planning, information management and resilience governance within the area.

Rather than pointing fingers to residents and pretending that landslides like the Old Roar Ghyll are a private issue, to be addressed through individual action (e.g. not paving ones' driveway) or home insurance, it is time to acknowledge these shortcomings and fill in the cracks.

Unless we learn from past mistakes we are doomed to repeat them. Rather than deflect responsibility, we would like to see Hastings BC carry out evaluation of necessary changes in planning and maintenance which could help prevent further landslides, identify hot spot areas where potential for landslide conditions might already exist and convene an open and transparent systemic mapping of information and evidence, which would allow a meaningful participation for residents.

Because the one thing more dangerous than a landslide, it turns out, is a local authority in denial of its role in the governance of this new frontline of climate change.

Dr. Ralitsa Hiteva is a Senior Research Fellow in Infrastructure and Innovation at the Science Policy Research Unit (SPRU) at the University of Sussex.

Time for a Hastings Rebrand

BECCY MCCRAY, artist-activist, introduces *We Are A Sea* (28-29 Sept), a fun weekend of free activities celebrating the local heroes who help keep our sea and shoreline clean, safe, and welcoming.

What is 'the natural world', when over half of our own body is H2O? How can we be separate from nature if we are nature? Every second breath we take, anywhere in the world, is oxygen that comes from phytoplankton – microscopic plants drifting in the ocean. 50-85% of the oxygen we breathe is created by these tiny creatures.

Here in Hastings, the sea is deeply embedded into our daily emotions, cultural heritage and tied intrinsically to our wellbeing. And yet, our little patch of ocean suffers from geopolitical bigotry, plastic pollution,

degradation of biodiversity, coastal erosion – and yes, sewage.

We may not be receiving much help from the government or the water companies, but at grassroots level there are hundreds of heroes already working hard to help keep our seas and beaches clean, healthy, safe and welcoming. By the people, for the people, *We Are A Sea* is a decentralised festival, taking place in 'action hubs' located along the seafront. Programmed in partnership with the community. The festival creates critical connections between



the varied folk working to better our oceans and beaches, whilst bridging social and cultural divides. Through sharing our relationships with the ocean, *We Are A Sea* is a symbol of solidarity, cooperation and resistance. Sometimes the ripples may feel small – but together we make waves.

We Are A Sea brings diverse groups and individuals together under a new headline for Hastings; one which unites our community, is more fitting and relevant than anything 1066-related, and one which reflects the huge amounts of hope bubbling away within our town. Instead of looking back 1,000 years, it invites us to look forward. Like the sea, we are more than the sum of our parts: a powerful force of hope and possibility.

The festival celebrates the local

heroes through a curated weekend of themed events: from swimming, storytelling, murals, creative workshops, beach cleans and yoga to printmaking, boating, sea shanties, moonlight cinema, bike rides (including an illuminated bike ride at 6pm on Sat 28 Sept from Hastings Bike Project), and much more! The focus will be on fun and accessibility for all. A chance to join in and get to know some of the amazing things that happen in this town.

Designed to be inclusive, the entire programme will be free for all, with complimentary shuttle buses from Hollington and Ore for those who might have access issues – please get in touch to book a space.

We Are A Sea is an idea which belongs to us all. After the event the brand assets will be open-sourced,

released into the wild, a gift to the people of Hastings.

As the Māori people say: "I am the river, the river is me." We are an ecosystem within a much, much larger system where 'me' really means 'we'. *We Are A Sea*.

Fringe events welcome! If you are a seafront venue and want to get involved or are an organisation or individual planning something sea-related over the weekend of 28-29 September, get in touch! beccy@beccymccray.com. Surf to weareasea.net for the full programme (live 30 Aug) #WEAREASEA #community #possibility #solidarity.



PAID PARTNERSHIP

The Case For... Using CBD

CBD (Cannabidiol) has become a popular natural supplement to support wellness, but not many of us understand how it works in the body. In fact, there is a lot of suspicion and mystery around CBD, including the mistaken idea that it will get you 'high'. One of the most important aspects of CBD is how it interacts with our endocannabinoid system (ECS), a recently discovered transmitter system that helps the body maintain its natural balance.

The ECS is a crucial system that works with our own natural endocannabinoids, but sometimes it needs a little help to function properly.

IN SIMPLE TERMS

The ECS acts as our body's 'internal balancing system' to keep everything running smoothly: things like mood, sleep, pain, and even immune function.

Endocannabinoids are compounds naturally produced by our bodies. These act as messengers to

help maintain our body's balance by binding to special receptors.

CBD contains phytocannabinoids, plant-based cannabinoids that closely mimic the body's own endocannabinoids. When you take CBD, these cannabinoids engage with your ECS, helping to enhance its ability to keep everything in balance and running smoothly.

AN ANALOGY

Our ECS is like a home thermostat, keeping things at the right temperature. If it gets too hot (like anxiety) or too cold (like pain), the body's endocannabinoids step in to adjust the temperature back to normal. Sometimes, your system needs extra help, and that's where CBD acts as a 'booster' to our body's own efforts to keep things balanced.

BENEFITS: ONGOING RESEARCH

Ongoing research and user experiences suggest CBD can offer a range



of benefits: According to Harvard Medical School the ECS regulates and controls a whole range of our most critical bodily functions such as learning and memory, emotional processing, sleep, temperature control, pain control, inflammatory and immune responses, and eating.

Stress and anxiety relief: CBD may help lower stress levels and ease feelings of anxiety, making daily challenges more manageable.

Pain and inflammation management: Research indicates that CBD can be effective in reducing chronic pain and inflammation, particularly for conditions like arthritis.

Better Sleep: Many people report improved sleep quality and longer rest when using CBD.

At Canny, we take pride in the quality and purity of our CBD oil. Here's why our UK-sourced, fully organic certified CBD stands out:

- We use a cold-pressing method, which preserves all the beneficial compounds without using harsh chemicals or solvents.
- Cold-pressing retains more of the plant's natural cannabinoids, terpenes, and nutrients, making our oil more effective.
- Our process is cleaner and greener, leaving less waste and reducing energy consumption.

Drop in at Canny, 9 Kings Rd, Saint Leonards-on-sea TN37 6EA and talk

to Jonny about the wide range of hemp-based products from CBD oil to gummies. For more information visit cannylifestyle.com

For more on the ECS from Harvard Medical School, scan the QR code health.harvard.edu/blog/the-endocannabinoid-system-essential-and-mysterious-202108112569



MORE DEFINITIONS AND EXPLANATIONS

- **Hemp:** the same species as the cannabis plant but containing no more than 0.3% THC.
- **Full spectrum CBD:** predominantly CBD but with other natural and beneficial compounds of the hemp plant
- **CBD isolate:** contains only the pure CBD
- **Terpenes:** aromatic compounds found in many plants
- **Cannabinoids:** a class of biological compounds that bind to cannabinoid receptors
- **Cold pressing:** using a hydraulic press to extract juice from fruit and vegetables

A Very Independent Estate Agent

FIONA MCGARRY speaks to Alex Atabey of Alexander Estates

Alex is well aware of the reputation that estate agents have and has a wealth of stories to tell. He is at pains to stress that Alexander Estates is a bit different.

"There was a elderly tenant of ours who got evicted, and we helped him find a new place. He was really happy, and whilst we were moving him in, he said to his friends on the street: 'Alexander Estates are great – I mean you wouldn't invite an Estate Agent round for dinner – but these guys are actually good'."

Alexander Estates is in Kings Road, St Leonards where Alex used to be a franchisee for the 'Hunters' chain. Alex didn't find this model rewarding. In fact, he found it exhausting and soul-destroying. So last year, with the support of colleague April, he decided to gain more freedom and flexibility by buying himself out, rebranding and becoming an independent agent.

