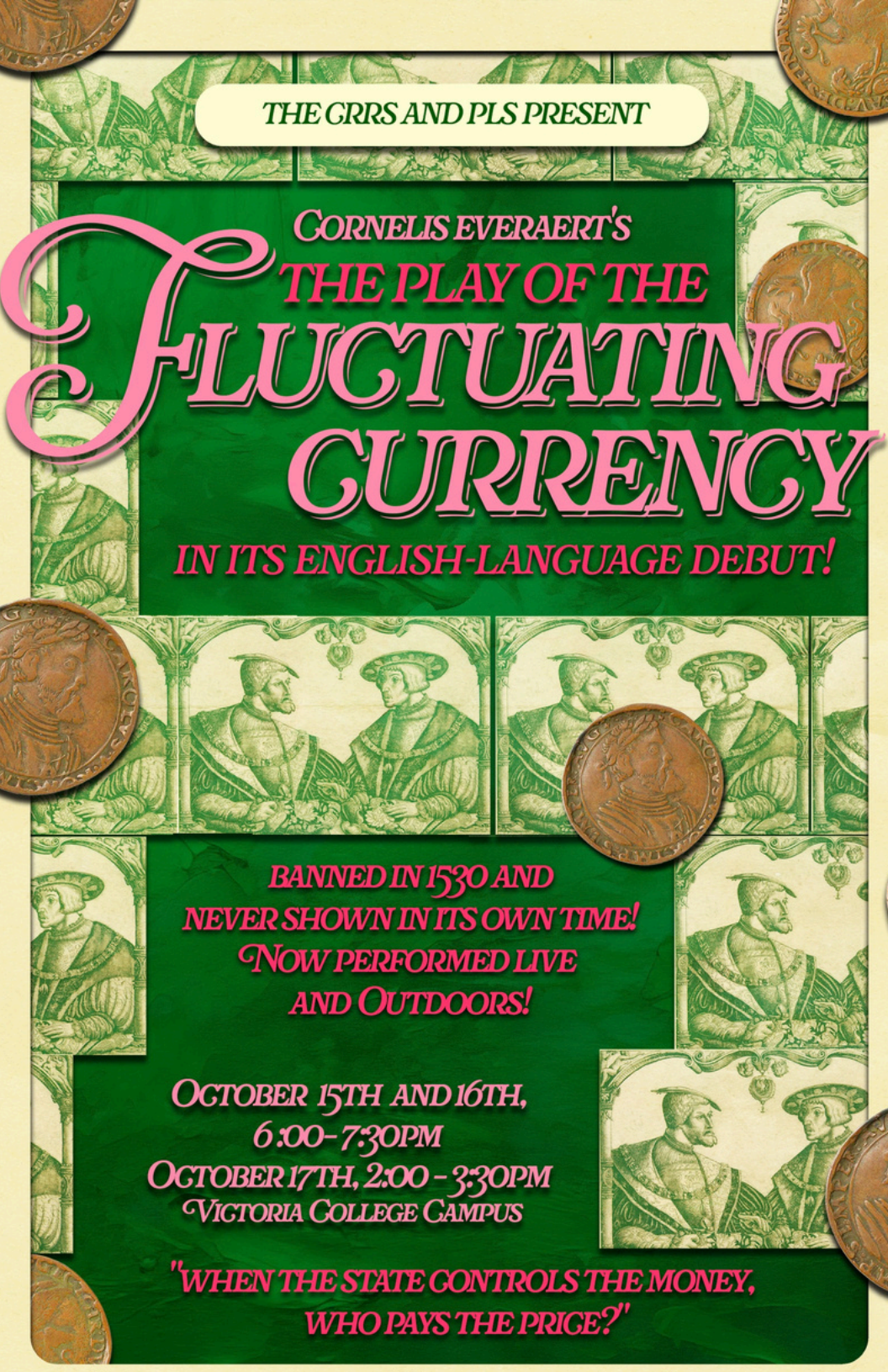




THE GRRS AND PLS PRESENT

CORNELIS EVERAERT'S
THE PLAY OF THE
**FLUCTUATING
CURRENCY**

IN ITS ENGLISH-LANGUAGE DEBUT!

