



## Lofty Awards - Role Categories

At the end of each season FCT celebrates excellence with an awards ceremony. The Lofty Awards recognize achievements in three areas: Performance, Technical, and Overall. And the Performance awards are broken out by role category, as defined below.

### The Performance Categories

#### Lead

Protagonist. The character(s) that the story is primarily about. There is no distinction between Lead and co-Lead. Both fall in this category.

Examples:

- \* The Music Man: Harold / Marian
- \* Mary Poppins: Mary / Michael / Jane
- \* West Side Story: Tony / Maria

#### Supporting

Secondary but vital to the story, having direct interaction with the Leads and/or their primary goals. This role can sometimes be hard to distinguish from a co-Lead.

**Often:** villain, side kick, love interest.

For a musical, is a primary singer in at least one song

Examples:

- \* The Music Man: Marcellus
- \* Mary Poppins: Bert / George Banks
- \* West Side Story: Bernardo / Anita

#### Cameo

Small but very memorable performance, despite limited stage time.

**Typically:**

- Delivers a pivotal monologue or solo
- Propels or shapes or highlights story progression in a single scene
- Unusual, interesting, or eccentric

Examples:

- \* The Music Man: Charlie Cowell
- \* Mary Poppins: The Bird Woman
- \* West Side Story: N/A

#### Featured

Named character with lines, that is NOT any of the above, In lieu of spoken lines, non-verbal expression is also possible, (eg, a mime, the recurring lurker).

The key is that the character stands out from the Ensemble, with clear volition/response, supporting a recognizable facet of the story.

Examples:

- \* The Music Man: Gracie Shinn
- \* Mary Poppins: Robertson Ay
- \* West Side Story: Officer Krupke



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### Ensemble players

Unnamed characters, with none or minor lines, who provide background and context for the primary action.

Typically provides texture, atmosphere, liveness, reaction. A visceral guidepost.

Often used to establish a scene.

This is different than the Ensemble Award – see Awards page on website

**Note** - Even if an ensemble grouping functions as a "meta-character", possibly even a named grouping, the individual actors remain classified as Ensemble players.

Examples:

- \* The Music Man: the Traveling Salesmen
- \* Mary Poppins: Chimney Sweeps
- \* West Side Story: Jets' Girls

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As an audience we hope that drama will bring us unique interpretations and new ways of perceiving things. But then to celebrate the work we squeeze it into a few pigeonholes and measure it. The goal of these definitions is to provide overall guidance for consistent classification, while still leaving room for sensible interpretation.

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### General Guidance

When it comes to resolving ambiguity, the overarching principle should be:

- What will be more likely to recognize merit, rather than to mask it?

For example:

Lead rather than Supporting also means putting that actor up against more skilled competition. Conversely, Featured rather than Supporting puts that actor into a larger pool of competition.

There can be only one winner in each category.

The Cameo award is important because the size of the Featured category makes it difficult for a small role to be recognized for an award, relative to perceived "level of difficulty". (Two Cameos are awarded, one for a Musical & one for a Play. There is no division between Actor/Actress.)

If an actor plays roles in more than one category, we want to be scoring them separately. This will also raise the level of difficulty in the eyes of the judges.

Role categories are wholly separate from any artistic choices, including casting. In other words, awards are for the work, not the other way around. You tell the story and touch audiences. We will celebrate it the best we can.