The Author's Lens

Who Runs The World? Girls!

The Ladies behind the lens of the Envious TV Series.

Frame by Frame with Edan

By: Edan Ray

"Indie Team Brings 'Envious' From Page to Screen"
Proving that big dreams don't need big studios.

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Creating a TV series without the backing of a major film studio is no easy feat. But the team behind the upcoming mini-series *Envious* doesn't see their chances of success as difficult to achieve on their own.

Based on Dominique Watson's 2024 novel, *Envious* follows Penelope Richards, who vanishes after a routine grocery trip. This sparks a search led by her husband, Deion. What begins as a missing person case soon unravels into a web of lies, betrayal, and revenge.

"It's the first film series I've ever taken on," Watson said. "But I brought this book to a certain person, told them about it, and they said, "Oh, this is it! This is gonna be the TV series, we're gonna film this one! I didn't think Envious was gonna do what it's doing, to be honest." Production began shortly after, with a small but determined team.

Her producer, Dominique Anderson, was brought onto the team through another creative connection. Director Leslie Welch joined after a table read, and assistant producer Taylor Symone came on board after meeting Anderson at a film festival.

Smaller creators face plenty of obstacles when producing a series without major studio support. But as Anderson said, some people say less is more. "Less is more, because you can control an environment, but it creates a lot of roadblocks and limitations. But when you're a part of a smaller group, it allows everyone to wear multiple hats."
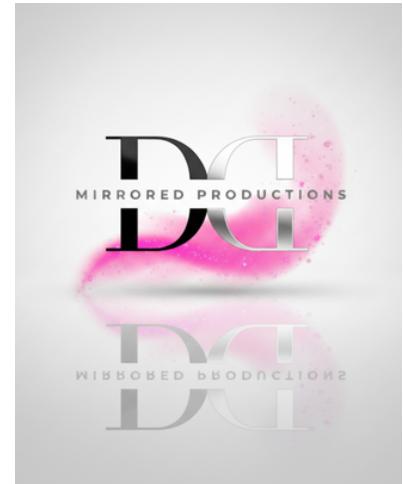
-A Mirrored Productions

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Not only multiple hats, but connections that mean something to people. Being a part of a smaller production crew often means forming deeper professional and personal relationships in a more relaxed setting. Symone added, "You have a chance to build really strong relationships and friendships. You bond with the people you're with."

With more control comes more creative freedom. When smaller creators finance their own projects, their vision remains intact. For Watson, that's non-negotiable. "The companies have more of a say since the only thing on their minds is numbers and money," she said. "I would never sacrifice my own voice for money and a bigger audience.

It's my story and therefore, my story to tell. Creating this series myself... I wouldn't have it any other way."

The future for this series looks bright to the team. Watson can see this series having two to three seasons, and the rest of the team is confident this show can gain fast recognition. "I see Envious wildly recognized," Welch said. "It resonates with people around the world, and it starts conversations. I see a big vision for Envious."

"I agree with her," Anderson added. "You plan and hope for the best, but with this project, and our passion for the project, I see it having longevity. I think it's a lot bigger than when we started working on it."

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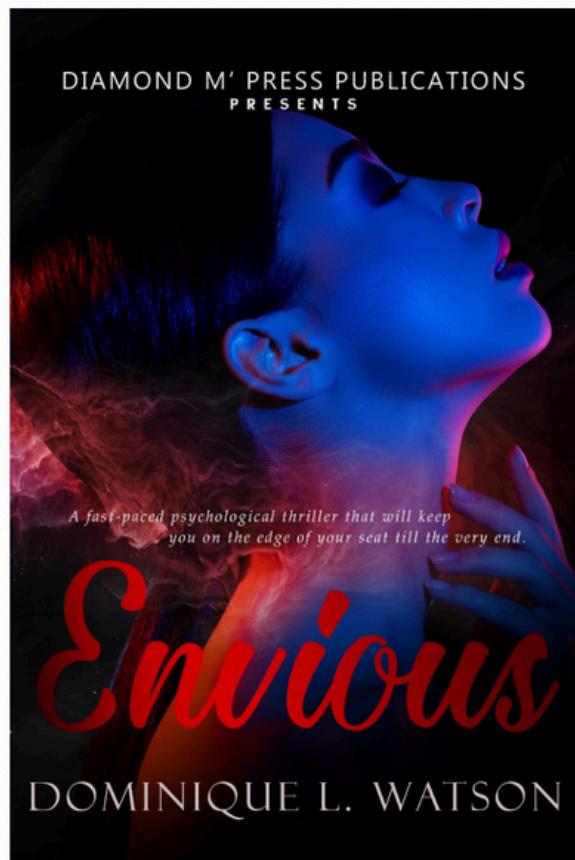
DOMINIQUE L. WATSON

Based off the book written by

Dominique L. Watson

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For the team behind *Envious*, success isn't just about recognition; it's about creating something meaningful on their own terms. When it comes to smaller creators, you have to love what you're doing and know why you're doing it. Major film studios aren't the only ones trying to make history, and they aren't the only ones creating.

 "And we're not even finished," Anderson said. "It's limitless on where Envious could go."

 Edan Ray is a graduate of the Savannah College of Art and Design (SCAD). As a storyteller, she is passionate about exploring how stories come to life, whether on screen or through the voices of those who create them.

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