
MOGUU

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WHAT CAN GLASGOW LEARN FROM MAMDANI?

ALESSANDRO PEACOCK

Scotland's politics are suffering from a crisis of political communication. At a time where the far-right is on the rise around the world, the left is struggling to make gains from the collapse of establishment liberal parties. While Westminster's Labour government has tacked to the right to try outflank Reform on anti-immigration, anti-LGBT, and pro-Israel rhetoric, Reform has continued to rise in the polls, suggesting these are not issues that will decide the 2029 election. Britain, and Scotland's, left is suffering from a political communications crisis, and the campaign to learn from is Zohran Mamdani's victory in the New York Mayoral Election.

On October 23rd, 2024, Zohran Mamdani was a little-known New York State Assemblyman who announced his candidacy for Mayor of New York City. By the Democratic Primary's election night on June 24th, Mamdani was one of the most recognisable faces in progressive politics not just in New York City, but globally. From polling at under 1%, and with near-zero name recognition as late as February, Mamdani built a grassroots movement that led him to a commanding victory that has inspired progressively-minded people everywhere. His focus on listening to the people in his city and promising to combat a cost-of-living crisis that seems to continually get

worse appealed to voters across the city, and across the political spectrum, without compromising on his values.

Zohran Mamdani is a once in a generation mayoral candidate, winning more votes than any Democratic primary candidate since 1989 (before he was even born). In large part, Mamdani achieved this through his phenomenal campaign ads, that have seen his style compared to Barack Obama in 2008, and by inspiring over 90,000 of his supporters to door-knock and convince fellow New Yorkers to support him. Through his membership with the Democratic Socialists of America he had access to a pre-existing campaigning network, but it was Mamdani's character that shone through in his videos and rallies, backed by a strong font and colourway that made his ads pop. That convinced enough New Yorkers to fill Wembley Stadium that they should help him win the election.

Beyond his brilliant ads and his genuine character, it was Mamdani's clear and simple message that won him the race. Anyone who has heard of Mamdani can associate his name with a rent freeze in rent-controlled units, free buses, and universal free childcare, because his campaign slogan was simply "A city we can afford".

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In Glasgow's politics, this sort of immediate association between a party and policy is harder to find. The Scottish Greens' slogan "For People. For Planet." is very broad, and despite previously being in Government and having helped to pass the Housing (Scotland) Bill have not benefitted from Labour's polling collapse the same way England's Green Party has. The other progressive force in Scotland, the SNP, are

"Always on Scotland's side." and under John Swinney, have strengthened their connection to independence in recent months. The SNP too, however, have not benefitted from Labour's recent polling collapse, while Reform have. If Mamdani's ability to convince Trump voters in New York City to vote for him, because their number one issue was the cost-of-living, perhaps the Scottish Greens and SNP could learn from that.

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In England, the only party to experience a polling surge comparable to Reform since the start of this year is Zack Polanski's Green Party. Though yet to face an election, they lead the country with voters under 50, according to a recent YouGov poll. The main difference between that Green Party and the Scottish Greens has been Polanski's nonstop energy and commitment to appearing on any talk show or podcast he is invited to, where he passionately champions an affordability and pro-human rights message.

Mamdani's campaign primarily focused on rent-freezes, which impact a large portion of New York's electorate, on free buses, which impact New Yorkers in the Bronx working in healthcare and education, and free childcare, which impact working New Yorkers who then face the additional financial burden of raising a family. He had policies that met New Yorkers where they were, and he had the energy to physically meet them where they were too, with the last week of his campaign featuring him rushing from club, to taxi depot, to walking over the Brooklyn Bridge. Showing those people that he was there

for them led to the highest number of votes for a New York Mayor since 1969, because the reality is that many working class voters in New York, but also here in Scotland, do not vote.

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A Scottish version of this type of campaign could look very similar. After the SNP & Scottish Greens led the charge to pass the Housing (Scotland) Bill, they can do everything in their power to put that to voters, and show that they are pushing for more significant change that impacts over 10% of Scots.