Alexanders offers a full sales and letting service. Although the business is 'new' in its current form, they've been in Kings Road since

2007 and have a lot of experience in the area. They love being part of the Kings Road community of independent businesses. 'Independent' is a word that Alex uses a lot – in fact he describes the business as "ferociously independent".

When asked about people in this area who have problems with selling their property, Alex says: "Nine times out of ten, the seller will go with the agent who comes up with the highest valuation, even if it's not realistic. They often end up reducing their price and getting less than they would have done if they'd gone with a more accurate valuation. We've sometimes lost out on business because – although it's tempting to jump on that bandwagon – we're trying to be optimistic but realistic. 'Beware of agents who overvalue', he says, "it's just as bad as undervaluing". Alexander's pride themselves on accuracy, so that their customers achieve the "best market price in the quickest time. Any old fool can pick a number out of the sky. It takes experi-

ence and integrity to tell a customer what their property is actually worth."

He explains that they would like to expand the property management side of the business, although there's currently a shortage of properties. It's a difficult market because of the increase in Airbnbs; renters tend to stay put, and some people are even happy to leave properties empty so they can move in when they retire at some time in the future.

April explains how some agencies do 'block viewings', and those who really need the property – maybe pensioners or people with disabilities – can get rejected out of hand because of the tendency to favour younger professionals. "We try to find the right tenant for the right property," she says. Alex agrees – "We want to help the local community and not just focus on newcomers to the town."

To find out more go the Alexander Estates' Facebook page @alexander.stleonards.



ROD WEBB

A Young Person's Guide to the Musical

MIRI (7) and RUPERT (10) enjoy an evening out

It's too late to see the musical version of Charlie and the Chocolate factory at the White Rock Theatre, but the White Rock Summer Youth Project is well worth putting in your diary for next year. Apparently, the group is celebrating the 21st year of performances and the publicity informed us that we would see an "extravaganct set... ready to wow audiences".

Well, we were certainly wowed, and much more. The first night played to a packed house to which Liz Emtage and I were privileged to take along young family members

as VIP guests to review the first night of the show.

All I can say is that it was a truly amazing experience. The production values were really high with a live orchestra, "extravagant set" and great costumes. Performances were excellent with exceptional acting and singing, right down to the choreography of the large ensemble – I counted over 100 in the full company photograph, and most of them were on stage at some point. It all came together as a polished and professional performance, a hugely entertaining evening.



PHOTOS: ROD WEBB

FUNNY AND CRAZY

BY MIRI

I was really excited when I arrived at the theatre with my grandpa. I've been to a pantomime, but this was the first musical I've been to.

It was fun sitting in the circle – one of my friends was there too. I could see a lot, the orchestra and all the people below.

Funny and crazy things happened: Augustus Gloop did a big burp (he didn't actually do it – it was recorded!). My favourite part was Violet turning into a blueberry. They used a balloon to show her blowing up.

It was amazing when loads of people were on the stage – they all came together and danced at the end.

If I was in the musical, I'd like to be Veruca Salt. And I'd like to see the BFG next year.

CHOCO MANIA

BY RUPERT OSLER

We had a very enjoyable evening at the White Rock Theatre, which started with cakes and sweets in the VIP lounge (which has an amazing view of the sea).

I was immediately absorbed by the story of Charlie Bucket and his adventures. I was really impressed with the set design that was created by three different panels that came down to create different backdrops with a screen behind. I loved the way that the Grandparents bed came out with hidden wheels and there were fake suitcases under the bed with a step up for Charlie to be close to his Grandparents.

The acting was really good because they all stayed in character. I particularly liked Willy Wonka played by Harry Gentry because he was very expressive. I also really enjoyed Augustus Gloop's singing – he sang very clearly and annunciated his words well.

My only disappointment was that the story didn't keep exactly to the original, but in the end the outcome was the same.

The finale of the play was visually spectacular and filled the whole theatre – giving the audience the impression that they were part of the story.

Sally Burr, 1977-2024, RIP

BEN BRUGES, co-Features Editor, pays tribute to a former HIP volunteer



DAVE YOUNG

At HIP we learned that one of our long-term volunteers, Sally Burr, had passed away at the very young age of 47.

Sally was among the first people I met when I started volunteering at Hastings Independent Press. She was very helpful and supportive as I got to know how to work at HIP, which is often a chaotic and complicated experience. She was lovely, bubbly, kind, helpful, and very funny. We worked together on sub-ed-

iting and on social media. She had a difficult job and I was aware that she was supporting her mother, who needed care and support.

That was the motive for one of the pieces she wrote for HIP: her mother had been transferred to a digital telephone number with no support or explanation. Sally investigated this and found out that it was a problem for a lot of elderly people, many of whom do not have a mobile phone and sometimes struggle with technical change. *Digital Voice: Switching off the Elderly* had to be published anonymously, due to a perceived conflict of interest with her employer. It told the story of her

mother's experience and looked into the issue more generally. In a similar vein, her concern for the marginal and unsupported can be seen in pieces about RoboPets for those with dementia and a rebrand for homelessness charity Emmaus. She also noticed that Hastings residents had failed to claim £3 million in much-needed benefits.

She drifted away from HIP later on, but she got involved again after I got in touch, which seemed to work for her for a while. I'm so sorry she wasn't able to reach out to us for help when she needed it in her last days. She will be missed by all at Hastings Independent very much.

Roots of Return: The Road to Recovery

FIONA MCGARRY

I took my own relatively good health for granted for many years, so recent health issues came as a shock and made me question my priorities and re-think many aspects of my life. The loss of my ‘wellness’ felt almost like a bereavement. The saddest part for me has been the sense of isolation and hopelessness at times, especially when the main advice I received from my GP was to take a higher dose of painkillers.

In HIP Issue 257 there was an article from WOH! which looked at women’s health and how we can support people in need without going down the pathologising route of medication. It stressed that a key part of us trying to empower ourselves and reconnect with our bodies is by connecting with others and working together.

One local group that several people have recommended to me is *Roots*

of Return, founded by Seraphina and Dan Bianconi in March 2023. Seraphina is a qualified Psychosynthesis coach and has a background as a mindfulness and yoga teacher. Dan has spent the past four years supporting individuals with learning difficulties at Friary Gardeners, a branch of the Parchment Trust charity.

When I spoke to Seraphina, she underlined my sense of how illness is addressed in our culture: “We are uncomfortable talking about illness and loss and become easily isolated,” she says. “Traditional therapeutic paradigms and ways of seeking help don’t always serve their purpose.”

Rather than perpetuating the idea that we are somehow ‘broken’ and need to be ‘fixed’, she feels it’s important to invert this idea and look for the *health* in our situation. She stresses that “in a healthy ecosystem, everyone can experience belonging,” and this leads to a thriving community.

The aim of *Roots of Return* is to build community and provide safe



spaces for people to heal, grow and flourish – helping people to lead their best lives as they develop a sense of belonging. They use research-based tools such as mindfulness and nervous system education together, and also traditional practices such as drumming and singing circles to build belonging and enhance mental, physical and emotional wellbeing.

Seraphina speaks of ‘return pathways’ – the idea that the foundation of healthy cultures is dependent on healthy social architecture. This entails social structures built into the fabric of the culture that help us to return to, maintain and enhance health and wellbeing.

“They are ways in which someone

experiencing distress is supported by the community so that they are not left feeling isolated and unable to move beyond [the challenges they face]. Today’s culture has forgotten these pathways, and part of our purpose is to support individuals and communities in remembering.”

In other words, we need to return to what is so often lacking in today’s world: inclusive community, appropriate ritual and ceremony and ways of marking rites of passage.

