

Alix

[SCREENWRITER]

Eve

[WRITER/DIRECTOR]

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Alix Eve **(they/them)** is an award-winning screenwriter and director based in Brighton.

Initially entering the industry as a technician, they advanced to facilities manager, then pivoted to writing and filmmaking after gaining a **Master's degree in Screenwriting from the University of Arts, London.**

Alix's narrative short **MINUTES**, a queer rom-com developed through improvisation, won Best Director at the British Short Film Awards and a Silver Award at the Lovies.

[OVER

MINUTES was also in competition at the Leeds International Film Festival, official selection at legendary LGBTQ+ US festival Outfest LA as well as numerous UK BAFTA and BIFA recognised festivals including BFI Flare Film Festival.

VIEW]

Alix's most recent short **MESSENGER** an alternative look at rage & joy, was also developed via improv. The film premiered at the London Short Film Festival and won Best Short at Fragments Film Festival.

Alix has been a participant on the prodigious Channel 4 Screenwriting Programme where they wrote stand out TV pilot **WANNABES**, has been commissioned by Penguin Random House to write audio shorts, and is currently developing several projects for both film and television.

WORK ACROSS

GENRE ORIGINALS & BASED ON IP

CURRENT FOCUS:

REVENGE THRILLER

EROTIC SCI-FI

COMING OF AGE

SPY THRILLER

SITCOM

HIGH CONCEPT MYSTERY

FAMILY DRAMA

ROM-COM

[WHO AM I?]

THE STORY OF ALIX EVE

[TIMELINE]



1988

Born in **Edinburgh**

1988-1997

Grew up a tomboy in **Hull**

1997-2008

Closeted queer teen in **SW London**

2008-2011

Learned some stuff in **Leeds**

2010

Learned way more stuff in **Toronto**

2012-2024

Lived & worked 12 years in **Hackney**

2024

Found a home in **Brighton**

[THE SPARK]

At eight **[1996]** I'm a contestant on Children's BBC gameshow **To Me To You**

Production provided a coach and we travel from Hull to **BBC Television Centre** in London

I enter the studio and see a woman in charge
(she must have been the **director** or perhaps the **floor manager**)

I'm **mesmerised** by the experience

From that point onwards I know: **I have to do this**



A person is seen from behind, sitting in a dark room and watching a television. The television screen is the primary light source, casting a warm glow on the person's head and shoulders. The room is dimly lit, with some light reflecting off surfaces in the foreground. The overall mood is nostalgic and intimate.

FILMS I WAS WAY TOO YOUNG TO
WATCH BUT DID ANYWAY >>

A close-up, high-contrast shot of Mia Wallace's face from the movie Pulp Fiction. She has dark hair with bangs and is looking upwards with a wide-eyed, intense expression. Her blue eyes are prominent, and her lips are slightly parted. The lighting is dramatic, with strong highlights and shadows.

PULP FICTION (1995)

CITIZEN RUTH (1996)



CHASING AMY (1997)

[ALIX EVE IN]

[HIGHER EDUCATION]

The University of Leeds
Bachelors in Cinema, Photography & Televisions Studies

*I don't enjoy the course. I got student loans for this?
There was zero practical filmmaking and the lecturers were questionable.
I want to leave and try get a job as a runner but—
I hold out hope for a third year abroad.
I'm gagging to go to UCLA. I apply and...
don't get accepted.*

York University Exchange Year

*I do get accepted to York University in Toronto, Canada.
They have a rad theatre and film programme and Canadians are lovely.
I learn more in 8 months than the previous 3 years at Leeds.
I write and direct my first student short. I'm 20 years old.*

*The film **CHASING** tells the story of a young women drifting on the highway
and the stranger who tries to help her. It was a good first attempt but I hadn't
figured out myself, yet alone figured out what type of stories I wanted to tell.
I return to the UK.*

University of Arts, London Masters in Screenwriting

Flash forward to 2019.

I quit my full time job to pursue filmmaking and writing.

I apply and go to UAL where I study the craft of screenwriting.

I learn a lot and meet some lovely people. COVID hits.

*Studying online is challenging. I devise and write TV drama pilot **HARMONY**.*

The project gets excellent feedback. I graduate with a distinction.

[PROFESSIONAL EXPERIENCE]

Growing up = **flyering, cater waiter**

Later =

During university = **part time retail**

camera and lighting technician @ film school

Post uni = **full time retail**

booking supervisor @ film school

booker @ rental house

facilities supervisor @ different rental house

facilities manager @ same rental house

A person is seen from behind, sitting in a dark room and watching a television. The TV screen is the primary light source, casting a warm glow on the person's head and shoulders. The room is dimly lit, with a small table and a patterned rug visible in the foreground. The overall mood is contemplative and intimate.

FILMS & TV THAT HELPED
ME FIGURE OUT I'M LGBTQ+ >>



THE WATERMELON WOMAN

(1996)





MY SUMMER OF LOVE (2004)



THE L WORD (2004-2009)

WHAT HAVE

I MADE?]

FILMOGRAPHY & WRITING

SOMETHING SEEN (2020)

**MONOLOGUE
SERIES**

CLICK TO WATCH >>



MINUTES (2022)

NARRATIVE

SHORT

[CLICK TO WATCH >>](#)





MESSENGER (2023)

**NARRATIVE
SHORT**

[CLICK TO WATCH >>](#)

**GIRLS
IN FILM**

ICO | Independent
Cinema
Office
Screening Days

Minute Shorts 

[MY DEVELOPMENT PROCESS]

I developed acclaimed short films **MINUTES** and **MESSENGER** using a **story beat-led improvisation process** that focuses on collaboration.

An overview of how we approach this method of development:

- I work with a co-writer (who is often also the lead actor) to **create characters**.
- We develop a **story beat outline**.
- Other **key roles are cast**.
- I lead character workshops with the actors, **exploring their characters freely and outside of the story beats** (these sessions are recorded)
- I then run workshops that **place the characters in the story beats** (these sessions are also recorded)
- Using discoveries from these workshops, my co-writer and I **create a complete screenplay**.
- From there, **we move into pre-production** as usual.

[CHANNEL 4 SCREENWRITING]

I was buzzing to be part of the prestigious **Channel 4 Screenwriting Programme**. I was selected as one of 12 writers from thousands of applicants. **The experience was transformative**, I gained invaluable insights into how the industry operates and had the privilege of working with brilliant script editors Maria Odufuye and Polly Creed.

During the programme, I pitched two original ideas and one based on IP: **the story of the Spice Girls**. Polly and Maria noted that I lit up when discussing this idea, **I planned to give the story my twist**. We agreed that developing an **IP-based** project on spec would be a **fun and rewarding challenge**.

The result was **WANNABES**: In 90s London, five young women unite and become the best-selling girl group of all time - **this is the iconic story of the Spice Girls**.

After completing the script, I organised a live table read at **Seven Dials Playhouse** with a fantastic group of actors. The industry feedback to **WANNABES** has been overwhelmingly positive.



WANNABES (2023)

[CLICK TO WATCH TABLE READ>>](#)

[WHAT'S NEXT]

CURRENTLY
DEVELOPING SEVERAL
LONG-FORM
TV AND FILM
PROJECTS
AND OPEN TO WORK
AS SCREENWRITER
AND DIRECTOR

NEXT SHORT FILM
IN DEVELOPMENT
WILL USE MY
DEVELOPMENT
PROCESS

[CONTACT]
ALIXXEVE@GMAIL.COM

[TYSM]
THANK YOU SO MUCH

