

MARIA SADOWSKA

HEART OF SPEED

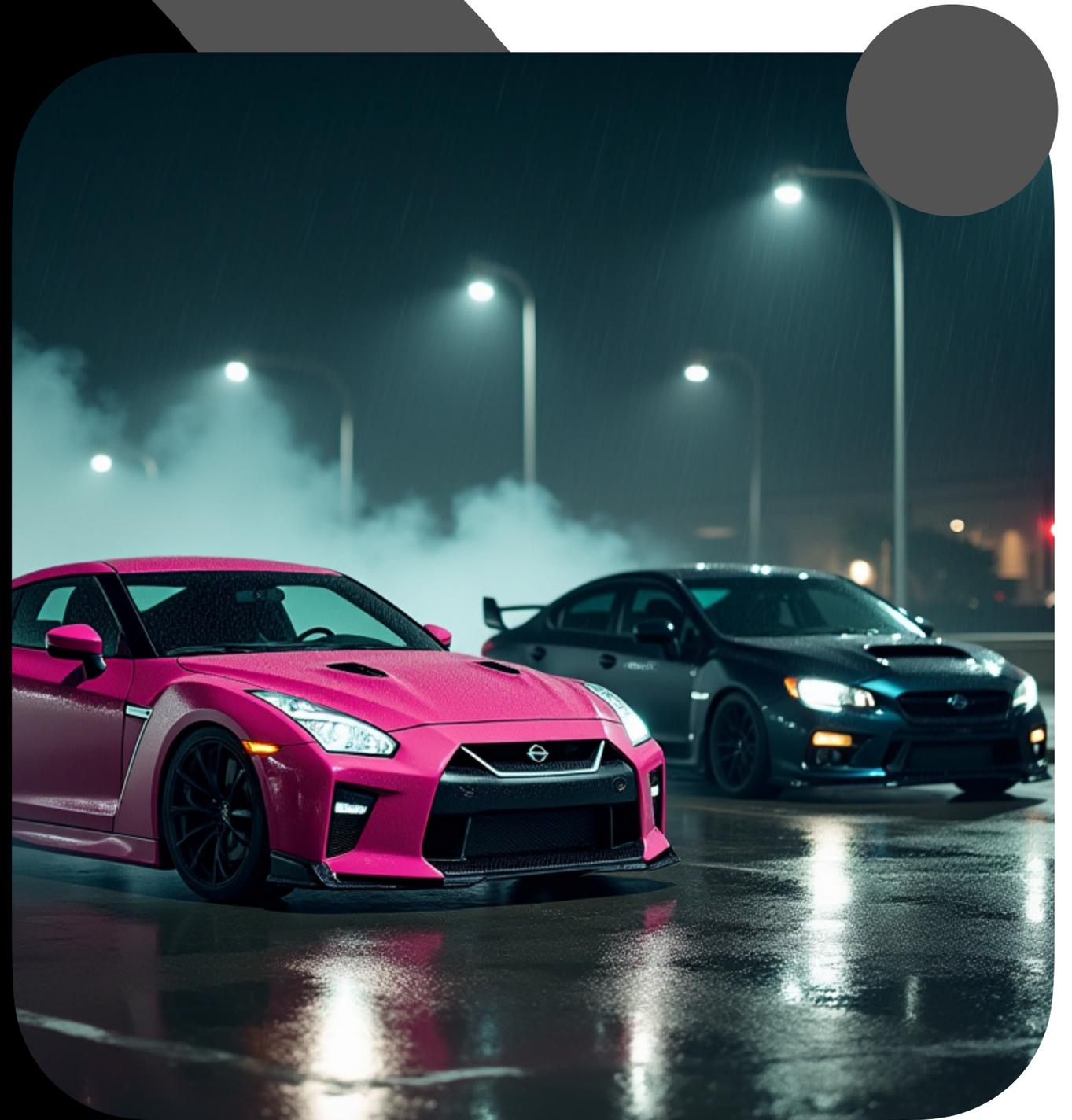


STORYLINE

Mercedes (59) lives with her wheelchair-bound husband Robert (62), teaches at a school, takes care of her granddaughter, and moves around the city only by bicycle. Her monotonous life is disrupted by an ultra-drifter, Lulu (36), who recognises Mercedes as a rally champion from the '90s and confides in her about her dream of forming an all-female team to beat the men on the road. Mercedes dodges the idea, but Lulu's persistence leads her to get behind the wheel after a 30-year break. Lulu teaches her how to drift and introduces her to her crew, including mechanic Mateusz (38) and the rebellious Matylda (18).

