

claim to a stage that should have adequate depth, height and wing space. Their founder and producer, Miles Hutchinson (also the village doctor), critically studied all the published arguments on the subject and in 1952 produced his own scale plans of the stage he wanted. As Dr. Hutchinson was also the treasurer of the Village Institute he had to perform a Jekyll and Hyde act in the negotiations between Players and Village. It was decided that the Players could have whatever sort of stage they wanted, provided they paid the cost of it, a responsibility they nobly undertook. When all the various committees and groups with special claims had argued their vested interests, and had ultimately accepted the inevitable compromises, it was possible in 1954 to approach the architect, Colin Rowntree, F.R.I.B.A., of York, with details of what was wanted. Not surprisingly, he spread dismay among the Holme enthusiasts when he totted up the estimates, which had soared to the impossible total of something like £15,000, instead of the £9,000 they had regarded as a target.

There were anxious sessions in which attempts were made to cut down the requirements and to reduce the cost by at least a third. Quite naturally, the result failed to satisfy anybody. When hopes of the new hall were receding rapidly, the indomitable doctor



*Auditorium of the Village Hall and Theatre built by the villagers of Holme-on-Spalding-Moor.*