Seraphina and Dan organise special events like a beach celebration of the Summer solstice but chose to set up weekly groups as their main focus. These have the sense of a rhythm “like a community heartbeat – somewhere to come and be

welcomed once a week”.

On Wednesday evenings, there is the Women’s Wellbeing Circle in Alexandra Park. It alternates between a week of activities where participants present or try out new skills; they might also sing communal songs. The other week is a sharing circle where women talk and witness: sharing their achievements and problems. Seraphina refers to the “alchemy of the circle” and how it empowers people.

On Tuesdays (2.00-3.30pm) there is also a women’s wellbeing yoga class at the Humble Hub that provides space to rest and explore gently.

Dan runs a men’s workshop at Afri-co lab on Wednesday evening (7.00-9.00pm). This group uses music as a way for men to connect and express themselves. He’s also planning a day retreat in Guestling Woods on 1 September.

Another venture that involves music is the Saturday Drumming Circle. Depending on the weather, this takes place at the beach or the Clifton Centre and is open to all ages and genders.

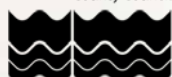
Find out more about the weekly activities and events at rootsofreturn.org/whatson. All events and classes are donation only.



HM Government

MORE BUS LESS FUSS





Take time to connect.
Take a break.
Take the bus.

Get out and about for **free*** with your concessionary bus pass.

eastsussex.gov.uk/FreeTravel



*Travel restrictions may apply.

Minimum Consideration

Student ALICE ROBEY-CAVE decries the practices of some Hastings hospitality employers

The promised brighter future that Hastings and Rye voted for is in the hands of new leaders. Many seem to agree that Keir Starmer is not radical enough or are disappointed he is paddling in the lukewarm pool of Centrism. Either way, it is clear that a core community in Hastings believe we should aim high, to moral standards befitting the 21st century. As a 20 year old who has worked in this town since turning 16, I can't help but detect a certain irony in our leftist hopes for the future, and would argue that young people working here might be justified in raising an eyebrow.

Published on 24 May, 'Labour's plan to make work pay again' contains what many of us would hope is a glimmer of this brighter future. From removing "discriminatory age bands" on minimum wage rates, to "banning exploitative zero hour contracts", positive change appears to be coming.

Labour promises to tackle "one-sided flexibility", where employees wait too long to receive basic rights like sick pay and juggle changeable hours. Over the years, I have been belittled for mentioning a contract and enquiring about my

pay rate. I have not received tips, worked unpaid trials, been ghosted with no explanation, and been paid unequally to staff with less experience. After a while, it becomes rather difficult to mask one's annoyance upon hearing about the 'chill vibes' of our right-on seaside haven.

Rightfully, the people of Hastings want to support its hospitality industry. These places provide a space for local artists to perform, flyers for charitable events, and beloved social gatherings like Old Town Week. Disappointingly the community spirit has somewhat excluded the people who facilitate this space: the young people pulling the pints, stocking the fridges, and mopping the floors would like their tips in full and an inbox free from disparaging caps-lock messages, please.

My perspective, and the perspective of others like me, is often limited to the smoking area and Whatsapp. But why, if young, part-time workers prop up so many businesses in Hastings, do their grievances struggle to be heard?

Of course, it is difficult to overstate the impact both COVID and the Conservative Party's mismanagement of Brexit has had on small busi-



nesses. Unwittingly forced into competition with raised costs and an expanded network of bureaucratic hurdles, the hospitality industry has understandably struggled to turn profit in recent years. I would not attempt to deny that I have benefited from the sense of community in some workplaces. Hospitality has undoubtedly made me stronger and more confident, not to mention that pubs and restaurants in Hastings tend to offer generous perks to their staff. Fundamentally, though, free food and alcohol is neither money nor respect; I just think we can do better. Better than demanding 16-year-olds fill out a two-page questionnaire just to be ghosted, at least.

Why should anyone have to wait until the first payday to calculate what they are being paid? Upon completing one of my first shifts at a cafe I was casually asked: "Five pounds, is that okay?". I'll let you be the judge. A day later I was making rather bad coffee with no training because we were understaffed. It borders on farcical that 4 years later I am having to justify why I deserve to be paid above minimum wage, a wage that would be far higher if I was just one year older.

The tendency to frame employment as a zero-sum game is not only damaging but is obviously responsible for prompting the situation the Labour Party is currently attempt-

ing to solve. So, whether or not a part-time hospitality employee completing a degree is the target demographic for Starmer's legislative changes, it seems inescapable that the time is ripe for a major change. If the heart of Hastings is in the right place (which I think it is), let's remember that accountability is the real cause for this change. Businesses will only benefit from fairly treating their employees. To put it simply: they will attract more qualified individuals, increase staff retention, and encourage a happier workplace environment. If you think a part-time young person does not deserve this security, you might just be the problem.

Not Coining It

ANNIE LAWSON

Five years ago, I was living near Hebdon Bridge. There had been a gang of counterfeiters in the village in the 1760's, known as The Coiners. Now I wonder, would the local council, Hebdon Royd, have granted planning permission for a Jolly Coiners theme park? Perhaps along the lines of that planned for the old Debenhams building in Hastings with immersive experiences such as a Smugglers' Cave and a Pirate-themed restaurant? This enterprise was supposed to give a sense of pride and employment to the local community, but so far it has provided neither, in fact it is now closed, as "any fule" might have predicted.

What's with the pneumatic planning concepts so prevalent in seaside towns? It would never have happened in inland Hebdon. What – an ersatz Coiners Lair made of fibreglass on the Burnley Road? The

plan would have been laughed out of the council meeting. But it seems that seaside towns have an obligation to be daft, because the British coast was where poor factory workers went on their annual holidays. But can't we leave that behind us now? And isn't Magaluf with its 'Katmandu Park' the place of silliness now anyway?

Then there's the issue of othering and demonising people of the past such as counterfeiters and smugglers. The Coiners were bottom-of-the-food-chain woollen worsted workers facing starvation after the Seven Years War (1756-1763) when the demand for military uniforms plummeted. The sensibility of Hebdon Royd Council might be that it wouldn't be nice to make fun of them, just as it wouldn't be nice to build a gang of fibreglass slaves in Liverpool, or a coven of fibreglass witches, all glowing at the stake, on Pendle Hill. Granted, Ruxley's smuggling crew are reputed to have been out-and-out villains, and going

to the seaside is a prime excuse to kick someone up the bum, as all inhibitions are off.

Whether people enjoyed New Debenhams enough to go again or tell their friends that it was good, encouraging more to visit, is in question. It was £8 to get in, which included a reportedly ace bowling alley, a hole to put your finger in to feel the temperature of the water