A Glaswegian version could take the free buses page from Mamdani's policy platform to point out that Glaswegians face the highest bus fares in Europe, despite First Bus being notoriously unreliable. According to the latest census, 17.9% of Glasgow City workers take the bus to work, making it a major ticket issue progressives can use to turn out voters.

If Scottish politicians can learn from Zohran Mamdani, by running an unashamedly working class and pro-human rights campaign, that meets every Scottish worker in their communities and at their doorsteps, then Scotland could set itself on a very hopeful path. Bold policies can be communicated to everyday Scots, and they will listen, and it could strengthen the faith Scots have in their politicians and strengthen politicians' ability to enact their agendas.

A SHARK FOR MAYOR

ZOHRAN



Go Vote!

FOR A NEW YORK

YOU CAN AFFORD


FAST & FREE
TRAINS
SHARKS
FOR
ZOHRAN
FAST & FR
TRAINS
FREEZE
THE
RENT
SHARKS
FOR
ZOHRAN

PERFORMATIVE MATCHA MALES

TIA GYE

Jorts, carabiners, and tote bags have always been staples in the queer community, but now, apparently, among straight men too? Blank Street's arrival on Byres Road has brought with it an influx of men who dress like lesbians, rocking mullets (bonus points if it's permed) and sipping iced matcha lattes like it's a moral stance.

The term "performative male" blew up in summer 2025, used to describe men who adopt feminist- coded identities to win the approval of women. These are the men saying "no" to toxic masculinity and "yes" to wired headphones, Sylvia Plath, and Clairo.

That same summer saw Performative Male Contests popping up worldwide. The internet watched as hundreds of men showed up clutching their labubus and bell hooks books, some even throwing tampons into the crowd to prove just how deeply they care about the female reproductive system.

On campus, you can't walk more than a few steps without spotting at least three. Personally, I've lost count of the times I've been thrilled to see another fellow lesbian in a Carhartt jacket and denim jorts, only for them to turn around and reveal themselves as yet another matcha male. The issue with

this archetype is that when men use feminism as a mating ritual, to make women feel safe around them, it creates new avenues for exploitation. The memes and lookalike contests are funny, sure, but behind the humour sits something a bit more insidious: men performing sensitivity rather than practising it.

In a world where women already do so much to stay safe, we shouldn't also have to worry about being lured back into a scabby tenement flat by a man waving around a copy of The Bell Jar.

On a lighter note, lesbians shouldn't have to risk accidentally flirting with a matcha male thinking he's a masc woman.

Ultimately, like the e-boy and soft boy eras before it, this one will probably fizzle out quickly – maybe even faster than its predecessors given the looming matcha shortage.



THE TRUE COST OF HALLOWEEN

OLIVIA WILSON

With the festive season looming ever closer, Halloween memories are already beginning to fade. Witches' hats and pumpkins being swept off shelves to make way for individually wrapped chocolate Santas, even though just weeks ago sourcing those accessories to perfect your Halloween costume was first priority. This begs the question – where are they now?

Lamentable as it is that the weeks and months are passing by in a such a blur that it seems onecelebration isn't over before the next begins, the environmental implications of this rush are oftenforgotten as quickly as last week's party. The inclination to impulsively purchase costumes,accessories, food, and even homeware at Halloween is attributable to the calculated marketingschemes pushed by profit-hungry retailers. 'Limited edition' declares a packet of otherwise regularsweets with a spooky design, 'low stock levels' warns the only website selling the exact thing youneed to finish off your costume. Retailers strategically play with our emotions to pressure us intoparticipating in this seasonal mass-consumption; however, they will deploy tactics of deflection andignorance when questions are raised about staggering levels of plastics and textiles in landfills due to such extreme production.