During a mountain rally, the rules of which Mercedes is unaware, Matylda falls off a slope. Lulu takes Mercedes' phone and forces her to flee. Later, she explains the rules of the game, but an furious Mercedes cuts off contact after the incident. Everyday patriarchal experiences, a drifters' accident fund, and Matylda's recovery convince Mercedes to meet with Mateusz, who is thrilled about her, and she returns to racing under legal conditions. She gets her license, competes in official races, and becomes the grandmother-mascot of the legal drift scene. Meanwhile, Lulu prepares a men-vs-women race (Lulu, Matylda, Mercedes). Mercedes hesitates, but Mateusz, with whom she's having an affair, assures her the event is legal. Mercedes tells Lulu about a rally accident from years ago, after which Robert ended up in a wheelchair... she was the one driving.

On the way to the race, Mercedes discovers the event won't be legal after all. She wants to turn back, but Lulu backs her into a corner. At the port (incomplete sentence: "m billion, 2 Lulu"). When she finally stands at the starting line, she realizes Matylda was a backup from the start: only Lulu and Mercedes will race for the historic women's victory. In a tough race, male rivals drop out one by one. Only Mercedes and Lulu remain on the track. They pass the finish line, but neither slows down. Now it's a battle between them. Which one will take her foot off the gas first?



DIRECTOR'S VISION FOR "HEART OF SPEED"

For years, in my films, I have focused on showing the female perspective. Film is an enormous, empathetic tool that allows us to feel like someone else and understand a perspective that was previously foreign to us. That's why telling stories through a female voice is so important in our rapidly changing reality. And it's about showing women not in the context of romantic comedies or intimate psychological cinema, but in what has so far been reserved only for men – action cinema. My heroines want to enter the bastion of machismo that is motorsport and overthrow the age-old myth of the "incompetent woman behind the wheel."

Interestingly, motorsport is one of the few sports where women and men can compete on equal terms. After all, it's not about physical strength, but courage, reflexes, concentration, and equipment.



DIRECTOR'S VISION FOR

To my knowledge, no film about car racing with women as the main characters has yet been made in the world. Thus, fascinating female characters who are not victims, who find themselves and know what they want, are the main driving force of the film "Heart of Speed."

The second "hero" of my film is DRIFT, a driving style that differs greatly from and opposes the typical "first is best" races. It's one of the currently best-developing motorsports in the world, which hasn't had its own film apart from "The Fast and the Furious: Tokyo Drift." This is a shame because the idea of this sport has a lot of romanticism and conveys the emotions of the female soul. In drift, it's not about speed but about the ability to perform intricate tricks and drive in pairs, and to control what cannot be controlled – a machine in the full chaos of a slide, as beautifully described by the creator of drift, Kunimitsu Takahashi.

All this translated into film language but told with female sensitivity can create an original cinematic image that both die-hard motorsport fans and women who have never liked the smell of burned tires will want to see.

Part of our story is based on the tales of Karolina Pilarczyk, a Polish drifter who is one of the few female competitors in the world. Her counterpart is the character Lulu.

But this film is also meant to talk about "ageism." In times of pushing boundaries and increasingly aging societies, it's worth showing, especially to women, that they can become who they wanted to be, and it's never too late for that. Our main character, Mercedes, has to turn 60 to understand that she hasn't fulfilled her destiny. Persuaded by the mysterious Lulu, she returns to the dreams and ambitions that patriarchal society took from her 30 years earlier.

It's also a film about an unusual love – love that opens up to others rather than setting boundaries and barriers of jealousy. Such love, however, requires maturity.

The final layer of this film is the social context, namely the fact that illegal races and drift competitions happen around us every day and create enormous dangers for others, often ending in serious accidents or even the death of bystanders. The idea for this film came to me when illegal drifters at the roundabout below my balcony woke up my sleeping children. So it's a problem of big cities and a spectacle that takes place before our eyes here and now.

DIRECTOR'S VISION FOR

In our film, two different worldviews clash. Lulu wants to remain an anarchist, while Mercedes prefers to take the legal path and prove that she has a chance to be appreciated there.

The ending is open because we don't want to moralize the viewer forcefully. I would like them to leave the cinema wondering which path to choose.

Although there are many tropes from genre cinema here, I think that the way of storytelling and the non-obvious characters make it an original and auteur film.

