The Legend of Georgia McBride

by MATTHEW LOPEZ

directed by JEFFREY MEANZA

PLAY GUIDE
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The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.
SYNOPSIS

Casey is an Elvis impersonator and tribute artist with everything going for him, including a flashy sequin jumpsuit. There's no question that he's a natural, but he's in the wrong place at the wrong time – at least so far – and his act just doesn't make it at Cleo's, a failing bar in Panama City Beach.

When Eddie, the bar's owner, decides to give his cousin Tracy a chance to resurrect his club and her drag act, things start to pick up – but not for Casey. His long-suffering wife Jo is growing weary of their always-bouncing rent checks while Casey continues to drop cash on slices of pizza or yet another rhinestone-bedazzled jumpsuit. And as their finances hit rock bottom, Jo discovers she's pregnant.

Their future seems bleak until one fateful night at Cleo's, when Tracy's partner Rexy has one too many pre-show drinks and can't take the stage as Anorexia Nervosa. It's the big break Casey dreamed of, but only if he's willing to trade in his jumpsuit for a pair of stilettos. He agrees, and "The King" transforms into an all-out queen with the help of some new friends. As his success and reputation grow, so do his personal conflicts with this newfound work that – much to Casey's surprise – gives him the artistic fulfillment and family he's always wanted.
I first encountered this play when it was being developed at Denver’s New Play Summit. A friend was directing the workshop, and he sent me the script. I was so taken with it because it has a gay playwright and gay themes, but at the center of the piece is a heterosexual couple. It is so beautiful because it is ultimately about acceptance and taking responsibility for one’s actions and love.

As I watched this play develop over its many drafts, there were many different storylines, all quite beautiful. But as the play moved forward in its development, it circled closer to the idea of what family is. As playwright Matthew Lopez said, it’s an odd group of people – very distinct and well-rendered – who would never end up together. But through the work of drag and performance, they find an interesting, idiosyncratic sense of family. Armistead Maupin talks about your biological family versus your “logical” family. For many of us who identify as queer – queer in any broad sense of what that means to you – the relationships with our biological family sometimes don’t make as much sense as the family we gather along the way. That’s what I love about this play. It honors that.

It’s also important to note that this play is a legend, which is something the design team worked on. It’s not meant to be rendered in an absolute reality. The title gives us great permission to move across time and story. We understand the space at the start to be Cleo’s, this rundown bar in the Florida panhandle trying to make ends meet. Then the owner takes a last-ditch, Hail Mary pass and invites his drag queen cousin and her friend to turn it into a drag bar, which ends up being a very beautiful and successful choice. But the set and everything else opens up in a way that exposes the theatricality of the piece and honors the idea that this story really is a legend.

In creating the design, we experimented with things. What we understand to be the back room or dressing room progresses with the characters. As Casey enters his dark night of the soul, elements disappear and we see the back wall, the gears and the workings of the bar. And then, ultimately, by the finale we understand that we’ve been in Cleo’s the whole time, the McGuire Proscenium Stage is, in fact, Cleo’s and we have all been complicit participants in the storytelling. There will be a fabulous amount of color, confetti canons, jelly domes, disco balls and hot pink walls – the most colorful things you can imagine. By the end of the play, we hope to have everyone dancing in the aisles.

But while the play is incredibly fun, there’s a deep heart at its core. It’s not simple. Some productions could be quite glib and focus on chasing the funny or making light of what drag is. But as a gay man and someone who has done drag, I can tell you that it’s something to be taken incredibly seriously. As Rexy says, “Drag is a raised fist inside a sequined glove. Drag is a lot of things, baby, but drag is not for sissies.” For many of us who have struggled through the journey of being gay, drag has empowered us to take back the power of the persona that was ripped from us in our adolescence and youth. So I take it incredibly seriously. I hope that this production will be a love letter not only to queer folk but to our community and the idea of building family together.

