

Granary Books is pleased to present the

## GREG MASTERS ARCHIVE

*Photograph of Greg Masters ca. 1980s at an art opening; photographer unknown. From the "For the Artists" folders.*

**EXTENT:** approx. 2.75 linear feet

**DATE:** ca. 1974-2019



**BIOGRAPHICAL NOTE:** Greg Masters is a writer and editor who has lived in the East Village of New York City for 45 years. When he arrived in the mid-1970s, he played drums with bands in various alternative spaces (including CBGB and Irving Plaza) and began attending readings and workshops at The Poetry Project at St. Mark's Church and at the Nuyorican Poets Cafe. Along with Michael Scholnick and Gary Lenhart, he edited the poetry magazine *Mag City* from 1977-1985. In 1977-1978, he produced a cable TV show with poet friends, *Public Access Poetry* (which was recently digitized by The Poetry Project). From 1980-1983, he edited *The Poetry Project Newsletter*. He is the publisher and author of nine Crony Books, which often explore the history of the art and poetry scene of the East Village through Masters' own experiences and observations.

**DESCRIPTION OF ARCHIVE:** This is the author's sole personal archive. The New York Public Library is the repository for the *Mag City* archive created by Masters. The bulk of the archive is autograph, typescript, and printed typescript drafts of works, many authored collaboratively or otherwise reflective of the poetry and art scene of the 1970s and 1980s. There are also folders with correspondence, and hundreds of digital photographs on compact discs with accompanying photograph descriptions (item-level, created by Masters).

The archive is accompanied by a comprehensive list of Masters' publications (including works he edited or appeared in), and an ephemera collection documenting poetry in the East Village.

# INVENTORY

## BOX# 1

### F1 (1 FOLDER)

*Europe Journal* – autograph notes with regular entries from travels through Europe and Morocco, dated Oct. 12, 1974-May 13, 1975 with approx. 101 pp. This writing was later incorporated into *Three Journals* (Crony Books, Mar. 2017).

### F2 (2 FOLDERS)

*Stories* – printed typescript drafts (near final) of short stories, with autograph annotations and corrections. Published in *You Among the Coordinates* (Crony Books, Aug. 2019).

### F3 (4 FOLDERS)

*Poems* – including printed typescripts, typescripts, and autograph drafts of works from ca. 1960s to 2010s, including published and unpublished works, anthologized works, and cover proofs for *What All the Songs Add Up To* (Crony Books, June 2016).

### F4 (1 FOLDER)

*Poems* – printed typescripts, typescripts, and autograph materials, with holograph annotations and emendations. Includes signed poem by Bob Rosenthal, and documents with workshop notes. Includes also poems not selected for *What All the Songs Add Up To* (Crony Books, June 2016), as well as forms related to grant and magazine submissions.

### F5 (1 FOLDER)

*For the Artists, Vol. 1* – typescripts of sections with autograph annotations, as well as reference materials for book published by Crony Books, Jan. 2014. The book documents the 1980s art scene in East Village galleries, which Masters reviewed for contemporaneous publications. The book includes portraits by Barry Kornbluh, and reproductions of artwork including hitherto-unpublished drawings by Jean-Michel Basquiat.

Contains typescript drafts of interviews with those featured in the book. Within the book, interviews include Rudy Burckhardt, Philip Hartman/Doris Kornish, Richard Hell/Amanda Uprichard, Jean Holabird, Sam Messer, Elizabeth Murray, Larry River, Sandy Skoglund; the book also includes reviews of numerous artists and group shows including Colette Alvarez Urbajtel, Suzanne Anker, Chet Augustine, Milton Avery, Adam Bartos, Jean-Michel Basquiat, Peter Bellamy, Joseph Beuys, Ronald Bladen, Chris Bobin, Suzanne Bocanegra, Rudy Burckhardt, Rene Burri, Marc Chagall, Stuart Davis, Werner Drewes, John Duch, Don Freemann, Omar Galliani, Michael Goldberg, Stephen Greene, Robert Hameline, Louise Hamlin, Eric Holzman, Yvonne Jacqueline, Joel Janowitz, Bill Jensen, Barrie Karp, Minoru Kawabata, Peggy Katz, John Kennard, Deborah Maverick Kelley, Basil King, Kitty Klaidman, William Klein, Barry Kornbluh, Pamela Lawton, Stephanie Brody Lederman, Helen Levitt, Wyndham Lewis, Sally Mann, Shelley Marlowe, Randy Matusow, Rosemary Mayer, Karl A. Meyer, Joseph Koudelka, Eugene Richards, Gladys Nilsson, Isamu Noguchi, Robert Orsini, Park Avenue Cubists, Ljubomir Rastovski, Scott Richter, George Schneeman, Emil Schumacher, Johan Scott, Andres Serrano, Barbara Siegel, Sandy Skoglund, Jim St. Clair, Michelle Spark, Surrealism, Alphonse Van Woerkom, Edouard Vuillard, Sasha Waters, Todd Weinstein, David Wilson, Trevor Winkfield, Francesca Woodman, William Zorach, and Michael Zwack.

