Chapter 2

An Overview of the Development of SADSA/NADSA

When a man starts out to build a world,
He starts with himself.
Then the mind starts seeking a way
His eyes see their materials for building,
See difficulties, too, and the obstacles.
The hand seeks tools to cut the wood,
To till the soil, and harness the powers of the waters.
Then the hand seeks other hands to help,
Then the dream becomes not one man’s dream alone,
But a community dream
Belonging to all hands who build. (Flowers 11)

Southern Association of Dramatic and Speech Arts: Its Birth and History

In 1935, S. Randolph Edmonds moved from Morgan College to Dillard University in New Orleans, Louisiana, where he organized the first theatre department at a HBCUs’ and founded the Southern Association of Dramatic and Speech Arts (SADSA). According to Lillian W. Voorhees, “Edmonds felt that there was a need for directors of dramatics and speech to confer and discuss the need for bringing about recognition of dramatic work in the curriculum and the need for raising the standard of theatre in the schools and colleges” (Williams 266-268). According to H. D. Flowers II, Edmonds felt, that athletics grew because supporters of athletics programs held numerous conferences and activities that brought recognition to the rank of sports. Therefore, he reasoned that if theatre was to be a part of the curricula, it too must gain respect for its members as sports had in these institutions. He felt that this respect could likewise be engendered and fostered through conferences that attract attention to the importance of dramatic activities by awarding trophies for winning productions and other assessments in theatre. (31)

As the association thrived in importance, drama on college campuses began to flourish. Atlanta University had a prospering theatre group directed by Anne Cooke, who later went on to Hampton. Three Yale graduates moved into theatre positions: at Howard University, Owen
Dodson was hired as Director of Drama at the University; at Fisk University, John Mclinn Ross (M. F. A.) was the Director of Theatre; and at West Virginia State College, Fannin Belcher (Ph.D.) was the director of theatre (Flowers 31). These highly trained Black directors brought a high degree of technical training to their work of instruction in dramatic arts.

So in January 1936 S. Randolph Edmonds wrote a letter to the directors of drama at HBCUs in the southern area, inviting them to a meeting at Dillard University, February 26-27, 1936. Nineteen colleges and one community theatre responded to Edmonds call for a meeting. It was there that the Southern Association of Dramatic and Speech Arts was born. The charter member list included Alabama State (Montgomery), Alcorn College (Mississippi), Lane College (Tennessee), Morehouse College (Georgia), Prairie View (Texas), Shorter College (Arkansas), Spelman College (Georgia); Talladega College (Alabama), Wiley College (Texas) Fisk University (Tennessee), Winston -Salem College (North Carolina); Atlanta University(Georgia); Dillard University (Louisiana); and Tuskegee Institute (Alabama). Edmonds was elected president, a position he held until 1942. At its 1942 meeting, President Edmonds relinquished his office and was made an honorary president of the association for life (Sandle 35).

The records reveal that in 1937 at the Florida Agricultural and Mechanical College meeting in Tallahassee, Florida, the organization divided into three geographical units--Southeastern (North Carolina, South Carolina, Georgia, Florida); Southwestern (Louisiana, Arkansas, Texas, Oklahoma); South Central (Alabama, Tennessee, Mississippi)-- to promote more frequent and closer contacts among members. The organization adopted the following purposes:

- to provide a professional organization for educators, students and practitioner of theatre and the communicative arts.
- to encourage the establishment of programs in the communicative arts at member institutions.
- to provide pre-professional and professional experience for students, faculty and practitioners who have an interest in or special recommendations for professional work in theatre and the communicative arts. (Flowers 12)

The president also emphasized the need for plays about Negro life. Edmonds put forth five goals for the organization as follows:
to get to know each other better.
to create favorable public opinion toward work of SADSA.
to furnish material for scholars to think and write about.
to set up educational objectives in theatre and the speech arts.
to attack the solution of speech problems by devoting one hour per week
discussing such problems as finding the answers to why debating has fallen so low, determining how to organize verse speaking choirs and handle dramatic club meetings, determining how we must emphasize the collective effort, and work through the organization for contacts. (Flowers 12)

In setting goals for the organization, Edmonds’ visionary leadership inspired him to establish a committee to develop a constitution by the 6th annual conference. It was during the 5th annual conference at Tennessee State in Nashville that an apparent turning point for the organization occurred. Several policies were re-visited, such as the guidelines for the constitution, summer study for directors, a campaign to talk to presidents of historically Black colleges and universities about encouraging theatre in the Negro college. They also established two new executive officers: the publicity director and the field director. Another change passed at the 5th conference allowed the special guest to be the guest critic for the play festival (Sandle, 108-109). This conference proved to be a year where SADSA begin to establish an organizational structure for the continued success of theatre in education. As the organization moved out of the depression years, the leadership began to lay the foundation for the organization to assist in educating other Negroes about theatre.

