

# 10 PERFECT

A FILM BY EVA RILEY

FIND  
YOUR  
PATH



CREATIVE ENGLAND, BBC FILMS AND BFI PRESENT IN ASSOCIATION WITH MOFFEN MEDIA LIMITED & THE BUREAU GUARDHOUSE AND IF FEATURES PRODUCTION 'PERFECT 10' FRANKIE BOX ALFIE DEEGAN SHARLENE WHITE WILL ASH  
CASTING BY LUCY PARDEE MUSIC SUPERVISOR DOM FARLEY SUPERVISING SOUND EDITOR JOAKIM SUNDSTRÖM COMPOSER BY TERENCE DUNN EDITOR ADDLEAZZ TALDINI PRODUCTION DESIGNER SARAH JENNISON COSTUME DESIGNER SUSIE COULTHARD  
DIRECTOR OF PHOTOGRAPHY STEVEN CAMERON FERGUSON EXECUTIVE PRODUCERS PAUL ASHTON EVA YATES MARY BURKE JIM REEVE ZORANA PIGGOTT PRODUCED BY JACOB THOMAS VALENTINA BRAZZINI BERTHARD FAIVRE WRITTEN AND DIRECTED BY EVA RILEY

IF FEATURES creative england BBC FILMS BUREAU BFI

© IF FEATURES LIMITED / THE BRITISH BROADCASTING CORPORATION 2019  
INTERNATIONAL SALES THE BUREAU SALES



**PERFECT 10**  
**DIRECTED BY EVA RILEY**  
**PRESSNOTES**

**2019**

**1H23**

**UNITED KINGDOM**

**ENGLISH**

# SYNOPSIS

14-year-old Leigh (impressive newcomer Frankie Box) lives with her neglectful father on the outskirts of Brighton. She's a talented gymnast, training hard for her first competition despite her lack of confidence, some bitchy fellow gymnasts and little money to pay for her fees. When an older half-brother appears at her house one night, Leigh's lonely existence is altered. Mistrust gradually transforms into exciting new feelings as Leigh receives the attention she craves. But she is also exposed to the thrill and danger of moped crime. Debut director Eva Riley delivers an assured and spirited coming-of-age story that explores with heartfelt sensitivity a sibling relationship. A keen visual style and lively soundtrack complete this portrait of willful yet sensitive teenage-hood.



# BIOGRAPHY

## EVA RILEY

Eva is a Scottish director and screenwriter, based in Brighton. She graduated from the National Film and Television School in 2015, with her final year film *Patriot* premiering in competition at Cannes. In 2016, she was commissioned to write and direct *Diagnosis* by BBC Films and was named a Screen International 'Star of Tomorrow'. Her short films have screened at festivals including BFI London Film Festival, Edinburgh and Telluride. She is currently developing her second feature film *The Circle*.

# EVA RILEY INTERVIEW

**Why is Perfect 10 the first feature you wanted to make as a director?**

I wanted to make a film which tapped into the energy of being young. The new experiences, the insecurities and the resilience of youth were ideas and feelings that got me really excited about making it as my first feature.

When did you get interested in gymnastics and why is it at the core of your film? Are the girls in the film real gymnasts?

I first became interested in artistic gymnastics floor routines, which struck me because of their inherent mix of technical prowess and artistic expression. I then went down a rabbit hole, watching endless different kinds of floor routines. I became fascinated by the difference between floor routines which worked and those that fell flat. I wanted to understand more about the inner confidence a gymnast needs to make a floor routine 'sing' with emotion and expression. I went to a lot of gymnastics clubs and competitions and spoke to young gymnasts about their relationship to gymnastics. This was a really important process and shaped a lot of drafts of the film. We ended up casting real gymnasts in the lead role (Frankie Box is a gymnast herself) and in supporting roles. It was essential to me to have real gymnasts in the film and not have actors mime the movements.

**The film comes alive with amazing performances of two very young actors, who debuted in your film: how did you go about to find them and how did you find working with them on set? Why did you decide to go with non professionals?**

I have experience of working with first time actors in my previous shorts and have always found it an enjoyable process. I had very little doubt in my mind that there would be two first time actors out there who would be able to play the lead roles. There is so much untapped talent and potential out there if you look past the usual casting routes and understand that many people have natural acting instincts even if they have no experience.

I worked with casting director Lucy Pardee who has a wealth of knowledge in casting first time actors. We did open the audition process to those with previous acting experience and training as well as those with none. It just turned out that Alfie and Frankie were the best for the parts in the end. They both had natural charisma, a great sense of humour and a clear commitment to learning how to act for film. When we started to hold auditions with the two of them together it was clear that they had a fantastic energy between them. I loved that they had very different but complementary personalities and I started to shape some elements of the script around this.

I am very particular about the kind of performances I like in my films. I like to work with actors who can improvise, think on the spot and bring something of themselves to the characters. From the first auditions with Frankie and Alfie I could tell they had these natural instincts. Neither of them were put off by improvising dialogue and changing things on the spot. This is hard to find in an actor of any level of experience and I was very lucky to find both of them.

**Perfect 10 shows England and Brighton in particular literally in a different light from what we're used to see in British cinema. Gone are the tall grey council flats and the constant rain. Instead we're treated to sunny and open landscapes, and colorful environments: was this a deliberate choice?**

I always wanted Perfect 10 to be sunny, energetic and colorful, despite some of the challenging subject matter in the film. I think being a teenager is a wild time when you have many new experiences and life can feel very vivid. I wanted to express this and for the film to have a sense of fun which reflected my lead character's personalities. I also wanted to showcase the beauty found in the areas surrounding Brighton - which I have fallen in love with since I moved here.





