

The Otaku Journalist guide to:



Covering live events

How to pitch, plan, pack, and go—and how to have fun while you're at it

By [Lauren Orsini](#)

Table of Contents

Click on the titles to jump to any page or worksheet.

Textbook:

- (4) [Introduction](#)
- (5) [How to plan for an event](#)
- (8) [Preparing coverage topics](#)
- (12) [Getting your coverage approved](#)
- (17) [What to pack](#)
- (20) [What to do during the event](#)
- (22) [What to do after the event](#)

Worksheets:

- (24) [Contacting a press liason](#)
- (25) [Accountability checklists](#)

About the author



I'm Lauren Orsini, a professional journalist and avid student of fan culture. I love reading and writing about the geeky things that make people tick.

I've been published in CNN and Forbes, but most of my reporting can be found at the [Daily Dot](#)—all 500+ articles of it. Right now I work at

[ReadWrite](#) as a tech reporter.

I created this guide because I love my job so much that I want to recruit other people to find their passion for journalism, too.

You see, ever since I first started writing about being both a geek and a reporter, I've gotten email. Lots of it. After working with one person after another, I realized I could help a LOT more people if I decided to compile my advice into a guide.

Thank you so much for putting your trust in me by choosing to read this guide. I hope you get something awesome out of it.

Good luck!

P.S. Need anything? Write to: lauren@otakujournalist.com

Covering live events

How to pitch, plan, pack, and go—and how to have fun while you're at it

“I became a journalist to come as close as possible to the heart of the world.”

—American magazine magnate [Henry Luce](#)

Jaw-dropping cosplay. Uproarious noise. Fans brushing elbows with creators. A convention is like a three-day sugar rush of a weekend—and the intensity is only heightened further when you're getting paid to be there.

When you imagine your future career as a professional geek journalist, this is probably the highlight: attending cons for free, getting access to front rows and green rooms and swag, interviewing your lifelong heroes and calling it work.

In our high-tech age, much of the reporting I do as a professional journalist happens behind my computer screen. And while I'm grateful for the convenience, I do think our reporting is sometimes the worse for it. Much of our work is done passively over the Internet, as we research, write, and

interview predominantly online.

Covering live events is a welcome change, forcing reporters to come out into the light and look our subject matter in the face. Events take you into the moment. They're what make life worth living. More importantly, they're what makes journalism worth reading.

For me, they revitalize my writing and remind me why I became a journalist in the first place.

However, live events can also be overwhelming. Real life has a nasty habit of not following your schedules or carefully laid out plans. Meetings get canceled. Traffic gets jammed. And there's no guarantee you'll find the interview you wanted when you need it.

This guide is about preparing for live events, and looking at those inevitable surprises as positive developments. You'll learn how to everything you can in advance, but still be ready to expect the unexpected and face on-the-spot switchups with inner calm.

How to plan for an event

In my career, I've covered a lot of types of events, from small town government meetings to a 104 year old's birthday party to a panel discussion with Blake "Scumbag Steve" Boston. But in case you haven't guessed, this chapter is going to focus on only the geekiest of gatherings.

These usually fit into three groups.

- **Non-profit fan conventions.** (Examples: [Otakon](#), [Anthrocon](#).) These are completely volunteer-run, usually

using a 501(c)(3) tax exemption to keep costs down. All the money these cons makes go into the following year, so if a non-profit con has an attendance spike one year, you can expect the quality to dramatically improve the next. Since they're not concerned about cash, they may also cover more specific topics.

- **For-profit fan conventions.** (Examples: [Dragon*Con](#), [New York Comic Con](#).) These geek conventions are run like companies and part of your ticket goes toward paying the organizers for their time. The pro is that they're often better organized than fan conventions. The con is that they tend to make decisions to maximize profit.
- **Industry expos.** (Examples: [Electronic Entertainment Expo](#), [San Diego Comic Con](#).) These conventions emphasize commerce and content-creators, with the dealer's room and celebrity panels being the main events. They're likely to attract some of the biggest names, and in turn, more media demand. As a result, they may have much stricter press policies than the other two, since they're not hurting for exposure.

I could have categorized the types of events by duration, fandom genre, or a number of other factors. But it's important to keep the event's organizational structure in mind when you're planning your approach. Structure can tell you a lot about how crowded an event will be, which of its attractions will be the most high-traffic, and how likely it is you'll run into schedule changes.