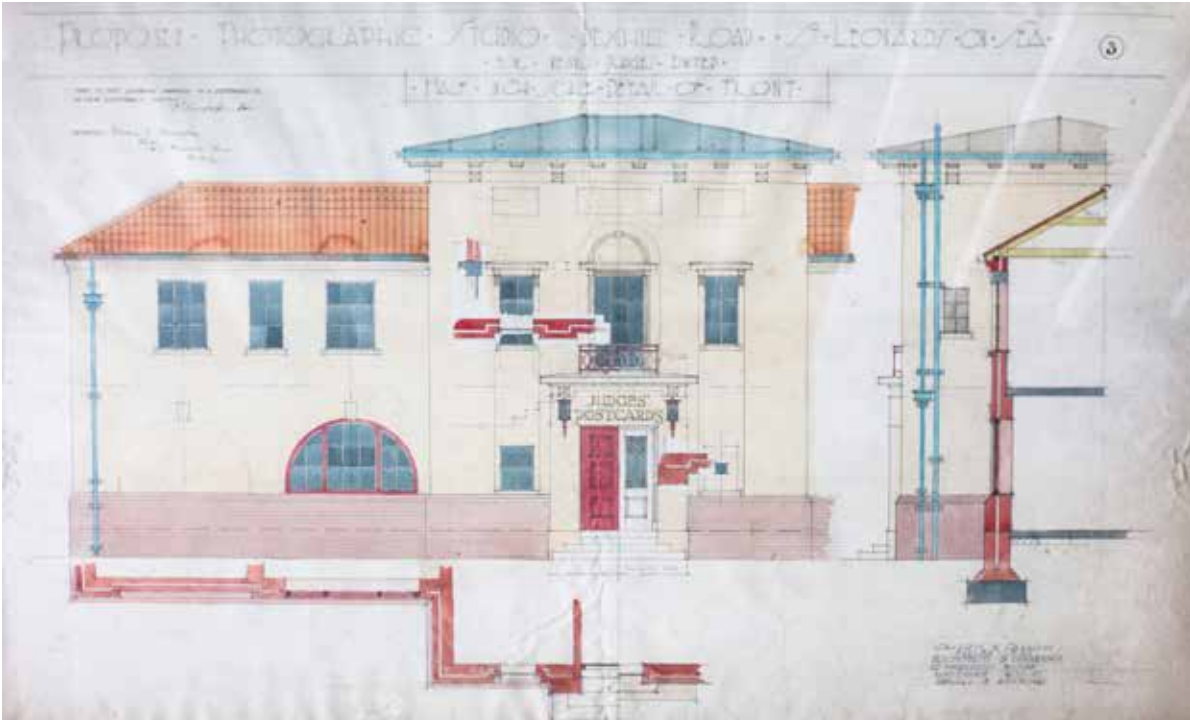
around the Titanic, and some gizmo that you sniffed, to give you "the smell of Outer Space".

Meanwhile, the social temperature around the building remained the usual Robertson Street tepid-to-icy, with people shuffling past who couldn't even afford the smell of a square meal, let alone the odour of Outer Space. They might have had the distinct impression that someone

was having a laugh at their expense, considering the large amount of public money that was poured into it. Why couldn't it have been turned into an indoor market? That would have been kind and reasonable.

If Tory values persist, kind and reasonable ideas will continue to be sidelined, but the opposite should be the case. Otherwise everyone sinks.





Wish You Were Here

GILL GOLDENBERG explores the iconic Judges building on Bexhill Road with James White (Design Innovation), looking at the past, present and future of the postcard industry.

How many photos do you have stored on your phone which never see the light of day? Whether it is hundreds or thousands, it is probably nowhere near the scale of the 36,000 negative glass plates created by Fred Judge, the founder of the Judges postcard company.

Fred was an ‘early adopter’ of technology and even gave up his career as an engineer in Wakefield to pursue his passion for photography. He started producing postcards

in 1903. Many of the negatives were recently discovered still stored in their original brown envelopes in an unused cupboard at the bottom of the building. Having been there for over a hundred years, the envelopes themselves offer no clue as to the nature of the image inside, but a number code gives some idea as to the date they were taken.

James White started in his role of Design Innovation for Judges of Hastings in April 2023, having pre-

viously worked there from 2018 – 2021. He is the enthusiastic driving force behind the project to digitise the collection, to preserve it as an important facet of the company today, as well as to open it up to a wider audience in Hastings and beyond. His excitement about the importance of the collection is palpable and infectious. Such is his enthusiasm, that he is involved in editing the images in his spare time.

Amy Jenkins has recently joined the team working on the restoration of the photos. She has a love of photography and history; the perfect credentials to undertake the job of capturing the images with a digital camera. She says: “I get excited when I open each envelope, even though the image is sometimes of something rather uninspiring, like a tree!” While I was there, the images she uncovered were scenes from Cowes in The Isle of Wight. Although Amy is making excellent progress with the task in hand, completing the photographing of 600 negatives a day, there is still a lot of work to do.

James has been instrumental in keeping Fred Judge in the public eye. Recently a set of postcards were

produced for Hastings RNLi featuring the launch of Hastings first lifeboat in the 1900s, compared to shots of launchings in 2024. Additionally, the company produced a set featuring Birling Gap for The Towner Gallery in Eastbourne.

RIGHT PLACE RIGHT TIME

Fred initially opened ‘Judges Photo stores’ at 21a Wellington Place. Judges Photographic Studio on Bexhill Road was built in 1927 for Messrs Judges – presumably Fred and his brother. Initially, he charged 1d for his postcards, which soon became very popular. The photos were mainly of The British Isles and included beach scenes, dramatic storms, picturesque villages and old churches. The inclusion of figures in his compositions make you feel you “are in the moment”, as Amy puts it.

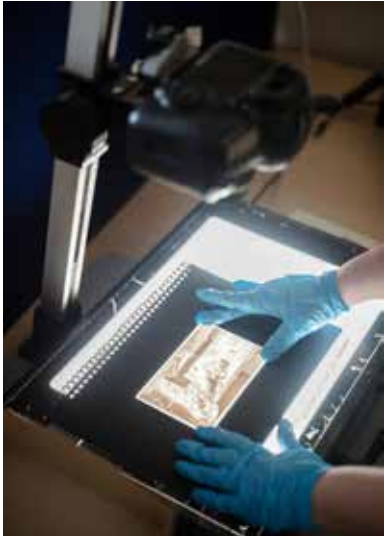
During Fred’s lifetime, particularly between the wars, there was an upward trend of people travelling to seaside resorts for holidays, which was no longer the preserve of the privileged few as it had been in Edwardian times. Many of his photos feature famous buildings in seaside locations across the UK.

Travelling by train became increasingly possible, and it was considered healthy to get the maximum exposure to the sun. By the end of the 30s, 15 million people were going to seaside resorts for holidays. The lido became one of the most popular buildings in the 1920s and 30s, as evidenced by Fred’s famous pictures of the lido in West St Leonards. These factors, combined with an efficient, reliable and speedy postal service, meant that the postcard age was thriving.

Then, as now, interest in how life was changing over the years helped to cement the popularity of Fred’s photography. New styles of architecture in the 1920s and 1930s must have seemed alien to some, but exciting for others. Fred also captured the changes to the fishing industry through the lens and made his images available to everyone. Being based in Hastings, Fred had direct access to observing fishing vessels at work, as they landed their catches on the beach.

THE FUTURE IN THE PAST

So, what does the future hold for Fred’s photos? James is very clear that his mission is to make this remarkable collection available to a wide audience, firstly in Hastings itself, by mounting an exhibition of photographs relevant to this area. A prestigious gallery space in the town itself would be a good starting point. For maximum impact, the images would have to be enlarged to A1 or A2 size, which would mean the crispness of the images would be compromised to a certain extent, but this would be offset by the fact that the digitising process reveals details which are otherwise lost. Once Fred’s work has been shared, recognised and cherished by Hastings, James will widen the field by exploring other venues which have



Digitising

a connection to his work.

There are also many photos of famous locations in London, for example. “Some of his night-time shots in London mark him as a pioneering practitioner, who managed to create images with an almost ethereal quality.”

And what does the future hold for the postcard industry? I was amazed to discover that the production of postcards still provides the biggest portion of revenue for the company. The current owners since the 1980s, brothers Graeme and Trevor Wolford, have done what most successful businesses do: adapted and diversified. James describes Judges of Hastings as “a traditional business, but innovative in its practice.” Using equipment installed in the 1980s, the company makes a range of products, such as tote bags, mugs, calendars and greeting cards for an impressive list of clients such as heritage properties like Chatsworth, St Paul’s Cathedral and Westminster Abbey.