**BANNED IN 1530 AND
NEVER SHOWN IN ITS OWN TIME!
NOW PERFORMED LIVE
AND OUTDOORS!**

OCTOBER 15TH AND 16TH,
6:00-7:30PM
OCTOBER 17TH, 2:00-3:30PM
VICTORIA COLLEGE CAMPUS

**"WHEN THE STATE CONTROLS THE MONEY,
WHO PAYS THE PRICE?"**

director's note

Having cut my teeth in early drama as an actor and, more recently, as an assistant director with PLS, I'm excited to take on my first directing role with the company. *The Play of the Fluctuating Currency* has been a remarkable play to encounter. It's funny, sharp, and uncomfortably familiar. Beneath its entertainment lies a critique of how those in power use fear, religion, and xenophobia to deflect responsibility and silence dissent. The play also asks what theatre itself can accomplish. Can performance challenge power, or does it reinforce the very structures it seeks to expose? As you watch, I invite you to consider what we owe one another, and what those who govern owe us.

~Dylan Coley

translator's note

I first encountered *The Play of the Fluctuating Currency* during my PhD research, and I was struck by its clever and unusual playfulness with the boundary between theatre and reality. I returned to it later while researching women as theatrical agents, particularly as spectators. The play's female characters and its engagement with the audience make it a fascinating work to bring to the stage.

Written by Cornelis Everaert, a Bruges rhetorician, in 1530, the play emerged from a city in economic decline. It criticizes the emperor's handling of currency and shows how economic uncertainty bears most heavily on ordinary people. Everaert recorded that the play was banned because "the truth was not hidden." We don't know who prohibited its performance, or whether it was ever performed at all.

Translating this work with Else Strietman has meant finding ways to bring its verbal wit, theatrical ingenuity, and political edge into English. As you watch, look out for how the play blurs the line between performance and reality, and how it invites its audience to become part of the argument. Nearly five centuries later, Everaert's questions about power, responsibility, and the lives of ordinary people are still worth hearing.

~Charlotte Steenbrugge

cast (in order of appearance)

Some Rhetorician.....	Dawn Nearing
Everyday Chitchat.....	Michaela Mairi Kinloch
Many People.....	Sadie Derry
Poor Labourer.....	Drake Seipert
Fluctuating Currency.....	Elżbieta Chernyak
Rational Feeling.....	Toni Francis

creative team

Producer.....	Matthew Sergi
Director/Producer.....	Dylan Coley
Costume Design.....	Linda Phillips
Stage Manager.....	Dawn Nearing
Translators.....	Charlotte Steenbrugge & Else Strietman
Assistant Costume Design.....	Lauren Saxberg
Production Assistant.....	Leila Emir
Assistant Stage Manager.....	Ciaràn McCausland
Graphic Designer.....	Andrew Chang

administrative team

PLS Chair.....	Matthew Sergi
PLS Artistic Director.....	Linda Phillips
CRRS Coordinator.....	Natalie Oeltjen
PLS Company Manager.....	Katherine Belyea
Marketing & Development.....	Kimberley Radmacher

special thanks

Angie Lo, Isobel Bird, Cora Endean, Sonja Johnston

about the play

When trade falters and livelihoods suffer, who takes the blame? In Cornelis Everaert's *The Play of the Fluctuating Currency*, everyone seems to have an answer, but no one agrees.

Written in 1530 in the Low Countries, then part of the vast Habsburg empire of Charles V, the play takes up a pressing concern of its day: the instability of currency and its effects on trade and ordinary working people.

The play begins with Some Rhetorician trying to put on a show. She recruits Everyday Chitchat, an apple seller, and Many People, who represents the trading public. But Many People's business is suffering as currency values fluctuate. As they argue over the causes of the crisis, the Poor Labourer arrives with a story of his own hardship, showing how economic turmoil falls hardest on those with the least. Then Fluctuating Currency herself appears to defend her actions. Is she really to blame, or does responsibility lie elsewhere? As accusations fly, Rational Feeling steps in with advice for everyone: be patient, practise charity, and trust in faith. The community is urged to support the emperor and the Christian realm, while the Poor Labourer is told to endure his suffering.

But Rational Feeling's prescription leaves the crisis unresolved. The Poor Labourer must still bear its costs, and those in hardship are asked to be patient. Is patience the answer to injustice, or a way of persuading those who suffer to accept it? Perhaps this was one of the uncomfortable questions that made the play too dangerous to perform.

This production is supported by our donors:

Patrons \$1,000+

Janet Dewan

Donors \$100+

Christina Fitzgerald, Robin Duczek in honour of Dr. Erik Weissengruber, Anonymous, Cornelia Schuh, David and Kimberly Coley, Scott Maynard, Maria Erskine



VICTORIA COLLEGE
UNIVERSITY OF TORONTO



Centre for
Renaissance &
Reformation
Studies



Poculi Ludique Societas



Jackman Humanities Institute
UNIVERSITY OF TORONTO