For me, cinema is rhythm, movement, and emotions. As a woman, I rarely have the chance to create what is the essence of cinema – action scenes that can sometimes say more than a million words.

Isn't a car in a slide, breaking away from the ground, in that one slow second of our heroine's heartbeat, the best example of this?

I would like the film to be made in a modern language, with a lot of free handheld camera and an almost documentary-like image so that the "pretty" form doesn't distance us too much from the emotions of the main heroines.

I would like the music to be composed by one of Poland's leading techno creators, Zamilska.

We live in difficult times fed by fear, where streaming services and many film titles compete for the viewer's attention. My bittersweet story is meant to give viewers a bit of a break from everyday life, faith in people, reflection, and the opportunity to experience an exciting adventure – something that needs to be seen on the big screen.

My productions funded so far by the Polish Film Institute, namely "Women's Day" and "The Art of Loving," have proven that it's possible to find a balance between auteur cinema and a credible dialogue with the viewer.

The "Heart of Speed" project has enormous potential, and I hope that you will also see this.

Maria Sadowska

LULU

CHARACTER DESCRIPTION



35-year-old woman brimming with energy and defiance. A drifting and illegal racing champion, she drives a pink Nissan with unrelenting confidence. Freedom and independence are her guiding principles—she thrives in the world of garage parties and drifter subculture, surrounded by a loyal crew, including her beloved Mateusz. She reveres Mercedes, the former "goddess of speed," as an inspiration. Determined to prove her worth — especially against men— she challenges both the track and her own limits. Though self-assured, her relentless drive for competition hides an unspoken longing for something more.

**BEAT
BREAK
CINEMA**

MERCEDES

CHARACTER DESCRIPTION



A 59-year-old former rally driver turned teacher who gave up competitive racing 30 years ago after an accident left her husband Robert paralyzed. Mother to an adult son, Błażej, and grandmother to Zosia, she has spent years devoted to family and teaching, trading cars for a bicycle. Drawn back to the thrill of speed, she joins a female drifting team led by Lulu, reigniting her old passion. Courageous and exceptionally skilled behind the wheel, she defies stereotypes about women her age, navigating the pull of freedom and her responsibilities to those she loves.

MATEUSZ

CHARACTER DESCRIPTION



A 42-year-old athletic man with natural charm. A mechanic-artist and drift instructor, he manages a drifters' hangar. Confident yet caring—he supports Lulu and teaches Mercedes the art of drifting. A DJ at garage parties, he lives to the rhythm of a subculture where a passion for cars and adrenaline defines his world. Close to Lulu.

MATYLDA

CHARACTER DESCRIPTION



A young woman, around 20, with a fiery spirit and a sharp tongue. Raised on Warsaw's Praga among seven brothers, she turned to drifting as an escape from daily life. She handles her black Mitsubishi with skill surpassing many men, despite losing her driver's license a week after turning 18. Vibrant and loyal to Lulu, she's the heart of the crew—bold yet occasionally lost. Off the track, she dreams of becoming a hairstylist, and her nickname "Drechy Dodechy" (inspired by Holly Golightly) reveals her love for classic films and a wry self-awareness.