With a solid foundation being established, the 1941 conference could be considered as a landmark year. Eighteen schools from different states and 137 delegates were present at the conference. The conference was held at Tuskegee Institute on April 23-26, 1941. It was at this conference that president Edmonds expressed "a hope that in time a national movement might bring about attention to dramatics in the curriculum of all Negro colleges" (Sandle 119). It was also at this conference that the first constitution of SADSA was ratified by 28 schools that had participated in the last five years. With this increased interest in the organization, several schools began to vie for the position to host the conference for the next year. It was the first time in history that two colleges had vied to be the host institution in the history of SADSA. The two
institutions were Wiley College and Prairie View, both in Texas. After careful consideration the membership voted to accept the invitation from Wiley College (Sandle 119).

As membership increased and new schools began to attend, different policies needed to be set up for the election of officers. These policies allowed each paid organization six votes and each paid individual member one vote. Even though a lot of serious issues came before 1941 conference, the membership was still delighted to be entertained with a message from Anne Cook of Spelman College and Owen Dodson of Atlanta University, who both focused on inspiring the youth to be creative and see their own talents. The main speaker for the conference was Dr. Frederick Koch of the University of North Carolina, who spoke on the "impulse to create." With all of the creative activities going on SADSA began to question whether or not the competitions should be considered a dramatic tournament or festival. The membership was inspired to discuss the guidelines for competition, which in turn set up standards for member organizations. This was the first conference in which a whole session was provided for the speech area (Sandle 123). Lillian Voorhees, secretary, stated "the program of the sixth annual conference was one of the richest the association has experienced” (Sandle 125).

The 1942 conference was held at Wiley College in Marshall, Texas. This was an interesting year because of two things. First the attack on December 7, 1941, against Pearl Harbor was the first to ever happen on American soil, and the announcement that the founder of SADSA would be stepping down after leading the organization for the first six years was a surprise to those in educational theatre. The 7th annual conference was a major milestone in SADSA history because the organization was faced with who would be the leader now. Because of the general issues in society with World War II being so close to home, the zest that was evident at the 6th conference was not there. Instead there was a major controversy over the presidency of this great organization. The discussion centered on three gentlemen: Floyd Sandle; M. B. Tolson (the current vice-president), and Thomas Poag. Some confusion arouse concerning whether Tolson wanted the presidency. The membership was also low and the world was at war. Sandle withdrew his name because this was his first conference. As a result, Thomas Poag (of Tennessee State University) became the next president of SADSA, voted in unanimously (Sandle 128). The war was so devastating on everyone that Sandle stated the plight of SADSA for the next two years:
The conference closed with no place to go for the coming year. The war had made things too uncertain. Some of the delegates were already in the service and many of those at this conference had only been deferred until the end of the school year. But as the secretary said, it is to the lasting credit of Thomas Poag, elected president in 1942 at Wiley, that during the four years of stress which followed, despite all disrupting influences, the association was kept intact through the Newsletter with appeared at intervals, irregularly but persistently, keeping the members in touch and making it possible to pick up again in 1946 where we left off in 1942. (129)

In addition to leadership issues, Lillian Voorhees, the secretary, noted at the 1946 conference “from the beginning, inspiration has been brought to the conference by outstanding white speakers and leaders in theatre and speech” (Sandle 129-132). Dr. Claude M. Wise of Louisiana State University was the first guest critic and speaker 1936. (Sandle 89) At that meeting, he envisioned and warned against a potential conflict developing between the speech science, speech arts, and the more traditional dramatic arts and theatre. He felt that the Southern Association of Dramatic Speech Arts (SADSA) was primarily a dramatic and theatre organization (Voorhees 1946). Like NIDA, SADSA membership was institutional. Its annual conventions were held on members’ campuses each year until its meetings were suspended from 1942-1946, owing to the interruption of World War II. Meanwhile, the organization was held together between 1942-1946 by annual newsletters issued by its president, Thomas E. Poag. It was Poag’s determination that a war could not stop the organization from communicating.