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Budget fashion retailer are the biggest problem for this. Shein, for example, is a popular option forstudent shoppers: it's affordable, convenient, and sells almost anything you could want for an outfit. For students who lack the disposable income to spend on a single-use costume, turning to fast-fashion outlets is the obvious choice. However, behind the facade of Shein's low-cost empire, a more sinister reality is concealed, or rather, ignored. Shein has faced multiple investigations into its ethically dubious production methods, with allegations of underpaying workers, using child labour, and enabling a fast-fashion culture through the mass production of cheap, non-durable items whichinevitably end up being soon discarded.

As buyers, we also must take responsibility. Purchasing from brands like Shein makes customerscomplicit in these breaches of human and environmental rights, as any money contributed to themkeeps the production lines running, and so enables these harmful behaviours to continue. On top ofthis, blindly accepting the churning out of plastic-coated goods from one holiday to the next allows overconsumption, and the total disregard for the environmental consequences has allowed it tobecome an undercurrent of our culture.

It doesn't have to be this way though. If the thought of navigating aisles of plastic skeletons as youattempt to pick out the essentials for your weekly shop fills you with dread, remind yourself that there is no need to fall victim to peer pressure for the sake of fulfilling culturally imposed seasonal norms.

Alternatively, for those who do choose to celebrate, remember that this can be carried out ina far more sustainable way than we have been used to. For those seeking low-cost costumes without morally dubious backstories, turning to second-hand retailers such as charity shops. There are several second-hand shopping options near the university, and around Glasgow as a whole, and it is not only more sustainable, but also gives back to those who really need it. With the rise of thrifting in recent years making pre-loved clothing trendy, it is likely that high quality clothes can be found, ones that don't come with hidden costs to the environment.

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For those looking to make a bit of money back, buying and selling Halloween costumes online through apps such as Vinted or Depop saves unwanted clothing from landfill whilst simultaneously generating money for sellers. After you no longer need your Halloween costume, consider donating or selling it rather than automatically discarding it.

It is crucial that we decide for ourselves how we would like to celebrate Halloween, and if for some readers that means ignoring its existence entirely, it is commendable that they have not fallen victim to the peer pressure inflicted by society that to do so would be 'missing out'.

Ultimately, Halloween is a cultural staple that isn't going away anytime soon, and nor should it. Going forward, exerting a degree of mindfulness when purchasing for Halloween could make a real difference to the ethical and ecological implications associated with celebrating this tradition. Surely that's worth a bit of time?



A FAREWELL TO NEXTBIKE: THE OBITUARY

BRUNO KALMAR

Glasgow often feels like it is lagging in major transport developments that have been the norm in similarly sized European cities for years. Driven by a lack of ambition and foresight, urban development in the city often instead regresses, from the large such as the city removing a once might tram network in 1960 in favour of car based urban development to a patchwork motorway in the form of the M8 to which repairs are both over budget and delayed.

Yet, occasionally, there are glimmers of hope, a beacon lighting the tunnel of decay. Enter the Glasgow cycle hire scheme. Introduced on the eve of the Commonwealth Games in 2014, the Mass Automated Cycle Hire (MACH) network aimed to dispel the notion that Glasgow was a city deeply hostile to cyclists. This, coupled with the construction of new bike lanes, mainly concentrated in the South Side of Glasgow seemed to herald a new era for cycling friendly policy in Glasgow.

Modelled on the 'Boris Bikes' of London, the scheme showed similarities in pricing structure and docking mechanisms. However, unlike the Boris Bikes, which, at the end of the day are owned by Transport for London with the operations subcontracted to a private company, Glasgow opted to run a

tender process, eventually paying Nextbike, a company based in Leipzig, to run the city's cycle hire scheme.

Nextbike was an early innovator in cycle hire technology, founded in the early 2000s with experience in deploying MACH schemes in Germany. Recognising the rise in urbanist short term cycle hire schemes, Nextbike quickly rose to prominence, competing with major advertising firms that were deploying cycle hire schemes in continental Europe for tenders and public patronage. In many ways, Nextbike was ahead of the curve, providing a digital service in an age where such schemes were not necessarily commonplace.