Of course, nothing is more helpful than doing your homework on the specific fandom event you're attending. In many cases, it could have a longer history than, well, you. Even if it's an event you've been to seven times before, I recommend reading up to see what's changed.

For example, I've been to Otakon, well, a lot. But when I wrote a [retrospective for its 20th birthday](#) last summer, the first thing I did was refresh my memory of the past. Sure enough, Otakon has changed a ton. As anime scholar [Charles Dunbar](#) has observed, Otakon is one of the prime examples of fandom convergence, where an event goes from attracting members of just one fandom (anime) to many (Whovians, homestucks, bronies, gamers, you name it).

Here are some questions to get your research started:

- How long has this event been around?
- Who started it? Who's in charge of it now? Is this event small enough that I can talk to the organizer in advance?
- Has its audience changed or expanded, and if so, how much?
- Does it cater to the same fandoms that it did when it began?
- If so, has this fandom experienced a cultural or audience shift?
- What is this convention's reputation? How do insiders view it? Outsiders?
- Who are the special guests this year? Which ones will readers likely be most interested in hearing about?

Now that you're well-versed in the history and culture of the event you want to attend, your mind is primed for brainstorming story ideas.

Which brings us to...

Generating coverage ideas

Long before the event occurs, it helps to have an idea of what form your coverage is going to take. It goes into my strategy of planning everything you possibly can in advance.

Here are some general narrative structures your event coverage could take:

Overview

An overview is probably the most common event write-up structure. This article poses the question, “what would somebody who couldn’t make the event want to know about what happened there?” And then it answers that, usually as succinctly as possible.

In an overview, you’ll want to cover all your bases so readers interested in different aspects of the event will find something they want to read about. You may even want to divide it into sections or a list (like, the Ten Best Things About FanCon), to make skimming effortless.

Milestone

A milestone write-up asks, “why is the event that takes place this particular year significant?”

The most obvious example of a milestone article would be one that covers an important birthday for the event, like its 10th or 50th year. You’d highlight what’s changed, what’s stayed the same, and perhaps try to interview founding members about their points of view.

However, a milestone write-up could also cover an event hot on the heels of a significant occurrence. For example, the Washington Post found Otakon 19 newsworthy not because of the year, but because of what else happened that year—one month before, fans were still reeling from the shock of a [publicized sexual assault](#) in the DC fandom community. In a more positive example, a reporter might attend and cover [LeakyCon](#) shortly after fans found out J.K. Rowling was planning another movie in the *Harry Potter* universe.

Guest profile

Instead of tackling the entire event, this article hones in on one very newsworthy person. If a celebrity guest to the convention is popular with a lot of your readers, it may be worth singling her out for an in-depth profile.

The meat of this article will be an interview, so be sure to download and read [Effective interview techniques](#), especially the section on reaching out to VIP interviewees. You'll want to get one-on-one time to ask the guest about her works and future plans. You may even want to get permission to shadow the guest and see how she interacts with fans during the convention. You'll find out personality quirks that way that you'd never see during an interview!

Visitor profile

I think fans make incredible interview subjects because of their enthusiasm and knowledge for their subject. You could talk to a cosplayer, a panelist, a person attending the con for the first time, or a veteran attendee. You could meet them on the spot (tricky, but sometimes you strike up a conversation and it happens) or you could plan in advance to meet and interview an acquaintance, Internet connection, or friend of a friend.

This is usually most effective in odd-numbered groups. For example, you could follow three very different fans around at different intervals of the con, and share their experiences. Your readers won't just get a glimpse of the event, but also a chapter out of somebody's personal story.

Fandom trend

Remember back when everyone was wearing Naruto headbands at anime conventions? Just like with every other subculture, fandom is not without its trends.

As I've blogged about before, [fandoms come and go in waves](#). While there will always be diehard Gundam fans (like my husband) despite what's been released recently, the hype around new anime, video games, TV shows, and books leads to uneven enthusiasm in fandom circles.

A new or growing trend in fandom can be an excellent backdrop for event coverage. Ask yourself, what is the most important thing on a gamer's mind in 2014? Is it a new game, a new console, maybe even strides in diversity in games or at gaming conventions? And, how has gaming culture shifted since the event took place last year? Pick something on the radar, because there's no doubt your audience is thinking about it, too.