**F6 (5 FOLDERS)**

*For the Artists, Vol. 1* – includes additional materials related to the research and production of the book, including a number of photographic prints, as well as folders for Jean-Michel Basquiat, Joseph Bueys, Sam Messer (photographs), Johan Scott (draft of review with edits by Rene Ricard), and a folder with photographs, slides, and art ephemera, including gallery announcements.

**F7 (3 FOLDER)**

*For the Artists, Vol. 2* – the music and book-oriented companion (published by Crony Books, Sept. 2014) to the first volume, which focused on the visual arts. Includes printed typescripts of draft materials, including essay on Eileen Myles, Miles Davis (in a folder with related ephemera and research materials), and corrected proofs.

**F8 (1 FOLDER)**

*Isaac Bashevis Singer* – notes, news clippings, research, and CUNY Graduate Center thesis approvals for what would be published as *Stumbling into Modernity: Isaac Bashevis Singer's Cling to Tradition* (Crony Books, Sept. 2012).

**F9 (2 FOLDERS)**

*At Maureen's* – corrected proofs, printed typescript drafts, photocopies, and original typescripts for journal written with Bernadette Mayer that was published as *At Maureen's* (Crony Books, Mar. 2013). Maureen Owen was a friend at The Poetry Project, for whom Masters house-sat in Connecticut one summer, and invited Bernadette Mayer, Lewis Warsh, and their children. Also includes correspondence with Bernadette Mayer, a floppy disc with journal files, and a compact disc with photos of Bernadette Mayer, Lewis Warsh, Greg Masters and children from that summer.

**F10 (1 FOLDER)**

*Collaborations* – original typescripts of collaborative poems written with Jeff Wright, Tom Weigel, Michael Scholnick, Bob Holman, Jim Brodey, Allen Ginsberg, Elinor Nauen, Steve Levine, Regina Beck, Jim Hanson, Nellie Villegas, Gary Lenhart and others. These collaborations were published in a collection by Crony Books, Jan. 2019, and highlights the intersections between New York School, Poetry Project, and East Village poetics.

**F10 A (1 FOLDER)**

*Collaborations* – proofs of Collaborations, with autograph corrections.

**BOX# 2****F11 (2 FOLDERS)**

*You Among the Coordinates* – printed typescript material and proofs for book of short stories that reflect on life in the East Village (Crony Books, 2019). Also contains folder of related exhibition material for book launch at Crony Gallery.

**F12 (1 FOLDER)**

*It Wasn't Supposed to Be Like This* – printed typescripts of poems for the collection published by Crony Books, Oct. 2020, with autograph notes, an autograph notebook.

### **F13 (2 FOLDERS)**

*It Wasn't Supposed to Be Like This* - corrected proofs and production receipts for book, as well as printed typescript of near-final draft.

### **F14 (1 FOLDER)**

*"My East Village"* - drafts of poem included in *It Wasn't Supposed to Be Like This* (Crony Books, Oct. 2020), including small red notebook, two notebook pads, printed email correspondence with Bob Holman, and printed typescripts with autograph annotations for over twenty versions of the work (annotated to show changes over versions).

### **F15 (8 FOLDERS)**

*HOWL Festival Souvenir Book* - contains ephemera, correspondence, and production notes for the first HOWL Festival, which celebrated the East Village arts and poetry scene. A book was published for the original HOWL! Festival, 2003, edited by Greg Masters and Sheila Keenan, and related material is included along with supporting materials.