Currently, there is a revival of retro, with younger people enjoying the personal feel of handwritten messages rather than the ubiquitous Facebook or Instagram route to connect. For example, a postcard stall at Glastonbury this year did brisk business in selling them to festival-goers who wanted to share their experience in a more personal way.

Fred is one of a long list of successful individuals associated with Hastings. Let’s hope that his images continue to have a place in Hastings’ future.

Follow the progress of the digitising on Instagram @fred-judgearchives



Getting Strange on Seaside Road

HELEN MURPHY & NICK PELLING
preview something a little unusual
coming your way

It may surprise you to know that we were not familiar with the writings of Victor Shklovsky. But, after talking to the artist Colin Booth about his forthcoming exhibition at the Electro Studios, we discovered that the Modernist Russian thinker was a key part of his inspiration. Shklovsky argued that the essence of art lay in the process of making the familiar 'unfamiliar'. (He was nearly made fatally unfamiliar with himself by Stalin in the thirties but managed to be protected by Maxim Gorky.) This obligation to transform has been a key inspiration in Colin's career. It certainly makes sense of the title: Making Strange. It promises to be a challenging and intriguing show.

EMBRACING SILLY

Booth is very difficult to categorise. It would be possible to label him a Conceptual artist with a dash of

Dada and Minimalism. But artists do not need an ingredients label, which can only lead to Art-speak of the most pretentious kind. Colin is not like that. His work is often funny. His sun-yellow chairs that are never quite level seem like a prop from a silent comedy. The references to children's bricks and Dinky toys are soaked in childhood memories. In lots of ways his playful approach feels almost like a lament for the way we lose contact with the wonderful silliness of being a child.

He combines the Modernist love of using found objects – think Duchamp's Fountain (an old urinal) or Picasso's bicycle-based Bull's Head – with the desire to dislocate our complacency about our surroundings. The cool ambiguity of white is a favoured language. He explains that part of the fascination of a found object – be it off-cuts from a furniture factory or yesterday's



Colin Booth: Joy, 2004

net curtain – is the way that once it is back in the studio it has "latent transformative potential." In the alchemic dialogue between artist

and object, Booth finds ways to whisper other thoughts. In that process there is often a tension between what a thing was and what it is be-

coming. And even after the artist's intervention the resultant meaning is not always under control. Materials have their own personality issues and Booth has used everything from marble to neon. Inevitably, Booth's objects slide their meanings around, leaving emotional and cognitive ripples.

FOR THOSE THAT DO

Colin has been the driving force behind the Electro Studios space for many years now. He has made it a key part of the art scene in St Leonards and Hastings by being so willing to give the space to local working artists. His approach is a long way from gallery-as-museum for big names or dead members of some arbitrary canon. It is for practitioners of art to use. But now, after almost two decades of creating, Booth is taking a fortnight to expose his work to that other most transformative force: the viewer's gaze. This show is likely to be a mind-spinner; but as the old poster says, we must Keep St Leonards Strange.

The show opens on Friday 6 September at 6pm. It continues on Saturday and Sunday, 7-8 September, from 1 to 5pm. The show is also open on the following weekend, 13-15 Sept. It is part of the Coastal Currents Festival. There are also 3 offsite locations: Graze on Grand Parade, Collected Fictions and Black Gull Books on London Road.

Meffs promote local gigs at the Piper

Known for their raw energy and unyielding punk ethos, electrifying post punk duo *The Meffs* have taken a significant step in supporting the live music community by becoming Music Venue Trust Patrons. The Meffs will be playing a special show at The Piper in Hastings on 29 August, to celebrate becoming patrons of Music Venue Trust (MVT), the charity that represents hundreds of UK Grassroots Music Venues. The band joins an ever-expanding list of musicians – including Paul McCartney, Frank Turner and KT Tunstall – who support the work of the charity. They are supported by North London Singer-Songwriter Ben Brown.

The Meffs write: "Grassroots venues are why we've been able to gig so much. Some that we played when starting out have shut down. We've seen first-hand the funding put into the music industries of other countries, and the impact of this funding. As a band, we will continue to fight to keep venues open and

live music alive in the UK. With MVT around, there's hope."

To celebrate becoming patrons, the band has announced a nine date MVT Cohorts tour predominantly in cities and towns where they have never headlined or played. The tour will include the gig in The Piper and go on through Plymouth, Bournemouth, Bathgate, Newcastle-under-Lyme, Stowmarket, and Milton Keynes.

Mark Davyd, CEO and Founder Music Venue Trust, said "MVT is determined to tackle the decline in the number of live tours and to ensure that the very best new music can be celebrated right across the country. The Meffs are electrifying audiences wherever they play, and we are determined to show that artists like this really should be playing everywhere, for everybody. That's how we build audiences and it's how we build communities."

MVT Cohorts, organised by Music Venue Trust, is a new initiative aiming to combat the shrinking tour



Meffs

circuit. Increased costs of touring, including fuel, accommodation and transport, and uncertainty about the impact of the cost-of-living crisis on ticket sales, are forcing artists, agents, and managers to reduce the financial risks associated with playing extensive nationwide tours. As a result, tours are focusing on major cities and missing out grassroots music venues in hundreds of towns, rural areas and smaller cities across the country. Established grassroots venues are no longer being offered; music fans are no longer able to see

their favourite artists, or discover new ones, without travelling to the major cities.

For future tours MVT will organise Grassroots Music Venues into 'Cohorts' – networks of venues each with its own distinctive identity, facility or approach but which all share a common theme and goal to support touring artists and development. A 'Cohort' might denote a group of venues that specialise in certain musical genres, reflect venues with a unique production style, such as seated atmospheric



Ben Brown

or small capacity, or have specific audience demographics that are under served. Each 'Cohort' will form a preset and agreed touring opportunity which artists, agents, managers and promoters can tap into to support tours reaching those areas currently being left behind, helping to prioritise places and communities most in need of cultural investment.

The Meffs play at The Piper on 29 August 2024. Tickets available now at themeffs.com/live-dates/



Rautio Piano Trio, left to right Jan Rautio, Jane Gordon, Victoria Simonsen.

Chamber Music, Culture and Arts

JANE GORDON previews Hastings Chamber Music Festival

Hastings Chamber Music Festival takes place September 19 - 22 and brings together a wonderful line-up. Artistic Director, violinist Jane Gordon, has invited 13 of the UK's internationally acclaimed musicians to perform four concerts, held at Kino Teatr and Christ Church. The Festival presents relaxed classical concerts with plenty of chat from the performers about the music. Everyone is welcome and there is a wide variety on offer.

Headlining this year is the award-winning Sacconi Quartet (20 Sept) who will perform Schubert's iconic *Death & the Maiden* alongside a world première by composer/pianist Jan Rautio. There's also Tchaikovsky by Candlelight (19 Sept), and Spanish Song and Dance Music (22 Sept). But a highlight of the festival is the French Romantics programme (Sept 21) which celebrates the music

of Gabriel Fauré on the centenary of his death, alongside that of his celebrated pupil, Maurice Ravel. Both patriotic composers lived through wartime France, and through their output we can explore the perceived relations between political belief and artistic expression. (Incidentally, if you watched the Olympics closing ceremony, there was also music by Fauré. French tenor Benjamin Bernheim sang a new arrangement of Fauré's *Hymne à Apollon*. It was accompanied by the rather dazzling floating piano!).

All the performers are regularly heard on BBC Radio 3 and play at venues including the Berlin Philharmonie, Vienna Konzerthaus, Carnegie Hall, and Glyndebourne Opera. The ethos of the Festival is to create the time and space for the musicians to share the process of making music. Throughout, there are 'artist in

conversation' talks and after-show events to meet the players. For Christ Church Concerts (Sept 19 & 21) there are ticket deals available; early bird offers (£18), under 30s (£15), and free tickets for students, under 18s or jobseekers. They are also available in person, Thurs/Fri/Sat from The Bookkeeper in Kings Rd. Kino-Teatr box office is also now open for the Sept 20 and 22 concerts.

