

The Midnight Company will present revivals of two acclaimed short plays by Chicago playwright Mickle Maher - AN APOLOGY For The Course And Outcome Of Certain Events Delivered By DOCTOR JOHN FAUSTUS On This His Final Evening and THE HUNCHBACK VARIATIONS - September 20-29, with performances Thursday at 7pm and Fridays and Saturdays at 8pm, at The Monocle, 4510 Manchester in The Grove. Tickets are on sale at [BrownPaperTickets.Com](http://BrownPaperTickets.Com).

The production is part of FAUSTival, for which five different St. Louis theatre companies - ERA, SATE, Theatre Nuevo, Young Romantics and Midnight - are teaming up to present five different takes on the Faust myth, one per month into December (with ERA's production already debuting in August.) More info and FAUSTival tickets are available via [FAUSTival.org](http://FAUSTival.org).

David Wassilak and Joe Hanrahan, Co-Founders of The Midnight Company, will reunite for the Midnight production, with each appearing in both plays.

APOLOGY/FAUSTUS finds Dr. John Faustus (Hanrahan) in some room, at some time, apolo-gizing to a random group of people (the audience) for not standing up against evil in his lifetime, as personalized by Mephistopheles (Wassilak.) In the original 2010 production at Dressel's Pub, the Post-Dispatch called the show "insightful, clever, sometimes plain weird." Other critics said the show was "witty, bizarre, both filling and empty" (Ladue News), "thoughtful, funny, occasionally profound" (KDHX) and noted that it "lingers in the memory long after you've left the space" (Broadway World.)

THE HUNCHBACK VARIATIONS presents a series of variations on a panel discussion between The Hunchback of Notre Dame (Wassilak) and Ludwig Van Beethoven (Hanrahan) in which the two talk about their attempts to create a mysterious sound; the legendary, elusive sound effect of Anton Chekhov's, described twice in the original production of THE CHERRY ORCHARD, despite the fact that one of the two panel members is fictional, if they were both real they would have lived hundreds of years apart, THE CHERRY ORCHARD was written long after Beethoven was dead (and the Hunchback would have been) and they are both completely deaf.

(Staniskavski directed the original production of THE CHERRY ORCHARD, and Chekhov felt then that he didn't get the effect right.) The Midnight production premiered in St. Louis at Con-temporary Art Museum in 2002, and went on to play several other spaces in town, and was then invited to be performed at the 2003 Philadelphia Fringe Festival. The Post-Dispatch called it "cerebral, comic, just plain weird" and The West End Word chimed in, referring to it as "absorb-ing and amusing."

Playwright Mickle Maher is one of the Co-Founders of Chicago's Theatre Oobleck. His plays have been performed all over the world, and they include THERE IS A HAPPINESS THAT MORNING IS, THE STRANGERER, SPIRITS TO ENFORCE and the opera of THE HUNCH-BACK VARIATIONS, and he is currently at work on the book and lyrics for a musical about bas-ketball, commissioned by the Catastrophic Theatre of Houston and Houston Rockets General Manager Daryl Morey.

Wassilak performed and directed many production for Midnight, and has worked with numerous local companies in recent years. He recently appeared in the Actors Studio THE DRESSER and in A STREETCAR NAMED DESIRE at The Tennessee Williams Festival. This year, Hanrahan performed in Midnight productions of JUDGMENT AT NUREMBERG and in his own scripts of AUDITION at The St. Louis Theatre Crawl and NOW PLAYING THIRD BASE FOR THE ST. LOUIS CARDINALS... BOND, JAMES BOND at The St. Louis Fringe Festival. Upcoming, he'll appear in SATE'S FAUSTival offering, FAUST...THE MODERN PROMETHEUS in November, and in THE CRUCIBLE with Stray Dog in February, 2019.

For more information, visit [MidnightCompany.Com](http://MidnightCompany.Com).