ELECTRONIC PRESS KIT

PERFECT LOVE

A Short Film Written & Directed by Kelly McCready



"An inhibited young woman meets a self-loving stranger at New York's Coney Island, inspiring her to ride the rollercoaster – for real and in the bedroom."

13 MIN • DRAMA / LGBTQIA / NARRATIVE FICTION • USA • 1.85:1 • 5.1 SOUND

LOGLINE

25 words

An inhibited young woman meets a self-loving stranger at New York's Coney Island, inspiring her to ride the rollercoaster – for real and in the bedroom.

SHORT SYNOPSIS

99 words

Salty, sweaty, seductive beach culture overwhelms Evelyn, a painfully inhibited young woman who visits Coney Island every weekend. She's entranced by the freedom and sensuality she's never allowed herself. The heat and noise send her fleeing to her car until Liora, a self-possessed young woman, interrupts and sparks something new. Liora's ease, albeit hard-won, challenges everything Evelyn was taught: that clarity about desire comes only after stripping back years of messaging. Intimate close-ups turn Evelyn's body into a landscape to be explored on her own terms. A film about self-love, the gaze, and the pains of a delayed coming-of-age.

FULL SYNOPSIS

257 words

Evelyn, a painfully shy woman, spends her days people-watching at Coney Island, absorbing the theme park and spectacle from a distance. The boardwalk's heat, noise, and barely contained sensuality overwhelm her. She panics and throws away a swimsuit she'd considered wearing, retreating to her car. However, a magnetic stranger named Liora appears, holding the discarded suit. In their brief, sweet exchange, something in Evelyn stirs.

Days later, on the verge of withdrawing from the world entirely, Evelyn escapes to the shoreline. Liora finds her again, this time offering a gift: her own red bikini. Liora's self-possession conflicts with Evelyn's childhood memory when her mother insisted she'd know what she liked only when boys began to notice her. When Evelyn asks how someone is supposed to know what they like, Liora replies simply, "I love myself too much to care about that now."

The words linger. That night, Evelyn dons the red bikini and returns to people-watching, newly curious about the world blooming around her. She notices a woman applying lipstick, smiling at her reflection. Later, Evelyn gives herself permission to feel, imagine, and claim her own desire. The moment unfolds in magical realism, intercut with the thunderous climb of the theme park's roller coaster, capturing the exhilaration of feeling uninhibited for the first time.

When Evelyn returns to the boardwalk once more, she watches again, but everything has shifted. The male gaze has fallen away, replaced by openness and kindness. In the final beat, Evelyn meets another woman's eyes and, instead of retreating, opens herself to connection.

SCREENPLAY ACCOLADES

- **Winner,** Keep or Destroy — New York New Stories Screenplay Contest, 2023
- **Finalist,** Outstanding Screenplays Shorts Competition, 2023
- **Quarterfinalist,** Vail Film Festival Screenplay Competition, 2023
- **Quarterfinalist,** Slamdance Screenplay Competition, 2022
- **Quarterfinalist,** HollyShorts Screenwriting Competition, 2022

Praise for the Script

> *"felt personal, as the best scripts often are, and has the potential to stand out in a festival program"*
>
> — Chris Overton, Academy Award–Winning Writer/Director

