1. Midsummer Eve

Quince's hand goes to her wrist, but there's no leather cuff to spin. Inked on her inner forearm is a tattoo similar to the Janus symbol that Thisby got before she died. Quince used to think Thisby's tattoo was about being two-faced, somebody who was deceitful, duplicitous, but it turns out Janus is the Roman god of gates and transitions. The faces look in opposite directions in order to safeguard those who navigate the space between *what was* and *what will be*; the guardian of fresh starts and poignant endings. Quince wishes she had known that earlier.

Quince thinks of her own tattoo as a *severed* face, but one that's been stitched together by family with love.

She steps onto the stage, worrying at the itchy collar of her janitor's grey jumpsuit. The legs have been hemmed high to expose her calves and her work boots. When she first came out in dress rehearsal, the director asked about the lumpy sock she was wearing on one ankle. When she showed him her scars up close, he turned away and muttered, "Okay."

The elf ear stage glued to her head isn't that comfortable either, but Puck is a sprite.

Quince finishes with the last lines of the play as she sweeps the stage clean, the fairies dancing around her, "*Give me your hands, if we be friends, and Robin shall restore amends*."

