

ERIE LABOR TEMPLE // BOOKFORGE // REGISTER 001

EMERGENCY EDITION No. 001

AFTER THE DEADLINE

CONTRIBUTOR PROSPECTUS

SATURDAY // NOVEMBER 21, 2026 // ERIE, PENNSYLVANIA

ONE QUESTION. ONE ROOM. ONE NIGHT. ONE EDITION.

The edition does not exist yet. We start the machine anyway.

Published by REGISTER, an Erie Labor Temple imprint.

Physical production by BOOKFORGE.

APPLY // erielabortemple.com/emergency-edition

01

READ THIS FIRST

THIS IS NOT A CALL FOR FINISHED WORK.

On November 21, Erie Labor Temple becomes a working publishing house for one night. A single question is revealed after the room is assembled. Contributors respond in real time. Editors cut, question, sequence, and lock. Design and prepress move the work into a publication system built before the clock starts. BOOKFORGE prints, folds, gathers, sews, numbers, checks, and releases the object before the night is over.

The deadline is not atmosphere. It is the production condition. The point is not to imitate panic. The point is to make serious work inside a hard boundary and let the finished object carry the evidence of how it came into being.

THE DEADLINE IS NOT BRANDING. IT IS THE MACHINE.

If you need unlimited time to perfect a submission, this is probably the wrong room. If constraint makes you sharper, keep reading.

WHAT IT IS / WHAT IT IS NOT

WHAT IT IS

A live publishing house. A temporary editorial institution. A collaborative commission. A public making event. A finite physical archive.

WHAT IT IS NOT

Not an open mic. Not an unrestricted anthology. Not a casual zine workshop. Not a competition. Not a promise that every piece will appear.

PUBLIC PROPOSITION

One question. One room. One night. One edition.

HOUSE STANDARD

The public should witness pressure - not preventable chaos.

02

HOW THE NIGHT WORKS

THE CLOCK IS SHARED.

No contributor receives the No. 001 question early. The reveal starts the same clock for everyone. The production system is already waiting; the content is not.

REVEAL

01

The sealed question enters the room. The production clock starts.

MAKE

02

Writers, artists, photographers, makers, and documentarians respond in their own forms.

EDIT

03

The editorial desk triages immediately. Work may be revised, held, declined, accepted, or locked.

BUILD

04

Accepted work enters the prebuilt Affinity system. Sequence, credits, image prep, and preflight happen live.

PRINT + BIND

05

The print master moves to BOOKFORGE: print, fold, gather, sew, number, sign, inspect.

RELEASE

06

The room ends with a finished, dated, limited edition - not a promise to finish it later.

REDUCE SCOPE BEFORE YOU REDUCE STANDARDS.

If the clock starts winning, we cut pages, not care. A smaller coherent edition beats a larger broken one.

03

THE CONTRIBUTOR SEATS

WE WANT DIFFERENT INSTRUMENTS IN THE SAME ROOM.

Emergency Edition is deliberately cross-disciplinary. The final object should not read like a literary magazine made quickly. It should feel like several forms of attention colliding around the same question.

WRITER / POET

LANGUAGE // COMPRESSION

Poem, fragment, list, instruction, testimony, lyric response, or another concise form that can become whole under pressure.

WRITER / ESSAYIST / REPORTER

OBSERVATION // ARGUMENT

Short essay, field report, interview fragment, critical response, micro-reportage, or sharply observed prose.

VISUAL ARTIST

IMAGE // MARK // SYSTEM

Drawing, ink, collage, diagram, visual notation, typographic response, or another reproducible work made for the page.

PHOTOGRAPHER / DOCUMENTARIAN

EVIDENCE // FRAME

Immediate observation: a single image, a pair or sequence, a captioned field record, or documentation that carries information as well as atmosphere.

MAKER / HISTORIAN / TRADES VOICE

LABOR // MEMORY // PROCESS

Diagram, inventory, instruction, material note, history, testimony, process record, or practical knowledge that usually lives outside literary pages.

RESERVE / CROSS-DISCIPLINARY

WHEN THE ROOM NEEDS ANOTHER TOOL

We may name one or two reserves or cross-disciplinary contributors when the roster benefits from another form of practice.

ONE CONTRIBUTOR SEAT IS ALREADY IN THE ROOM // Darnell "CashewDude" - Illustrator / Comics Artist.

04

THE AGREEMENT WITH THE
CLOCK

WHAT YOU ARE ACTUALLY SAYING YES TO.

Selected contributors are not being asked to arrive with a finished piece. You are being asked to arrive with a practice - and to use it when the question appears.

- Make new work on site in response to the revealed question.
- Work inside role-specific limits for length, image size, file format, materials, and handoff time.
- Accept real editorial conversation. A piece may need to be cut, clarified, rebuilt, resequenced, or held.
- Hand off work by the call. "Almost finished" is not a production state.
- Stay available long enough for credit, rights, caption, and factual checks.
- Use only material you have the right to publish, or identify third-party material before it enters review.
- Work collaboratively without turning every decision into a committee meeting.
- Attend the pre-event briefing and any role-specific rehearsal or system check assigned to you.

