

elsa kvamme



the man who gave birth  
to a woman

(7 attempts of change)

**Is there a male and a female way of thinking? Of course. We are all bi-sexed individuals, but at certain moments we are more unisexual than at others.**

In this play you meet:

**ADAM**, the last man on earth. He loses his revolver, and must give birth to a woman so that the world may go on. But this time he must offer more than a rib in order to give life to

«I started home  
'tween twelve and one,  
I cried: My God, what have I done?  
Killed the only woman I loved  
Because she would not be my bride»

**EVE**, the primeval mother, who created the whole world through her stomach, and only got a washing sink and some embroidered towels in return.

She agrees to start all over again, but gives up halfway. Yet, out of her leaps

«Malaika, old fat Malaika  
She dances in the morning  
She dances when she's  
washing clothes»

«No sigh is as lovely as  
the last one»

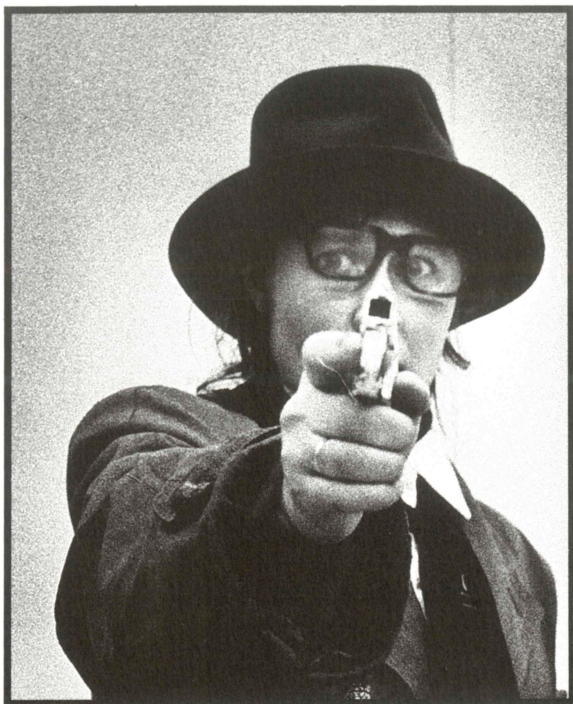
**THE SACK CHILD**, a life in spite of all, light arisen out of the utmost dark, a cry and a laughter, who one day discovers herself as

«Ugggggggly!»

«If you could come right now  
and say: Today is that day  
You're just standing there  
straight up and down  
Alone in the dark»

*For centuries he stepped over corpses to reach paradises which demand ever heavier defenses. Even space becomes too narrow to satisfy such expansive dreams.*

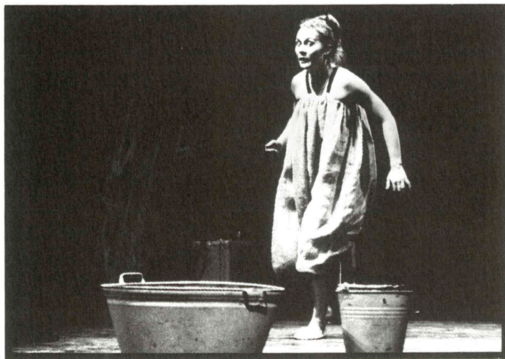
*I saw him on a plane, going away from Hiroshima, going away from Vietnam, going away from Bangkok, always going away from*



*I met her in Pakistan. When the men had gone out, she took off her veil, flung her legs on the table and lit a cigar. In India, she proudly showed me her entire belongings, hid in a back yard: Five cooking pots. I passed the family every evening. They slept in the street, all six of them.*



*You meet her everywhere. I may say Calcutta, I may say Bogotà, but I may just as well say an infant home in Skien. Or myself, dumped on earth without retreat.*





«The whole of Denmark is a prison,» said Hamlet. They were dangerous, Ulrike Meinhof, Vida, and all the others who

would not wait. They also wanted to liberate the people and to make justice. That is a great task to carry out from a prison.