Inspired by the music we love and the art of live performance, I want to engage our listeners to contemplate the significance and relevance the Arts can hold in our culture today. We aim to give music a platform to connect to wider topics relevant to today's cultural and political landscape.

Editors' note: Violinist Jane Gordon founded Hastings Early Music Festival in 2017 with her mother Chris. They relaunched it as Hastings Chamber Music Festival in 2023 and have recently obtained charitable status. Jane has a busy touring schedule and has released four albums with her ensemble, Rautio Piano Trio, plus one solo album. She is playing at the BBC Proms on Sept 13.

Hastings Chamber Music Festival at Kino-Teatr and Christ Church St Leonards Sept 19-22. (Ticket offers available for Christ Church concerts Sept 19 and 21). For more information and tickets, see hemf.co.uk.

Collapse! but hope for rebuilding

SADIE PITCHER

As part of the programme of events occurring across the Coastal Currents weekend in Hastings, an exhibition curated by Rowan Corkill and Sharon Wylde will be on show at the Observer Building.

Titled *Collapse*, the large-scale sculptural exhibition brings together works that utilise found materials to explore how the natural world is increasingly deteriorating and under pressure. "I personally feel we are very much in a state of collapse in the world. Environmentally, we are in a state of collapse, socially and politically there is a lot of collapse, economically there is a lot of collapse," says Rowan. "It's a very prominent theme we feel in the world around us."

By utilising rubbish and discarded objects like furniture or old canvases, the exhibition creates a conversation centred on the idea of creation from collapse, and the artistic craftsmanship that goes into creating something from nothing.

Some of the sculptures in the exhibition themselves look on the brink of collapse. "There's something quite unusual about creating sculptures that look like they're falling apart," Rowan explains. "Materiality is very interesting to think about. Most of the artists in this show are making works using found everyday things they might have collected, so it's rubbish! It's about the idea of consumerism, which is something I'm really passionate about."

Rowan Corkill and Sharon Wylde have brought together ten artists from the coastal region who offer individual interpretations on the theme of collapse—be it environmental, social, political, or personal.



Hermione Allsopp: Sofulation

Collapse is just one in an exciting programme of events happening over the weekend of 5-8 September. The annual Coastal Currents festival celebrates arts and culture across the 1066 region, encouraging creatives to take risks, experiment and connect with each other. "There are so many artists moving to Hastings and it's so exciting, but we don't always know they're there."

Hastings, although it's not a huge place, has so many hidden studios everywhere. There are so many artists doing things, so I think Coastal Currents in itself, especially the open studio side, is really important in letting everyone know about them, and to give them an opportunity to show their work," says Rowan.

The exhibition runs from 5-8 September at The Observer Building with a free launch event, with an available pay bar, on Thursday 5 September between 6 pm and 9 pm.



An Odyssey of Painting

CAROLINE GEE & JUDY DEWSBERY

Between 1985 and 1995, our St Mary's Terrace neighbour Chris Chasey took to recording his daily walks in paint on a huge industrial roll of paper, in his very small house... consequently, he was never able to view them all together.

Instead, they were stashed one by one under his bed, where about sixty of them have remained, unscathed, for several decades.

These large-scale works leap from the tough printer's paper in an exuberant display of colour. Watercolour

and gum arabic give depth and sheen.

This is just the tip of the iceberg of Chris's amazing output. His paintings are often recognisably places we know, without being either realist or abstract: Dungeness, Rye Harbour, Winchelsea, Fairlight beach, Battle bonfire. On show is our choice of fourteen of the large unframed paintings plus a further selection of framed works.

The show opens on Saturday 31 August, 12pm-8pm, and will then be open during Coastal Currents on 7 and 8 September, 11am-6pm., at The Beacon, 67-68 St Mary's Terrace, Hastings TN34 3LS. Bar and kitchen are open.

We Are All Mothers

COURTESY OF JESSICA BROX



Untitled: Jessica Brox, charcoal, giclée print

We Are All Mothers is a series of drawings and paintings that tell stories of the Gazan people over the past

several months. The work, using charcoal and oils, focuses on their insufferable experiences, and asks us to acknowledge our shared connection and common humanity. The series captures the depth of human emotions, struggles and resilience.

In the titles, the inclusion of imagery of little birds in the hand, reinforces the idea of our collective responsibility to protect and care for one another, transcending borders and differences.

We are all bound, we are all accountable. We are all mothers.

We Are All Mothers, an exhibition of paintings and drawings by Jessica Brox, is showing at Rogue Gallery, 65 Norman Road. The artist's proceeds will go to the charity Medical Aid For Palestinians roguegallery65@gmail.com 07861354140



Balladeste: From left: Preetha Narayanan and Tara Franks

Concert at Hastings Castle

A group of local Hastings artists will be hosting a unique and captivating performance event in the ruins of Hastings Castle, bringing the historic grounds to life with an innovative blend of opera, live music, improvisation and interactive lighting.

Led by performance artist Eleanor Westbrook, 'Concert at the Castle' aims not only to unite a lively audience at the iconic venue, but also to bring together the community in a collaborative effort to support local artists and performers in their craft.

The exciting range of performances includes a rendition of Judith Weir's mini-opera 'King Harald's Saga', followed by live strings with local cellist Tara Franks and her duo Balladeste, local singers including Bev Lee Harling and synths, samples and sound manipulation by Tullis Rennie, which will all expand and experiment with the piece. The shows are complemented and augmented by dynamic interactive lighting displays, courtesy of artist Peter Hudson.

Lacking external funding, the collaborators ask for support from the community to fairly pay the artists and technical team who are putting on this incredible show. The aim is that the show's success could lead to further support for future projects in Hastings. Together with artist Benjamin Phillips, the team have put together rewards for donations, to give visitors the opportunity to receive a beautiful illustrated screen-printed t-shirt to commemorate the event. A special date night reward provides two drinks from The Crown bar and a run at the front of the audience, so as not to miss a moment of the memorable action.

Concert takes place Friday, 13 September. Doors open 6:45, music starts 7:15. The event will be subject to postponement dependent on weather conditions. Crowdfunder here: [crowdfunder.co.uk/p/concert-at-the-castle-sep24](https://www.crowdfunder.co.uk/p/concert-at-the-castle-sep24) Tickets £10-£20 here <https://tinyurl.com/4ye5dm9s>



ALEXANDER BRATTILL

Tina Morris, Director, Coastal Currents Festival

Arts Festival Succeeds against the odds

SADIE PITCHER

Every year without fail *Coastal Currents Arts Festival* opens the doors to artists' studios along the south-east coast with a programme of unique events, exhibitions and performances. The festival is a key weekend in the hectic Hastings calendar celebrating the creative networks of the region.

Running over two weekends, 31 Aug-1 September and 7-8 September, the festival stretches as far as Eastbourne. The programme includes exhibitions at Electro Studio Project Space, the Observer Building, the blackShed Gallery in Robertsbridge, and an exhibition of works by volunteers at Hastings Contemporary, called Out Front.

However, staging this extensive festival doesn't come without its challenges. Tina Morris, director of Coastal Currents since 2017, is the *tour de force* behind the festival, battling, alongside her full-time job, for funding, advertising and people to participate every year, and organising the weekend.

Originally working at the De La Warr in Bexhill, Tina 'accidentally' became involved in running the festival, bringing her marketing and publishing experience and her passion for grassroots culture. "It's been an interesting ride, because

there's been no guaranteed funding, but the public still fully expected the festival to happen. I think a lot still perceive it as an official council-run organisation, and a lot of what I've tried to do is maintain that" she explains.

