Pulitzer Prizes

2008  “Yellow Face” by David Henry Hwang, finalist
2015  “Marjorie Prime” by Jordan Harrison, finalist.

Antoinette Perry (Tony) Awards

1977  “The Shadow Box,” Michael Cristofer, Best Play; Gordon Davidson, Best Director.
1980  “Children of a Lesser God,” Mark Medoff, Best Play; Gordon Davidson, Nomination, Best Direction of a Play; John Rubinstein, Best Actor in a Play; Phyllis Frelich, Best Actress in a Play.
1993  “Angels in America” Part One – “Millennium Approaches,” Tony Kushner, Best Play; George C. Wolfe, Best Direction of a Play; Ron Leibman, Best Actor in a play; Stephen Spinella, Best Featured Actor in a Play.
2001  August Wilson’s “King Hedley II,” August Wilson, Nomination, Best Play; Marion McClinton, Nomination, Best Director of a Play; Brian Stokes Mitchell, Nomination, Best Actor in a Play; Leslie Uggams, Nomination, Best Actress in a Play; Charles Brown, Best Featured Actor in a Play; Viola Davis, Best Featured Actress in a Play.
2002  “Metamorphoses,” Mary Zimmerman, Nomination, Best Play; Mary Zimmerman, Best Director; Daniel Ostling, Nomination, Best Scenic Design.
2003  “Flower Drum Song,” David Henry Hwang, Nomination, Best Book of a Musical; Robert Longbottom, Nomination, Best Choreography; Gregg Barnes, Nomination, Best Costume Design.
2012  “Clybourne Park,” Bruce Norris, Best Play; Nomination, Pam MacKinnon, Best Direction of a Play; Nomination, Jeremy Shamos, Best Performance by an Actor in a Featured Role in a Play; Nomination, Daniel Ostling, Best Scenic Design of a Play.

LA Stage Alliance Ovation Awards

1996  Leonard Foglia, Best Direction; Zoe Caldwell, Best Leading Actress; Audra McDonald, Best Featured Actress; Brian MacDevitt, Best Lighting Design; Jon Gottlieb, Best Sound Design.
2000  “Metamorphoses,” Gordon Davidson/Mark Taper Forum, Best Play (Large Theatre); Mary Zimmerman, Best Director of a Play; Daniel Ostling, Best Scenic Design; T.J. Gerckens, Best Lighting Design (Large Theatre); Andre Pluess and Ben Sussman, Best Sound Design (Large Theatre).

2002  “Flower Drum Song,” Jodi Long, Best Featured Actress; Gregg Barnes, Best Costume Design; Jon Gottlieb and Philip G. Allen, Best Sound Design.


2003  August Wilson’s “Gem of the Ocean,” Best World Premiere Play

2003  August Wilson’s “Gem of the Ocean,” Dan Moses Schreier, Best Sound Design (Large Theatre); Constanza Romero, Best Costume Design (Large Theatre); Donald Holder, Best Lighting Design (Large Theatre); David Gallo, Best Set Design (Large Theatre).

2003  Gordon Davidson, LA Stage Alliance Ovation Award for Career Achievement.

2004  “Intimate Apparel,” Viola Davis, Best Leading Actress in a Play; Daniel Sullivan, Best Director of a Play; Catherine Zuber, Best Costume Design (Large Theatre).

2005  “The Goat or, Who is Sylvia?,” Play (Large Theatre)


2009-2010  “Parade,” David St. Louis, Featured Actor in a Musical; Christopher Oram, Costume Design (Large Theatre).

2012  Center Theatre Group, Best Season.

2012  “Waiting for Godot,” Best Production of a Play (Large Theatre); Acting Ensemble for a Play; Alan Mandell, Lead Actor in a Play; Hugo Armstrong, Featured Actor in a Play; Ovation Honor, Brian Gale, Video Design.

2013  “Joe Turner’s Come and Gone,” Best Production of a Play (Large Theater); Acting Ensemble for a Play; Glynn Turman, Lead Actor in a Play.

2015  “The Price,” Alan Mandell, Featured Actor in a Play

Los Angeles Drama Critics Circle Awards


1970  “Paul Sills' Story Theatre,” Distinguished Production; Paul Sills, Distinguished Direction.