YOUR JOB IS NOT TO BE FAST FOR THE SAKE OF SPEED.

Your job is to make something true enough, sharp enough, and finished enough to survive the clock.

A NOTE ABOUT MATERIALS + TOOLS

Bring the tools you actually know how to use. If your process needs unusual equipment, chemicals, power, ventilation, drying time, large-format output, or anything that changes room safety or production flow, tell us before you accept the seat. The night is experimental. The safety plan is not.

INVITATION MAY BE OPEN. INCLUSION REMAINS CURATED.

Bill Driver, Editor-in-Chief / Editorial Director, leads the editorial desk. The desk is built to move work toward a lock, not to hold an endless workshop while the printer waits.

AUTHORSHIP

YOUR WORK STAYS YOUR WORK

Final contributor terms will state the exact publication license and permissions. This prospectus is not a substitute for that agreement.

SELECTION

NO AUTOMATIC INCLUSION

Being selected for the room does not guarantee that every word or image you make will appear. The edition has a page count, a clock, and an editorial point of view.

REVISION

FAST DOES NOT MEAN CARELESS

Editors may ask for cuts, factual clarification, caption changes, or structural revision. Contributors remain part of that conversation until lock.

RIGHTS + SAFETY

UNCLEAR RIGHTS = HOLD

Private information, unverified accusations presented as fact, unresolved third-party rights, or material that creates a clear legal/safety problem does not ship because the deadline is loud.

CREDITS

THE RECORD MATTERS

Bylines, captions, contributors, production credits, and edition information are part of the artifact. Credit is not an afterthought.

PUBLIC DISPATCH

A DIFFERENT LANE

The public may have a bounded dispatch route. It is separate from the invited contributor workflow and does not control the editorial desk.

WHEN RIGHTS ARE UNCLEAR, THE PAGE DOES NOT SHIP.

The deadline never outranks permission, attribution, privacy, or basic editorial responsibility.

THE PUBLICATION IS THE ARTIFACT.

No. 001 is being designed as a book first, not as a souvenir of an event. The production system is intentionally strict so the work can become physical without the design team inventing a new magazine at 9:00 PM.

SYSTEM	WORKING STANDARD
TRIM	7 × 10 inches
EXTENT	64-page working target; production-safe extents of 32 / 48 / 64 / 80 / 96 pages
GRID	6 columns per page / 12 across the spread; 12 pt baseline system
HOUSE COLOR	Black + bone + REGISTER crimson; contributor images/art may introduce their own color where the production path allows
TYPE LOGIC	Condensed signal / rational information / readable text / monospaced TRACE metadata
PRODUCTION	Printed, folded, gathered, sewn, numbered, inspected, and archived through BOOKFORGE
EDITION	Limited, numbered production; proof/archive copies identified separately
TRACE	Selected timestamps, file states, editorial calls, production evidence, and other marks of making may remain inside the object

The exact page count follows the strength of the locked work and the real capacity of the print/bind line. White space is allowed. Weak filler is not.

THE GRID IS LAW UNTIL THE WORK GIVES US A REASON TO BREAK IT.

The system is disciplined on purpose. When a page ruptures the grid, the break should communicate something the standard system cannot.

07

THE ROOM SO FAR

YOU ARE NOT WALKING INTO AN EMPTY IDEA.

The core command, editorial, design/prepress, and BOOKFORGE production structure is already being assembled. The remaining seats are being recruited into a machine that has owners.

EDWARD PATRICK KRANZ

PUBLISHER / EXECUTIVE PRODUCER

Final project authority; REGISTER/ELT publication ownership. Also BOOKFORGE Bindery Studio Lead / Foreperson / Master Bookbinder.

REN RICHARDSON

FLOORBOSS / OPERATIONS DIRECTOR

Owns the day-of clock, floor, briefings, thresholds, operational blockers, and the movement of the room.

BILL DRIVER

EDITOR-IN-CHIEF / EDITORIAL DIRECTOR

Owns the editorial desk, selection/sequence system, revisions, and the movement toward content lock.

DARNELL "CASHEWDUDE"

ILLUSTRATOR / COMICS ARTIST

Commissioned contributor bringing comics, illustration, character, and visual narrative into the response.

SHARON SMITH

DESIGN / GRID / PREPRESS LEAD / PRINTER OPERATOR

Owns live layout, prepress, print readiness, visual system, and the authoritative production file.

MARLEY THOMAS

BINDERY ASSISTANT A / BOOKBINDER'S APPRENTICE

Supports folding, gathering, sewing, and physical production under the BOOKFORGE bindery line.

