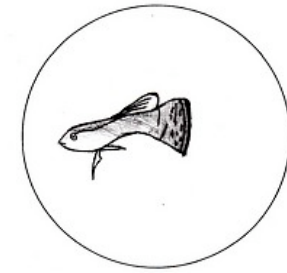


TINFISH FACTS

<http://tinfishpress.com/>

- A non-profit organization founded by Susan M. Schultz in 1995.
- Publishes journals of experimental poetry from the Pacific, including Hawai'i, New Zealand/Aotearoa, Australia, California, and western Canada.
- Produces books and chapbooks of poetry and experimental prose, some of it written in Hawai'i Creole English (Pidgin).
- Each publication is designed by artists living in Hawai'i under the direction of Gaye Chan.
- Uses recycled materials, including tar paper, weather maps, proof sheets, and hamburger sleeves.
- The name "Tinfish" was inspired by a friend who suggested "Goldfish." Says Schultz, "But I wanted a word that would combine the natural with the contrived, so, working off his idea, I came up with Tinfish."
- Free stuff offered on their website at: http://www.tinfishpress.com/free_stuff.html



TINFISH

THE INTERVIEW
OF
SUSAN M. SCHULTZ

By Jessica Nalani Lee

**SUSAN M. SCHULTZ,
EMINENT POET, CRITIC, AND
PUBLISHER, HAD A**

DREAM. Shortly after moving to Hawai‘i in 1990, Schultz was inspired to become a publisher because of mailings of chapbook series and publishing journals she received. I sat down with Schultz in her office to talk about her publication, *Tinfish Press*.

JNL: In your October 19, 2003 interview with Gary Chun in *The Honolulu Star-Bulletin*, you state that you thought “small press work [would be] a wonderful thing to make to help create a community of writers.” Why did you want to create a “community of writers”? In what ways did you see “your” community of writers differing from pre-existing (if any) writer communities?

SMS: I wanted to create a community of writers that was different from pre-existing communities in Hawai‘i, like *Bamboo Ridge*, and also different from writer communities on the mainland. I saw this community of writers as differing from pre-existing communities in Hawai‘i and elsewhere by having my small press focus on experimental poetry of the Pacific.

JNL: Did you have any previous experience in editing and publishing?

SMS: (*laughs*) None.

JNL: How did you figure out what to do?

SMS: (*laughs*) With difficulty! I started off by making photocopies myself, or using local printing companies. Now I work with Gaye Chan, who designs the graphics for *Tinfish* publications.

JNL: How did your relationship with Chan come about?

SMS: I met Gaye by “accident” – I was introduced to her by a former student who worked for the *Hawai‘i Review* [University of Hawai‘i at Manoa college literary journal].

JNL: Do you have any other assistants?

SMS: I have a UH undergraduate student who works for class credit. I have one person on my payroll who does the mailings. Other than that, I work with Gaye or one of her designers or colleagues. I work with what I have.

JNL: How do you select manuscripts for publication?

SMS: When *Tinfish* first started out, we solicited work. Now all we have to do is wait and they come to us.

JNL: What books/issues are you working on now?

SMS: Our current books due to come out are Hazel Smith’s *The Erotics of Geography* and Meg Withers’s *A Communion of Saints*.

JNL: Do you have a set schedule for publications?

SMS: No. Maybe a typical schedule during the year would be publishing one journal, one or two books, four or five chapbooks, and provide free critical work on the web.

JNL: In your December 8, 2004 interview with Ryan Senaga in *The Honolulu Weekly*, you state that “When I moved here [in 1990], for the first time ever I was in a place where literature was actually happening at the

moment and there was an excitement about it that I never experienced before.” What does it mean for a place to have literature actually happening at the moment?

SMS: “Literature actually happening at the moment” has to do with public issues, like cultural and political movements. Here in Hawai‘i, cultural and political movements are linked to literary movements. Writers here are given a voice. For example, the voice of Hawaiian Pidgin is sometimes used to voice a resistance to outside movements that threaten Hawai‘i’s way of life.

JNL: When *Tinfish* first started out, did you ever imagine it having the success it enjoys today?

SMS: I don’t know what I imagined for *Tinfish* in the beginning.

JNL: What is your ultimate dream for *Tinfish*?

SMS: My dream for *Tinfish* is what it has turned into. *Tinfish* has introduced a kind of writing that hasn’t been published before. *Tinfish* writing is not “identity focused” – we publish certain kinds of writing, not writing by certain kinds of people. *Tinfish* introduces young writers to the world of readers.