1970  Operation Discovery, Special Award.

1971  “Metamorphoses,” Distinguished Production; Paul Sills, Distinguished Direction; Avery Schreiber, Distinguished Performance; H.R. Poindexter, Distinguished Lighting Design.
1971  “Major Barbara,” Distinguished Production; Edward Parone, Distinguished Direction.
1971  “The Trial of the Catonsville Nine,” Gordon Davidson, Distinguished Direction; Saul Leavitt, Distinguished Adaptation; Special Award to Father Daniel Berrigan for contribution to the American topical theatre.
1971  Special Award, Mark Taper Forum, for producing venturesome and innovative theatre.
1972  “Dont Bother Me, I Cant Cope,” Vinnette Carroll, Distinguished Direction; Paula Kelly, Distinguished Performance; Claude Thompson, Distinguished Choreography; H.B. Barnum, Distinguished Musical Direction and Arranging.
1973  Gordon Davidson, Edward Parone, Special Award for Concept: NTFN “In the Works” Festival.
1974  “Savages,” Christopher Hampton, Distinguished Playwriting; Gordon Davidson, Distinguished Direction; John Gleason, Distinguished Lighting Design.
1975  “The Shadow Box,” Michael Cristofer, Distinguished Playwriting; Gordon Davidson, Distinguished Direction.
1979  “Terra Nova,” Tharon Musser, Distinguished Lighting Design.
1983  Sundays at the Itchey Foot, Special Award.
1983  “A Month in the Country,” Ralph Funicello, Distinguished Set Design; Robert Blackman, Distinguished Costume Design; Martin Aronstein, Distinguished Lighting Design.
1984  “In the Belly of the Beast,” Mark Taper Forum, Distinguished Production; Adrian Hall and Robert Woodruff, Distinguished Literary Adaptation; Robert Woodruff, Distinguished Direction; Andrew Robinson, Distinguished Lead Performance; Paulie Jenkins, Distinguished Lighting Design (Taper, Too).
1986  “The Iceman Cometh,” UCLA Center for the Arts/The Theatre Group Inc., Distinguished Production; José Quintero, Distinguished Direction; Jason Robards, Distinguished Lead Performance; Ben Edwards, Distinguished Scenic Design; Thomas R. Skelton, Distinguished Lighting Design.
1987  Margaret Harford Award, ITP (Improvisational Theatre Project), Peter C. Brosius, director. Award for continuing contribution to theatre.
1989  “Stand-Up Tragedy,” Mark Taper Forum, Distinguished Production; Bill Cain, Distinguished Playwriting; Ron Link, Distinguished Direction; Michael DeLorenzo, Distinguished Lead Performance; Shabba-Doo, Distinguished Choreography.
1991  “Jelly’s Last Jam,” Linda Twine, Distinguished Musical Direction; James F. Ingalls, Distinguished Lighting Design.
1991  “Henceforward...,” Jane Krakowski, Distinguished Lead Performance; Jon Gottlieb, Distinguished Sound Design.
1993 “Scenes From an Execution,” Juliet Stevenson, Distinguished Lead Performance.
1995 “Master Class,” Zoe Caldwell, Distinguished Lead Performance; Jon Gottlieb, Distinguished Sound Design.
1999 “Arcadia,” Gordon Davidson/Mark Taper Forum, Distinguished Production; Tom Stoppard, Distinguished Writing; Distinguished Costume Design, Marianna Elliott.
2000 “Metamorphoses,” Gordon Davidson/Mark Taper Forum, Distinguished Play; Mary Zimmerman, Distinguished Director; Daniel Ostling, Distinguished Scenic Design; T.J. Gerckens, Distinguished Lighting Design; Andre Pluess and Ben Sussman, Distinguished Sound Design.
2002 “Flower Drum Song,” Gregg Barnes, Distinguished Costume Design.
2003 “Nickel and Dimed,” Joan Holden, Distinguished Adaptation.
2004 “Intimate Apparel,” Viola Davis, Lead Performance; Corey Stoll, Featured Performance; Catherine Zuber, Nomination, Costume Design.
2004 Lifetime Achievement Award: Gordon Davidson.
2005 Edward Albee’s “The Goat or, Who is Sylvia?,” Distinguished Production; Distinguished Playwriting, Edward Albee; Distinguished Lead Performance, Brian Kerwin.
2011  “The Lieutenant of Inishmore,” Chris Pine, Lead Performance; Matthew W Mungle, Special prosthetic effects; Waldo Warshaw, Special Effects.
2012  “Waiting for Godot,” McCulloh Award for Revival; Ensemble Performance; Alan Mandell, Lead Performance; Michael Arabian, Direction; John Iacovelli, Set Design.
2012  For an Excellent Season: Center Theatre Group.

Back Stage Garland Awards (formerly Back Stage West Garland Awards)

1998  “Gross Indecency, The Three Trials of Oscar Wilde,” Production; Moisés Kaufman, Director; Michael Emerson, Performance; The cast, Ensemble.
1998  “Neat,” Production; Charlayne Woodard, Performance.
1998  “Putting It Together,” Eric D. Schaeffer, Direction; Bob Crowley, Scenic Design; John Barrowman, Carol Burnett, Susan Egan, Performance.
1999  “Space,” Scott Zielinski, Lighting Design; Rob Milburn and Michael Bodeen, Sound Design.
2000  “Metamorphoses,” Production; Mary Zimmerman, Direction; T.J. Gerckens, Lighting Design; The cast, Ensemble Performance.
2000  “For Here or to Go?,” Alison Carey, Playwriting; The cast, Ensemble Performance.
2002  “Flower Drum Song,” Production; David Henry Hwang, Adaptation; Robert Longbottom, Direction; Robert Longbottom, Choreography; David Chase and Charles DuChateau, Music Direction; Gregg Barnes, Costume Design.

2004  “Intimate Apparel,” Catherine Zuber, Outstanding Costume Design; Viola Davis, Outstanding Performance; Corey Stoll, Outstanding Performance.

2005  Edward Albee’s “The Goat or, Who is Sylvia?,” Best Production; Edward Albee, Best Playwriting; Brian Kerwin, Lead Performance; Cynthia Mace, Lead Performance; Warner Shook, Direction.