Photo gallery

An easy formula with a big payoff. It doesn't take a lot of advance planning to photograph interesting things you see at the convention, but you'll have lots of readers clicking through to see the sights through your eyes.

At an especially large event, sometimes it helps to pick a theme. For example, once I photographed nothing but cosplays inspired by Internet memes. Make it a topic wide enough to get at least 20 photos out of, and then publish the best 10 or 15.

Preparing coverage ideas

With these six formats as guidelines, you're now ready to begin brainstorming.

If you already had an idea coming into this section, try to fit it into the mold of one of the formats. That may help you turn a vague concept into a full fledged story.

If no ideas have come to mind yet, go back to the previous section where you researched the event itself, and see if that goes somewhere. Did any of your findings lead to something you wanted to learn more about? If so, your audience might feel the same.

When it comes time to get cracking, try and budget at least half an hour thinking up ideas that you could write about a single event. Ideally, you'll think up twice as many ideas as you think you can realistically cover, because some will fail.

Here's one strategy for seeing if your ideas check out—start reporting them out in advance. For starters, ask yourself some of these questions:

- Are there any sources I can contact in advance?
- Can I schedule interviews for during the con? What about before the con, so I can have one less thing on my to-do list during the event?
- Can I write an introduction in advance, making it simpler to turn the story in quickly? (For a photo gallery, it's surprisingly easy to do this.)
- Which events at the convention do I need to attend in order to report on this story?

- Have I downloaded the convention schedule to check if I'm double booking myself?

If you have trouble figuring out who you'd need to talk to or where you'd need to go to get what you need for the article, maybe it's time to take that idea back to the drawing board. But on the other hand, if you know what you need to do, perhaps you can start now before the whirlwind of an event inevitably gets you dizzy.

Live events can be stressful. Planning story ideas will certainly improve your writing stamina, but more importantly, it'll help you stay relaxed. The more fully-realized ideas you can bring with you to the event, the less likely you'll get overwhelmed and burn out.

Getting your coverage approved

Pitching to an editor

Most of the time, you're not just writing about the event for your personal enjoyment. You're writing for a blog, a newspaper, or a school project. In all of those cases, the story you write isn't just up to you. It's up to your editor's discretion.

Now, you know that if there's one thing your editor is, it's busy. So when you pitch the idea of attending and covering an event, the last thing you want her to think is that this spells more work for her. In order to secure an affirmative, make it as easy for her as possible.

Here are a few strategies, preferably used all-together:

Come with ideas

This is a no-brainer, and an easy one, too, since we just spent the last section brainstorming.

If you don't want to make more work for your editor, you can't tell her you want to cover an event and then ask what she'd like to assign you to write about it. If it's your idea to attend the event, the coverage should be your idea, too. Also, you probably know more about the convention than she does, since you no doubt researched it earlier. This is another great reason to prepare twice the amount of ideas you think you can cover—in case she shoots down some of them.

Prepare a budget

This section is of course, assuming you are writing for a place that has a history of covering writers' travel costs. If you're contributing to a blog you don't regularly write for, you're likely out of luck if you need anything more than a press pass.

First of all, you'll need to figure out if the event is going to cost you money to attend. If it's free for press, be sure to mention that—it's a serious plus for your editor.

But in the more common instance that the event will cost you money, whether because of a flight, gas, food, or a hotel room, price out a tentative budget. Be able to give your editor a clear final number, and make sure it's honest so the real thing isn't a surprise. Once again, this is simply making less work for your editor so she doesn't have to go through the process of figuring out your travel details, more work for her that might turn a yes into a no.

The all-important “Why?”

You're convinced that this event is newsworthy, but your editor

may not be. You'll need to give her a clear explanation for why NOT going would be a huge coverage gap for her outlet.

Now, if the editor is at a fandom publication, this is very easy, and maybe not even necessary. But with other types of media outlets, you'll need to provide an angle. For example, if you're writing for a local paper and the event is local, you could angle it as a cool cultural event that readers of the paper may want to attend.

You can even stretch further than that and still be convincing. A friend of mine attended Otakon while writing for an LGBT magazine, highlighting examples of the convention's openness and acceptance of diversity. While Otakon is not strictly an LGBT event, she had successfully and truthfully convinced her editor that it was something her readers cared about.

