



The Wittliff Collections

Guide to the Grover Lewis Additions 1962-2015

Collection UPWC-21099

Descriptive Summary

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| Creator: | Lewis, Grover |
| Title: | Guide to the Grover Lewis Additions |
| Dates: | 1962-2015 |
| Abstract: | Archival material relating to the life, writing career, and death of Rolling Stone and Texas Monthly journalist, Grover Lewis' dating 1962-2015. |
| Identification: | UPWC-21099 |
| Extent: | 6 Linear Feet, 6 boxes (Photographs, slides, ephemera) |
| Language: | English |
| Repository: | The Wittliff Collections, Texas State University |

Table Of Contents

| | |
|---|----|
| Biographical Notes | 3 |
| Administrative Information | 9 |
| Physical Location | 9 |
| Conditions Governing Access | 9 |
| Immediate Source of Acquisition | 9 |
| Preferred Citation | 9 |
| Conditions Governing Use | 9 |
| Controlled Access Headings | 9 |
| Detailed Description of the Collection | 10 |
| Series I: Accession 2021-099 | 10 |
| Scope and Contents | 8 |
| Administrative Information | 9 |
| Physical Location | 9 |
| Conditions Governing Access | 9 |
| Immediate Source of Acquisition | 9 |
| Preferred Citation | 9 |
| Conditions Governing Use | 9 |
| Controlled Access Headings | 9 |
| Detailed Description of the Collection | 10 |
| Series I: Accession 2021-099 | 10 |

Biographical Notes

Grover Virgil Lewis, Jr. was born November 8, 1934, in San Antonio, Texas. Tragedy struck the Lewis family when Grover was eight years old during an encounter between Grover's mother and his estranged father that led to a double-homicide with each parent allegedly murdering the other by gunshot. Lewis was soon removed to Fort Worth, Texas, where he lived with the blight of, in his own words, a "haunted" and "painful" existence while in the abusive household of his maternal aunt and her husband. After five years, he fled to live with his uncle, "Spook" Bailey, in the Dallas suburb of Oak Cliff.

At Oak Cliff, Lewis attended W.H. Adamson High School and worked at the Texas Theater, a site made infamous some years later as the location where Lee Harvey Oswald was taken into custody. He graduated from Adamson in 1953 and moved to Denton to attend North Texas State College where he majored in English and Drama. It was around this time that Lewis married and fathered a son and a daughter with his first wife, Peggy. At North Texas he also found a "kindred spirit" in future Pulitzer Prize-winner Larry McMurtry. Together Lewis and McMurtry—"each being the only aspiring writer the other knew"—found their way around the back roads and byways of Texas. And Lewis, like McMurtry, began his career as a writer while attending North Texas. He and McMurtry both won various student writing awards for poetry, fiction, and nonfiction in *Avesta*, the school's literary magazine; and Lewis's creative work was soon published in other literary magazines and journals such as *Carolina Quarterly*, *New Mexico Quarterly*, and *The Nation*. Samuel French Inc. published his play *Wait for Morning, Child*, after winning the company's national collegiate writing contest. Also while at North Texas, Lewis and McMurtry and a third North Texas student, John Lewis (no relation to Grover) self-published two issues of *The Coexistence Review*, a literary magazine full of original poetry, short fiction, and essays that became notoriously controversial on campus. Knowing that after graduation they were both headed in different directions—both moving away from Denton—Lewis and McMurtry intended the magazine as a token of gratitude devoted to several inspiring professors at North Texas. The school's administration, however, was not as enthusiastic about the project as the 200-plus students who eagerly bought-out the magazine. According to Lewis's book proposal for his unfinished memoir *Goodbye If You Call That Gone*, "The administration sent out growls of disapproval via channels. Somebody had to explain the 'political error' of the red lone-star cover to us. It began to be whispered around that there would be a loyalty

investigation of some sort...whether conducted by the school or the state legislature, nobody would say.”

The Coexistence Review was interpreted as a thinly-veiled attempt to broadcast communist propaganda; and Lewis and McMurtry were thus prohibited from publishing in the school’s accepted literary magazine, *Avesta* (although the two had been named winners of the semester’s literary awards). But the threatened investigations never materialized, and Lewis and McMurtry both graduated on schedule from North Texas State College in 1958 with a bachelor’s degree in English. Lewis left Denton but remained in Texas, contributing book and music reviews to several of the state’s metropolitan newspapers such as the *Dallas Times Herald* and the *Fort Worth Star-Telegram*.

In 1960, Lewis was named a National Defense Act fellow and moved to Lubbock to pursue a Ph.D. at Texas Technical College (now Texas Tech University). While a graduate student at Tech, he again wrote for the school newspaper and edited Tech’s literary magazine, *The Harbinger*. Lewis also worked as a graduate teaching assistant, and his students included Ponty Bone and Jimmie Dale Gilmore — both of whom became acclaimed Texas musicians.

