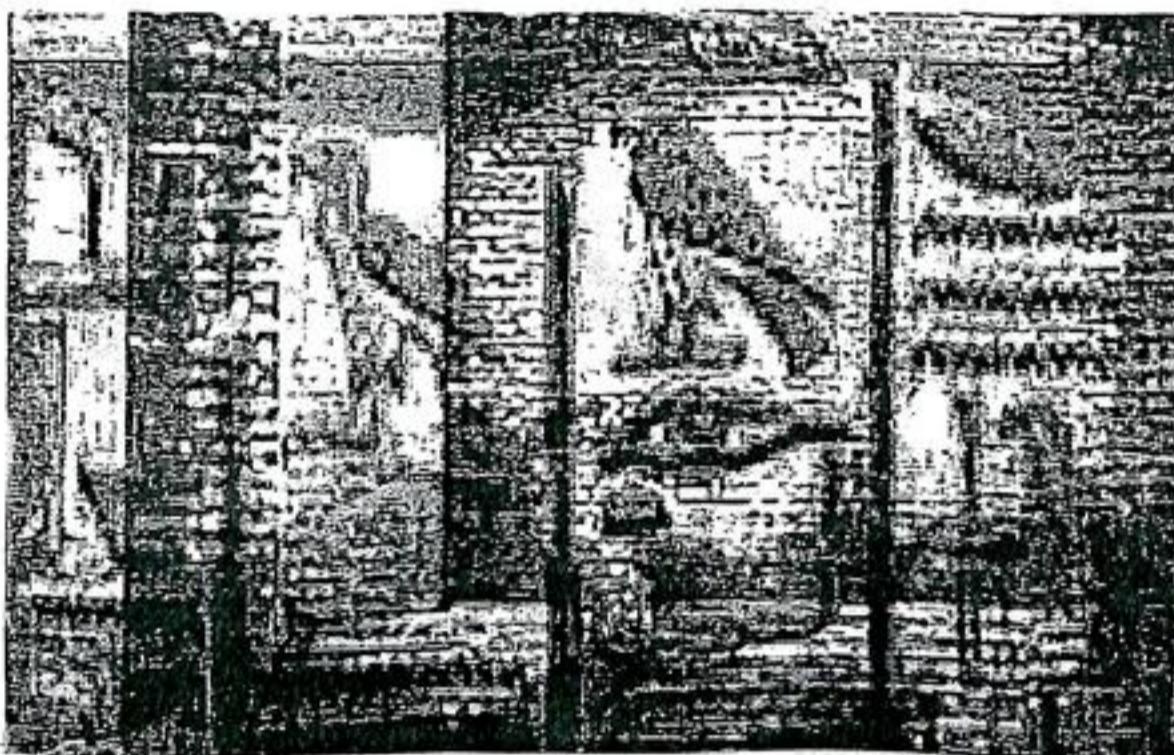


TWO-VOLUME SET

**AZANDE Press**



No Place To Land

a play by: 'Parallaxboi.'



**AZANDE Press**



No Place To Land

2

a play by Parallaxboi

# NO PLACE TO LAND

I wanted my first strike at becoming a playwright to reflect all characters, as being the collective "Main Characters",

Parallextobi, is real, because, in incarcerated environments, He's not presenting himself as an open, flamboyant gay person, and also not, Transsexual, infact, He is not viewed differently from any other inmate unless, or until, He comes out as a SameSex loving person, or as we say in the black community (SGL) SameGender Loving person.

dá'Kid, is a reality do to His youthful visage, reclusive disposition, and addicted to reading, study and innovative progress. Both of these characters are simply being, themselves.

It's inmates like dá'Kid that question the discovery of the intentional invisibility of ethnographic LGBTQIAT perspective Books and materials, not only in the rotation of inmate to inmate sharing, but also noticeably missing from Prison/Institutional Libraries, infact, on a more sadder note, (SGL) identifying inmate would need to have prior knowledge of an LGBTQIAT legal case citing in order to search American Facts of the presence of LGBTQIAT people in American History.

Here, I took a shot at another inner-prison reality about how a lot of Black Inmates read and study on Egypt/Kemet, and forgot to realize that (SGL) prisoners do the very same thing, and even, with a whispering tone of secrecy, ask "The Question", was there any gay Egyptians? Even when we know of or are very sure of this truth, it's normally "dá'Kid", that notices the extreme lack of access to this information from within the Walls and gates of Mass Incarceration in America.

Eric, is real on so many levels because, as a very well respected O.G. on the Yard since way back into the 1960's, becomes the primary example of quality access to 'factual-based' LGBTQIA+ intel being absent within prison.

Eric reveals himself as a real alpha-male when he takes the position of encouraging, fostering, and creating environments for the advancement of ethnographic perspective study and open conversations on a prison yard that have been viewed for many generations as both uncomfortable, and forbidden, Eric, is the, rare reality, hero of part #1.

In part #2, Popz steals the show with oldschool antics and Elder reasonings by way of no nonsense comedic wit.

Popz is real, to the degree that he effortlessly consolidates the value of SWERD & Chalky Boy, the prison Yard Barbers, an ethnographic generational torch passed from Africa, The Black American Community, onto prison yards, The Social University where 'no topic is off limits, including Homosexuality.

Both Popz and Eric never allows for COVID-19 virus to devastate the Microcosmic version of Global society, where the LGTB of the last are attended to last, where, (SGL) inmates contract the very same virus that heterosexual inmates do, in real time, while doing real time, providing everyone, a safe place to tend.

## NO PLACE TO LAND

a play/film short

Based on a plethora of Incarcerated experiences from an Urban guy perspective. This original version is written from the Black AMERICAN Street disposition, however, the primary purpose of this work is intentionally race and cultural interchangeability, with space for Directors to produce an ultimate multi-race, Multi-cultural performance cast.

Leading by creation Methods provides for All LGBTQAT Cast, putting on LGBTQAT productions within the Incarcerated Environments that are predominantly saturated by homophobic, and hypermasculine normalcies, forced on the general populations.

A copyleft "Fair Use" Use with permission, by writer Mandate for inner-prison creative arts, Drama Teams, and prison film production programs provides a new revision of creative freedoms, and direction for this production, recording and collective sharing, and, not for profit presentations, be it live performance, or audio-visual reproductions, anywhere.

This work also presents challenge for student research of multi-generational, historical, spiritual, and educational interchangeable content for the proper capitalization of scenes, dialect, and the authentication of heritage and culture, based on ethnic theme selected.

This work will remain incomplete, until more of society, and incarcerated LGBTQIAT persons continue by exercising creative freedoms to write new stories, for this work is, an example, for the bases' of what is possible when we control the narrative of our own journey, and deliver the magic to eschother.

The primary reasons I chose to extract the violent scenes from this original work was to allow for the liberation of historical facts dominate, and also because the topic of the effects of COVID-19 virus carry its own degrees of misfortune, and the year 2020, all around the world, felt its sting, and life extractions.

In memory of all of the LGBTQIAT incarcerated people around the world, I gift this version of our journey, as I continue to fly, searching for a safe place to land.

- Paradoxter'

Afro, Latinos, Asians, USOs,  
Whites, Jewish, etc...

I'd love to know you did it on your own, and or also participated in a multi-cultural version

Like Pac told Danny Boy, "Do Yo thang Sen".