CAST



Lulu



Mateusz



Mercedes



Matylda



Anna Szymańczyk



Mateusz Damiński



Danuta Stenka

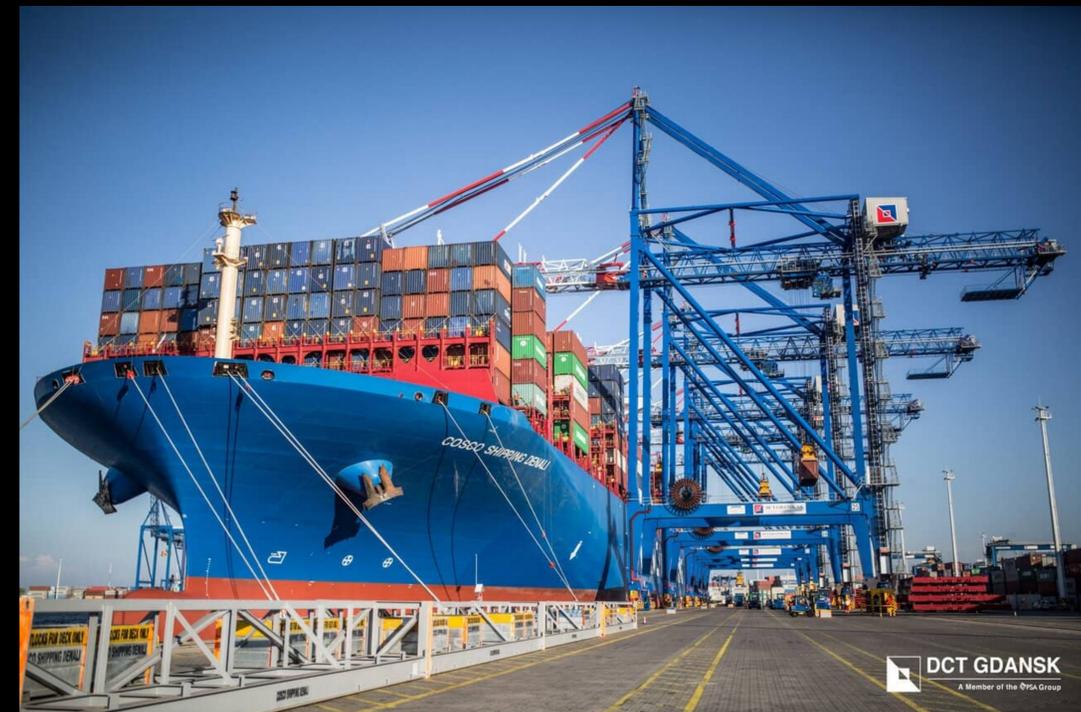


Aleksandra Piotrowska

LOCATIONS

Port of Gdansk

A large area with containers arranged in neat rows, port cranes, and trucks transporting cargo. A busy port with an industrial character, full of activity. An ideal place for scenes involving illegal transactions, mysterious meetings, and hiding contraband. The port's atmosphere adds tension and realism to mafia and smuggling activities.



LOCATIONS

Warsaw

A metropolitan jungle with diverse districts, from old tenements to modern skyscrapers, bustling capital with intense traffic and numerous meeting places. Key for various plot threads, including meetings with sons, scenes in gyms, car workshops, and showing the contrasts between Kalina's everyday life and the racing world.

Warsaw symbolizes both Kalina's past and new possibilities.



LOCATIONS

Highway between Warsaw and Gdansk

A wide highway surrounded by fields and forests, with typical gas stations and rest areas along the way. Sometimes empty, sometimes full of traffic, depending on the time of day. Crucial for dynamic chase scenes, escapes, and character movements between key plot points. This road symbolizes Kalina's transition from one stage of life to a new world.



TARGET AUDIENCE

The film "Heart of Speed" is directed towards a broad spectrum of viewers but will mainly attract enthusiasts of transformation and courage. Those who enjoy stories about profound changes in the main characters' lives will appreciate Kalina's development from a reserved teacher to a confident race participant.

1. **Motoring enthusiasts:** People interested in cars and motorsports will be drawn to themes related to illegal car races and the world of drifting.
2. **Fans of dramas with action elements:** Viewers who like films that combine touching stories with exciting action scenes will find the right mix in "Heart of Speed."
3. **People seeking inspiration for life changes:** The film may interest those looking for motivation to discover new passions and overcome their own limitations, showing that it's never too late for changes and bold steps in life

Thanks to the variety of themes and emotions that the story "Heart of Speed" brings, the film can appeal to many viewers looking for both engaging entertainment and inspiring messages.



SUMMARY

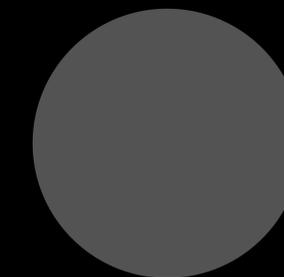
MERCEDES (59) lives with wheelchair-bound Robert (62), teaches at a school, takes care of her granddaughter, and only travels around the city by bicycle. She's shaken out of her monotony by ultra drifter LULU (36), who recognizes Mercedes as a rally champion from the 90s and confides her dreams of a women's team that will beat men on the road. Mercedes tries to avoid this, but Lulu's persistence causes her to get behind the wheel after a 30-year break. Lulu teaches her to drift and introduces her to her crew, including mechanic Mateusz (38) and rebellious MATYLDA (18).