While in Lubbock, Lewis found himself frustrated by the conservative culture, lifestyle, and politics of the South Plains. Around 1960, he made plans to leave and set out to find and write about blues musician Lightnin’ Hopkins. Lewis traveled to Houston’s Third Ward and spent a week with Hopkins writing what eventually became a 5-part series published years later in *The Village Voice* (1968) and winner of a Sigma Delta Chi writing award.

It was during this time, circa 1963, that Lewis discovered his passionate interest in film journalism. Accepting an invitation from McMurtry, Lewis spent a week on the film set of *Hud* in Amarillo, a motion picture adaptation of McMurtry’s novel *Horseman, Pass By*. Lewis’s unrealized notes from his experience in Amarillo became the blueprint from which he would work seven years later, with his famous *Rolling Stone* article about the filming of *The Last Picture Show*.

After returning from Houston to his graduate studies at Lubbock, Lewis met fierce resistance to his scathing review in the school paper of a Christian, anti-communist tract written by Billy James Hargis. He was subsequently dismissed from his duties as columnist for the school paper,

abandoned by his professors, and received death threats by phone and mail. Lewis's appeals for help — to, among others, the Students for a Democratic Society - fell on deaf ears. Lewis, in turn, not only dropped out of graduate school, but divorced his wife and signed away parental rights to his two children.

Out of school and without his doctorate, Lewis returned to the copy desk of the Fort Worth Star-Telegram, where he slipped into the life of a hard-drinking newsman. During his three-year tenure at the Star-Telegram, he contributed frequent reviews to the book page and began the first pop music column for a daily newspaper in the state of Texas. In 1966, Lewis moved to Houston as a reporter for the Houston Chronicle, but quit two years later to write copy for a Houston advertising and public relations firm. A year later, in 1969, Lewis moved to San Francisco, California, to work as a West Coast correspondent for The Village Voice.

Although his term at the Voice was brief (1969-1970), Lewis was able to utilize his unique position at the epicenter of youth-culture activity by covering such milestones as the Native American takeover of Alcatraz Island and the Rolling Stones concert at Altamont Speedway. It was Lewis's coverage of the Altamont murder that caught the eye of Jann Wenner, founder, editor-in-chief, and publisher of one of the nation's newest and most unpredictable magazines, Rolling Stone.

From 1970 to 1973, Lewis worked as Associate Editor of Rolling Stone magazine, in charge of features on film and books. Rolling Stone's independent spirit proved auspicious for Lewis. He was allowed to self-assign stories and follow his own initiative; and in doing so, produced electrifying pieces of New Journalism, notably his "Splendor in the Short Grass" — a piece The New York Times later called "extraordinary" — which revolved around the wealth of in-house drama running throughout the big-budget motion picture production of director Peter Bogdanovich's *The Last Picture Show*, a film adaptation of yet another Larry McMurtry novel. Due to the praise and popularity of that reportage, Lewis was able to continue producing on-location features for Rolling Stone, interviewing such eminent talents as Robert Mitchum, Sam Peckinpah, Robert Redford, and Paul Newman.

Although Straight Arrow Press, the publishing arm of Rolling Stone, published two books featuring Lewis's work—I'll Be There In the Morning, If I Live (poetry) and *Academy All The Way* (collected Rolling Stone coverage)—his relationship with Jann Wenner soured, in large

part due to a balked agreement between Wenner and Lewis over a book Lewis was contracted to write with friend Sherry Kafka about Texas politician John Connally. Lewis describes Wenner — dubbing him “Citizen Wenner” — as a capricious and manipulating editor, a “bottom-feeder” with a personality “exacerbated by cocaine.” Lewis sued Wenner over the Connally deal for breach of contract and was awarded \$10,000 in an arbitration proceeding.

After marrying Rolling Stone employee Raona Ence Seavey in 1973, Lewis quit the magazine and moved with Rae to her home state of Utah where he found work despite Wenner’s attempt to blacklist him professionally. Lewis worked briefly as a freelance writer for Playboy and Oui magazines before moving back to California—Los Angeles, this time—in late 1976 to write for New West (later named California), a nascent publication at the time.

At New West, Lewis continued where he left off at Rolling Stone, writing pieces about Bette Midler, Elisha Cook, Jr. (from *The Maltese Falcon*), and Hustler publisher Larry Flynt. Lewis was walking with Flynt outside the county courthouse in Lawrenceville, Georgia, when the publisher was shot in an assassination attempt. The article, “The Shooting of Larry Flynt: An Eyewitness Account by Grover Lewis,” was published as a cover feature for the March 27, 1978, issue of New West. In addition to celebrity profiles, Lewis wrote opinion-driven pieces for New West, such as his “Buried Alive in Hype: My Years Among The Reality Vultures,” which was nominated for a National Magazine Award in 1979.