FILM FESTIVALS

- SCAD Savannah Film Festival — **October 30, 2026**

IN THE PRESS

- Variety Announces SCAD Lineup — **October 2, 2026**

TITLES

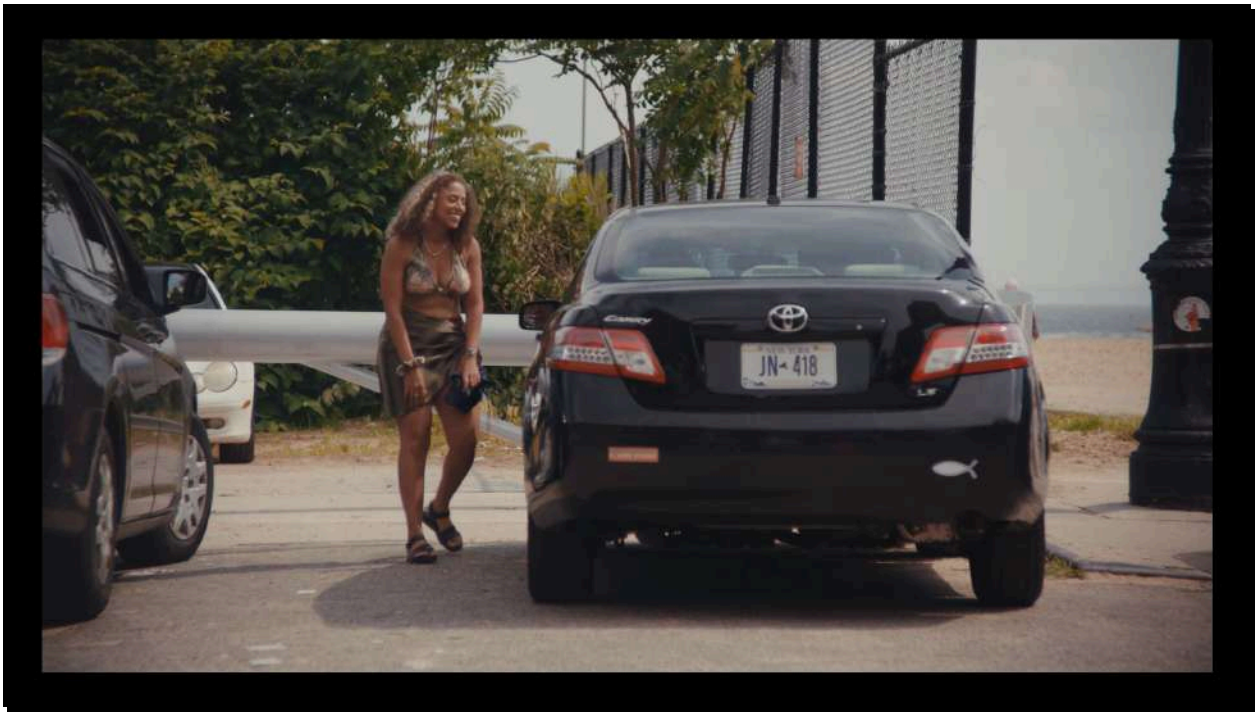
Title Treatment by Trent Howell (The Invite, Rafa, Death of a Unicorn).