Fletcher recalled the 10th annual conference held April 10-12, 1946 at Tennessee Agricultural and Industrial State College in Nashville, Tennessee.

Perhaps the hardships brought on by World War II made the leaders of SADSA realize more than ever, the importance of banding together to accomplish common goals. The keynote speaker for the convention, Dick Campbell, provided inspiration with an address on “The role of SADSA in the next decade.” The aims to encourage plays from Black life and experiences and to build the National Negro Theatre could only be met by developing more students into Black leaders, teachers, writers, actors and technicians. The four years hiatus had not destroyed
this part of SADSA’s soul. The best place to begin was in the theatre departments of educational institutions. SADSA encouraged, sought and supported some of the best trained teachers and directors in the nation. (Fletcher 33-34)

This conference picked up the pieces where World War II left off. For the first time in SADSA's history there was a critic judge and guest speaker (Sandle, 129). Thomas Poag was elected president for his second term, and Arkansas and Mechanical and Normal College was accepted as the host institution for the 11th annual conference. At that conference on April 30 through May 1, 1947, the executive board of the association expressed the desire to encourage student representation in the organization itself. Also, the committee on publications recommended that an annual journal be published each year after the annual conference, but no editor was appointed or elected.

In its report the Committee on Publications made a number of recommendations. Among them were the following: That an annual journal be published each year after the annual conference; that the purpose of the journal should be to furnish a publicity outlet for the organization, to encourage and preserve the creative efforts in the field of drama; that in line with these purposes, the program review and planning news be allocated to the periodic bulletins reserving the annual for such items, a playwright’s box, director forum, a student panel, backstage anecdotes, on stage items and comment, field notes, who’s who, and a book shelf; that the project be underwritten by the organization with the suggestion from Randolph Edmonds that the aid of foundation or educational funds be sought to finance it; that each paid member of the SADSA receive one copy; others to be sold according to size within the range of one to five dollars; that the format be paper covered journal about the size and thickness of Life magazine with art cover design and illustrations; no advertisements to be included except those useful to persons working in Speech and Drama; other details left to the Editing Board; management to be in the hands of a board of Editors, with chairman and three directors and three students, one each from each of the three regions. No name was suggested for the journal. The report was received and adopted. (Sandle 136)
The 11th conference can be considered the year of resolutions. The following resolutions were approved:

- that arrangements for the conference be made by December 1st of each year and all correspondence be sent out by that date;
- that there be student representation on the board;
- that the executive committee explore the possibilities of an enlarged program of speech work;
- that definite schedule of rehearsals for the play festival be established at the opening of the conference (Sandle 139).

In addition to the resolutions at this conference, the membership saw a need to establish an employment bureau for teachers of Speech and Dramatics. Also the constitutional committee suggested that membership be extended to member institutions outside of the jurisdiction of SADSA. It was also decided to combine the office of secretary and treasurer and to add a corresponding secretary. Another decision that signaled the beginning of a national organization was the position of executive secretary, which became one of the most powerful positions in SADSA (Sandle 139). Lillian Voorhees was elected to the first position of executive secretary, and Thomas Poag was elected for his fifth consecutive term (Sandle 140). However, at this conference the membership also decided that there needed to be a system to establish a rotation of officers, and was sanctioned by the constitutional committee. The conference host was noted for its hospitality, and everyone enjoyed the activities at the conference. As a result, three schools bid for the position of host for the 12th annual conference. Those schools were Grambling, Florida Agricultural and Mechanical College, and Wiley college. The conference was selected to go to Tallahassee, Florida, at Florida A & M College for the 1948 conference (Sandle 145).

It was at the 12th annual conference of SADSA in 1948 that the membership grew with 25 schools being represented. The most important business that came from that conference was the addition an assistant to the executive secretary, an editor of the SADSA Encore, and four student representatives were added to the executive committee (Sandle 149).

An annual magazine, later named the SADSA Encore, was developed and distributed to the membership. Therefore, SADSA Encore became the first national scholarly publication for Blacks in dramatic and speech arts ever published in the United States. Lillian Voorhees served
as its first editor. However, during this conference Ms. Voorhees felt that the role of executive secretary was a lot, so she resigned as the editor of the SADSA Encore and James Hopson of Talladega College was appointed to be the new editor (Sandle 151).