### **F16**

*HOWL Festival Photographs* - Digital photographs on compact discs for "HOWL 2003," containing 850 photos by Greg Masters, along with spreadsheet enumerating each image's date, location, contents, and relevant names. Includes images of Steve Cannon, Phil Hartman, Kevin Duggan, Richard Hell, Barbara Sauermann, Jim Jarmusch, Anne Waldman, Pedro Pietri, Miguel Algarin, Elinor Nauen, Bob Holman, Ed Sanders, Lois Elaine Griffith, Anselm Berrigan, Edwin Torres, as well as shots of crowds, afterparties, music groups, and more.

### **F17**

*HOWL Festival Photographs* - Digital photographs on compact discs for "HOWL 2004," containing 1,625 photographs by Greg Masters, along with spreadsheet. Includes also a festival brochure. Images of the Ramones Party at CBGB, and of CA Conrad, Erica Kaufman, Janine Pommy Vega, Simon Pettet, Dick Manitoba, Lady Bunny, Penny Arcade, Bernadette Mayer, and others.

### **F18**

*HOWL Festival Photographs* - Digital photographs on compact discs for "HOWL 2005," containing 1,500 photos by Greg Masters, along with spreadsheet. Images of Hettie Jones, Clayton Patterson, Tom Savage, Steve Dalachinsky, Debbie Harry, Tuli Kupferberg, Ed Sanders, Anne Waldman, Bob Holman, Andy Clausen, John Giorno, and many other events and readings within the festival.

### **F19 (1 FOLDER)**

*Packet Poets* - Autograph cards and typescript letters, described by Masters as follows: "On a few occasions, poets in the East Village neighborhood assembled their small press publications together to mail out book-rate packages to friends, colleagues and literary institutions throughout the world. I was de facto secretary so maintained the correspondence."

Poet/publishers included *Mag City* (edited by Greg Masters, Gary Lenhart and Michael Scholnick); *Frontward Books* (edited by Bob Rosenthal and Rochelle Kraut); *Crony Books* (edited by Greg Masters); *Telephone Books* (edited by Maureen Owen); *Misty Terrace* (edited by Tom Weigel)

and Michael Scholnick); *Little Light* (edited by Susan Cataldo); Hard Press Postcards (edited by Jeff Wright); and others.

Respondents include Art Lange, Jim Hanson, Bill Corbett, Glen Baxter, Tim Dlugos, Joe Brainard, Pat Nolan, Lita Hornick, Gary Lenhart, Amy Gerstler, Paul Violi, Franco Beltrametti, Alex and Ada Katz, Cinda and Allan Kornblum, Ron Silliman, and Bill Berkson.

## **F20 (1 FOLDER)**

*Public Access Poetry* – with production schedule including list of readers, as well as printed typescript preparation material and Poetry Project flyer. From Masters:

“In the early days of cable TV, a few poets from the East Village came together to produce a half-hour poetry reading show each week called *Public Access Poetry*. This lasted for a little more than a year spanning 1977–1978.

Greg Masters, Gary Lenhart, David Herz, Didi Susan Dubelyew and Daniel Krakauer were the producers and organizers and Rochelle Kraut joined after a few episodes as director. Members of the group also operated the cameras. The shows were broadcast live over a public access channel from a studio on West 23rd Street the first year. At that point, only the Upper West Side of Manhattan was wired. No one we knew ever saw the shows broadcast. In fact, we never received any response from anyone who’d ever seen it. For all we know, the shows were never actually broadcast. We paid \$25 for the studio time and around \$12 to purchase the tapes.

Our second year, we found an even cheaper way to produce the show. We found a studio at 4 Rivington Street called MERC (Media Equipment Resource Center), which was a branch of Young Filmmakers, where we taped shows to be aired later on. There was no editing.

The range of poets and performers can roughly be categorized as ‘downtown,’ though any attempt to identify these individuals as a group would be unfair and inaccurate. Many of the readers may be identified with the Poetry Project of Manhattan’s East Village. That was then, and continues to be, a focal point and a center of energy where people gather and become acquainted and friendly. That was where the personnel of PAP met each other.

With little or no broadcasting skills, we were drawn by the potential of cable TV to bring poetry into people’s homes. Perhaps we thought the technology might enliven the reading style of the poets.”