2007  “Electricidad,” Luis Alfaro, Adaptation; Christopher Acebo, Costume Design.

2008  13,” Jason Robert Brown, Musical Score; David O, Music Direction; Michele Lynch, Choreography.

2010  “Parade,” Production; Alfred Uhry, Playwriting; Jason Robert Brown, Musical Score; Rob Ashford, Direction; Rob Ashford, Choreography; Christopher Oram, Scenic Design; David Lander, Lighting Design; Tom Murray, Musical Direction; T.R. Knight, Performance in a Musical, Lara Pulver, Performance in a Musical.

2010  “Pippin,” Jeff Calhoun, Choreography.


Drama-Logue Awards (Drama-Logue ceased publication in 1996.)

1978  Drama-Logue Publisher's Award for Exceptional Achievement.


1978  “Zoot Suit,” Outstanding Production; Luis Valdez, Outstanding Achievement in Playwriting; Luis Valdez, Outstanding Direction; Roberto Morales and Thomas A. Walsh, Outstanding Set Design; Peter J. Hall, Outstanding Costume Design; Edward James Olmos, Outstanding Performance; Tony Plana, Outstanding Performance; Daniel Valdez, Outstanding Performance.

1978  “Dusa, Fish, Stas, & Vi,” Marybeth Hurt, Outstanding Performance.

1979 “Terra Nova,” Outstanding Production; Ted Tally, Outstanding Achievement in Playwriting; Gordon Davidson, Outstanding Direction; Peter Wexler, Outstanding Set Design; Peter Berggren, Outstanding Costume Design; Tharon Musser, Outstanding Lighting Design; Richard K. Allen, Outstanding Sound Design; James Cromwell, Outstanding Performance; Donald Moffat, Outstanding Performance.

1979 “Talley's Folly” and “5th of July,” Outstanding Production; Lanford Wilson, Outstanding Achievement in Playwriting; Marshall W. Mason, Outstanding Direction; John Lee Beatty, Outstanding Set Design; Judd Hirsch, Outstanding Performance.

1979 “Children of a Lesser God,” Outstanding Production; Mark Medoff, Outstanding Achievement in Playwriting; Gordon Davidson, Outstanding Direction; Thomas A. Ruzika, Outstanding Lighting Design; Phyllis Frelich, Outstanding Performance; John Rubinstein, Outstanding Performance.

1979 “Kid Twist,” David Schweizer, Outstanding Direction; Christina Haatainen, Outstanding Set Design; Anna Belle Kaufman, Outstanding Costume Design; Barbara Ling, Outstanding Lighting Design; Marco Alpert, Outstanding Sound Design; Michael Tucci, Outstanding Performance (NTFN).

1979 “The Lost Ones,” Lee Breuer, Outstanding Direction; Michael Warrilow, Outstanding Performance (NTFN).

1979 “Ormer Locklear,” Outstanding Production; Marc Norman, Outstanding Achievement in Playwriting; Marc Norman, Outstanding Direction; William Katt, Outstanding Performance; Julie Payne, Outstanding Performance (NTFN).

1979 “The Trouble With Europe,” John Dennis, Outstanding Direction; Warren Travis, Outstanding Set Design (NTFN).

1979 “The Vienna Notes,” Richard Nelson, Outstanding Achievement in Playwriting; Gwen Arner, Outstanding Direction; Heidi Landesman, Outstanding Set Design; Barbara Ling, Outstanding Lighting Design; Ronnie Claire Edwards, Outstanding Performance; Tom Rosqui, Outstanding Performance (NTFN).


1980 “Division Street,” Steve Tesich, Outstanding Achievement in Playwriting.

1980 “The Lady and the Clarinet,” Michael Cristofer, Outstanding Achievement in Playwriting; Josef Sommer, Outstanding Performance.

1980 “Billy Bishop Goes to War,” Outstanding Production; John Gray and Eric Peterson, Outstanding Achievement in Playwriting; Jennifer Tipton, Outstanding Lighting; Eric Peterson, Outstanding Performance.

1981 “Tintypes,” Gary Pearle, Outstanding Direction; Mary Kyte, Outstanding Choreography; Tom Lynch, Outstanding Set Design; Jess Goldstein, Outstanding Costume Design; Carolyn Mignini, Lynne Thigpen, Trey Wilson, Mary Catherine Wilson, Jerry Zaks, Outstanding Performances.

1981 “Chekhov in Yalta,” John Driver and Jeffrey Haddow, Outstanding Achievement in Playwriting; Martin Aronstein, Outstanding Lighting Design; Rene Auberjonois, Outstanding Performance.


1981 “A Tale Told,” Lanford Wilson, Outstanding Achievement in Playwriting; Marshall W. Mason, Outstanding Direction; John Lee Beatty, Outstanding Set Design; Dennis Parichy, Outstanding Lighting Design; Fritz Weaver, Outstanding Performance.

1982 “A Flea in Her Ear,” Ralph Funicello, Outstanding Set Design; Carrie Robbins, Outstanding Costume Design; Jeffrey Tambor, Outstanding Performance.

1982 “The Misanthrope,” Sam Kirkpatrick, Outstanding Costume Design; Martin Aronstein, Outstanding Lighting Design; Rene Auberjonois, Outstanding Performance.