# FRANKIE

"I learnt about the part through Facebook. My gymnastics coaches saw a post about it and sent it to me. I went to a few open auditions including the chemistry audition with Alfie. We hit it off straight away, just like he was my actual brother. It was really nice to be playing a gymnast which is my hobby as well as acting too. My gym coaches even got involved with the floor routine, which was nice for me. We prepared together and he choreographed what Leigh does in the film.

Shooting a film was really interesting. I had no idea how long it takes to do a scene and how much little details are important. Also I was shocked about the amount of people involved behind the scenes.

I had my best summer living in Brighton, I loved every minute of it and didn't want it to end. I was also very lucky with my chaperone who looked after me and put up with me!! I met some amazing people who are now my friends. Eva is lovely, she went out of her way to get to know me! Doing this film has made me realize it's what I'd like to do for my career."





# ALFIE DEEGAN

“Before Perfect 10 I was doing bench joinery. I’d done school, but dropped out of college as I didn’t have the grades to do the dance A level that I wanted to do. Then I jumped into joinery, started working, I had done about a year and a half and I was actually making proper high-end bespoke joinery – when the film came along.

The casting started for me at my girlfriend’s boxing club when I got a tap on my shoulder and it was this random bird and I thought “who is this?” She took my details and I didn’t think nothing of it. At the first audition, it was just talking a bit about myself, what my family’s about, what my background information is. At the second audition it was more acting this time, more improvisation. I was confident, I was going for it and all that. The third audition was in Piccadilly Circus, and that’s when I started thinking this is going somewhere, they must like me. Frankie was there doing an audition with another boy. I could hear him and he sounded like a good actor and I was like ‘oh I better pull it out of the bag this one.’ I went in there and we did a really sad scene about me trying to get Frankie back into gymnastics. We smashed it – well I think we smashed it, we must have. Then Eva rung me up, she’s like “Alf, you’ve got the part mate.” And I was screaming the house down.

The hardest part for me was when we done the laughing scene; when Frankie puts her foot in the puddle and I have to keep laughing and laughing. It was a really hot day and after a while I was all laughed out. I had to turn around to Eva and say “can we move on from this scene, I physically can’t laugh anymore”.

I couldn't really say what the best part was because my whole experience on set was amazing. But the best times, most laughable times, were probably the times I was screwing up my lines and things like that – the bloopers – they were the funniest times.

I met Eva twice before I started the shoot just so we could get a feel for how I was going to deal with being on set, how I was going to take what I do in a normal day and put that into a film setting. She taught me how to be calm and collected, and she told me to sit in a room whenever I'm stressing to just sit there and like "ommm"... meditate. The days before I knew I'd have a hard day on set I'd just sit and breathe and meditate."





# THE BUREAU BIO

The Bureau is a BAFTA winning, César and Academy nominated production and sales company. Producing from London and Paris, The Bureau has produced over 40 feature films. Committed to working with the best filmmakers from around the world, our philosophy remains to discover, and guide talent towards the global recognition it deserves. The Bureau has worked with directors such as Asif Kapadia, Andrew Haigh, Rachid Bouchareb, Erick Zonca, and Roger Michell.

Recent productions include Jessica Hausner's first English language film *LITTLE JOE* selected to compete for the Palme d'Or at the 2019 Cannes Film Festival, starring Emily Beecham who received the Best Actress award at Cannes and Ben Whishaw, and Peter Mackie Burns' second feature *RIALTO*, selected in Venice 2019 official selection, starring Tom Vaughan-Lawlor and Tom Glynn-Carney and Eva Riley's debut *PERFECT 10*, produced as part of the iFeatures programme and selected at BFI London film festival.

Previous films include Andrew Haigh's Academy Award® nominated *45 YEARS*, which premiered at Berlinale, winning two Silver Bears for the performances of Charlotte Rampling and Tom Courtenay, *LEAN ON PETE*, which premiered in the main competition section at Venice before continuing its festival run through Telluride and Toronto, Harry Wootliff's *ONLY YOU* starring Laia Costa and Josh O'Connor, and *A LITTLE CHAOS* by the late Alan Rickman, starring Kate Winslet and Matthias Schoenaerts.



# NGAURUHOE FILM BIO

Ngauruhoe Film is a London based production company, run by producer Jacob Thomas. Ngauruhoe is a mountain in New Zealand and in te reo Māori means 'throwing hot rocks' which is what Ngauruhoe Film aims to do with visionary and emotionally powerful films.



# CAST

## **Cast**

Frankie Box – Leigh

Alfie Deegan – Joe

Sharlene Whyte – Gemma

Will Ash – Rob

Billy Mogford – Reece

Nicola Wright – Maxine

Emily Gibson – Ella

Leia Desseaux – Mae

## **Crew**

Writer & Director – Eva Riley

Cinematographer – Steven Cameron Ferguson

Editor – Abolfazl Talooni

Sound Designer – Joakim Sundström

Production Designer – Sarah Jenneson

Costume Designer – Suzie Coulthard

Producers – Jacob Thomas, Valentina Brazzini, Bertrand Faivre

THE  
BUREAU

**3, PASSAGE GUSTAVE LEPEU ,75011 PARIS**

**SALES@LEBUREAUFILMS.COM**

**FESTIVALS@LEBUREAUFILMS.COM**