THE CURRENT POSITION

Coastal Currents aims to celebrate and connect creativity on the coast. But since the beginning of the festival, funding for local arts initiatives has massively dropped, directly impacting the festival. Every year Tina needs to reapply for funding. Luckily, she has secured funding for this year, so it lives to see another day.

A recent report, published by Campaign for the Arts and the University of Warwick, states that the UK's culture spending was lower than most of Europe and reveals the significant decline in arts and culture spending in the UK at both national and local levels between 2009-10 and 2022-23. The State of the Arts report reveals that between 2010 and 2022 local government revenue funding of culture and related services decreased by 29% in Scotland, 40% in Wales and 48% in England. The Department for Culture, Media and Sport's core funding for cultural organisations decreased by 18% to only 0.17% of total public spending per person. This sustained decrease means that events like Coastal Currents are at

risk of not being able to run.

"During COVID, [the Government] realised the importance of art and culture for mental health, but now it all seems to be funded secondarily. You can go through health care into arts funding. You can go through crime into arts funding. It's proven that it's necessary, anyway" Tina explains.

Alongside the financial challenge is the harsh economic reality artists face today from soaring studio and rental costs. However, undeterred by this challenging reality and spurred on by her passion for culture Tina has "managed to mix care, agriculture and culture all into a big melting pot. And I suppose, that's led me to where I am now, which is actually using it more as a tool for campaigning for the importance of grassroots-led culture, because a lot of what I've done as well is based around the theory of placemaking rather than just popping up arts events here and there - to build a better community, to create more civic pride. To program cultural events from the ground up rather than imposing culture down."

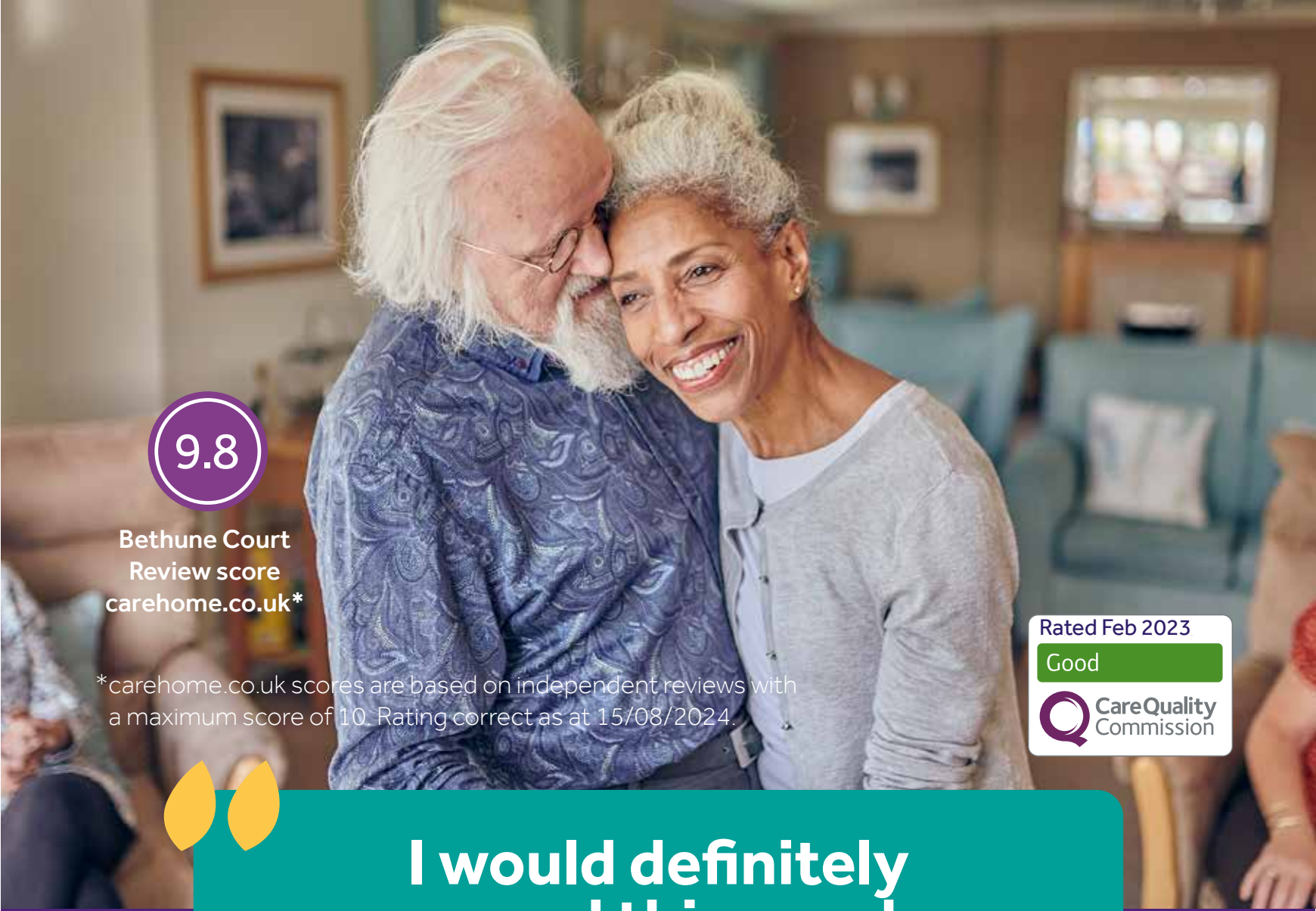
CONSTRUCTIVE CREATIVITY

Through Coastal Currents Tina is embracing new creatives and driving for the participation of young people in the Arts. By having open studios as the spine of the festival, Coastal Currents has encouraged residents to rediscover the area, with unexpected sites and homes transformed into creative spaces. Alex Brattell, official photographer and local artist, comments: "Coastal Currents is different every year, which is how it's survived the years of no funding. And the way it has used the environment [here] has been really, really interesting."

Part of this year's festival, an open-air exhibition will celebrate the works of local artists. Show Off displays a series of posters in local streets, from the Source Park on the Promenade to Bohemia Road and Queens Road. The works will sit in unusual urban spaces, encouraging people to happen upon, and interact with, wonderful local art. Show Off will run for the entire month of September.

Tina has taken the festival from strength to strength. Ben Browton, a local artist, explains "There is a great sense of community down here... I discovered that it was a very good place to be an artist because people were so open to creativity and it wasn't competitive." This community spirit is captured by the festival, as Alex Brattell explains. "Without it being its main intention, Coastal Currents is a really great social season where you just find yourself chatting with people."

Looking to the future, Tina Morris wants to encourage young creatives to participate and feel brave enough to share their artwork. If long-term funding can be secured, Hastings as a place with great culture.



9.8

Bethune Court
Review score
carehome.co.uk*

*carehome.co.uk scores are based on independent reviews with a maximum score of 10. Rating correct as at 15/08/2024.

Rated Feb 2023

Good



**I would definitely
recommend this care home.**

Bethune Court relative carehome.co.uk review quote

In a 2023 survey of all our care homes, when asked if
'I have confidence in the staff who look after me',

96% of our residents agreed.



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**Bethune Court care home, Boscobel Road, St. Leonards on Sea,
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Call **01424 869 336** Visit **www.anchor.org.uk/BethuneCourt**

FOOTBALL

'U's Pointless Over Holiday Weekend

13 August:
Whitehawk 0,
Hastings Utd 1

17 August:
Hastings Utd 2,
Bognor Regis Town 2

24 August:
Potters Bar Town 2,
Hastings Utd 0

26 August:
Hastings Utd 1,
Folkestone Invicta 2

HUGH SULLIVAN

Hastings United pause for breath this week after playing five Isthmian League matches in 17 days from the start of the season on 10 August. Wins in the two opening games, followed by a draw and then two defeats, might suggest a downward trajectory over that period. But in truth all five have been closely contested, confirming that there is little variation in standard between top and bottom: it's certainly difficult at this embryonic stage to pick out which team will flourish and which will struggle in the months ahead.