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Glasgow ate this up, and eventually the presence of Nextbike ballooned, with the council paying for an increase in both docking stations and bikes, allowing for an average of 262 rentals to be made per day in the two years from the start of the scheme. This however, was not to last, as the service quickly became outpaced in other European cities by services often funded by venture capital such as Lime, which allowed for dockless cycling and had a more intuitive pricing structure, or services like Bixi in Montreal, owned by an arm's length organisation of local government providing a significantly cheaper public transport utility.

Stuck between the ensnarement of a private company in a long term contract and an inability to plan forward, Glaswegians saw the quality and quantity of bikes slide, as being unable to access high quality short term cycle rentals became an increasingly common frustration amongst commuters.

Now, Nextbike has been canned, and following a tender process, Swedish e-bike company Voi has been selected to provide cycle hire services for the foreseeable future. The service itself is an improvement: all bikes are now electric and pedal assisted; you no longer need to dock a bike in order to return it; the app is sleek and well-designed; and perhaps most importantly of all, it is cheaper, with a pricing structure that charges you per minute instead of 20 minute blocks.

However, Glasgow's commuters are still being ripped off. At £0.16 per minute with a £19.99 monthly fee allowing for 300 minutes of rides, Voi is still more expensive than many other counterparts, including Montreal's Bixi which allows for unlimited rides under 45 minutes for £12 with anything above that only costing £0.10 per minute or Barcelona's Bicing service, which costs less than £40 for an annual membership.

Once again, a private company has been drafted in to run a public service, one which people should be able to rely on for daily commuting in a greener and more environmentally friendly way. Public goods are being ravaged by an inefficient tender process causing the end user to pay more for a reduced service.

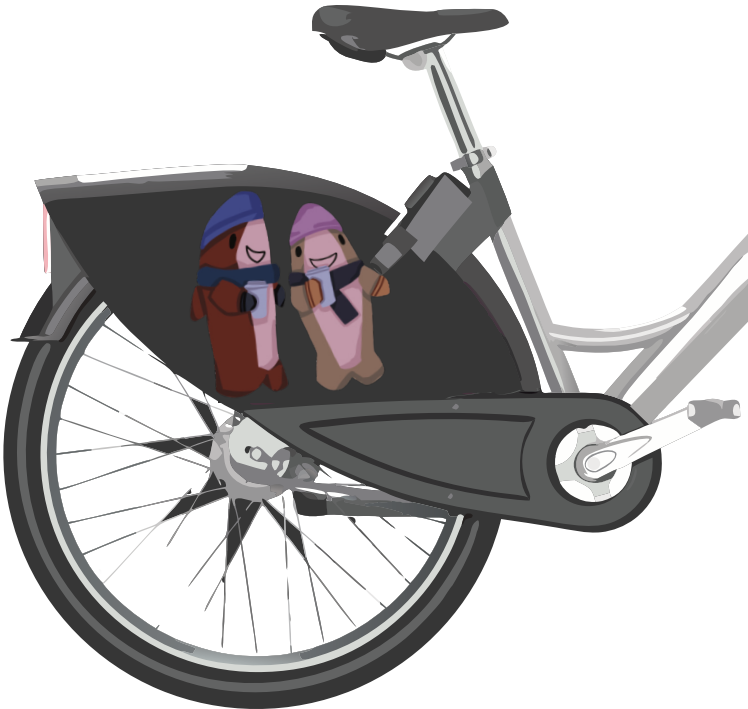
"Once again, a private company has been drafted in to run a public service, one which people should be able to rely on for daily commuting in a greener and more environmentally friendly way."

Instead of adopting a model like London, Barcelona or Montreal, where bikes are owned and operated by the government, Glasgow's government has opted to select a multi-million pound company to operate another faucet of Glasgow's public transportation system, meaning that a lack

of ambition will once again render a cycle hire scheme useless as time grinds it to a halt.

