

PLAYBILL

ERUUF
**FRIDAY
EVENING**
COVENANT GROUP



● ● ● ● 7PM-9PM ● ● ● ●

SECOND & FOURTH FRIDAYS

A SMALL GROUP MINISTRY PROMOTING MUTUAL SUPPORT WITHIN THE SPIRIT
OF GROWTH THROUGH LEARNING

2020-21 SEASON

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Goals

To deepen spiritual life and understanding.

To create and deepen friendships and personal ties within the larger congregation.

To provide a context for the understanding and practice of UU principles and values.

To encourage connections to the larger congregation and the community.



Scene I: Cast of Characters

Table 1. Cast of Characters

The ERUUF Friday Evening Covenant Group (CG) consists of the following ERUUF members per the date of this document's creation (June 1, 2020).

Name	E-Mail	Phone	Address
Nancy Handler	njdarling@gmail.com	(919) 417-3969	102 Forest Oaks Drive Durham, NC 27705
Robert Olason	robert.olason@gmail.com	(919) 523-8540	2211 Hillsborough Road, # 110 Durham, NC 27705
Sue Pohl	suepohl@me.com	(919) 630-3359	4722 Brock Drive, Hurdle Mills NC 27541
Ruth Silversmith	rsilversmith@gmail.com	(919) 933-6916	2451 Honeysuckle Road Chapel Hill, NC 27514
Morry Spitzer	morry@gomorriy.com	(305) 724-6221	6 Enzo Court Durham, NC 27713
Susan Spitzer	spitzer@miami.edu	(305) 724-6220	6 Enzo Court Durham, NC 27713
Hollis Weidenbocher	hjweiden@gmail.com	(919) 638-5881	139 Murdock Dr, Hillsborough NC 27278
Gabriele Weinberger	intaweinberger@live.com	(919) 641-1545	1208 Ruffin Street, Durham, NC 27701
Redford Williams	redfordw@duke.edu	(919) 383-2115	5811 Buck Quarter Road Hillsborough, NC 27278
Virginia Williams	virginia@williamslifeskills.com	(919) 383-2115	5811 Buck Quarter Road, Hillsborough, NC 27278

I. A. Full Cast The cast, or the CG members, consists of six to 10 ERUUF members with a desire to share and learn. At the time writing this document, all 10 slots were filled. Because the number of members varies from time to time, vacant slots periodically become available for new candidates. Anyone from the ERUUF general population is eligible to assume empty CG slot(s) as they become available. Priorities for approving new members focus on candidates' willingness to contribute and learn, while confirmation is accomplished through a casual vote conducted amongst the full cast.

Friday Evening CG members are organized into two categories: Full Cast and Stars. All members are a part of the full cast, but some may also be stars.

I. B. Star Status

Friday Evening CG stars, or operational committee members, include four to six members chosen from the full cast. While the producer is selected through a vote of the full cast (see section II. A.), all other designations of stardom are assigned by the producer (again, see section II. A.). Anyone accepting responsibilities of an additional role beyond what is required of the full cast (see sections II. A.-G.) is considered to be a star.

Scene II: Roles

“Roles” refers to the various positions each cast member may assume. The jobs completed by serving in these roles are essential to good CG functioning. Table 2 displays the role assignments for the 2020-21 season (September 1, 2020 through August 31, 2021), but is not written in stone until everyone agrees. There is only one requirement of each cast member, and that is to assume at least one role. More specifically, the role of rotating director is assumed by all, while additional starring roles may also be embraced if desired.

II. A. Producer

The position of producer, or the primary organizer, is an elected position with a term of service for two years. Voting for this position by the full cast occurs in April on even numbered years. The term of office is from September 1 of even years through August 31 of the next even year (i.e., 9/1/2020-8/31/2022).

The purpose of this position is to oversee and administrate all Friday Evening CG functioning. This includes, but is not limited to, assisting in Friday evening performances (meetings), as well as communications occurring back stage (i.e., e-mails).

It is the producer who will assume responsibilities of director if a scheduled director is unable to attend or fulfill the role of director.

The role of producer qualifies for star status.