MIA DONNA

ASSEMBLY / QC ASSISTANT

Supports assembly, inspection, copy control, and the final movement from loose sheets to released edition.

THE POINT OF THE STAFF STRUCTURE IS SIMPLE: no one person should have to become the entire machine.

PLAN TO BE THERE FOR THE WHOLE ARC.

EVENT	Saturday, November 21, 2026
PLACE	Erie Labor Temple // 1701 State Street // Erie, Pennsylvania
FORMAT	In-person, live production environment
CALL TIME	Selected contributors should plan for a substantial afternoon/evening commitment. Exact call time and release schedule will be confirmed in the final contributor brief.
PRE-EVENT	A contributor orientation is required. Role-specific technical checks or rehearsals may also be assigned.
PROMPT	The No. 001 question remains controlled until the scheduled reveal. Selected contributors do not receive it early.
ACCESS	Tell us what would make participation workable for you. We want practical access information, not medical disclosure.
COMPENSATION	Role-specific compensation / honorarium terms are being finalized. They will be disclosed in writing before anyone is asked to accept a role. Applying is not a commitment.
CONTRIBUTOR COPY	Copy allocation will be stated in the final written contributor terms before acceptance.

THE NIGHT IS EXPERIMENTAL. THE SAFETY PLAN IS NOT.

Production thresholds, tools, power, print equipment, and bindery access are controlled. If a process changes the room, we need to know before November 21.

A POLISHED RÉSUMÉ IS NOT THE POINT.

We are building a room, not collecting credentials. The strongest candidate is the person whose practice, judgment, and reliability make the whole system better.

WE ARE LOOKING FOR

- Evidence that you actually make, write, report, document, study, repair, build, draw, photograph, or otherwise practice the thing you are applying to do.
- A distinctive point of view without the need to dominate the room.
- The ability to make decisions before every uncertainty has disappeared.
- Comfort with useful editorial pressure and real production limits.
- Reliability. The project cannot chase missing people once the clock is running.
- Curiosity about forms outside your own discipline.
- Enough self-possession to cut a weaker idea and finish the stronger one.

THE APPLICATION IS SHORT ON PURPOSE

Expect roughly five to eight minutes: contact information, first and second role choices, why the project interests you, what experience or skills you bring, one useful work link or sample, and your November 21 availability.

WHAT HAPPENS NEXT

01	APPLY	Put your name in the REGISTER through the Emergency Edition page.
02	REVIEW	Priority review begins October 12. Roles may close as the right people are confirmed.
03	TALK	If the fit looks promising, the appropriate lead will have a short conversation with you.
04	LOCK	We intend to substantially lock the room by late October so there is time to brief and rehearse.
05	MAKE	November 21: the question arrives and the machine starts.

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OTHER SEATS IN THE MACHINE

MAYBE YOU ARE NOT A CONTRIBUTOR. GOOD.

Emergency Edition also needs people who can keep a room moving, protect the edit, move paper, document decisions, catch errors, and get a finished object into someone's hands. The same application can route you toward these roles.

PRODUCTION DIRECTOR

COMMAND

Coordinates the full production chain and keeps editorial, design, print, bindery, and release handoffs synchronized.

COPY / LINE EDITOR(S)

EDITORIAL DESK

Fast, careful mechanical and line-level editing; consistency; factual flags; clean handoff to lock.

PUBLIC DISPATCH EDITOR

EDITORIAL / PUBLIC

Owns the bounded public response lane: intake, timestamps, permissions, limits, routing, and close.

BINDERY ASSISTANT B

BOOKFORGE

A second trained hand on fold, gather, sew, number, inspect, and line flow.

FOH / RELEASE MANAGER

PUBLIC-FACING

Owns entry, orientation, audience movement, release procedure, and the final public handoff.

DOCUMENTATION LEAD

TRACE

Records the state changes of the room, the work, and the making of the edition without obstructing production.

PRODUCTION RUNNER

OPERATIONS

Moves files, materials, messages, copies, and small problems before they become large delays.

ARCHIVE / EDITION CLERK

RECORD

Tracks copy numbers, proof/archive status, rights/credits packets, release records, and the edition's final paper trail.

NOT YOUR SEAT?

Put this prospectus in front of one person who should be in the room.

11

APPLY

PUT YOUR NAME IN THE REGISTER.

If you can see yourself doing the work - not merely being associated with the event - apply. If you can already see somebody else doing it better, send them this prospectus.

APPLY FOR EMERGENCY EDITION NO. 001

www.rielabortemple.com/emergency-edition

Questions // rielabortemple@gmail.com



THE EDITION DOES NOT EXIST YET.

That is why the room matters.

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PROSPECTUS v1.1 // 28 SEP 2026 // PUBLIC RECRUITMENT DOCUMENT

This prospectus describes the current operating intent for contributor recruitment. Selected participants receive final written role, schedule, rights, compensation, materials, and copy-allocation terms before accepting a position.