PRODUCTION STILLS

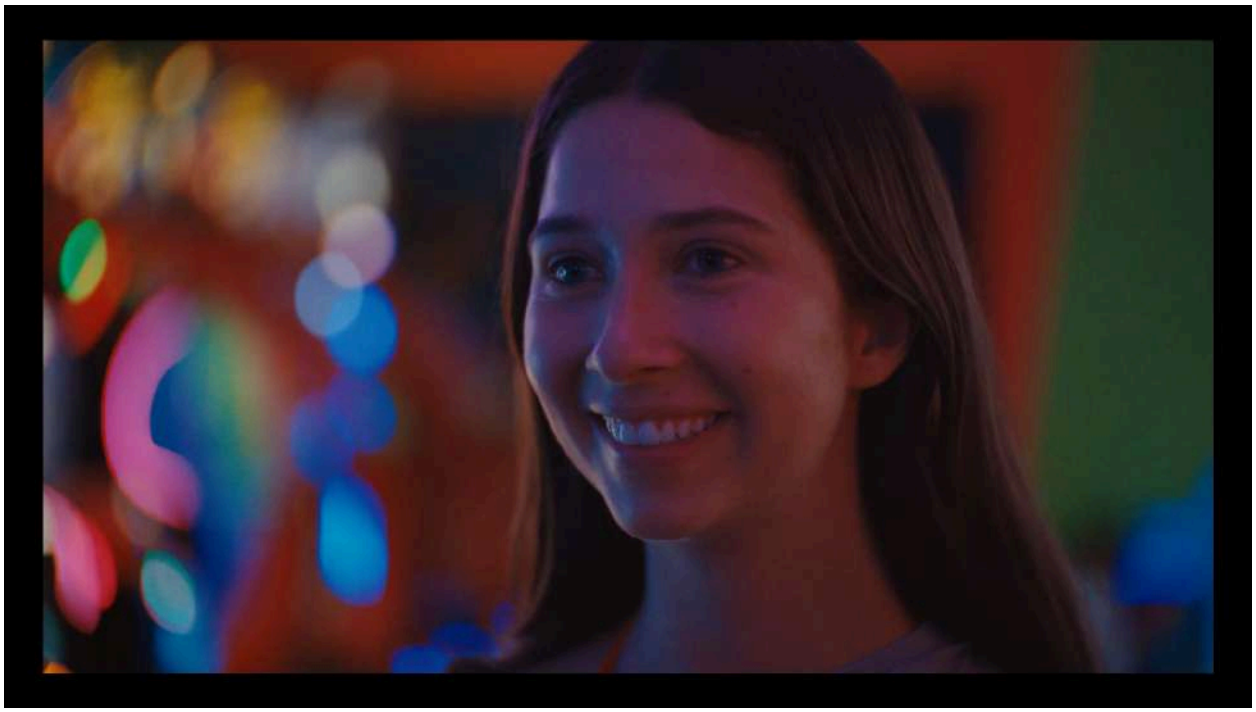
Folder of High-Res Stills (Google Drive):
https://drive.google.com/drive/folders/1tKNsGyFNmTk1LV2q0SCi5U0dHUZ7h2wT?usp=sharing













BEHIND THE SCENES (4 DAY SHOOT)

Full BTS Gallery (Google Drive):
https://drive.google.com/drive/folders/1QXlyxc13BwOkZq3uzQzOcSKx7ye5lJ9c?usp=sharing








core
beautiful

DIRECTOR'S STATEMENT

357 words

In the BBC's 1972 Ways of Seeing, John Berger writes about a woman becoming an object: "a sight." It struck me deeply. I began thinking about how, when you grow up being observed, it can become difficult to know what you actually like, and where your own desires begin. I wanted to make something beautiful and moving for others, but also something I could keep as a reminder of who I love, who I think about, who I look at, and how hard-won that consciousness has been. As a queer woman, sometimes I struggle with the anger I feel about the time I wasted trying to figure out what gave me pleasure.

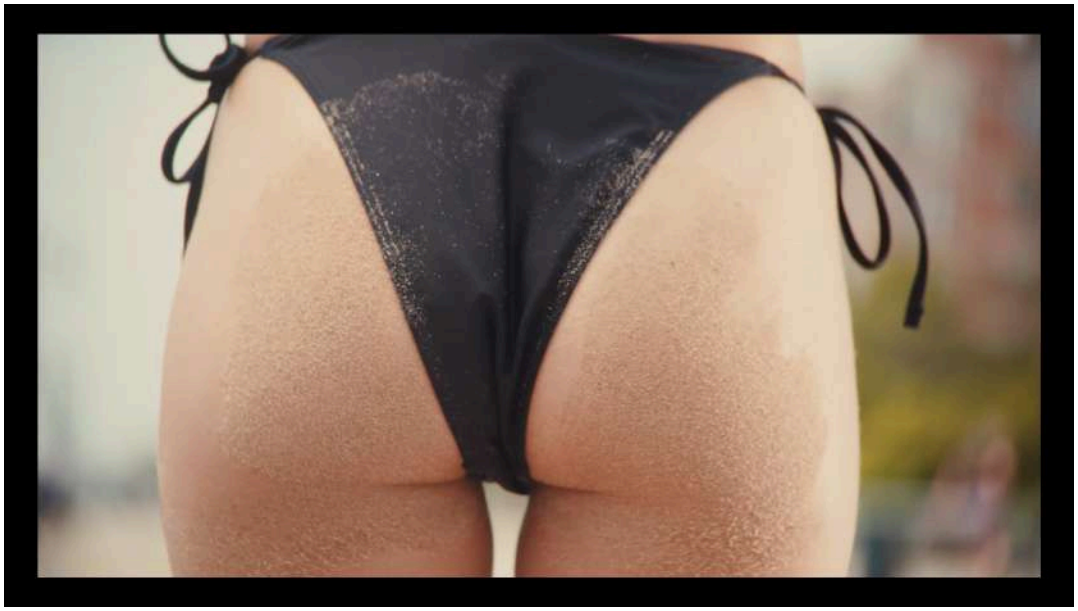
One night, I sat down and wrote Perfect Love almost in its entirety. It poured out as a complete thought: I wanted to explore the internalized male gaze, the feminine gaze, and use film itself to show how difficult it can be to know and love yourself. Though I've worked in theatre, film was the right medium for this story. Using the camera as a means of exploring the 'gaze' felt absolutely right. There was such a clear language at the start of the film versus the end.

