THE WORLD IS WAITING



VINDEN AS

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PRODUCTION DETAILS

Written and directed by:	Mariken Halle
Cinematographer:	Clara Bodén
Sound recording:	Claes Lundberg, Fanny Wadman, Carl Branting
Cast:	Nina Haber, Elin Söderquist, Bianca Kronlöf, Leif Edlund, Benjamin Molinér, Kyrre Haugen Sydness, Niklas Gundersen, Mariken Halle and Susanne Sundfør among many others.
Music by:	Susanne Sundfør
Posters, visual design:	Ronja Svenning Berge
Editor:	Mariken Halle
Produced by:	Vapen och Dramatik (Now VINDEN) Mariken Halle, Clara Bodén & Ronja Svenning Berge
Co-Producer:	Hinden/Länna-Ateljeérna / Anna Sohlman & Kalle Boman
Financed by:	The Swedish Film Institute v/ Lars G. Lindström
Distribution:	VINDEN AS Akersveien 21, 0177 Oslo vindenfilm@proton.me Tlf: +47 92682527 JACK FILM AGENCY Akersveien 21, 0177 Oslo post@jackfilmbyra.no

TECHNICAL INFO:

Duration:	I hour 48 min.
Sound format :	Stereo
Language:	Norwegian and Swedish dialogue with english subtitles
Screening copies available:	DCP, Apple ProRes HQ

NB! The film starts with 4 min. of black (just sound) this is intended.

ABOUT THE FILM

«The World is Waiting» (Verden venter) serves as a thematic and character follow-up to Halles previous feature film «Maybe Tomorrow» (Kanskje I morgen, 2011). It explores the fragile transition into adulthood, artistic independence through the eyes of three young Swedish actresses working at a restaurant in Oslo one summer.

The film has a documentary-like style, the dialogue is improvised by the actors and gently composed in the editing process. Often we listen to the feelings behind the words more than the words themselves.

The song *White foxes* by Susanne Sundfør is composed for the film and performed by her in the film.

SYNOPSIS

We meet three Swedish women working as waitresses in Oslo one summer. They are actresses and need money to start up their own theatre. They get advice from men on how to start (or not to start) and run a company and a lot of people seem to be worried. Summerhouses are getting sold. A pregnant woman collapses in her own baby shower. A father figure shows up with bigger and bigger presents. A film crew is celebrating the premiere of a film all of them hate. It's easy to get trapped playing parts that you don't know why you're playing. Our waitresses are there with us trying to stake out a future.



ABOUT THE DIRECTOR



Mariken Halle was born in Oslo in 1982. She is educated at Nordland Art and Film school and at the Academy of Valand in Gothenburg. Her final project at Valand was the film *Maybe tomorrow* (starts as a documentary and slides into fiction) made together with Clara Bodén as photographer and collaborator. *Maybe tomorrow* won the Golden Dragon Award at Gothenburg Film festival, was screened in Karlovy Vary and in cinemas in Norway.

From 2011 - 2015 she ran the production company *Vapen och Dramatik* together with Clara Bodén and Ronja Svenning Berge producing documentary, shorts, exhibitions, books and features and has since then worked in artist-run production structures such as ALTERNATIVET and Jack Film Agency. She is now based in Oslo.

FILMOGRAPHY MARIKEN HALLE

2025	Heroes of Tomorrow (hybrid feature)
2020	We are her now (feature)
2015	The world is waiting (feature)
2011	Maybe tomorrow (documentary/feature)
2011	No sex just understand (short)
2004	Trygve with his heart in the mailbox (short)

More info: marikenhalle.com
DIRECTORS STATEMENT

When Clara and I went to film school in Gothenburg, Nina, Bianca and Elin went to the State School of acting in the same city. They started making their own performances in the evenings because they wanted to challenge themselves and play other parts than the ones given in school. I saw everything they did and were so impressed by their energy. After a monologue performance where Nina had made a text about being left handed, Bianca had fought her dead grandmother on the floor in a pail of sheets and Elin had played a scene were she had sex with an older policeman at a hotel room (in the middle of the scene she became him and he became her) - I sat there in the audience and thought: I want to make a film together with them. Bring them to Oslo the summer after they've graduated and make a film together with Clara and them. I asked them right after and we decided to do that.

The film was developed through conversations with Clara, Ronja, Nina, Bianca and Elin. Sharing stories, talking about dreams and what made us angry. The feeling of being underestimated was something we talked a lot about. Do you have to be tougher when you graduate as a female artist than a man? How to be taken seriously?

Nina, Bianca and Elin were starting up their theatre group and Clara, Ronja and me were starting up our production-company as we filmed, so a lot of the scenes in the film about how to start a company is real research we were doing at that time.



In the big scenes with many people we used role-play-like techniques that we developed during «Maybe Tomorrow». Inviting the actors and non-actors to be in character for a longer period. Engaging with each other based on letters from me, but not knowing so much about what will happen in the scene. In this way trying to capture a more unexpected kind of language and a more dangerous kind of fiction where you can't lean back and know what's going to come.

Inspired by Elins monologue, I had the idea that the characters in the film would switch place with each other during the film. t an older man becomes a younger woman and revers.



I wanted to be an actress myself as a child, and I feel that acting is this beautiful art form where you actually get to become another human being. The beautiful, powerful, empathic power of imagination.

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But people can also watch it not noticing this. I wanted it to be very discrete as it is in real life.

The film was developed through conversations with Clara, Ronja, Nina, Bianca and Elin. Sharing stories, talking about dreams and what makes us angry. In the big scenes with many people we use techniques with the actors that we developed in *Maybe tomorrow*. I give the actors (and non actors) instructions the day before and when we film they are in characters for 2 - 3 hours improvising. Knowing a lot about their own character but very little about the others and the scene. Clara and I try to film it as if it's really happening. In this way we can capture dramatic situations not looking staged and a lot of wonderful dialogue composed by the actors occurs.

We released *The world is waiting* in November in 2014 and it screened in cinemas in Norway and on Gothenburg Film Festival. Ronja Svenning Berge made an art poster for every city we released it in.

It has not yet been released Internationally.