Over the past few years, there have been many grassroots campaigns for renationalising Glasgow's buses. This has seen some level of success: the city council will now franchise buses, setting routes, frequency and pricing, instead of letting huge conglomerates like First and McGill's run loose on Glasgow's streets, overcharging the customer without a second thought. However, this is only a partial success – Edinburgh's publicly owned bus operator, Lothian Buses, turned a £3.9 million profit, while increasing ridership and having a large proportion of commuters rely on their bus network.

If Glasgow and Scotland is to develop cutting edge public transport policy, policymakers must be more ambition and be willing to spend money where it makes sense. After all, if publicly owned buses can work, so can publicly owned bikes.



A WINDOW INTO TENEMENT TRAIL

LENNIE JONES

Saturday 11th October saw the thirteenth instalment of the Tenement Trail Festival, Glasgow's finest day for music discovery. Having run every year since 2013 (except 2020 due to COVID restrictions), the festival has garnered a reputation for showcasing a selection of up-and-coming artists. In the past decade, the likes of Lewis Capaldi, Sam Fender and Yungblud have all played to Tenement Trail crowds before going on to become global superstars. The one-day festival has become a popular fixture in the calendar of many gig-goers in Glasgow as it features an extensive lineup of small artists, both locally and from further afield, across multiple venues. This year, the lineup included a variety of artists, ranging from Manchester's enigmatic Pale Waves as the headliners, to energetic and charming local talents like Martha May and the Mondays and Alcatraz. The festival takes place across the Gallowgate in Glasgow, and this year artists featured in 8 venues of varying sizes, from the iconic 1900-capacity Barrowland Ballroom to the intimate 100-capacity Van Winkle bar.

Despite my love of the Glasgow music scene, having attended gigs at a range of venues from Audiolounge in Maryhill all the way up to the Hydro, I had never attended Tenement Trail until this year. I had been tempted to go on a few occasions in

the past, but it was the inclusion of the incredibly talented Chloe Slater on the 2025 lineup that convinced me to attend this year, and I was not disappointed in the slightest. Throughout the day, I managed to attend a set at every venue, apart from McChuills (a venue I attend regularly), and I sampled a range of artists in terms of genre. Just a few of the artists I saw throughout the festival included Alcatraz, Theo Bleak, Vanderlye, Etta Marcus, The Deadlians, Chloe Slater and Pale Waves.

Picking out my favourites from the vast array of gifted musicians I was fortunate enough to watch is difficult, but I will focus on Glasgow's own, Alcatraz, alongside Chloe Slater, who was the reason I went.

Alcatraz performed early in the day to an enthusiastic crowd. I thought they were very impressive and set the tone for the indie bands that followed them. I saw Alcatraz support Indoor Foxes in January, but they have clearly grown hugely as a band throughout the year and are going from strength to strength. They are proof of the thriving music scene in this city, and I am glad that Tenement Trail sticks to its roots by continuing to showcase some of the finest bands Glasgow (and Scotland more broadly) has to offer.

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Chloe Slater's performance was my highlight of the festival. She is growing rapidly and rightly so. Chloe provides a refreshing political perspective and self-consciousness through her thought-provoking lyricism, which is accompanied by hard-hitting and equally impressive instrumentation from her band. She is a brilliant performer,

and I have no doubts she will continue her journey to stardom in the coming years.

Overall, I had a great day, and there were very few negatives to the festival. There was the occasional poor venue planning for artists who could have played to larger crowds. This was the case for Dirty Faces, who filled Van Winkle and had a queue outside that was twice the venue capacity, meaning I was unable to see their set. The packed lineup leads to inevitable time clashes, so you are unable to see every artist you'd like to, and I missed out on Martha May and the Mondays due to this. But, having made my way through their impressive discography, I will see them and Dirty Faces whenever the opportunity presents itself in future.