Give your editor time

Most editors keep editorial calendars of their expected upcoming calendars. Because of this, you can't just throw this over on your editor the day before the event, even if it's a small event that doesn't cost you anything to attend. To make sure it fits into your editor's coverage schedule, you'll want to bring it up at least a month before the con.

Editors have a lot on their plates, but one thing to remember is that they have the same goal you do—to publish quality reporting and a story that resonates with the audience. Editors like events because they are ripe environments for colorful in-person reporting. They're on the same team as you are, so all you have to do is make it as easy as possible for them to say yes.

Getting a press pass

You've made it this far, and now it's time to tell the convention itself about your reporting intentions. Most conventions require

reporters to sign up, share their outlet name, and sometimes their coverage plans in exchange for free attendance.

A free badge to a convention may sound like a dream come true if you've never gotten the chance before. But even if that's how you feel on the inside, that's now how you sell it to the press liaison. Think about it: you're doing the event a favor by granting them publicity. Show them how they benefit.

Luckily, press liaisons are already predisposed to accept you if you exhibit a minimum of professional behavior. It's in the best interest of every convention press liaison to have lots of members of the press at the convention. The more press, the more awesome coverage they get to show off afterward. The key is getting your foot in the door.

For two years, I served as press liaison for Anime USA, mostly to get an in-depth look at what the other side of this process is like. Here is what I looked for when choosing whether or not to accept potential press members.

Apply early

You can never apply too early for the convention. In June, I sent out an email to my existing press pool inviting them to apply again ASAP—for a November convention. I actually started making my press list a few weeks after the convention.

However, there is such a thing as applying too late. A lot of coverage opportunities are first come, first serve. If you want to interview the convention's special guests, you'll need to request that early. If they're foreign, especially from Japan, you may need to send in your questions very early so they can be translated in advance. If the event offers the option to do so, it's best to apply up to several months in advance. As a liaison, I even got applications a YEAR in advance, and I wasn't mad at all. Just glad they were eager and well-prepared.

Have something to show for yourself

More than a big name, a liaison will be looking for an indication that this reporter is dedicated. Whether you're a professional journalist or a student reporter, the first part of your email that I used to look at was the link to a portfolio website.

If the site looks well maintained and regularly updated, you'd already hooked me. If it's got one blog post or hasn't been updated for months, I'd need more convincing. If you don't have a blog or website, but do send examples of your previous coverage, that's just as good. It helps let the press liaison know that you're dedicated and plan to take the con seriously.

Have a plan

As you may already know, a press pass is a free voucher into the convention. Members of the press get special privileges like getting to cut lines for events they're planning to cover. Needless to say, press liaisons are aware that some people might want to take advantage of this and have to screen for scammers. If you can provide a plan for how you'll be spending time at the convention, that can be a green light.

It can be as simple as, "I'm planning to interview X guest for my podcast" or as complicated as, "I'm working on a documentary and plan to spend the weekend interviewing cosplayers." This will show the liaison that lets us know you're not looking for a free ride.

Download [Worksheet A](#) to make the press pass application process super simple. Whether you're an experienced journalist or a beginner student, I've written out a script for you.

What to pack

Event coverage means putting your office setup on the road. Other journalists may have differing opinions, but after covering dozens of events, I've found that a few key essentials have proved their worth now and again. Here are my essential tools for live event coverage.

Reporter's notebook and pens

Technology can break, but pen-and-paper notes are forever. Call me a Luddite, but I will never be at a point where I depend entirely on my digital tools to take notes.

[The notebooks I use](#) are simple, iconic, and you can buy them in bulk. I've been using them since my first internship at a local paper. I may look young, but nobody second guesses my authority as a reporter when I'm holding one of these. You can pull out one of these recognizable notebooks and look instantly professional, even if you're in cosplay.

Voice recorder

Generally, I don't recommend you buy a dedicated digital voice recorder. It's not just that I'm always worried about it running out of batteries when I need it most, but just that it's yet another thing to remember to bring.

Instead, use a recording app on your mobile device. Both iPhone and Android have free, built in apps—Voice Memos and Voice Recorder respectively—and I've used and liked both of them for notetaking. If I'm using my Macbook, I also like using [Garageband](#) on its podcast setting.