1982 “Metamorphosis,” Steven Berkoff, Outstanding Direction; Thomas A. Walsh, Outstanding Set Design; Marilyn Rennagel, Outstanding Lighting Design; Gregg Johnson, Outstanding Sound Design and Execution; Brad Davis, Pat McNamara, Annabella Price, Ebbe Roe Smith, Priscilla Smith, Outstanding Ensemble Performance.


1983 “A Month in the Country,” Outstanding Production; Tom Moore, Outstanding Direction; Ralph Funicello, Outstanding Set Design; Robert Blackman, Outstanding Costume Design; Martin Aronstein, Outstanding Lighting Design; Thomas Harrison, Outstanding Performance; Michael Learned, Outstanding Performance.


1983 “Cat on a Hot Tin Roof,” Outstanding Production; Jose Quintero, Outstanding Direction; John Lee Beatty, Outstanding Set Design; Kirstie Alley, Outstanding Performance; Pat Hingle, Outstanding Performance, Patricia McCormack, Outstanding Performance; James Morrison, Outstanding Performance.

1983 “Quilters,” Outstanding Production; Molly Newman and Barbara Damashek, Outstanding Achievement in Playwriting; Barbara Damashek, Outstanding Direction; Allen Lee Hughes, Outstanding Lighting Design; Suzanne Collins, Donna Fuller, Betty Garrett, Sally Klein, Laurie O’Brien, Jennifer Parsons, Teri Ralston, Outstanding Ensemble Performance.
1983  “A Christmas Memory,” Gregg Henry, Outstanding Performance; Irene Tedrow, Outstanding Performance (Sundays at the Itchey Foot).
1984  “Wild Oats,” Outstanding Production; Tom Moore, Outstanding Direction; Ralph Funicello, Outstanding Scenic Design; David L. Krebs, Outstanding Sound Design; Larry Delinger, Outstanding Music Composition and Arrangements.
1984  “Moby Dick -- Rehearsed,” Edward Payson Call, Outstanding Direction; Martin Aronstein, Outstanding Lighting Design; Jon Gottlieb, Outstanding Lighting Design; Mark Harelik, Outstanding Performance.
1984  “Passion Play,” Outstanding Production; Gwen Arner, Outstanding Direction; D Martyn Bookwalter, Outstanding Set Design; Martin Aronstein, Outstanding Lighting Design; Roxanne Hart, Outstanding Performance.
1984  “In the Belly of the Beast,” Outstanding Production; Robert Woodruff, Outstanding Direction; John Ivo Gilles, Outstanding Set Design; Paulie Jenkins, Outstanding Lighting Design; Stephen Shaffer, Outstanding Set Design; Andrew Robinson, Outstanding Performance (Taper, Too).
1984  “Talking With,” Jane Martin, Outstanding Achievement in Playwriting; Michael Peretzian, Outstanding Direction (Taper, Too).
1984  “Venus and Adonis,” Benjamin Stewart, Outstanding Performance (Sundays at the Itchey Foot).
1985  “Undiscovered Country,” Outstanding Production; Ken Ruta, Outstanding Direction; Ralph Funicello, Outstanding Set Design; Sam Kirkpatrick, Outstanding Costume Design; Martin Aronstein, Outstanding Lighting Design; Christina Pickles, Outstanding Performance; Granville Van Dusen, Outstanding Performance.
1985  “Traveler in the Dark,” Gordon Davidson, Outstanding Direction; Ming Cho Lee, Outstanding Set Design; Marilyn Rennagel, Outstanding Lighting Design; Len Cariou, Outstanding Performance.
1985  “Five of Us,” Len Jenkin, Outstanding Achievement in Playwriting; Leslie McDonald, Outstanding Set Design; Susan Denison, Outstanding Costume Design; Richard Frank, Outstanding Performance (Taper, Too).
1985  “Measure for Measure,” Ralph Funicello, Outstanding Set Design; Robert Blackman, Outstanding Costume Design; Daniel Birnbaum, Outstanding Original Music and Sound Design.
1986  “Romance Language,” Howard Shangraw, Outstanding Performance; Loren Sherman, Outstanding Scenic Design; Conrad Susa, Outstanding Original Music.
1986  “‘night, Mother,” Outstanding Production; Tom Moore, Outstanding Direction; Marsha Norman, Outstanding Writing; Kathy Bates, Outstanding Performance; Anne Pitioka, Outstanding Performance.
1986  “Green Card,” JoAnne Akalaitis, Outstanding Writing; Douglas Stein, Outstanding Scenic Design; Frances Aronson, Outstanding Lighting Design; Marianna Elliott, Outstanding Costume Design; Jon Gottlieb, Outstanding Sound Design; Carolyn Dyer, Outstanding Choreography.
1986  “The Real Thing,” Outstanding Production; Michael Gross, Outstanding Performance; Linda Purl, Outstanding Performance.
1986  “Hedda Gabler,” David Jenkins, Outstanding Scenic Design; Martin Aronstein, Outstanding Lighting Design; Robert Blackman, Outstanding Costume Design; Daniel Birnbaum, Outstanding Sound Design and Original Music.
1986  “Asinamali!,” Mbongeni Ngema, Outstanding Direction and Writing; Solomzi Bisholo, Thami Cele, Bongani Hlophe, Bheki Mqadi and Bhoyi Ngema, Outstanding Ensemble Performance.
1986  “Ghetto,” Harry Groener, Outstanding Performance; Larry Hyman, Outstanding Choreography.
1986  “The Iceman Cometh,”[at the James A. Doolittle Theatre] Outstanding Production; José Quintero, Outstanding Direction; Donald Moffat, Outstanding Performance; John Pankow, Outstanding Performance; Jason Robards, Outstanding Performance; Ben Edwards, Outstanding Scenic Design; Thomas R. Skelton, Outstanding Lighting Design; Jane Greenwood, Costume Design.
1986  “Rat in the Skull,” Outstanding Production; Dana Elcar, Outstanding Direction; Ron Hutchinson, Outstanding Writing; David Marshall Grant, Outstanding Performance; Charles Hallahan, Outstanding Performance; Peter Maradudin, Outstanding Lighting Design; Durinda Wood, Outstanding Costume Design (Taper, Too).
1986  “The Dream Coast,” John Steppling, Outstanding Writing; Alan Mandell, Outstanding Performance; Elizabeth Ruscio, Outstanding Performance; Paulie Jenkins, Outstanding Lighting Design; Nicole Morin, Outstanding Costume Design (Taper, Too).
1986  “In Dreams Begin Responsibilities,” Jon Robin Baitz, Outstanding Direction and Adaptation; Peter Frechette, Outstanding Performance (Sundays at the Itchey Foot).
1986  “Rogues' Gallery,” Jack Viertel, Outstanding Direction and Concept; Lois Foraker, Gregory Itzin and Marnie Mosiman, Outstanding Ensemble Performance; David Anglin, Outstanding Musical Direction (Sundays at the Itchey Foot).
1986  “A Christmas Memory,” Mary Carver, Outstanding Performance; Michael Tulin, Outstanding Performance (Sundays at the Itchey Foot).