It was also during this year that an invitation to join the American Educational Theatre Association (the previously all white organization) was received and a possibility to have some type of affiliation with the Intercollegiate Drama Association was offered (Sandle 150). The major concern for the membership was about the state of our society and the discriminatory practices in America at that time.

SADSA began as a regional organization at the roots of racism and segregation. In 1949 SADSA members were invited to join the predominately white America Educational Theatre Association (AETA) and were told that in AETA there would be no racial discrimination or discriminatory practices. Subsequently, Thomas E. Poag attended its national conference in December, 1949 along with Edmonds and others. That same year also marked the first time SADSA’s members took their theatrical productions to white colleges. A highlight of that type of experience was Scaritt College’s Wesley Players experiment with “Intimate drama” before an interracial audience (Voorhees 1949).

The 13th Annual Conference was hosted at Grambling College in Grambling, Louisiana. It should be noted that professor Sandle truly did his homework when SADSA came to Grambling. Most activities of the conference were sold completely out before the conference, which put executive officers at ease because they did not have to worry about finances. This was a major milestone for NADSA.

During this conference the following amendments to the constitution were proposed by the executive board:

Instead of a secretary and a treasurer, the Article shall read "an executive secretary."

The executive secretary shall be elected for a term of three years and upon retiring shall act for one year as a consultant for the new executive secretary. The editor of the SADSA Encore shall be appointed by the executive committee for a term of one year. The editor may succeed himself.

The president shall be elected for two years and upon retiring shall act as
chairman of the executive committee for one year.
The first vice-president shall be elected for two years and shall automatically step up to the position of president at the expiration of his term as vice-president.
The second vice-president and third vice-president shall be elected each year for a term of one year. (Sandle 158)

SADSA grew rapidly with twenty-six institutional members in 1950 from as far south as Florida, as far west as Texas, and as far north as Ohio attending the conference at Kentucky State College, Frankfort, Kentucky. At this conference many reports were made concerning SADSA members, who were able to attend other integrated organizations, and also members who were able to secure leadership positions in other organizations. For example, Edmonds was appointed chairman for AETA constitution committee, and Poag had become a regional director for the Southeastern Theatre Conference. With integration setting in, many new amendments for the constitution came to the forefront. They were as follows:

That Article III of the constitution concerning the purpose of the organization be amended so that part 4 shall read: "To stimulate interest in the writing and production of good plays," striking out the phase "with an emphasis on those of Negro Life."

That Article III Section A part 1 concerning membership be amended to read: "That member school shall be: Any college, Normal school or high school or organization interested in Dramatic and Speech Arts.

That the phrase "our particular area in Article III, Section A, part 1 be further clarified by adding Missouri and Ohio to the states already named in the three areas, Missouri in the Southwestern and Ohio in South Central region. (Sandle 167)
The expansion into a national organization was taking form right before their eyes, but the organization did not see the potential through the eyes of segregation and discrimination. That year at the conference, there was considerable discussion of the possibility of a change of the name of the organization in view of SADSA’s wider functioning and progress in relationship with other organizations, but no agreement could be reached. Names suggested AADS: American Association of Dramatic and Speech Arts; SADSA: Association of Dramatic and Speech Arts; and NADSA: National Association of Dramatic and Speech Arts. (Sandle, 35)

The name change was tabled to the next conference, which was scheduled to be held at Alabama State College, Montgomery, Alabama.

The 1951 conference (the 15th) sparked an interesting point of view, for it foreshadowed what would happen to the organization for the next forty-five years. Integration was coming about, which opened opportunities for Blacks to become affiliated with mainstream society; and different philosophies were being established that would separate this great organization until its demise. At this conference there was a serious discussion about not just a name change but a question about integration and the existence and survival of SADSA in the future. In actuality the theme for this conference was “The Southern Association of Dramatic and Speech Arts in the Next Fifty Years” (Sandle, 172). So the question was whether to keep its identity as a southern association with membership of Blacks from organizations with Blacks as the leaders. There were two positions voiced: those who believed that SADSA could in fact be national and those who believed that a national presence would destroy the organization. Believe it or not, the leaders of that debate were the founder Randolph Edmonds and the current president Thomas Poag. Poag was for the name change and Edmonds was against the name change.