Camera/video recorder

In the '80s and '90s, newspapers would send a reporter-photographer team to cover events. But in the age of blogging, I've always been expected to either find or take my own photos to run with my article. You may think of yourself as a writer first and foremost, but everywhere I've ever worked has required me to provide my own photos, so a camera really helps.

I use a [Nikon P7000](#) that I bought from a local photography store, because the employee described it to me as "what professional photographers use on weekends." Video and audio wise, it has a mic jack in case I want to record on-screen interviews, and it shoots in widescreen. Even if you're not shooting a documentary, video recording interviews is the most thorough way to take notes, since you're capturing even expressions.

Tripod

I bought my [Benro aluminum tripod](#) when I was doing a lot more documentary work for school so the \$200 price was more worth paying then. Thanks to the aluminum, this is the most lightweight tripod I have ever lifted, perfect for people with smaller frames. I wouldn't think anything of carrying this around on my back at an anime convention, and I've done it before.

Having a tripod has helped me vlog at Otakon without a cameraman, take a video recording of an interview so I didn't have to take notes, and shoot documentaries for school. But if you're not planning on video-heavy coverage, it's just as simple to [use your body](#) and your environment as a tripod, by standing squarely or placing the camera on a table for a steady shot.

Laptop

I use a 15-inch Macbook Pro. I picked the biggest screen available because sometimes it's my entire world for the

duration of the workday. It's pretty large and unwieldy, and not useful for pulling out for note taking on the go.

Still, I always bring it with me for any live event where I'm gone for longer than an afternoon. My phone is great for texts, calls, and recordings, but I haven't mastered using it to write articles. I use my laptop to do my daily event coverage reporting tasks (more on those in the next section.)

Google Drive

This free app keeps me organized and accountable while covering an event.

I keep all my files in Google Drive so I can access them on any device. So even if I left my laptop in my hotel room, I can still bring up reporting notes on my phone. And since I can grant anyone access to these files, I can send an article draft to my editor while I'm still at the event, even if I don't have time or space to log in to the company content management system.

Together, I find those tools make an essential on-the-road arsenal. A few other packing tips:

- **Travel light.** This doesn't just apply to your suitcase. If you've planned your area of coverage well, you should know when you need which reporting tools and when. When you're not using a heavier item like a tripod, leave it in the room.
- **Pack food.** Seriously, bring snacks. It can be hard to take time out to get food at venues, especially when there are often lines. You don't want to skip meals because you're covering things, but finding food can take out valuable reporting time. I've also found I get hungrier at conventions faster than usual (maybe the adrenaline?) so I find it helpful to carry high protein snacks like trail mix and nuts.

- **Clothes matter.** I find layers are helpful in large venues, since different rooms vary in temperature, often by a lot. Pay attention to dress codes. A lot of anime conventions hold a ball, and not even reporters can get in without formal clothes. One question I get a lot is, “[Is it OK to cosplay on the job?](#)” I think it’s fine because it makes you more approachable—it shows you’re a fan, too.
- **Carry business cards.** Especially if you’re chosen to wear a cosplay! Sometimes people may reasonably ask you to verify that you’re actually a reporter. A business card, even a personal one, lends you some credibility. Even if they don’t ask, you can hand it out to them after an interview so they know where they can look for the article later.

What to do during the event

There’s been a pretty clear underlying theme throughout this guide, and that’s preparation. By now it’s apparent that the bulk of live event coverage doesn’t happen at the event at all! It’s all about giving yourself less to stress about once you’ve arrived.

If you’re wondering why I put so much emphasis on planning, it’s because, frankly, conventions exhaust me. I love doing one or two interviews, but I’m an introvert at heart, and being around so many people at once tends to wear me down. But sticking to a schedule planned in advance is what keeps me rooted and even enjoying the event.

After all, you do want to have fun during this live event. Otherwise, why attend? You’ve worked so hard to convince your editor, to do research, and to get something for your audience out of it. If it really is newsworthy, it certainly shouldn’t be miserable.

I [wrote](#) about the balance between reporting and having fun after I attended [ROFLcon 2012](#). Between writing articles, I met some of my favorite Internet memes and took photos with them. I think it's fine to enjoy yourself if you set boundaries between your work and entertainment. It's fine to attend panels and meet guests you've wanted to meet, as long as you're not trying to use your status as a journalist to get special perks when you're not actually reporting.