Edited from comments made to the cast, creative team and Guthrie staff on the first day of rehearsal.
About Playwright Matthew Lopez

HIS WORK
Matthew Lopez is the author of *The Whipping Man*, one of the most celebrated and widely produced new American plays of the last decade. The Manhattan Theatre Club production received Obie, Lucille Lortel, Outer Critics Circle and John Gassner Memorial Playwriting awards. It has since been produced at more than 100 U.S. theaters as well as internationally. *The Legend of Georgia McBride* premiered at Denver Center for the Performing Arts and ran off-Broadway at MCC Theatre in a production that received multiple Drama Desk, Lucille Lortel and Outer Critics Circle nominations, including Best Play. Other plays include *Somewhere* (The Old Globe, world premiere), *Reverberation* (Hartford Stage, world premiere), *The Sentinels* (London’s Headlong Theatre) and Zoey’s *Perfect Wedding*.

Lopez holds commissions from Roundabout Theatre Company, Manhattan Theatre Club, South Coast Repertory, Williamstown Theatre Festival and Harford Stage, where he recently served as the Aetna New Voices Fellow. For the past two seasons, he has been the Inaugural Playwriting Fellow at the Denver Center Theatre Company. Lopez was a writer on the HBO series “The Newsroom” and has recently adapted the Javier Marias book trilogy *Your Face Tomorrow* for the screen along with the biopic *Dr. Q* for Disney.

IN HIS OWN WORDS
A friend of a friend of my then boyfriend (now husband) had put together a music playlist for her boyfriend who was experimenting with drag as performance art. He was putting together a persona, and the playlist was filled with female country singers: Dolly, Loretta Lynn, Tammy Wynette, etc. It’s a great mix, and it got me thinking: What would it take for a straight man to become a drag queen? Who would he be, and what would that journey look like? I’m fascinated by people who leave their bubble and willingly place themselves in foreign territory.

Then I decided he needed to be someone whose bubble is as far from drag as possible: a straight white redneck Elvis impersonator from the Florida panhandle, where I was raised. I was eager to watch that guy transform into something new and beautiful.

Personally, I spent much of my teenage years with drag queens. I had a friend who had started doing drag, and I would sneak into the one gay bar in my hometown and watch him perform. I’d hang out in the dressing room with him and all the other queens as they prepared for their shows. That energy backstage was intoxicating (sometimes literally) and I wanted to capture my memories of that time in this play.

Lopez in an interview with Dan Allen, quoted from “Elvis is dead but a star is born,” *Los Angeles Blade*, April 5, 2017

Edited from a biography by Dramatists Play Service
DRAG DEFINED
Where does the word “drag” come from? An early definition found in 1887 and cited in *A Dictionary of Slang and Unconventional English* (Eric Partridge, 1937) defines drag as “the petticoat or skirt used by actors when playing female parts; the drag of the dress as distinct from the non-drag of trousers.”

THE LADY DOTH PROTEST: A BRIEF HISTORY OF DRAG
The most famous drag queen of our time, RuPaul Charles, became a household name when the reality television competition “RuPaul’s Drag Race” became a pop culture obsession. Although this prime-time spotlight pulled drag into the mainstream of performance art, it is by no means the beginning of the form. Men have performed as women for centuries in nearly every culture, due in large part to the fact that women were not permitted to perform onstage before the 17th century. In the plays of Shakespeare and his contemporaries, men were cast to perform women’s roles.

Drag as we know it, however, presents a very different embodiment. Today, a drag queen is a performer who creates and develops a persona for personal, artistic or political reasons – and the alter ego can be completely original or modeled after other famous performers with a unique twist.

In his definitive study of the drag art form, Roger Baker notes that while a man embodying a woman through drag is not necessarily a reflection of sexual orientation, the majority of drag artists identify as gay men. Drag performance allowed gay men to express themselves honestly and safely while entertaining audiences during a time when displaying their identity outside of their performance could lead to serious trouble.

In the 1960s, many gay clubs were being raided, and drag queens paid the price in beatings and arrests. Their acts of resistance, which began in 1969 during a raid at New York City’s Stonewall Inn, were rooted in a stance of opposition to the discrimination and violent treatment they had endured. This unwavering defiance played a major role in galvanizing the gay liberation movement and defeating oppressive laws in many states.