1987  “Burn This,” Mark Taper Forum, Outstanding Production; Marshall W. Mason, Outstanding Direction; Lanford Wilson, Outstanding Achievement in Playwriting; Joan Allen, Outstanding Performance; Lou Liberatore, Outstanding Performance; John Malkovich, Outstanding Performance; John Lee Beatty, Outstanding Scenic Design; Dennis Parichy, Outstanding Lighting Design; Laura Crow, Outstanding Costume Design.


1987  “Entertaining Mr. Sloane,” Outstanding Production; Barbara Bryne, Outstanding Performance; Gwyllum Evans, Outstanding Performance; Joseph Maher, Outstanding Performance.


1987  “Hunting Cockroaches,” Janusz Glowacki, Outstanding Achievement in Playwriting; Swoosie Kurtz, Outstanding Performance.


1987  “Largo Desolato,” Outstanding Production; Tom Stoppard, Outstanding Achievement in Playwriting (Adaptation); Robin Gammell, Outstanding Performance; John Iacovelli, Outstanding Scenic Design; Brian Gale, Outstanding Lighting Design; Shigeru Yaji, Outstanding Costume Design; Jon Gottlieb, Outstanding Sound Design (Taper, Too).

1988  “A Lie of the Mind,” James Gammon, Outstanding Performance; Holly Hunter, Outstanding Performance; Louise Latham, Outstanding Performance; Cyril O’Reilly, Outstanding Performance.

1988  “Made in Bangkok,” John Arnone, Outstanding Scenic Design; Nathan Birnbaum, Outstanding Sound Design.

1988  “The Colored Museum,” Outstanding Production; George C. Wolfe, Outstanding Writing; L. Kenneth Richardson, Outstanding Direction; Loretta Devine, Tommy Hollis, Reggie Montgomery, Vickilyn Reynolds, Ranisha Sanford and Danitra Vance, Outstanding Ensemble Performance; Brian Martin, Outstanding Scenic Design; Victor En Yu Tan, Outstanding Lighting Design; Nancy L. Konrardy, Outstanding Costume Design; Kysia Bostic, Outstanding Original Music; Anton Nelessen, Outstanding Slide Design; Hope Clarke, Outstanding Choreography.
“Lost Highway,” Mark Harelik and Randal Myler, Outstanding Writing; Mark Harelik, Outstanding Performance; Mark Harelik and Dan Wheetman, Outstanding Musical Coordination; Nicole Morin, Outstanding Costume Design.


“Frankie and Johnny in the Clair de Lune,” Outstanding Production Award; Terrence McNally, Outstanding Writing; Paul Benedict, Outstanding Direction; Kathy Bates, Outstanding Performance; Kenneth Welsh, Outstanding Performance.


“Darlinghissima,” Christina Pickles, Outstanding Performance (Sundays at the Ithchey Foot).

“The Bear That Wasn’t,” Peter C. Brosius, Outstanding Direction Gary Mascaro, Outstanding Choreography (Improvisational Theatre Project).

“Sansei,” Outstanding Production; Hiroshima, Outstanding Original Music.


“Mystery of the Rose Bouquet,” Manuel Puig, Outstanding Writing.