**National Association of Dramatic and Speech Arts: Its Birth and Early History**

Ultimately, the name change happened at this conference, but did not take effect until October 1, 1951. For this reason, I elect now to focus the remainder of this chapter on the historical development of the only surviving predominately Black theatre organization: the National Association of Dramatic and Speech Arts.

In 1951, NADSA’s growing affiliation with these now “integrated” national and regional associations; its expanding membership; and changes in attitude, philosophy,
and activities pointed inevitably to the push for a name change in an effort to find new strengths. At this conference at Alabama State College, the acronym by which it had been known since 1935, SADSA became NADSA, (Fletcher 35). In 1952 at the 16th annual conference at Lincoln University, Jefferson, Missouri, NADSA made its debut as a national organization. This conference was very successful and this success was contributed to the following:

The secretary’s report shows that of particular significance was the continued increase in student membership, participation and leadership; the increasing interest and participation of elementary and high school teachers and sponsors of Children’s Theatre; the featuring of a demonstration debate and of demonstrations of acting and dance drama on the program; the inauguration of the Get Acquainted Luncheon, and conference dinner, pleasant family affairs, testifying to the speaking ability and interpretative talent in the organization and its excellent morale; the increasingly important role played by The Southern Association of Dramatic and Speech Arts in cooperation with ANTA, AETA, and the Southeastern Theatre Conference. (Sandle 173)

The 17th annual conference at Florida Agricultural and Mechanical College in 1953, the founder Randolph Edmonds brought up the vital question, whether NADSA had outlived its usefulness. The question emerged from a consideration of the relationship between NADSA and the predominately white AETA and SETC. Voorhees felt that “a duplication of similar organization work could not be changed in light of the fact that we are not thoroughly integrated” (Sandle, 199). Many members felt that integration would eventually lead NADSA's membership to larger organizations. Despite much discussion and even the absence of president Hopson, there were many objections to continuing the organization. However, NADSA carried on as it had done since its founding; it developed plans for its next conference, and conference would follow conference as regularly as would year follow year.

In 1954 at the 18th annual conference at Tennessee Agricultural and Industrial State University, President Thomas Pawley reported:

During my first year of tenure as president, I have become convinced that the president does not have enough to do to keep him busy after the annual
conference.... consequently with so much free time, I have been able to think a great deal about the problems and needs of NADSA. As I see it, we have four major needs and they are as follows:

- a tightening and strengthening of administrative policies and procedures
- a stronger financial base
- a year-round program designed to keep in contact with one another and to meet the needs of students and teachers of speech and drama in Negro colleges
- an expanded professional membership

He recommended, consequently, that (1) the cost of both regular and student membership be raised; (2) a regular exchange play program with a cash guarantee among member colleges to be established; (3) forensic and discussion tournaments be included as a part of the annual program; and (4) consideration be given to separating the plays from the schedule of the annual conference. Moreover, he felt that the organization needed to broaden its programs and give greater attention to the speech arts. He noted, as Claude Wise had in 1939, that the organization was too theatre-oriented. Therefore, this conference proposed a major thrust towards incorporating more arts into the organization. Floyd Sandle of Grambling College followed him in the presidency. (Sandle, 204)

The 19th annual conference in 1955 at Atlanta University, Atlanta, Georgia, marked the first time that four institutions co-hosted a conference. Atlanta University, Clark College, Morehouse College, Morris Brown College, and Spelman College welcomed the NADSA delegation to their campuses. This sparked a new direction for NADSA, but the problems of the organization were still inherent based on president Thomas Pawley's speech at the first executive board meeting during the conference. Pawley stated:

I would be dishonest if I said that I regret leaving office after nearly four years as acting president and president. To the contrary I anticipate with relief relinquishing the responsibilities of this office to another and
returning to the ranks. Not that the experience has been an unrewarding one but it also has its tribulations. For the past several years I have noted the absence at our meeting of colleges from the Southwest. Old timers will recall that Southern, Dillard, Wiley, Langston, Texas College and Arkansas State were at one time regular participants in this conference. Since 1952, however, only Grambling and Lincoln from the Southwest region have been in attendance. Since Lincoln is "Southwest" only for convenience in organization that leaves only Grambling as a true representative of the region. I urge that ways and means of bringing these colleges back into the fold be undertaken. It is my belief that if we follow the plan of alternating our annual meeting among the three regions that the problem would be solved. In the past five years exclusive of this year, we have met in the "Southeast twice, at Kentucky and Tennessee State, and in the "Southwest", in quotation marks, at Lincoln, only once. This year we are meeting again in the Southwest. I recommend strongly that a standing committee on time and place of the Annual Conference be appointed by the incoming executive committee in order to schedule the place of meeting two to three years in advance. We are still overwhelmingly a theatre organization. We devote nine-tenths of our time to dramatic activity. If I were exclusively a teacher of speech I would see no reason for affiliating with NADSA. Isn't there some way we could devote more conference time to the speech teachers and the non-dramatic speech activities? If NADSA does not find some way to serve the teacher of speech, I predict that sooner or later speech teachers will form their own organization. (Sandle 207)