As Rexy so profoundly states in *The Legend of Georgia McBride*, “Drag ain’t a hobby, baby. Drag ain’t a night job. Drag is a protest. Drag is a raised fist inside a sequined glove. Drag is a lot of things, baby, but drag is not for sissies.”

DRAG AND GENDER IDENTITY
“Drag is a type of entertainment where people dress up and perform, often in highly stylized ways. ... Today, many prominent drag artists are people who identify as men and present themselves in exaggeratedly feminine ways as part of their performance. ... While some drag queens live their lives as men outside of their drag personae, people of any gender can be drag queens. ...”

As part of their performance, many drag queens ... have a separate drag persona in addition to the self they live as every day. This persona will of course look different but may also have a different name and ask to be referred to by different gender pronouns. This does not mean they are transgender. Just as actors do not keep being referred to by their characters’ names after stepping offstage, drag performers do not necessarily keep the names or pronouns they use while performing. Drag performers are artists and entertainers, so being in drag is not an integral part of their identity in the same way that gender is.

On the other hand, when a transgender person comes out and asks people to use a different name and different gender pronouns to refer to them, it is not part of a performance. It is an important part of their identity and can be a critical part of affirming their gender identity.

Don’t assume that someone in drag is transgender or vice versa. Just as the vast majority of the general population does not do drag, most transgender people also are not drag performers. It can be hurtful to refer to a transgender person’s presentation as drag because it suggests that their deeply held identity is just a show they are putting on – which is untrue.

Being respectful of a drag performer’s gender is the same as being respectful of anyone else’s gender. If you’re not sure, for example, of which pronouns to use when referring to someone, just ask.”

Edited from “Understanding Drag,” National Center for Transgender Equality (www.transequality.org), April 28, 2017
ACT UP
The AIDS Coalition to Unleash Power is an international organization that was founded in the U.S. in 1987 to bring attention to the AIDS epidemic. As the first group of its kind, ACT UP has dozens of chapters nationally and globally whose purpose is to find a cure for AIDS while simultaneously providing accurate information, help and awareness through education and radical, nonviolent protest.

BARBRA STREISAND’S “JINGLE BELLS?”
Barbra Streisand’s rendition of “Jingle Bells?” is a jazz-influenced, fast-paced and verbally dexterous cover of the classic. It was included on her 1967 A Christmas Album and the “?” in the track title is intentional.

BARBETTE
Born as Vander Clyde in Texas in 1899, Barbette won substantial acclaim as one of Europe’s most famous drag queens. Clyde embarked on his career when he answered a want ad for a replacement aerialist for The Alfaretta Sisters. The other sister had passed away, and upon being hired, both Clyde and the surviving sister decided that the drama of trapeze art dwelled in the female performance. Clyde agreed to dress as a woman, and from that day forward, his iconic drag performances took his aerialist career to new heights.

In 1923, Barbette began an European tour where he worked in largest clubs and casinos in England, France, Germany and Belgium. In Paris, he became a huge success and would return there many times to perform at the Moulin Rouge, Cirque Medrano and the Casino de Paris. Barbette died from a self-inflicted drug overdose on August 5, 1973, in Austin, Texas, at age 73.

DIVINE
Also known as Harris Glenn Milstead, Divine was an American actor, singer and drag queen. A character actor who often performed female roles in both cinema and theater, Divine also adopted a female drag persona in his musical performances, leading People magazine to describe him as the “Drag Queen of the Century.” He was often associated with independent filmmaker John Waters and starred in ten of Waters’ films, usually in a leading role. Concurrent with his acting career, he had a successful career as a disco singer during the 1980s, at one point being described as “the most successful and in-demand disco performer in the world.”

CHRISTOPHER STREET
The street in the West Village in Manhattan where the infamous Stonewall Inn was located. After the Stonewall Riots in 1969, Christopher Street became the center of the New York City gay rights movement in the late 1970s.
ED SULLIVAN
The Ed Sullivan Show was an American television variety show that ran on CBS from June 20, 1948, to June 6, 1971, and was hosted by New York entertainment columnist Ed Sullivan. Elvis Presley’s first appearance on The Ed Sullivan Show was on September 9, 1956. Before singing his first song, Elvis told the audience that appearing on the show was “probably the greatest honor I have ever had in my life.”