I tend to reject films that name an explicit trauma as the motivation for a female character. I think our souls are shaped more slowly, through something like erosion. Rarely is there one explosive event at the centre of everything we become. So, in the flashback, I wanted to explore how a small, almost innocuous comment might create a much larger ripple effect.

I also wanted a set that was inclusive, kind and collaborative, where people felt valued and supported. For the self-stimulation scene, working with an Intimacy Coordinator was essential. Together, we made it tightly choreographed, repeatable and entirely story-driven. There are so few scenes in film that focus 100% on a woman's pleasure, so it felt really important to do this right.

I also hired intentionally: everyone on set was a woman or non-binary (except for two volunteer cis men). The result was joyful, collaborative, focused and determined. It felt, if you'll allow me, perfect.

— Kelly McCready, Writer/Director



THE FILMMAKERS

Headshots (Google Drive):
https://drive.google.com/drive/folders/1be8j-EjgWFeSSGtLuoYvqIAiXq5Hr7T8?usp=sharing



Kelly McCready

Writer / Director / Producer — @kellyraemac

Kelly McCready is a writer/director from Australia who now splits her time between the US and the UK. Most recent directing projects include the animated LADY & THE WATCHES and the pilot DIVINE INTERVENTION. This is her first narrative short, but she has been directing for theatre in New York for over a decade. Kelly has also lived in Cuba, Germany, Spain, Guam and Australia. She studied at Case Western Reserve University and the Moscow Art Theatre School. The stories she's most interested in usually have a social slant: gender issues, sexuality, and delayed coming-of-age stories.

Mélisa Breiner-Sanders



elisabs

Sanders is a Brooklyn-based producer and actor drawn to bold, n stories about the complexity of being human. Georgetown University versity alum. Producer of the feature films SEVEN LOVERS (Amazon, GREETINGS FROM ARIZONA, along with more than fifteen shorts that t Tribeca, Cannes, and beyond, including NORMA, UNSAID, CUPIDS, OG, and PORELESS. Most recent short AFFIRMATION premieres on September. Breiner-Sanders Productions was founded in 2013, a company dedicated to inclusive filmmaking. Mélisa is known for her physical production chops and has a reputation for getting projects made and delivered at a high level from development through post. A 2020 Sundance Co//ab Producing Fellow, she serves as Board Treasurer of Aisle & Lens.



Hillary Carrigan

Editor — @_hillarycarrigan

Hillary Carrigan is an American filmmaker/editor who lives and works in New York City. Best known for her contributions in post-production as an Assistant Editor of feature-length films (THE DEVIL WEARS PRADA 2, BABYGIRL, YOU HURT MY FEELINGS), she also works as an editor and voice actor and is a member of The Motion Picture Editors Guild and SAG-AFTRA. As a filmmaker, the importance and power of beauty, the arts, education, identity, and humanity are all themes she strives to validate through her work. NANA (2024) was the first short film she wrote and directed, as a recipient of The Inwood Art Works Filmmaker Fund. She has directed OFF-CENTER (2026), a film rooted in the world of ballet, and is developing THE HUNT FOR HÁJEK (a video essay) and new video art coming soon.