When during a mountain race, whose rules Mercedes is unaware of, Matylda falls off the slope, Lulu takes Mercedes' phone and forces her to flee. She later explains the rules of the game, but an angry Mercedes cuts off contact after the incident. Everyday patriarchal experiences, the drifters' accident fund, and Matylda's recovery lead Mercedes to meet with Mateusz, who is enchanted by her, and return to driving under legal terms. She gets a license, competes in official competitions, and becomes a grandmother-mascot of the legal drift scene. Meanwhile, Lulu is preparing a men vs. women race (Lulu, Matylda, Mercedes). Mercedes hesitates, but Mateusz, with whom she is having an affair, confirms the legality of the competition. Mercedes tells Lulu about a racing accident years ago, after which Robert ended up in a wheelchair... she was the one driving.

On the way to the race, Mercedes discovers that the competition will not be legal again. She wants to turn back, but Lulu puts her against the wall. At the port (the race location), Mercedes has an ultimate battle with Lulu. When she finally takes her position at the starting line, she understands that Matylda was a backup from the beginning: only Lulu and she will race for the historic women's victory. In the tough race, consecutive male rivals drop out. Only Mercedes and Lulu remain on the track. They pass the finish line, but neither brakes. Now it's a battle between them. Which one of them will take her foot off the gas first?



BUDGET



ESTIMATED BUDGET FOR THE FEATURE FILM - PRODUCTION (net invoices / gross contracts)

TITLE: „HEART OF SPEED”, SPECIES: action: DIRECTING: Maria Sadowska

Producer: BEAT BREAK CINEMA Sp. z o.o.

Footage:100 minut, number of shooting days: 34



LITERARY RIGHTS WORKS	zł	677 000
SALARIS	zł	3 500 000
MATERIALS	zł	1 250 000
RENTS AND LEASES	zł	728 000
TRANSPORT	zł	839 000
EQUIPMENT	zł	1 458 000
CATERING	zł	397 000
POST PRODUCTION	zł	1 370 000
OTHER DIRECT COSTS	zł	159 000
PROMOTION	zł	767 000
AUTOMOTIVE (equipment, security, organisation of competition for the purposes of the set)	zł	8 500 000
OVERHEADS /GENERAL MANAGEMENT	zł	55 000
TOTAL NET COSTS OF THE MOVIE	zł	19 700 000

Notes:

All amounts are provided in net (excluding VAT)