– Greg Masters, May 2009

The Poetry Project’s website notes that the show was preserved on 46 open-reel videotapes, which were donated to The Poetry Project by the PAP team. Through grants and support, these tapes were digitized beginning in 2009 and continuing through 2011. Selections from the tapes were presented in April 2011, in collaboration with the Anthology Film Archive (<https://www.poetryproject.org/category/media/public-access-poetry>).

## **F21 (1 FOLDER)**

*The Poetry Project Newsletter*

Masters typed the stencils and ran the monthly editions off The Poetry Project’s mimeograph machine, until the Oct. 1982 issue, which was typeset for offset printing by Masters at Skeezy Typography (operated by Poetry Project friends, Barbara Barg and Joseph Chassler).

## BOX# 3

### F23 (3 FOLDERS)

Business correspondence (art reviews/poetry) - with signed typescript and autograph letters from:

Milton Esterow, *ARTnews*, rejection letter, 7/29/85; Louise Hamlin, exhibition invitation, 1/05; Oscar Hammerstein, handwritten invitation to gallery opening, 6/11/85; handwritten letter regarding exhibition by Robert Hameline, 7/5/85; Elizabeth Hughes, *The New Yorker*, letter regarding Masters' letter to the editor re: Whitney Balliett's review of Larry McMurtry's *Lonesome Dove*, 11/13/85 (included); Yvonne Jacquette, postcard, undated; David Joel, Larry Rivers Foundation, 1/14/14; Owen Ketherry, *The New Yorker*, 3/12/93; Arthur and Kit Knight (2/1/83); Dennis Longwell, Marlborough Gallery (regarding Larry Rivers lithograph, *Madame Butterfly*, 2/24/82); Margaret Mahan, The University of Chicago Press, letter regarding *Chicago Manual of Style*, 5/3/94; MoMA, letter from Jeanne Collins, 4/22/93; Elizabeth Murray, handwritten letter responding to publication of Masters' interview with her in *Cover* magazine, 5/20/88; Victor Navasky, *The Nation*, 6/24/87; Tara Reddi, *Sotheby's* (regarding Larry Rivers lithograph, **Madame Butterfly**, 7/21/89); Sandy Skoglund, handwritten letter responding to Masters' review of her simultaneous gallery exhibitions at Castelli and Sharpe, 5/28/87; Union Square Gallery, invitation to exhibition curated by Greg Masters (paintings by Rudy Burckhardt, Louise Hamlin and Eric Holzman; photographs by Barry Kornbluh and Todd Weinstein; sculpture by Peggy Katz and Rosemary Mayer; ceramics by George Schneeman, with price sheet, Nov. 5-28, 1987); Rick Ward, Pam Adler Gallery, regarding Rosemary Mayer, 7/10/85; Phoebe W. Yeh, *Scholastic* - rejection letter for proposed children's book, *Sign Language*, by Greg Masters and Doris Kornish, 3/13/92.

Personal correspondence - Autograph and typescript letters signed to Deborah Holland (8 letters spanning 2/10/80-5/16/94); autograph cards and printed emails from Barry Kornbluh (12 letters, many undated); letters to Lorna Smedman (32 letters/cards spanning from 3/5/85-8/2/02), and letters (mostly autograph and typescript) from:

Lorna Smedman (2/27/00); Vyt Bakaitis (8/21/93, 7/19/02, 2/12/14); Franco Beltrametti (1996); Michael Curtis (1999); Lilia Dlaboha (7/11/85); Cliff Fyman (6/13/13, 8/19/13); Richard Hell (3/25/02); Dana Johnson (10/16/01, 4/19/2005, undated); Peggy Katz (7/6/85, 8/12/16); Gary Lenhart (8/3/93, 8/12/93, 5/11/06, 5/29/06, 8/25/14, 4/16/13, 4/17/17); Ron Padgett (1/27/08); Bernadette Mayer (9/22/00); Laurie Price (5/24/93); Jim Ruggia (7/26/85); Karl Taps (3/20/02); Terence Winch (12/11/88, 12/11/88, 8/15/89, 4/27/93); Gyorgyi Voros (9/25/00, 10/03/00, 6/3/01, 12/18/01); Tom Weigel (8/25/10).