Idil Eryurekli

Director of Photography — @idileryurekli

Idil Eryurekli is a Turkish-born cinematographer based in Brooklyn, New York, focused on compelling visual storytelling across narrative, documentary, and branded work. Her approach is to create images that are story-driven, emotional, and nuanced. Her narrative work has premiered at Tribeca, Cannes, SXSW, Telluride, and Palm Springs ShortFest, among others. Commercial clients include Vogue, Victoria's Secret, Condé Nast, Lexus, and Tommy Hilfiger. A queer immigrant herself, Idil aims to amplify multinational stories and marginalized characters by showing them outside of their molds and in unconventional structures. She is a 2024–25 ASC Vision Mentee and a member of the ICF+C.



Maggie Brill

Gaffer — @bymaggiebrill

Maggie Brill is a director and cinematographer based in Brooklyn, New York, dedicated to telling character-driven stories with emotional depth, honesty, and visual intention — with a particular passion for queer representation and coming-of-age narratives. Her recent cinematography work includes EVERYWHERE I LOOK (dir. November Nolan), a documentary short that has screened at BFI Flare, the Atlanta Film Festival, and Palm Springs International ShortFest, among others. Maggie was an inaugural member of The Cinematographer's Lab, presented by PANO and AbelCine. Her latest short, ALL AT ONCE, which she wrote and directed, premiered at the Oscar-qualifying Flickers' Rhode Island International Film Festival and was shortlisted for the Colin Higgins Youth Filmmaker Grant, presented by Frameline Film Festival.



Élodie Ichter

Colorist — @elo.ichter

Élodie Ichter combines an artist's eye with a passion for creative collaboration and a deep technical understanding of post-production workflows. Born and raised in France, Élodie studied cinema at the École Supérieure de Réalisation Audiovisuelle (ESRA) in Paris and began her career at post house Éclair, gaining experience in photochemical finishing and film scanning. Her career then took her to London and Los Angeles before New York, where she continues to reside. As a colorist, she has worked with filmmakers including Martin Scorsese, Quentin Tarantino, Chloé Zhao, and Ben Affleck, and cinematographers Robert Richardson ASC, Darius Khondji AFC ASC, Newton Thomas Sigel ASC, and Joshua James Richards.



Isabella Evans

Production Design — @isabellaoevans

Isabella Evans is a Texas-born and raised Production Designer based in Brooklyn, NY. Her credits include CAITY (dir. Lindsey Calleran), starring Chiara Aurelia and Morgan Spector, which premiered at Tribeca 2026, and BEFORE I DO (dir. Gary Jaffe), which premiered at Frameline 2026. Her production design clients include Calvin Klein, LIDS, Ganni, and Behind the Blinds magazine, and she has art coordinated on campaigns for Target, JCPenney, Esika, and Lee Jeans. With a background in theater and a love for both art and design, Isabella has developed a holistic approach to her style, no matter its form.



Nicole Maupin

Sound Designer — @nicmaupin

Nicole Maupin is a production and post sound mixer based in NYC with 7+ years of on-set experience spanning narrative, documentary, commercial and branded content. Her ever-deepening interest in how sound can help shape a story naturally led her to post sound mixing and sound design. She is co-founder of Quiet Cricket Studio in Brooklyn, NY.



Lacy Katherine Strong

Composer — @lkatstrong

Lacy Katherine Strong creates immersive compositions that guide audiences through dreamy soundscapes, lush tones, and ethereal sonic fields. Classically trained in piano from age six, she moved abroad in 2015, teaching English and studying art in Paris and Berlin for five years, where she encountered experimental approaches to composition, including musique concrète, drawing inspiration from avant-garde artists such as Magritte, Hausmann, and Schiele. Influenced by Brian Eno, Ennio Morricone, and Jóhann Jóhannsson, Strong composes and designs sound for film, television, podcasts, and theatre from her studios in New York City and Austin, Texas.

