Composer/lyricist Peter Mills (Illyria, The Rocketeers), a founding member of Prospect Theater Company in New York City, has received the Fred Ebb Award for songwriting. The $50,000 prize will assist Mills as he prepares with co-writer/director Cara Reichel to open his new musical, Honor, next month at Prospect.

Denver playwright Tencha Ávila is the first-place winner of the 2007 MetLife Nuestras Voces national playwriting competition, following a December reading series of the finalists. Ávila’s script, Kiss Besemor Goodbye, will be produced at Repertorio Español next year. The second- and third-place plays are Meskins/Cycle of Life, Love and Death, by Fernando Dovalina of Houston, Tex.; and All I Want to Hear, by Rob Santana of Jersey City, N.J.

Season of Concern presented its first annual Lawrence Sloan Awards—named after the first executive director of New York’s Project Y Theatre Company and co-founder of the New Orleans Theatre Experiment—will serve as the assistant director on Laird Williamson’s production of Coriolanus at Oregon Shakespeare Festival in Ashland, thanks to the Sir John Gielgud Fellowship, administered by the Stage Directors and Choreographers Foundation.

Page 73 Productions has named Tommy Smith its 2008 Playwright Fellow. The P73 Playwriting Fellowship provides cash and development support to a playwright who has not yet received production opportunities in New York City. Smith will work on a new comedy called The Wife and a libretto for a musical adaptation called The Story of the Eye.

The new class of Huntington Playwriting Fellows, the third since the program began in 2004, is made up of Boston-area playwrights Kirsten Greenidge, Jacqui Parker, Ken Urban and Joyce Van Dyke.

Aurora Theatre Company in Berkeley, Calif., awarded four stagings last month through its third annual Global Age Project: Javier Malpica (Our Dad Is in Atlantis, in a translation by Jorge Ignacio Cortiñas); Michelle Carter (Kings Play Chess on Fine Green Satin); Zayd Dohrn (Sick); and Alberto Villarreal Diaz (Events with Life’s Leftovers, in a translation by Andy Bragen).

More than a decade ago, critic Pat Launer created the annual Pattle Awards to celebrate San Diego–area theatre. Pattle was handed out at January’s televised event to winners representing 13 companies. Ira Bateam-Gold (aka Dale Morris) received best-new-play honors for A Hundred Birds; and the three top productions were Communicating Doors at Cygnet Theatre Company, The Farnsworth Invention at La Jolla Playhouse and Bell, Book & Candle at the Old Globe. Special honors went to veteran director/choreographers Don and Bonnie Ward, philanthropists Dea and Osborn Hurston and volunteers Ree and Maurice Miller.

Eighteen-year-old Luke Marinkovich snagged the first annual Pattle Scholarship for a Promising Young Theatremaker.

The Birmingham Regional Chamber of Commerce in Alabama gives out an annual award called “Live the Dream” to accomplished sons and daughters of the city. Two Birmingham-to-Broadway transplants accepted that honor at a February ceremony: Max Cooper, producer of Spring Awakening, and actor Rebecca Luker, most recently seen in Mary Poppins.