I truly hope you enjoy yourself at the event, but I'd advise against staying up too late. In my experience, I report best if I use each evening as a bookend between reporting sessions to work on my daily event coverage reporting tasks.

Every evening, after you've finished for the day, you should:

- Type up your handwritten notes (before they become illegible, even to you!)
- Load your audio and video recordings into your laptop. This way, you've got them even if the worst comes and you lose your recorder.
- Select and load your best photos of the day into [DropBox](#) or something similar, the better to easily share with your editor.
- Check the convention schedule and make sure that the events you wanted to attend haven't been moved.

I wish I could say I'm always this virtuous, but sometimes it's a truncated version of this routine. At the very least, I always load my electronic data into my laptop because it takes very little time or effort, and yet saves me a lot of stress later on.

What to do after the event

I hope you had a great time. Because now it's really time to get cracking!

Here's my checklist for what to do the week after you get back from an event:

Update your editors

Which of your ideas didn't work out? Which ones did? And when should your editor/s expect to see them turned in? These are all things you should discuss in the newsroom ASAP. And this goes without saying, but once you promise a deadline, get working and stick to it. This is especially important for an event since it's timely, and if you wait too long, your article will come out after all the other coverage written by all the other reporters who attended the event!

Join the mailing list

Keep the event on your radar after the fact, including its Twitter, Facebook, and mailing list if it has it. In my experience I've found that immediately after events conclude, a lot of conventions will release attendance numbers and plans for next year. Both of these facts can be vital when you're doing a weekend writeup.

Don't schedule anything crazy for the week after a con

That includes, obviously, another con. In order to make the most of your reporting, you'll want to make sure you have the time afterward to write up articles around your field research, and of course, relax.

If a week of downtime is impossible schedule-wise because

you've got two events back to back, I'd strongly suggest you reassess how ambitious you want your coverage to be. If it's one event and then a week of writing, I'd say plan to cover as many as six stories. But if it's two, go easy on yourself and don't promise more than you can deliver.

Follow up after the convention

A free press pass isn't exactly free. The convention is expecting your coverage in return.

Most press liaisons—myself included—will send you an email a few weeks after the convention to remind you to send us your coverage. We know it takes a little bit of time to process your notes, video footages, and audio transcriptions. But even if it gets to us a month later, we're happy to see how you made use of your time at the con. When I was a liaison, I only invited back the press attendees that had sent me coverage the previous year.

Out of all the reporting I do—ever, covering live events is time consuming, stressful, and above all, the most rewarding and fun journalism I ever practice. It takes finesse and no small amount of planning, but it's the ultimate test of reporting on the go.

In fact, I think of my career in epochs marked by the live events I've covered, and how well I think I handled them. It goes without saying that the best teacher is experience!

I hope my words have given you the encouragement and guidance to try it out yourself. ■

Worksheet A: Contacting a press liaison

Subject: Reporter interested in covering your convention

Dear [*Press Liaison*] at [*Anime Convention*],

Allow me to introduce myself. I'm [*myself*], a [*writer/podcaster/student*] at [*X*]. I'm very interested in covering your convention as a member of the press.

Use the next paragraph if you're an experienced reporter:

If you're interested in seeing my previous coverage, I do most of my reporting at [*blog/website/YouTube channel*] and I'd love for you to check it out.

Use the next paragraph if you're an inexperienced reporter:

I'm just getting started and I don't have a website to show you, but I've attached some writing samples. They may not all be anime related, but they're some of the pieces I'm most proud of.

If you choose to accept me, I plan to spend the convention working on [*reporting project of your choice*]. I'd be happy to share it with you when it's published.

Please let me know if you need anything else. I hope to meet you at [*Anime Convention*]!

Best,
[*Your Name Here*]

Worksheet B: Accountability Checklists

Events sap the strength out of all of us, but if you can make it a habit to do these things during and after cons, your reporting will be better for it. Here are two checklists you can use to stay accountable:

Nightly checklist for events

- Type up all handwritten notes into legible computer print.
 - Load audio and video recordings onto a laptop or hard drive.
 - Load best photos into DropBox or similar service.
 - Review the schedule for program alterations.
-

Post-event to-do list

- Touch base with editors ASAP; set story deadlines.
- Join the event's mailing list.
- Follow up with the event press liaison.
- Get some rest, finally!