*When love is total and unchangeable, only you too imperfect to deserve it.*



They were called suffragettes, blue-stockings, red-stockings, feminists and man-haters. Easy to caricature, but none were alike. They used their intellect to formulate a woman's

language, to give it power and rights. But even David must take care with the stone in the sling, it can easily strike one's own head, if swung too quickly. Or one wakes up and has become Goliath.



**THE PUBERTY GIRL,**  
Brutta, or just as well,  
Ophelia. She waits for a  
1000 years, and meanwhile  
learns to play the difficult  
double role as

«I wish I was a teddy-bear  
Not living or loving,  
Not going nowhere  
I wish I was a teddy-bear  
and I wish I never had  
fallen in love with you»

**PIRATE-JENNY,** the wait-  
ress, who wanted to bring  
justice and to liberate the  
people. That is a great task  
to carry out from the kitchen  
of a café. She ages quickly,  
becomes

«Gentlemen, today you see me  
scouring the glasses  
And for each one I am making  
the beds  
And you give me a penny and  
I thank you at once  
And you see my rags and this  
ragged hotel  
And you don't know to whom  
you're talking»

**THE GREEN LADY,** a suf-  
frage, a feminist, from the  
moment she ceases to wait  
for her own action. She suf-  
fers heart failure, and must  
accept being changed into

«Love is a power that  
grows the more you take  
from it,  
to love ever more often, ever greater  
and self-forgettingly  
is every big heart's lot

**THE SEVENTH WOMAN.**  
white and green,  
still without a name,  
with hands as feet

«Chopin!»  
«I must go out»

are her only lines, but even she is wrong.  
It was not Chopin she heard,  
and I do not know if she gets out,  
even if she walks on her hands.  
But does it really matter?

«That which was large, was proven small  
Kingdoms vanished like snow over bronze  
That which crushed us, nobody lets themselves be crushed by  
anymore

The worlds of heavenspace rotate and glow  
Stretched out in the grass by the river bank,  
like so long ago, I launch my boats of bark

Czeslaw Milosz

## ELSA KVAMME

Born 13.01.54 in New York by Norwegian parents,  
brought up in Norway

Actor-pupil at Odin Teatret (Nordic Theater Laboratory,  
Denmark) 1973–75

Actress in «The Book of Dances», 1975

Actress in «The Clown Group of Max & Mini» 1975–76  
(performance: «Partners»)

7 months «journey of studies» to Kerala Kalamandalam  
(Kathakalhi theatre school) and different Indian theatre  
villages 1976–77

Founded «Saltkompagniet Theater» 1977, and worked  
there as a director and actress from 1977 to 1983,  
creating the following plays:

«Let the clowns live»

«The monster is dancing»

«The dinner of the majors»

«Caravane»

«Female clowns»

«Birdparade Alta»

«The Arch of Noah»

«The travels of the Vikings»

«Alice and the monkey»

The company participated in festivals in Madrid,  
Lekeitio, Murcia, Santarchangelo, Copparo,  
Copenhagen, Oslo.

1978: Studies of mask-dance and plays in Bali,  
Indonesia

1980: «The right to be ugly» (Work-demonstration for  
female theatre workers)

1981: «The man who gave birth to a woman»  
(solo performance). Invited to «The International  
Theatre Festival of Greece» 1982, «Festival  
Internacional de Sitges», Spain 1983, where it was  
awarded with «The Lysistrata Prize»; Colombia  
1985. Has been played 100 times until now.

1984: «Lady out of work» (new performance)

1984: Assigned «Guaranteed Artist Salary» from the  
Norwegian government.

1985: «Frederik» — Elsa Kvamme singing Jacques Brel,  
together with the jazz musicians Preben von der  
Lippe and Rune Nicolaysen.

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