ÉDITH PIAF
Édith Piaf, also known as “The Little Sparrow,” was born in Belleville, the outskirts of Paris, on December 19, 1915. She rose to international stardom in the late 1930s as a symbol of French passion and tenacity. Of Piaf’s many ballads, “La Vie En Rose,” which she wrote, is remembered as her signature song. Other favorites among the singer’s repertoire include “Milord,” “Padam, Padam,” “Mon Dieu,” the charming “Mon Manège à Moi” and the anthemic “Non, Je Ne Regrette Rien.” Having a life beset by addictions and related health issues, Piaf died in France in 1963 at the age of 47. She continues to be revered as a national treasure.

ELVIS IMPERSONATOR
An Elvis impersonator is someone who impersonates or copies the look and sound of musician Elvis Presley. Professional Elvis impersonators are more commonly known as Elvis Tribute Artists (ETAs). There are many different types of Elvis impersonators and levels of impersonation, which depends largely on who is doing the impersonation and for what purpose:

Professional: Full-time and part-time ETAs who perform for a living. Reenactments of a typical 70s Elvis concert is a preferred choice of most ETAs, however some may portray various phases of Elvis’ career in a single show.

Amateur: Enthusiasts who impersonate Elvis in contests, as a hobby or at social gatherings and parties. Most have aspirations to perform as a professional ETA.

Comedic: Usually performed as part of a parody. There is even 10-member skydiving team called The Flying Elvi who were first featured in the movie Honeymoon in Vegas and perform at events around the world. Learn more at www.flyingelvi.com.

FRANCES ETHEL GUMM (JUDY GARLAND)
When Ethel Milne Gumm learned she was pregnant in the fall of 1921, it wasn’t happy news. Her husband, Frank Gumm, contacted his friend Marcus Rabwin, a medical student at the University of Minnesota, to seek advice about terminating the pregnancy. Abortion wasn’t permitted at the time, and Rabwin informed Gumm that an illegal procedure could put his wife at risk. He urged the couple to go ahead with the pregnancy, which they did. On June 10, 1922, Frances Ethel Gumm, who would later become Judy Garland, was born in Grand Rapids, Minnesota.

GRACELAND
Graceland is a mansion on a 13.8-acre estate in Memphis, Tennessee, that was owned by Elvis Presley. When he purchased Graceland for $102,500 on March 25, 1957, he was a rising star filming his third movie, Jailhouse Rock.

HEDDA LETTUCE
Hedda Lettuce is an American drag queen, comedian and singer who lives and works in New York City. The New York actor Steven Polito debuted his persona Hedda Lettuce in 1991.
JANET RENO
Janet Reno is the first woman to serve as U.S. Attorney General. She was born in Miami, Florida in 1938. After attending Cornell University and Harvard Law School, she worked as an attorney in Florida for several years. Her work in Florida as an attorney and county prosecutor from 1978 to 1993 established Reno’s stern and liberal reputation. In 1993, she was appointed U.S. Attorney General by President Bill Clinton, and she soon became one of the most respected members of the Clinton administration, serving until 2001. Reno died in 2016 at the age of 78.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT
A 1970 musical by Andrew Lloyd Weber and Tim Rice that is often revived and was turned into a film. The play is loosely based on the biblical story of Joseph in the book of Genesis. One number, “The Song of the King (Seven Fat Cows),” portrays Pharaoh as an Elvis type who tells Joseph about a dream that involves fat and gaunt cows.

“The Lady Chablis”

LORD OF THE FLIES
When Rexy says “It’s like Lord of the Flies out there and I’m the pig,” she’s referring to William Golding’s first novel published in 1954. At one point in the story, the boys, who have been stranded on an uninhabited island, hunt and graphically murder a female pig nursing her babies.

LYPSINKA
John Epperson is an American drag artist, actor, pianist, vocalist and writer who is mainly known for creating his stage character, Lypsinka.