“The Day You'll Love Me,” Outstanding Production; Lillian Garrett, Outstanding Direction; John Castellanos, Outstanding Performance; Deborah Raymond and Dorian Vernacchio, Outstanding Scenic Design; Liz Stillwell, Outstanding Lighting Design; Susan Denison Geller, Outstanding Costume Design; Philip G. Allen, Outstanding Sound Design (Taper, Too).

“Spunk,” George C. Wolfe, Outstanding Direction (Sundays at the Ithchey Foot).

“Aristocrats,” Andrew Robinson, Outstanding Performance; Dona Granata, Outstanding Costume Design.

“Hope of the Heart,” Outstanding Production; Adrian Hall, Outstanding Direction, Outstanding Writing.

“The Lisbon Traviata,” Outstanding Production; Terrence McNally, Outstanding Writing; Nathan Lane and Richard Thomas, Outstanding Performance.

Megan Butler and Jihmi Kennedy, Outstanding Performance; “Krapp's Last Tape,” John Nesci, Outstanding Performance.

1990
“From the Mississippi Delta,” Endesha Ida Mae Holland, Outstanding Writing; L. Scott Caldwell, Cyndi James Gossett, Roxanne Reese, Outstanding Ensemble Performance (Sundays at the Itchey Foot).

1991
“Jelly’s Last Jam,” Outstanding Production; George C. Wolfe, Outstanding Writing and Direction; Linda Twine, Outstanding Musical Direction; Hope Clark, Outstanding Choreography; George Tsypin, Outstanding Scenic Design; Toni-Leslie James, Outstanding Costume Design; James F. Ingalls, Outstanding Lighting Design; Jon Gottlieb, Outstanding Sound Design; Obba Babatundé, Outstanding Lead Performance; Keith David, Outstanding Lead Performance.

1991
“Spunk,” George C. Wolfe, Outstanding Direction; Danitra Vance, Outstanding Lead Performance.

1991
“Henceforward...,” Outstanding Production; Alan Ayckbourn, Outstanding Writing; Larry Delinger and Craig Sibley, Outstanding Original Music; Ralph Funicello, Outstanding Scenic Design; Robert Blackman, Outstanding Costume Design; Peter Maradudin, Outstanding Lighting Design; Jon Gottlieb, Outstanding Sound Design; Jane Krakowski, Outstanding Lead Performance; Dakin Matthews, Outstanding Lead Performance; Paula Wilcox, Outstanding Lead Performance.

1991

1991
“Julius Caesar,” Mel Marvin, Outstanding Original Music; Anthony DeLongis, Outstanding Fight Choreography.

1991
“The Wedding,” Outstanding Production; Vladimir Strnisko, Outstanding Direction; Richard Hoover, Outstanding Scenic Design; Shelly DeSai, Outstanding Lead Performance (Taper, Too).

1991

1991
“Balún Canán: The Nine Guardians,” Josephine Ramirez, Outstanding Writing for her adaptation of Rosario Castellanos' novel (Sundays at the Itchey Foot).

1992
“Angels in America” Part One “Millennium Approaches” and Part Two – “Perestroika,” Gordon Davidson/Mark Taper Forum, Outstanding Production; Tony Kushner, Outstanding Writing; Oskar Eustis and Tony Taccone, Outstanding Direction; Kathleen Chalfant, K. Todd Freeman, Jeffrey King, Ron Leibman, Cynthia Mace, Joe Mantello, Ellen McLaughlin, Stephen Spinella, Outstanding Ensemble Performance; John Conklin, Outstanding Scenic Design; Gabriel Berry, Outstanding Costume Design; Pat Collins, Outstanding Lighting Design; Jon Gottlieb, Outstanding Sound Design.

1992
“Fire in the Rain... Singer in the Storm,” Mark Taper Forum, Outstanding Production; Timothy Near, Outstanding Direction; Holly Near, Outstanding Performance; Peter Maradudin, Outstanding Lighting Design.
1992  “Getting Away With Murder,” Gordon Davidson/Mark Taper Forum, Outstanding Production; Mitchell Greenhill, Outstanding Original Music; Steve Rankin, Outstanding Performance (Sundays at the Itchey Foot).
1992  “A Heart's Eye,” John Bellucci, Outstanding Performance (Sundays at the Itchey Foot).
1992  “The Kentucky Cycle,” Warner Shook, Outstanding Direction; Charles Hallahan, Outstanding Performance; Gregory Itzin, Outstanding Performance; Tuck Milligan, Outstanding Performance; Jeanne Paulsen, Outstanding Performance; Peter Maradudin, Outstanding Lighting Design.
1993  “Scenes From an Execution,” Gordon Davidson/Mark Taper Forum, Outstanding Production; Frank Langella, Outstanding Performance; Juliet Stevenson, Outstanding Performance.
1993  “The Substance of Fire,” Outstanding Production; Daniel Sullivan, Outstanding Direction; Ron Rifkin, Outstanding Performance; Kelly Wolf, Outstanding Performance; John Lee Beatty, Outstanding Scenic Design; Jess Goldstein, Outstanding Costume Design; Arden Fingerhut, Outstanding Lighting Design.
1994  “Floating Islands,” Eduardo Machado, Outstanding Writing; Miriam Colon, Outstanding Performance; Marianna Elliott, Outstanding Costume Design.
1994  “The Waiting Room,” David Schweizer, Outstanding Direction; Mark Wendland, Outstanding Scenic Design; Jon Gottlieb & Mitchell Greenhill, Outstanding Sound Design; Deborah Nadoolman, Outstanding Costume Design; Anne Militello, Outstanding Lighting Design; June Kyoko Lu, Outstanding Performance; Jacalyn O'Shaughnessy, Outstanding Performance.
1995  “Master Class,” Outstanding Production; Leonard Foglia, Outstanding Direction; Zoe Caldwell, Outstanding Performance; Brian MacDevitt, Outstanding Lighting Design.
1995  “Slavs!,” Outstanding Production; Michael Greif, Outstanding Director; Mark Wendland, Outstanding Scenic Design.
1996  “Three Tall Women,” Lawrence Sacharow, Outstanding Direction; Michael Learned, Christina Rouner, Marian Seldes, Outstanding Ensemble Performance.
1996  “Blade to the Heat,” Outstanding Production; Oliver Mayer, Outstanding Writing; Ron Link, Outstanding Director; Dominic Hoffman, Outstanding Performance; Yael Pardess, Outstanding Scenic Design; Jon Gottleib, Outstanding Sound Design; Anne Militello, Outstanding Lighting Design; Candice Cain, Outstanding Costume Design.