Tenement Trail's success highlights the importance of small venues to Glasgow's vibrant music scene. The plethora of intimate venues in the city is at the forefront of this scene and is crucial to the development of local artists. These venues have overseen the development of the likes of Gerry Cinnamon and Dylan John Thomas, two of Glasgow's finest products. Most cities in the world cannot boast a live music culture as impressive as Glasgow's, and it is integral to the city that this culture is preserved through continued promotion and support. Events like Tenement Trail, alongside the numerous events King Tuts put on throughout the year, are integral to this, and without grassroots venues, fewer artists (especially those without immediate links to record labels, etc) will be able to get their big break.

In terms of a single day for discovering emerging musicians, nothing comes close to Tenement Trail. The range of genres showcased throughout the day means there is plenty to see for everyone, and the location of all the venues is a real strength too, with them all being within walking distance of each other.

THE MEGATRON

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TENEMENT TRAIL

LIFE AS A POSTGRADUATE STUDENT

CLAUDIA SANTOS

Going to university can be daunting in the best cases, and downright terrifying in the worst, so it's always appreciated that the University of Glasgow provides a million different activities for undergrads to get to know each other and themselves.

I started my MA this autumn as an international student, and I cried every day of freshers' week. My university didn't offer many activities, and I lived in the wrong apartment when I moved from my parents' house for undergraduate education – but I survived. Eventually, I thrived. But I was still a little bit worried about starting on my own in a new country.

Things have changed since the last time I started in a new university. Even though in 2017 (when I started my undergrad) there was already Facebook and Reddit, for the first days of class, we were all unknown to each other. Contrarily, for starting postgrad education, my classmates and I have shared a WhatsApp group since April this year. I am facing postgraduate education with the certainty that we are resourceful, we are smart, we know ourselves way more than we did in our naive teenage years, and this has created the perfect recipe for a new beginning.

When I was an undergraduate, there was a 30-year-old woman in my classes who was, at times, embarrassing for the rest of us. Now, my classmates and I decided to attend some fresher events, and even though we wondered if we would be like this woman, frankly, we were together and we didn't care. We had a shared Google Maps list and tickets for all types of UofG events: a walking tour, hiking, movie nights, craft and connect hangouts, and plenty more.

We have also discovered a mature students' society for those over 21, which offers a quiet study space, printing facilities, and very affordable hot drinks. Also, most of us have been in the real world – we've worked full-time jobs and paid full price for museum tickets for a while now – so we appreciate university perks with new eyes. UofG sports memberships at students' price? The Dream. There are student discounts for biking, traveling, even buying tech, so we are not going to take these offers for granted again.

I feel older than I did when I started my undergrad… because I am. I've come back to school with Botox in my forehead instead of tears in my eyes. And I'm enjoying every moment of it. Also, the social pressure to go out drinking every night? We don't have that anymore. As mature students, we know how we really want to spend our time, and our money. So, we travel every weekend instead. So far, we've visited Edinburgh, Stirling, Dunfermline and London, and we are planning to fly to Dublin. I admit everyone's experience is different. Some of us are homesick, some of us are having a hard time connecting with people again, some of us had been working for so long that we barely remember how to read anymore. But we are also aware that every change is also a challenge, and that all the challenges we've overcome before make us experience this one as what it is: an adventure.

TRAINSPOTTING: THE RETROSPECTIVE

KOLBIE COOGAN

In 1996, the movie adaptation of Irvine Welsh's 1993 novel Trainspotting was released to the British public. Director Danny Boyle wanted to adapt the novel to capture the painfully honest voice of young people in post-industrial Britain, specifically Scotland, and the film was an instant hit.

Set in Edinburgh, the movie follows Mark Renton, a young Scottish man who has a drug addiction, and his friends Sick Boy, Spud, Begbie, Tommy, and briefly Allison and her baby while they all navigate through their drug-filled, working-class lives. Edinburgh was known for being the creator of most of the world's opiate drugs during the 1970s and 80s, so it was fitting that the movie was set here.