MATTACHINE SOCIETY
The Mattachine Society began in Los Angeles in the winter of 1950 and is one of the earliest American gay movement (or homophile) organizations. Formed by Harry Hay, a leading gay activist and former Communist Party member, along with seven other gay men, the name refers to the Société Mattachine, a French medieval masque group who allegedly traveled from village to village using ballads and dramas to point out social injustice. The name was meant to symbolize the fact that “gays were a masked people, unknown and anonymous.”

The Mattachine founders attempted to redefine the meaning of being gay in the United States. They devised a comprehensive program for cultural and political liberation. In 1951, the Mattachine Society adopted a Statement of Missions and Purpose. This Statement stands out in the history of the gay liberation movement because it identified and incorporated two important themes. First, Mattachine called for a grassroots movement of gay people to challenge anti-gay discrimination. Second, the organization recognized the importance of building a gay community.

The Mattachine Society also began sponsoring discussion groups in 1951, providing lesbians and gay men an opportunity to share openly, often for the first time, their feelings and experiences. The Society also became active in protesting police entrapment of gay men and other oppressive tactics and policies. Some of Mattachine’s more political actions, as well as the Communist leanings of several of its founders, put the organization under considerable pressure and public scrutiny during the country’s anti-Communist era of McCarthyism in the early 1950s. (Edited and reprinted from www.glbtq.com.)
MONTROSE MINING COMPANY
A gay bar in the Montrose neighborhood of Houston, Texas, that opened in March 1978. When it closed in September 2016, it was known as the oldest gay bar in Houston.

OXY
"Oxy" is short for OxyContin, a controlled narcotic with a high risk for addiction and dependence. It can cause respiratory distress and death when taken in high doses or when combined with other substances, especially alcohol.

“PADAM, PADAM”
A song that was written for Édith Piaf by Henri Contet (lyrics) and Norbert Glanzberg (music) and originally released in 1951. The lyrics are about experiencing a memory of a song that cannot be forgotten and describing how a certain melody evokes memories of a former lover.

An excerpt in French with English translation:
Cet air qui m’obsède jour et nuit
This tune which haunts me day and night
Cet air n’est pas né d’aujourd’hui
This tune wasn’t written today
Il vient d’aussi loin que je viens
It comes from as far away as I come
Traîné par cent mille musiciens
Trawled around by a hundred thousand musicians
Un jour cet air me rendra folle
One day this tune will drive me mad
Cent fois j’ai voulu dire pourquoi
A hundred times I’ve wanted to say why
Mais il m’a coupé la parole
But it’s interrupted me
Il parle toujours avant moi
It always speaks before i do
Et sa voix couvre ma voix
And its voice drowns out my voice

Padam ... padam ... padam ...
Padam ... padam ... padam
Il arrive en courant derrière moi
It comes running up behind me
Padam ... padam ... padam ...
Padam ... padam ... padam
Il me fait le coup du souviens-toi
It plays me the trick of: do you remember

PANAMA CITY BEACH
Panama City Beach is a city located in Bay County, Florida, along the coast of the beautiful emerald waters of the Gulf of Mexico in the Florida panhandle. Panama City Beach’s population was estimated to be 12,741 permanent residents in 2017, but it increases to a peak daily population of more than 100,000 in July. More than 17 million people visit Panama City Beach each year. To learn more, visit their official city website at www.pcbgov.com.

SERENITY PRAYER
“God, grant me the serenity to accept the things I cannot change, the courage to change the things I can and the wisdom to know the difference.” This prayer was written by American theologian Reinhold Niebuhr (1892–1971) and was a staple in Niebuhr’s sermons and church groups in the 1930s and 1940s. It was later adopted and popularized by Alcoholics Anonymous and other twelve-step programs.

“SKATE TOWARD THE LIGHT, CAROL ANN.”
Tracy’s take on a famous line from the 1982 film Poltergeist: “Run to the light, Carol Anne. Run as fast as you can! Mommy is in the light! Mommy is waiting for you in the light!”
STEVEN SEAGAL
Steven Frederic Seagal is an American actor, film producer, screenwriter, director, martial artist and musician. Although Jason mentions his movie Blood Justice 6 in the play, it is not an actual film. However, Seagal did produce and star in a television series titled “True Justice,” the last episode of which was “Blood Alley.”