PRIMARY CAST



Devlin Stark

Actor, Evelyn — @devlinstark

Devlin Stark is an actor and singer based in Costa Rica and New York. She made her film debut in the holiday musical BUTTONS: A CHRISTMAS TALE (Paramount) by Tim Janis, starring Dick Van Dyke and Angela Lansbury. Devlin has had the privilege of singing many solos at Carnegie Hall as part of an annual Christmas concert. She attended UNCSA to receive her BFA in Drama. Devlin currently resides in Costa Rica, where she is working on original music, playing in a local band and teaching drama at an elementary and middle school.



Tatiana Wechsler

Actor, Liora — @tatiwex

Tatiana Wechsler is an award-winning Brooklyn, New York-based actor, singer, songwriter, and creative. Theatre credits include Broadway's MR. SATURDAY NIGHT; Off-Broadway/NYC productions of COPPERFIELD! THE NEW MUSICAL, PERICLES, THE KNIGHT OF THE BURNING PESTLE, X: OR…, JULIUS CAESAR, OTHELLO, and THE GOLDEN BRIDE; and regional work including THE UNTITLED UNAUTHORIZED HUNTER S. THOMPSON MUSICAL (Helen Hayes Award for Best Ensemble), PENELOPE, OKLAHOMA! (first woman to play Curly), LOVE'S LABOR'S LOST, LOVE IN HATE NATION, and BENNY & JOON. Film credits include the award-winning short NETUSER and PERFECT LOVE. BFA from NYU New Studio; member of The Actors Center.

FULL CAST

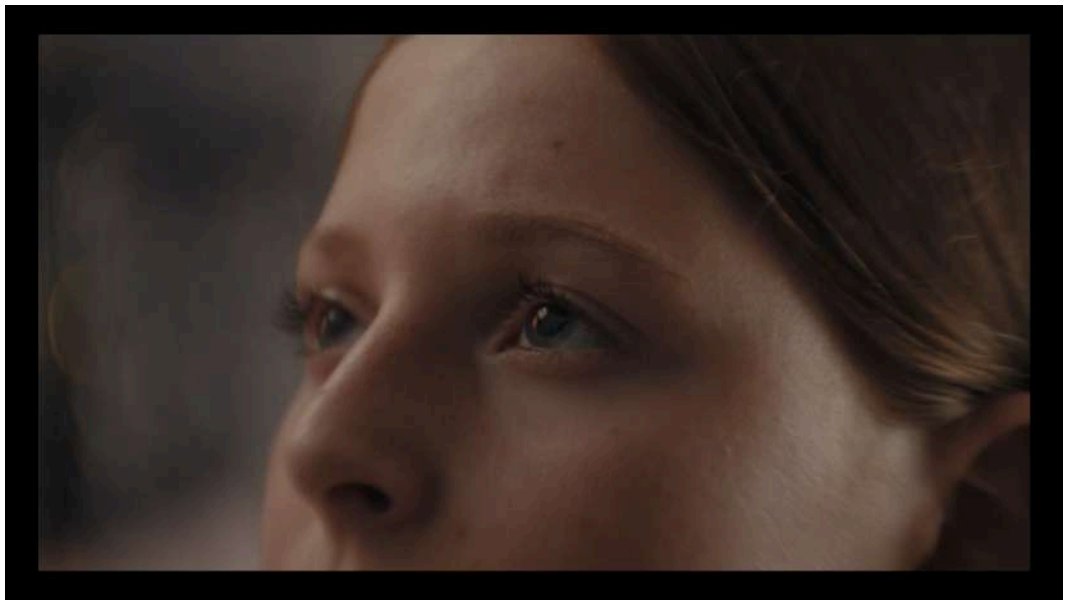
	CHARACTER	ACTOR
	**Evelyn**	Devlin Stark
	**Liora**	Tatiana Wechsler
	**Phoebe**	Sophie Kelly-Hedrick
	**Mother**	Tiffany Esteb
	**Young Evie**	Zoe Ann Ziesenitz
	**Manager (V.O.)**	Mélisa Breiner-Sanders
	Lipstick Woman	Clare Parme
	**Curious Woman**	Angel Fu
	Background – Bikini Wearer	Angel Vasquez
	Background – Hotdog Eater	Laura Gilchrist
	Background – Sunscreen Applier	Kyriaki Kyrkopoulou
	Background – Ice Cream Eater	Laura D. White
	Background – Man in Swimsuit	John Divney
	Background – Arcade Couple	Alisa Carradine
	Background – Arcade Couple	Rachel Patrice
	Background – POV 1	Bella Diana
	Background – POV 2	Roselle Bajet
	Background – POV 3	Simone Polanen
	Background – POV 4 / Workout Buddy 1	Mike Improta
	Background – Rollerblader	Lewis Hurt
	Background – Workout Buddy 2	Donte Buckner

