

Assiduity Two

by J. Mykell Collinz

There's a gap in our ages. I'm old enough to be her father. Although I try not to think of her as a potential lover, she more than likely believes my intentions are sexual in nature, yet she graciously accepts my presence in her life. I'm encouraged by that, and intrigued.

When I attempt to explain my screenplay and how I visualize her playing the lead, I say: "You're perfect for the part. Early twenties, good body. You're strong and muscular. Yet sensual, with feminine curves. And you dress differently every day, often changing more than twice a day, which leads me to believe you're a natural, community service being your current stage where you act out your dreams, aspirations, and inner convictions."

She responds by saying: "You know what, John? You should volunteer for community service, yourself. We're building an urban farm on vacant lots around the neighborhood. We could use your help."

The land available for urban farming needs a major overhaul, except for a few select areas. New soil in raised beds with a layered profile would be the quickest way to make most areas productive, I conclude, and I suggest we apply for a federal grant to produce a documentary film about urban farming. We might even attract corporate sponsors to cover the initial cost of building the raised beds and filling them with the necessary materials like crushed stone, sand, and top soil.

She doesn't like the idea of federal grants or corporate sponsors. She does, however, allow me to use my personal equipment to record selected farm activities. I point the film and video cameras at her mostly. I'm looking for footage, ostensibly without her knowing, which I can later use to portray her character in the movie version of my screenplay, assuming she'll eventually agree to take the part.