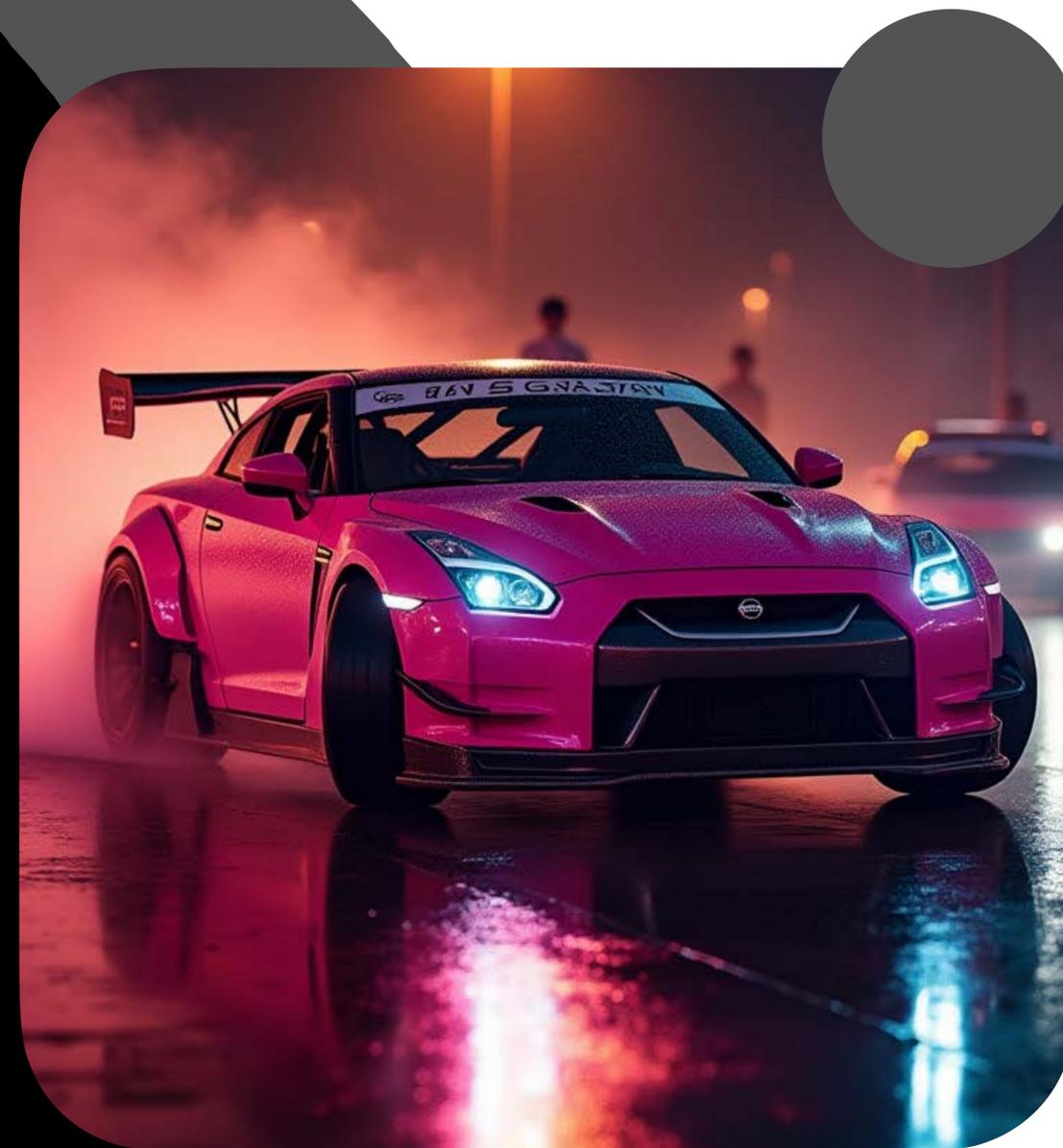
FILM PROFIT

Budget of the film	zł	19 700 000
P&A	zł	1 500 000
Costs (film budget and P&A)	zł	21 200 000
Box office revenue Poland	zł	20 000 000
Estimated Box Office Revenue in Germany and Canada	zł	8 000 000
Box office revenue after P&A recovery	zł	26 500 000
Pre-sale revenue from Netflix	zł	7 000 000
Revenue from Free and Basic TV	zł	4 000 000
Total revenue after P&A recovery	zł	37 500 000
Film profit	zł	16 300 000
Profitability %		77%

Notes:

All amounts are provided in net (excluding VAT)

Net box office revenue after deducting the cinema distributor's commission



PRODUCERS

Maciej Kubica, who has been associated with the film industry since 1990 as a stuntman, coordinator, actor, and producer of television commercials. He has over 100 feature films and series to his credit. As an actor, he has appeared in 60 television commercials.

As a producer, he also has about 10 TV commercials to his credit. In film production, his greatest achievements include collaborations with directors such as Andrzej Wajda ("Pan Tadeusz"), Agnieszka Holland ("Ekipa"), Steven Spielberg ("Schindler's List"), Philip Martin ("Catherine the Great"), Shawn Levy ("Stranger Things"), and actors Liam Neeson, Ben Kingsley, Helen Mirren, Ralph Fiennes, Richard Roxburgh, Jason Clarke, Kevin McNally.

Currently, after thirty years of experience in the Polish and foreign film market, it's time for his own film production. The company plans two feature films in the near future and is preparing for production. Member of the Polish Filmmakers Association and Kipa.





PRODUCERS

Maria Sadowska is a talented artist who began her career as a very young singer, composer, lyricist, and music producer. Later, she graduated from the legendary Łódź Film School and made a name for herself as a film director. She gained recognition both on the Polish music scene and in the film world. As a film director, Maria Sadowska became famous for productions such as "Dzień kobiet" ("Women's Day"), "Dziewczyny z Dubaju" ("Girls from Dubai"), and "Sztuka kochania" ("The Art of Loving"). Her films are characterized by an innovative approach to social issues, addressing important and often controversial problems.

Maria Sadowska is also a respected singer. She has released 13 albums, including "Tribute to Komeda", "Jazz on the Streets", "The Beginning of the Night", and "Table of Contents". She also has 2 gold records to her name. Her music is characterized by an original style and a combination of different genres, mainly jazz and electronic music. The general public appreciates her unique approach to music education when she served as a juror in the program "The Voice of Poland". As a coach of young talents, she won 3 editions in a row.

Maria Sadowska has won many awards and distinctions in both directing and music. Her work is appreciated by both critics and the public. Her films have achieved record popularity at the Polish box office. She is considered one of the most important figures in the Polish art scene.