



Boog City presents

# d.a. levy-palooza 2

celebrating two renegade presses

Sun. May 3, 2015, 12:00 p.m., \$5 suggested

bedfellows magazine  
Philadelphia

Factory Hollow Press  
Hadley, Mass.

in the backyard at  
**Unnameable Books**  
600 Vanderbilt Ave., Prospect Heights, Brooklyn



Tyler Antoine



Jacob A. Bennett



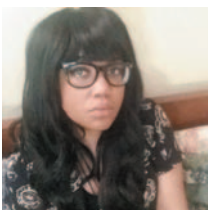
Patrick Blagrove



Mike Cavuto



Thomson Guster



Dianca London



Warren Longmire



Brendan Lorber



Brown Sanders



Nicole Steinberg



Kimberly Ann Southwick



Anne-Adele Wight



Musical act:  
Sirs&Madams



Mark Leidner



Jon Ruseski



Bianca Stone



Jono Tosch



Musical act:  
Wall of Ears





# Seamless Explorations: Getting into *bedfellows*



INTERVIEW BY ANDREA ROGERS

Boog City writer Andrea Rogers interviews Jackee Sadicario and Alina Pleskova, the executive editors of *bedfellows*, a Philadelphia-based magazine which focuses on sex and intimacy.

**Boog City: Creating a magazine like *bedfellows* makes it clear that this type of writing needs its own vehicle in today’s literary scene. That said, have you run into any issues with marketing or promotion?**

Alina Pleskova: We’ve joked about how often we qualify what the magazine’s about with the “... but not erotica!” line. How do we capture the full spectrum of the work we want to publish, while still setting it apart from a certain type of sex writing and clarifying that vulgarity is absolutely welcome? We do have concerns when promoting the magazine and our readings—and, because of this, we choose our language carefully.

**Since you directly solicit work from writers in the Philadelphia literary scene, how do you decide that someone would be a good fit for the magazine? Are you looking for a certain variety to round out each magazine?**

Jackee Sadicario: Since we are both active members in a thriving poetry community, we always have a backlog of people we are looking to solicit. Because we have seen people read and already know their work, we have a sense of what they are likely to produce for us. We often have discussions surrounding how we think the voices will speak to each other, which creates a well-balanced mix of perspectives.

**In the future, do you think you will ever change your policy to include open submissions, or extend your call outward from the Philadelphia scene?**

Pleskova: The solicitation method is working really well for us so far. While most of our contributors have been from Philly, many simply have a Philly connection. People move in and out of the area and our peripheries, so there are lots of opportunities for us to have those, “Ah, we want you!” moments. Which isn’t to say that open submissions are a bad thing; we’re obviously an exception to the usual process, and it works for us because we’re a small magazine with a very specific vision.

Sadicario: Again, we don’t think we are better than any other literary journal or that we’ve found some magic formula for having a themed magazine with a cohesive voice. We found a method that has worked for us. We’re also fortunate enough to have our former *bedfellows* recommend people to us, and thus our vision is perpetuated through them.

**The magazine’s layout is such that each piece is on its own page without the author’s name, and a “contributor’s key” in the back of the magazine identifies the writers. This makes the writer momentarily anonymous, as we all are during the act of intimacy, in a moment without language and identification; it also makes the magazine a “safe place”—no one person is singled out, making the reading a seamless exploration of sex and intimacy without our primary focus being on the writer.**

Pleskova: Yep, exactly. For us, it’s really important that every work and writer receives equal attention. Ideally, with names detached, each work is liberated from the reader’s conscious or unconscious biases. You don’t know the writer’s gender, or if this person is your former professor or current lover, or someone who appeared in a prestigious publication last month.

Sadicario: I really like the idea that when reading a poem, you don’t know who has written it; therefore it kind of belongs to everyone. The poem could be about someone you know & love. It could be about you. It could be for you. There’s a suspension of ownership and borders between you and the writer.

**Your website layout is also incredibly unique: *bedfellows* contributors are required to submit a picture of their beds, and the reader must click on the writer’s bed in order to read his/her piece. What is the most interesting bed photo you’ve received so far?**

Pleskova: Some writers are very clever and send us stuff like the Ikea assembly instructions for their bed, a photo of their truck’s bed, a notebook drawing of their bed, their bedroom photographed through a window—it’s fun to see where they go with it. My favorites, though, are the ones who respond literally to the prompt. Just seeing who’s tidy and who’s messy, who keeps what (and whom) on/around their bed ... it’s all very interesting, especially coupled with their work.

Sadicario: Seeing someone’s bed can be an indication of what you are getting yourself into by reading their work. How a person keeps their bed, and how they choose to allow it to be photographed, can say a lot about a person. Since we ask that the writing come from a *first-person place*, we want to really be taken into the work, in the fashion of “show, don’t tell.” Take me to your bed. Show me.

**The name *bedfellows* can mean so many things: it can of course mean “fellow writers who share pictures of their beds with us,” but what else does “bedfellows” mean to you?**

Sadicario: It’s more “fellow writers who let us get into bed with them”—within their work. Once our contributors consent to being our bedfellow, we take what we do seriously: we respect the body of work that is produced for us. Additionally, we like the idea of utilizing our existing community of writers and friends. As with Bloof’s model, wherein writers become a part of their collective, we seek support from our friends when it comes time to proofread, print or come up with our next list. We send out semi-regular “we miss you” emails to our *bedfellows*, asking them to tell us what they are up to. Like Kelly Clarkson, we do not break-up.

**What current and future projects do you have in mind for the magazine?**

Sadicario: We of course have the Boog City second annual d.a. levy-palooza: celebrating renegade presses event. We also hope to release our fourth issue this summer and to participate in Philalalia this upcoming fall. In August, I am moving to Richmond, Va., for a graduate program. This may mean opening up to a new community in the future. It definitely means sick road trips, though.

Jaclyn Sadicario (<http://jaclynsadicario.blogspot.com/>) is a New Yorker living in Philadelphia. When she is not doing healthcare services improvement research, she is the co-editor of *bedfellows*. Her work can be found in *apiary*, *zaum* 13, and other places.

Alina Pleskova (<http://muscovite.tumblr.com/>) admits that you may know her by another name, depending on when/where you met her and how much whiskey was consumed. She’s a poetry editor for *apiary* magazine, co-edits *bedfellows* with Jackee Sadicario, and spends a lot of time trying to figure out how to write about sex instead of around it. By day, she tricks people into paying her to edit stuff.

<http://www.bedfellowsmagazine.com/>  
<http://bedfellowsmagazine.tumblr.com/>

Andrea Rogers (<http://treehousemag.com/2012/11/12/when-i-was-seventeen/>) is a musician and a Ph.D. poetry student at Georgia State University. Her poetry and creative nonfiction appear or are forthcoming in *Negative Capability Press’s* Georgia Poetry Anthology, *Odradek*, *Red Paint Hill’s* Mother is a Verb anthology, *The 11th Hour*, and *Treehouse Literary Magazine*. She and her band, *Night Driving in Small Towns*, have appeared in features by *Rolling Stone* and *NPR*.

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