II. B. Assistant Producer

The assistant producer is the backup person for the producer and also serves in this capacity for two years. If at any time the producer is unable to fulfill duties due to illness, family demands, severe acne, or horrific bouts with obesity, the assistant producer steps in until the producer is ready to resume responsibilities. The assistant producer will also serve as consultant to the producer on decisions of importance throughout the term of office.

As is the case of the producer, the assistant producer may also be asked to serve as director if the scheduled director is unable to help for a given week.

The role of assistant producer qualifies for star status.

Table 2.

List of role assignments for the 2020-21 season.

Name	Role(s)
Nancy Handler	Rotating Director
Robert Olason	Rotating Director
Sue Pohl	Rotating Director Starring Assistant Producer
Ruth Silversmith	Rotating Director
Morry Spitzer	Rotating Director
Susan Spitzer	Starring Producer
Hollis Weidenbocher	Rotating Director Star of Sound & Lighting
Gabriele Weinberger	Rotating Director Star of On-Stage Communications
Redford Williams	Rotating Director Star of Back Stage Communications
Virginia Williams	Rotating Director Star of Human Resources

II. C. Rotating Director

All cast members take turns fulfilling this role. The schedule of performances (i.e., Friday evening meetings) along with directors' names for the 2020-21 season are displayed in Table 3. Cast members may swap dates with each other but should report the change to the producer.

When serving as director, three tasks are essential to ensure optimal performances: 1) choose a topic to discuss at the performance (meeting), 2) prepare an agenda for the performance, and 3) collaborate with others performing backstage actions (see III. B.).

The role of director is required for all cast members and does not qualify for star status.



Table 3.
Directors' Schedule

Name	Performance Dates
Nancy Handler	9/11/2020 2/12/2021 6/25/2021
Robert Olason	9/25/2020 2/28/2021 7/9/2021
Susan Spitzer or Sue Pohl	10/9/2020 3/12/2021
Ruth Silversmith	10/23/2020 3/26/2021 7/23/2021
Morry Spitzer	11/13/2020 4/9/2021 8/13/2021
Hollis Weidenbocher	11/27/2020 4/23/2021
Gabriele Weinberger	12/11/2020 5/14/2021
Redford Williams	1/8/2021 5/28/2021 8/27/2021
Virginia Williams	1/22/2021 6/11/2021

II. D. Sound and Lighting Manager

The star of sound and lighting addresses issues related to these essential components of performances (meetings). Tasks include providing a chalice and overseeing its illumination at the onset of each performance. Additionally, this star ensures that both ambient lighting and sound are appropriate such that all cast members can be seen and heard clearly.

During video performances (such as with Zoom), the chat function should be used to kindly request individual cast members to adjust lights and/or sound at their location. Live performances may require collaboration with the hosts to make adjustments.

The sound and lighting managing role qualifies for star status.



II. E. Backstage Communications Manager

The star of this role manages all pre-and post performance communications. These communications primarily include e-mails, but may also include phone calls, etc.

The backstage communications manager lends assistance to each rotating director in preparing and distributing pre-show emails (see section III.B.1). Such e-mails introduce the topic of each upcoming performance along with other information.

Pre-show emails are sent out on Tuesdays prior to each Friday evening performance.

In summary, the backstage communications manager is in charge of all communications occurring at times other than during the meetings.

The backstage communications managing role qualifies for star status

II. F. On-Stage Communications Manager

The star of on-stage communications manages interactions during the performances. This includes hosting on Zoom as well as reminders about not interrupting others during discussion either on Zoom or in person. While using Zoom, this can be accomplished discretely through the chat function. Live shows will best be facilitated through tactful and light hearted reminders.

The on-stage communications managing role qualifies for star status

II. G. Human Resources Manager

The human resources manager should be a sensitive individual to contact cast members throughout the week following a performance. These contacts are on an as-needed basis to ensure that possibly distressing materials from the performance are appropriately processed. It is the judgment of human resources to detect possible difficulties and then help the cast member to debrief.

Based on past performances, this is not likely to happen often.