STONEWALL RIOTS
Just after 3 a.m. on June 28, 1969, a police raid of the Stonewall Inn, a gay club located on Christopher Street in New York City, turned violent as patrons and local sympathizers began rioting against police.

Although the police were legally justified in raiding the club, which was serving liquor without a license among other violations, New York’s gay community had grown weary of the police targeting gay clubs, many of which had already been closed. Soon the crowd began throwing bottles at the police. The protest spilled over into the neighboring streets, and order was not restored until the deployment of New York City’s riot police.

The Stonewall Riots were followed by several days of demonstrations in New York and acted as the impetus for the formation of the Gay Liberation Front as well as other gay, lesbian and bisexual civil rights organizations. It is regarded by many as history’s first major protest on behalf of equal rights for homosexuals.

“WE’RE ANGRY AT THE RUSSIANS RIGHT NOW.”
A line Tracy says in the play after requesting Grey Goose, a French brand of vodka, which refers to the federal law unanimously passed by the Russian State Duma “for the Purpose of Protecting Children from Information Advocating for a Denial of Traditional Family Values,” also referred to in western media as the “gay propaganda law.” It was signed into law by President Vladimir Putin on June 30, 2013.

The law placed severe restrictions on the free expression rights of LGBTQI+ people and gave a tacit nod of encouragement to those who seek to persecute them. The law makes the vaguely-worded “propaganda of non-traditional sexual relationships among minors” a criminal offence.

In June 2017, The European Court of Human Rights ruled that the law violated people’s right to freedom of expression and discriminated against gay people.

Shortly after the law was enacted, a movement began to boycott Russian vodka. Gay bars around the world joined the #dumpstoli campaign, a movement created by Dan Savage in July 2017 that asked gay and straight bars across the country to boycott Russian vodka to protest the country’s aggressive, anti-gay laws.

ZIMA
Zima Clearmalt is a clear, lightly carbonated alcoholic drink made and distributed by Coors Brewing Company. Introduced in 1993, it was marketed as an alternative to beer, an example of what is now often referred to as a cooler. U.S. production ceased in 2008, but in June, 2017, MillerCoors announced a limited release of Zima for the U.S. market.
For Further Reading and Understanding

**BOOKS**


**ONLINE**

“Understanding Drag” by the National Center for Transgender Equality, April 28, 2017.
[www.transequality.org/issues/resources/understanding-drag](http://www.transequality.org/issues/resources/understanding-drag)

“Are Drag Queens Sexist? Female Impersonation and the Sociocultural Construction of Normative Femininity” by Kevin Nixon, University of Waterloo, Ontario, Canada, 2009

“Is this the Golden Age of Drag? Yes. And No.” by Isaac Oliver, The New York Times, January 17, 2018

**SUGGESTED READING LISTS FROM SAINT PAUL PUBLIC LIBRARY**

*Queens, Kings, Divas and Dance*
A primer on drag culture.
[https://sppl.bibliocommons.com/list/share/1120131807_spplanna/1197530887_queens,_kings,_divas_and_dance](https://sppl.bibliocommons.com/list/share/1120131807_spplanna/1197530887_queens,_kings,_divas_and_dance)

*Love is Love is Love is Love*
Top LGBTQIA+ book picks for every age.
[https://sppl.bibliocommons.com/list/share/1120131807_spplanna/1211996147_love_is_love_is_love_is_love](https://sppl.bibliocommons.com/list/share/1120131807_spplanna/1211996147_love_is_love_is_love_is_love)

*The Rainbow Connection*
A list of suggested LGBTQIA+ books for ages 0-6.
[https://sppl.bibliocommons.com/list/share/1140632907_spplbirthtok/1197537167_the_rainbow_connection](https://sppl.bibliocommons.com/list/share/1140632907_spplbirthtok/1197537167_the_rainbow_connection)