Last year's early season game at Whitehawk had been a 0-0 rough-house, the home team finishing

with only nine players on the field after two were sent off. One of those red-carded (after only nine minutes) was Jack Dixon, who spent half of last season there before returning to Hastings. On this occasion, Whitehawk again played it rough, accumulating five yellow cards (as against two for the 'U's). Dixon, however, maintained his discipline admirably in central defence, and his re-adopted team squeezed a tight victory with a second-half goal from fellow defender Dequane Wilson-Braithwaite.

At home to Bognor Regis on 17 August United took a two goal lead through two excellent finishes from Davide Rodari: one in the first half from a snap-shot into the bottom corner, the second 15 minutes from time, a pile-driver from the edge of the penalty area into the roof of the net. That second goal seemed to have sealed the victory, but the visitors, who had competed well throughout the match, were level within eight minutes. The 'U's conceded a penalty for a trip on the edge of the area, then allowed the bustling Bognor striker Callum Barlow to find a hole in their left flank and score at close range.

Making the long journey to Kings Langley last Saturday to play Potters Bar, United found their attack stifled by a well-organised home defence. They conceded a first goal just before

halftime and a second when trying to press in the latter stages.

HOLIDAY CROWD

The game against Folkestone on Bank Holiday Monday attracted a crowd of over 1,750 to the Pilot Field. But for the second time in three days, the 'U's emerged pointless. Their visitors scored early with a clinical strike, and doubled the lead a few minutes into the second half after slack marking by the defence.

The immediate replacement of Fin Chapman by Freddie Legg gave a fillip to the home attack. He and Kane Penn combined down the left wing and, when he fell under a challenge, Rodari stroked in the resulting penalty to reduce the deficit to 2-1. That's how it stayed, despite Legg going close and Billy Vigar dragging a shot wide when it seemed easier to score.

Tomorrow (Saturday) the 'U's take a breather from league action to entertain Redhill Town at the Pilot Field in the first qualifying round of this season's FA Cup. Redhill play in the Premier Division South of the Combined Counties League, two tiers of the football pyramid below their hosts, but they have won all six of their league and cup games to date, and won't be pushovers.

In the meantime, United have announced the immediate release of last season's goalkeeper Charlie Grainger, who had re-signed for Danny Bloor's first team squad this season but was being kept on the sidelines by the return of Louis Rogers. A keeper for fellow Isthmian Premier club Wingate & Finchley suffered a serious injury playing last Saturday, and there was mutual agreement that Grainger should be given the opportunity to take his place.

ATHLETICS



PHOTOS: BOB BEANEY

Hastings Club Celebrates 60th Anniversary

Last week Hasting Athletic Club celebrating its 60th anniversary with a special evening of competitions and camaraderie. The Tuesday evening event brought together club members and Hastings Runners for a night filled with friendly rivalry, socialising, and reflection on six decades of achievements.

After a series of fun competitions, where participants had the chance to showcase their skills in their usual events or try something new, family members, friends, and associates joined the celebrations, enjoying hot food and refreshments around the clubhouse. An informal



Rae Le Fay with Glenn and Kath Veness

awards ceremony was then held to honour some of the club's most notable achievements over the last club year.

The Luke Veness Memorial Trophy for outstanding performance was presented to Rae Le Fay by Luke's parents Glenn and Kath, who were visiting the club for the first time in several years. Dave Hunne-man received the Chair's Award for his tireless efforts as team manager, committee member, coach, field official and all-round Mr Fixit. The Committee Award went to Wayne Martin for his enduring commitment as a club athlete - competing at hundreds of league matches over the decades, probably recording more league points than any other athlete to wear the club vest over the last 60 years.

As always in this community club, volunteers played a crucial role in ensuring the smooth running of the evening, taking on roles such as starters, field marshals, timers, cooks, servers, and general helpers out. The event was a fitting tribute to the club's 60-year journey, highlighting the spirit of community, inclusion, and inspiration.

To find out more about Hastings Athletics Club or to sign up for a free trial, go to hastingsathletic-club.co.uk

CRICKET

Priory On the Brink

17 August:
Worthing 248 for 9;
Hastings Priory 249 for 7

24 August:
Hastings Priory v Preston Nomads
match cancelled (rain)

HUGH SULLIVAN

The cricketers of Hastings & St Leonards Priory kept alive their chances of retaining Sussex Premier League status when beating Worthing by three wickets on 17 August. However, relegation rivals Bognor Regis also won on that day, and last Saturday all matches were washed out by rain.

That leaves only two fixtures for each side to play, including a crucial clash between Priory and Bognor in West Sussex tomorrow (Saturday). But even a victory in that contest for the Hastings side would only save them if they also win their last match at home to Horsham on 7 September while Bognor lost at East Grinstead. Roffey, in seventh place, could still also in theory be relegated, though they need to gain only 11 bonus points in their last two games to ensure that Priory could not overhaul them.

At Worthing, Priory's victory effectively confirmed the home team's relegation while keeping themselves just about in touch with the sides above them. It was only achieved, however, from the jaws of defeat.

Worthing won the toss, chose to bat, and started confidently, with an opening partnership of 59 within the first ten overs. John Morgan bowled his allotment of ten straight through, and took two wickets in his sixth through wicket-keeper Greg Devlin (one stumped, one caught). But Adam Barton's direction was wayward, conceding too many wides, and the home batsmen accumulated steadily against support bowlers Adam Page, Seaver Cowley and Iden McCleave - none cutting loose, but in combination reaching a formidable final total of 248 for nine.

In reply, Priory lost anchor batsmen Caleb Laloo and Dylan Woolley cheaply. Although captain Harry Scowen (53) and vice-captain Tom Gillespie (42) repaired the damage with a partnership of 83, they found boundaries difficult to reach, and the run rate only gradually accelerated. When both were out, at 124 for four, another 125 was needed in less than 18 overs.

Eddie Finch responded with a sound 31, and Morgan and McCleave made cameo contributions to quicken the pace. Cowley, batting at nine,

NAZMONTAG



Seaver Cowley: 17 not out in frantic finish

hit 17 off 10 balls in a frantic finish. However, it was Devlin who took centre stage with a score of 59 not out in 54 balls, and fitting that he should score the winning single with just five balls to spare.

We Are A Sea

28-29th September

A fun weekend of free activities celebrating the local heroes who help keep our sea and shoreline clean, safe, and welcoming.

Featuring

- Clean Water Action Group
- Hastings Community of Sanctuary
- Pebble Dash
- Refugee Buddy Project
- Strandliners
- The Bluetits
- The Hastings Project
- Transition Town Hastings
- Zeroh
- *More TBA..!*

Action Hubs

- Goat Ledge
- Hastings Bike Project
- Hastings & St Leonards Sailing Club
- Oscars
- Starsky & Hatch
- Stella Dore
- Super Nature
- *More TBA..!*

Activities

- Beach clean & beer
- Beach run & games
- Boating
- Bottle Alley Bike Bomb
- Chill swim
- Creative workshops
- DJs
- Family fun
- Illuminated bike ride
- Installation artworks
- Little Mashers T-shirt printing
- Moonlight cinema
- Murals
- Sea shanties
- Storytelling
- Yoga by the Sea
- Yacht rock
- *More TBA..!*

www.weareasea.net

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#community

#possibility

#solidarity



JOSEPH ROWNTREE
FOUNDATION