When Margaret Thatcher was elected as Prime Minister in 1979, she introduced many new policies that affected Scottish people, such as the Right to Buy. This saw a gradual increase in unemployment and poverty, meaning citizens had to find different ways to make their money and spend it. Boyle wanted to express this issue throughout Trainspotting not only in an authentic way, but in a way that humanised the characters and their actions. He wanted to portray Mark and his friends as people escaping their current of life, or lack thereof, rather than villains.

The film opens with Renton and Spud sprinting down Princes Street after stealing from someone. It is at this point that we hear the famous 'Choose Life' monologue. The lines are delivered with a hint of sarcasm, saying "Choose Life. Choose a Job… But why would I want to do a thing like that?". The monologue expresses that for Scottish people at the time, there was little else to do but try to escape the current way of life through whatever means available, a story that remains relevant even today. In a 2016 study, it was found that around 2.8% of 15–64-year-old Glaswegians were problem drug users, with Edinburgh drug users making up 1.6%. It gets to the point where you must ask yourself: does it make you proud to be Scottish? Or was Renton right in calling us the scum of the fucking earth?

"It gets to the point where you must ask yourself: does it make you proud to be Scottish? Or was Renton right in calling us the scum of the fucking earth?"

Throughout the movie, we are shown multiple occasions where a better life for Renton is alluded to, the first being the iconic 'Worst toilet in Scotland' scene. During this scene, Renton drops his drugs down the toilet, and he tries to get them reach in to get them back. He appears to end up all the way down the toilet, and enters into a surreal underwater fantasy. This shows a version Renton's life without the drugs, if he let them stay at the bottom of the toilet, never to be seen again. Following this, he goes to his dealer Swanney's house, where he takes his last hit before quitting drugs for good. However, this results in a near-fatal overdose. Renton falls into a carpet 'coffin', before being kicked out of Swanney's house, put in a taxi, and sent to the hospital. Once he is stable, he's sent home and just left to his own devices. This then raises the question: if even medical professionals don't care about people with drug addictions, why should we? However, the characters in Trainspotting are likeable people, so we feel bad

for them, which is what Danny Boyle wanted to achieve. He succeeded in painting these specific drug addicts as good people with a problem they cannot shift.

"Danny Boyle succeeded in painting these specfic drug addicts as good people with a problem they cannot shift."

Personally, coming from a working-class background in Glasgow, my exposure to drugs is probably above that of the average person, and everyone I know who uses drugs has the same reasons as the boys in Trainspotting. Those who I have spoken to in the past few years of my life spoke of the feeling of drugs, the euphoric high and the happiness that they do not experience in their day-to-day life. When you have virtually nothing, you feel virtually nothing. Drugs have become an escape from that life for many people, whether they want that particular escape or not. Drugs do bad things to good people, but as Renton says, who needs reasons when you've got heroin?

"When you have virtually nothing, you feel virtually nothing. Drugs have become an escape from that life for many people, whether they want that particular escape or not."

An example of this in the film is what happens to Tommy. Tommy acts as an advocate for good health throughout the film, and he makes clear efforts to make something out of his life; however, after being dumped by his girlfriend, Tommy joins the others and began taking heroin. He later in the movie contracted AIDS, and later dies from the condition.

Later in the movie, following a heroin deal that makes the characters £16,000 richer, Renton steals the money and runs away, leaving his friends behind. His voiceover reveals that his decision is not about just the money, it's about escaping his working-class, drug-filled life and getting away from all

possible temptation, including his friends. The film ends with a reworking of the opening 'Choose Life' monologue. It starts with Renton explaining that he's justified his betrayal a million times but for every reason, he realises that he is just lying to himself. Following this, he states "…The truth is I'm a bad person, but that's going to change. I'm going to change.". He then goes on to say, "I'm going to be just like you. The job, the family…". This reworking takes the opening monologue's sarcasm and makes it into one of determination.

Finally, the film ends with the line "… getting by, looking ahead, the day you die." Renton is ready for his new life, and he's looking forward to it already.


KELVIN