1996  “Psychopathia Sexualis,” Outstanding Production; John Patrick Shanley, Outstanding Writing; Daniel Sullivan, Outstanding Direction; John Aylward, Outstanding Performance; Park Overall, Outstanding Performance; Andrew Wood Boughton, Outstanding Scenic Design; Steven M. Klein, Outstanding Sound Design; Pat Collins, Outstanding Lighting Design; Jane Greenwood, Outstanding Costume Design.

1996  “Changes of Heart,” Outstanding Production; Stephen Wadsworth, Outstanding Direction; John Michael Higgins, Outstanding Performance; Mary Lou Rosato, Outstanding Performance; Michael Philippi, Outstanding Lighting Design; Martin Pakledinaz, Outstanding Costume Design.

1996  “Having Our Say,” Emily Mann, Outstanding Writing; Frances Foster and Lynne Thigpen, Outstanding Ensemble Performance; Edward E. Haynes Jr, Outstanding Scenic Design; D Martyn Bookwalter, Outstanding Lighting Design; Dana R. Woods, Outstanding Costume Design.

1996  “Molly Sweeney,” Jane Fleiss, Outstanding Performance; Colin Lane, Outstanding Performance.

(Please see Back Stage Garland Awards for awards after 1996.)

L.A. Weekly Awards


1990  “Waiting for Godot,” Outstanding Revival; Robert Machray, Outstanding Featured Performance (Taper, Too).


New York Drama Critics' Circle Awards


**New York Drama Desk Awards**


1979  “Talley's Folly,” John Lee Beatty, Outstanding Set Design; David Parichy, Outstanding Lighting Design.


2000  “Jitney,” David Gallo, Outstanding Set Design; Special Award for Ensemble Cast.

2001  August Wilson's “King Hedley II,” Charles Brown, Outstanding Featured Actor in a Play; Viola Davis, Outstanding Featured Actress in a Play.

2002  “Metamorphoses,” Mary Zimmerman, Outstanding Director of a Play; Willy Schwarz, Outstanding Music in a Play; T.J. Gerckens, Outstanding Lighting Design.

**New York Outer Critics Circle Awards**

“The Shadow Box,” Gordon Davidson, Outstanding Direction.

1979  “Children of a Lesser God,” Mark Medoff, Outstanding Play; Phyllis Frelich, Outstanding Newcomer.


August Wilson’s “King Hedley II,” Viola Davis, Featured Actress in a Play.

2001-2002  “Metamorphoses,” Mary Zimmerman, Outstanding Play; Mary Zimmerman, Outstanding Director.
**OBIE Awards**

1968  “Muzeeka,” Distinguished Production.

**Margo Jones Awards**

1976  Gordon Davidson and the Mark Taper Forum, for the most significant continuing effort to encourage playwrights by including new plays in the regular season production schedule.

**National Academy of Television Arts & Sciences (Emmy) Awards**


**Olivier Awards**


**NAACP Awards**

1972  NAACP Image Award, “Dont Bother Me, I Cant Cope.” Best Production; Micki Grant, Playwright; Vinnette Carroll, Director; Alan Weeks, Actor; Paula Kelly, Actress; George Turner, Supporting Actor; Claude Thompson, Choreographer.
1988  NAACP Image Awards, Best Play, “The Colored Museum,” by George C. Wolfe; Best Actress, Danitra Vance; Best Director, L. Kenneth Richardson; Best Set Design, Brian Martin; Best Costume Design, Nancy L. Konrady.


1994  NAACP Image Awards, Best Play, “Twilight: Los Angeles, 1992,” by Anna Deavere Smith; Anna Deavere Smith, Best Playwright; Anna Deavere Smith, Best Actress; Emily Mann, Best Director.


2007  NAACP Theatre Award, “Radio Golf,” August Wilson, Playwriting; Donald Holder, Lighting Design; David Gallo, Set Design; Anthony Chisolm, Supporting Male Performance.