PRODUCTION TEAM CREDITS

	ROLE	NAME
	**Director / Writer / Producer**	Kelly McCready
	**Producer**	Mélisa Breiner-Sanders
	**1st AD**	Rhi Collins
	2nd AD / Key PA	Anne Leigh Cooper
	Script Supervisor	Isabella Jane Schiller
	Intimacy Coordinator	Alice Camarota
	PA	Emily Hooper
	PA	Claudia Thiedmann
	PA	MaTia Martin
	PA (Driver)	Mary Cait Kelly
	**Director of Photography**	Idil Eryurekli
	1st AC	Annie Mara
	2nd AC / Media Manager	Sandy Werb
	**Gaffer**	Maggie Brill
	Key Grip (Day 1)	Rylie Field
	Swing Day 1 & Key Grip (Days 2–3)	Megan Bodmer
	Swing (Days 2–3)	Rue Sawant
	Sound Mixer	Rhea Li
	Sound Mixer	Zina Field
	**Production Designer**	Isabella Evans
	Art PA	Gabriela King Rios (Gabby)
	Art PA	Rose McDonald
	Costume Designer	Jennifer Macaluso-Ciraolo
	HMU	Addison “Addie” Thompson
	**Editor**	Hillary Carrigan

	ROLE	NAME
	**Post-Sound Mixer & Design**	Nicole Maupin
	**Colorist**	Élodie Ichter
	**Composer & Performer**	Lacy Katherine Strong
	Titles	Trent Howell





WHERE TO WATCH

Official Links

Letterboxd: https://letterboxd.com/film/perfect-love-2026/

IMDb: https://www.imdb.com/title/tt33293307/

Website: https://www.kellymccready.com/work/perfect-love

Press Access

For press and festival programmers only — please do not share these links publicly.

Trailer Link: https://vimeo.com/1223467278?fl=pl&fe=sh

Full Screener Link: https://filmfreeway.com/projects/4308960

Password: malesgazeandwomensee

Language: English

Subtitles / Captions Available

DCP Available



CONTACT

Kelly McCready — Writer / Director

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kelly.r.mccready@gmail.com

Mélisa Breiner-Sanders — Producer

USA: +1 703 989 6439

melisabs@gmail.com

SOCIAL MEDIA HANDLES / INSTAGRAM

HANDLE	NAME / ROLE
@kellyraemac	Kelly McCready — Writer / Director / Producer **This is the main Instagram**
@melisabs	Mélisa Breiner-Sanders — Producer
@devlinstark	Devlin Stark — Actor (Evelyn)
@tatiwex	Tatiana Wechsler — Actor (Liora)
@_hillarycarrigan	Hillary Carrigan — Editor
@idileryurekli	Idil Eryurekli — DoP
@bymaggiebrill	Maggie Brill — Gaffer
@elo.ichter	Élodie Ichter — Color
@pictureshop	Picture Shop — Post-Production Color
@isabellaoevans	Isabella Evans — Production Design
@quietcricket.studio	Post-Production Sound
@nicmaupin	Nicole Maupin — Sound Designer
@lkatstrong	Lacy Katherine Strong — Composer
@ohhellodollface	Jennifer Macaluso-Ciraolo — Costume Design