Even though Pawley was stressing again the importance of incorporating speech into the conference, no institution had agreed to host the next conference. Lois Turner of Fayetteville State Teachers College invited the national conference to her institution; however, there was some concern about the place and time for the next meeting because North Carolina was NIDA's territory. However, the conference was scheduled to be at Fayetteville State Teachers College the next year, obviously Fayetteville was not a good choice simply because of NIDA territory.
On the 20th annual conference in 1956 when Floyd Sandle of Grambling became president, the membership was low, but this conference was considered to be the best conference in the association’s history. The 20th annual conference was held at Fayetteville State Teachers College, in Fayetteville, North Carolina on April 11-14, 1956. It was during this conference NADSA had invited the renown playwright Paul Green; it was this conference that the association got good press from the newspaper everyday; it was this conference that the members partook of all of the workshops; it was this conference that people had an opportunity to enjoy the experience of NADSA without a lot of confusion and debates (Sandle 209-212). Ms. Lois P. Turner and newly elected president Floyd Sandle handled the NADSA conference with great care and organization.

the 21st annual conference at Grambling College, Louisiana, in 1957, the first woman president of NADSA was elected, Miss Lois Turner of Fayetteville State College in Fayetteville, North Carolina, Dr. Lillian Voorhees was elected as vice president.

Although Children’s theatre was the theme at the next conference in 1958, the central issue around which most of the discussion took place that year was Thomas Pawley’s editorial in the NADSA’s newsletter “What’s Wrong with NADSA?”

Attendance at annual conferences has fallen off tremendously within the last two or three years, having reached an all time low at Fayetteville. Member colleges are no longer eager to participate in the play festival...Our income has fallen to such an extent that publication of Encore had to be suspended until we could get out of the red. Where once we complained that conferences were so full that we could hardly transact routine business now we complain that there is too much free time.... I do not pretend to know the answer. Indeed I do not know whether there is an answer. But I do think the time has come for a serious re-examination and self-appraisal. We cannot continue to expect member colleges to break into the busy spring sessions and travel as much as two thousand miles round trip in order to fraternize with each other no matter how pleasant that may be. Originally the organization was founded in 1935 to aid in the development of educational theatre and the speech arts in southern Negro colleges. It was to be a means of impressing on college administrators the values of our profession. It was also a means of popularizing, so to speak,
the speech and dramatic arts among our students. Perhaps now that twenty-two years later most of these original objectives have been achieved, we need to reset or at least re-think our aims and modify our program. SAA, AETA, the Southeastern Theatre Conference and similar organizations are furnishing more and more to faculty members the professional stimulation the National Association of Dramatic and Speech Arts once provided. Consequently NADSA re-mains unique only to the extent of a larger student than faculty membership and the fact that both a conference and play festival are being attempted simultaneously. Should we continue to do so? Is not one or the other suffering because of this dual purpose? Could we not attempt a conference one year and festival the next as an alternative? (Sandle 219-220)

Pawley called for each representative to take time to think about the direction which NADSA might go (Sandle 112). The publication of the journal Encore was voted to be discontinued “until the treasury could afford it” (Sandle 219).

It may be of some value to mention that some members of the two Negro drama organizations (NIDA and SADSA) had suggested on various occasions a merger of the groups (Sandle 33). A committee from SADSA investigated the suggestion but opposed the merger because each organization had a clear geographical function. Although the two organizations remained separate, they shared some of the same goals. For instance, the need for a system of play exchange and contact among directors; the desire to raise the standard of production; and the hope of hastening the inclusion of theatre courses in curriculums motivated the founding of both associations (Sandle 34). Each was serving its purpose at that time.