The human resources managing role qualifies for star status

Scene III: Actions

III. A. Stage Actions

Performances take place on the second and fourth Friday of every month from 7:00pm to 9:00pm. Live performances will take place at cast members' homes on a rotating basis. Video performances will be accomplished with Zoom-like applications.

The structure of each performance, whether live or video, is based on the script displayed in Table 4.

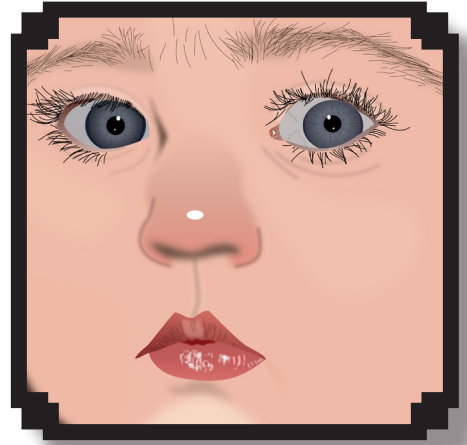
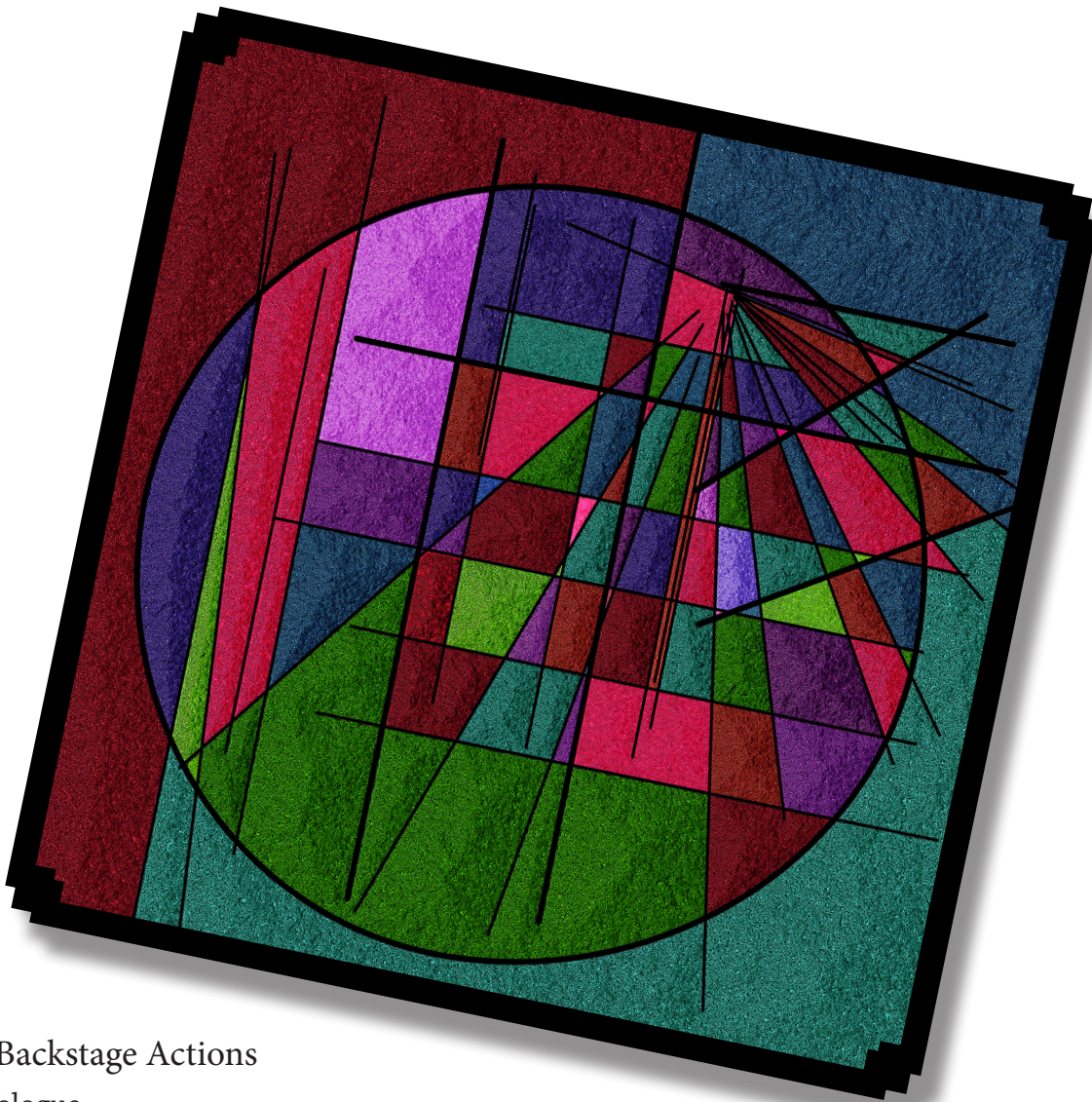