2015  NAACP Theatre Award, “The Tallest Tree in the Forest” – Daniel Beaty, Playwriting; Daniel Beaty, Best One Person Show; Best Lighting Design, David Lander.

Special Awards

1970  Los Angeles City Schools Award of Merit, Center Theatre Group.

1971  Variety Critics Poll Award, Paul Sand in “Metamorphoses” (NY).

1972  The Soul Award, “Dont Bother Me, I Cant Cope.”

1972  Los Angeles City Council, Special Citation, commending “Dont Bother Me, I Cant Cope.”

1975  United States Institute for Theatre Technology Award to Gordon Davidson for fostering the development of new artists, designers and technicians in the American theatre.

1977  Los Angeles City Council, Special Citation commending Gordon Davidson.
1977 Mayor's Special Award, presented to Gordon Davidson for his contributions to the arts and culture of Los Angeles.

1977 City of Los Angeles, Special Citation commending Center Theatre Group/Mark Taper Forum on its Tenth Anniversary.

1979 Nosotros Golden Eagle Award to Edward James Olmos for most distinguished performance in a play, “Zoot Suit.”

1979 Nosotros Golden Eagle Award to Gordon Davidson in recognition of the development of the outstanding theatrical production, “Zoot Suit.”

1980 City of Los Angeles, Special Citation commending Gordon Davidson for his continued contribution to theatre.

1984 American Women In Radio and Television Commendation Award, “Tell Them I'm a Mermaid.”

1984 American Film Festival Red Ribbon Certificate for Achievement, “Tell Them I'm a Mermaid.”

1984 Film Advisory Board of Excellence, Outstanding Special for Television, “Tell Them I'm a Mermaid.”

1984 Religion in Media Angel Award, “Tell Them I'm a Mermaid.”

1984 Houston International Film Festival Award, “Tell Them I'm a Mermaid.”

1984 Texas Governor's Committee on Employment of the Handicapped, Barbara Jordan Award, “Tell Them I'm a Mermaid.”

1984 Los Angeles Area Emmy Nomination, Best Public Affairs Program by an Independent Station, “Tell Them I'm a Mermaid.”

1984 Media Award of the California Governor's Committee for Employment of the Handicapped, Outstanding Television Special, “Tell Them I'm Mermaid.”

1984 Media Award of the California Governor's Committee for Employment of the Handicapped, Outstanding Corporate Contribution, Mark Taper Forum. “Tell Them I'm a Mermaid.”

1984 International Film & TV Festival of New York, Grand Award, Best Public Service Program (Gold Medal), “Tell Them I'm a Mermaid.”

1984 CINE Golden Eagle Award, “Tell Them I'm a Mermaid.”

1984 1984 CINDY Competition, Information Film Producers of America, Silver Award, Public Service and Information Category, “Tell Them I'm a Mermaid.”

1985 SUPERFEST '85, Honorable Mention, Commendation Award, “Tell Them I'm a Mermaid.”

1985 SUPERFEST '85, Highest Honor, Presentation Award, “Tell Them I'm a Mermaid.”

1985 Media Award of the California Governor's Committee for Employment of the Handicapped, Theatre, “The Hands of Its Enemy.”


1985 Houston International Film Festival Award, “Who Parks in Those Spaces?”

1985 Los Angeles Area Emmy Nomination, Best Public Affairs Special by an Independent Station, “Who Parks in Those Spaces?”
1985 Los Angeles Area Emmy Nomination, Best Public Affairs Special by an Independent Station, “Eleanor -- In Her Own Words.”
1986 Los Angeles Area Emmy Nomination, Outstanding Performance, Lee Remick, “Eleanor -- In Her Own Words.”
1986 Los Angeles Area Emmy Nomination, Outstanding Achievement in Creative Technical Crafts, Greg Brunton, Sound; Maureen Quin, Lighting, “Eleanor -- In Her Own Words.”
1986 Beverly Hills Theatre Guild, to Gordon Davidson for his creative contributions to American Theatre.
1987 United Stroke Foundation Achievement Award, to Gordon Davidson in recognition of furthering understanding of stroke.
1987 National Foundation of Jewish Culture, for contributions to Jewish programming.
1987 Jujamcyn Theater Award, Mark Taper Forum, for outstanding contribution to the development of creative talent in the theatre.
1989 Jimmie Award, Mark Taper Forum, Special Award for positive Asian-Pacific American Images.
1990 Governor's Award for the Arts to honor Gordon Davidson for his contributions to the performing arts in California.
1993 Casting Society of America Lifetime Achievement Award, Gordon Davidson.
1994 Media Access Award of Excellence, Outstanding Media Employer, awarded to Gordon Davidson by the California Governor's Committee for Employment of Disabled Persons.
1995 Mr. Abbott Award for Lifetime Achievement, presented to Gordon Davidson in recognition of his unique and significant contribution to the American Theatre.
2003 Pen/USA Literary Organization, Gordon Davidson, 2003 Award of Honor Winner
2010 GLAAD Award for Outstanding Los Angeles Theatre for “Lydia.”
2012 Theatre World Award for Crystal Dickinson in “Clybourne Park.”