Table 4.
The Script (Meeting Agenda)

Title	Description	Manager	Start Time	Stop Time
Chalice Lighting	A chalice is lit. Words about the ritual may or may not be spoken.	Sound & Lighting	7:00p	7:05p
Check-in	Each Cast member in attendance may speak for up to 5 minutes about personally significant events that occurred since the last Performance.	Producer	7:05p	7:55p
Break	Rest room, food, drink, etc. for 10 minutes	Producer	7:55p	8:05p
First Reading	The Director introduces the topic for discussion through a reading.	Director	8:05p	8:10p
Discussion	This 35 minute discussion is the Star of the Performance. Topic choices by the Director and wide and varied.	Director	8:10p	8:45p
Second Reading	The Director concludes the discussion through another reading.	Director	8:45p	8:50p
Check-out	Each Cast member in attendance may speak for a minute regarding feelings triggered by the Performance.	Producer	8:50p	9:00p





III. B. Backstage Actions

1. Prologue

While these actions are primarily the responsibility of the director, collaboration with the producer, assistant producer, and backstage manager is encouraged. The director creates a one-two page document to be used as an agenda for the performance as well as for distribution to the cast. The agenda document should include the following information:

- a. First reading
- b. Discussion topic (may include questions for thought, etc.)
- c. Second reading

This document, along with information about the upcoming performance such as date, time, location, etc., is e-mailed to the cast by the backstage communications manager. This e-mail should be delivered by Tuesday prior to each scheduled performance on Friday.

2. Epilogue

Follow-up to performances is being formalized for the first time through the present document. It is reasonable to periodically expect some cast members to conclude some performances with emotions activated. This includes both positive and negative emotions in regards to program content and/or interpersonal interactions. A follow-up system to debrief might prove helpful to resolve misunderstandings or to simply address concerns.

Epilogues are carried out by the human resources manager who determines when follow-up is appropriate. This star may contact cast members detected to have been rattled by happenings during the performance. Such follow-ups are also appropriate when cast fail to attend a performance without satisfactory notification. In this way, the entire cast has an additional method to maintain cohesiveness.

Definitions of Terms

PlayBill Term	PlayBill Term/Explanation
Action	Anything that is to be accomplished (i.e., e-mails, meetings, etc.)
Assistant Producer	Boss's best buddy and helper
Backstage	Anything occurring prior to or after a meeting
Cast	CG members
Communications	E-mails, phone calls, video calls, discussions over lunch, etc.
Director or Rotating Director	CG member in charge of the meeting's program
Epilogue	Follow-up for Friday night meeting
Full Cast	All CG members
Lighting	1) chalice, 2) ambient lighting
Live Performance	Friday night meeting that occurs in person (at someone's home)
PlayBill	CG guide in writing
Pre-Show or Prologue	Preparations for Friday night meeting
Producer	CG member who oversees CG functioning.
Scenes	Aspects of the CG organization
Script	Pre-conceived set of procedures
Show or Performance or Production	Friday night meeting
Sound	1) volume settings on software, 2) ambient sounds
Star or Starring Cast	CG member(s) with responsibilities beyond running meetings on a rotating basis
Video Performance	Friday night meeting that occurs electronically (i.e., Zoom)