During the 1980s, as freelance magazine work became more elusive, Lewis turned to newsprint, contributing stories and book reviews for *The Washington Post*, *The Los Angeles Times Sunday Magazine*, *The Los Angeles Times Book Review*, and *The St. Petersburg Times*. It was also during this time that Lewis worked as book editor of *Movieline* magazine and began copious research for his unrealized novel, *The Code of the West*, based on the Western cinema-heroes of Old Hollywood.

In 1992, Lewis began to confront the troubling memories of his childhood with his Texas Monthly article “Farewell to Cracker Eden,” nominated for a PEN West award for journalism in 1993. On the strength and poignancy of that well-received article, he was awarded a contract with HarperCollins to write a memoir under the editorial guidance of Judith Regan. Unfortunately, the memoir—which was to be titled *Goodbye If You Call That Gone*—remained unfinished due to Lewis’s untimely death from lung cancer on April 16, 1995. His widow, Rae

Lewis, began donating his literary archives to the Wittliff Collections in 2001. In 2005, University of Texas Press published *Splendor in the Short Grass: The Grover Lewis Reader*, a collection of Lewis's journalism and poetry spanning his nearly forty-year career. The collection preserves Lewis's work—and reputation—as one of New Journalism's founding fathers and most fearless mavericks. In his New York Times book review of *Splendor*, Roy Blount, Jr., calls Lewis's work "Impressive" and "worth preserving." "Lips were loose in those days," as Blount recalls, "and Lewis took every advantage." Information used in this biographical note was extracted from the following sources: Lewis's proposal of his non-fiction memoir, *Goodbye If You Call That Gone*, R. K. Scott's "Grover Lewis: The Uncommon Insight and Grace of an Ordinary Man," and Jan Reid and W.K. Stratton's essay, "Star-Crossed: A biographical sketch of Grover Lewis," from *Splendor In The Short Grass: The Grover Lewis Reader*.

Scope and Contents

Archival material donated by Rae Lewis relating to the life, writing career, and death of Rolling Stone and Texas Monthly journalist, Grover Lewis' dating 1962-2015. Materials include extensive notes, research materials, correspondence, publishing contracts and manuscript drafts for Lewis' unpublished memoir, "Goodbye If You Call That Gone" and unpublished novel, "Code of the West", the posthumous anthology, *Splendor in the Short Grass: The Grover Lewis Reader*, drafts of unproduced screenplays, early poems and stories, reviews, a book chapter and articles written by Lewis including "Return to Cracker Eden" appearing in Texas Monthly. Also included in the collection are photographs of Grover Lewis' family, wedding and his time at Rolling Stone magazine, as well as personal correspondence and a draft of Rae Lewis' unpublished memoir, "Goodbye If You Call That Gone: A Selected History". Folder titles preceding a semi-colon reflect Grover and/or Rae Lewis' original description.

Administrative Information

Physical Location

Materials may be stored off-site. Advance notice is required for use: .
<https://www.thewittliffcollections.txstate.edu/research/makearesearchappointment.html>.

Conditions Governing Access

Collection is open for research.

Immediate Source of Acquisition

Gift of Rae Lewis 2021

Preferred Citation

Grover Lewis Additions, The Wittliff Collections, Texas State University.

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<https://www.thewittliffcollections.txstate.edu/research/visit/policies/publication.html>

Controlled Access Headings

- American journalists
- Authors, American -- Texas -- 20th century
- Books -- Reviews
- Gonzo journalism
- Motion pictures
- Music journalists

Detailed Description of the Collection

Series I: Accession 2021-099

| Box | Folder | |
|------|--------|--|
| 3665 | 1 | "Experimental Mostly Bi G. "; Photocopied notes for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone", undated |
| 3665 | 2 | "Later Events Deaths of: Matthew Bailey, Will Lewis, Uncle Grover, Morgan Plus: My Selective History (Keep Brief)"; Photocopied notes sorted in Ziplock bags pertaining to Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" (1 of 2), undated |
| 3665 | 3 | "Later Events Deaths of: Matthew Bailey, Will Lewis, Uncle Grover, Morgan Plus: My Selective History (Keep Brief)"; Photocopied notes sorted in Ziplock bags pertaining to Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" (2 of 2), undated |
| 3665 | 1 | "'Goodbye If You Call That Gone' by Grover Lewis Vol. 1 - Notes"; Large, red 3- ring binder containing photocopied handwritten notes for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3665 | 2 | "'Goodbye If You Call That Gone' by Grover Lewis Vol. 2 - Notes"; Large, black 3- ring binder containing photocopied handwritten notes for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3665 | 3 | "'Goodbye If You Call That Gone' by Grover Lewis Vol.3 - Notes"; Burgundy 3- ring binder containing photocopied handwritten notes for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 1 | " 'Goodbye' Proposal + Signed Contracts w/ M . Hamilberg Agency"; Contract, original and final draft for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone", correspondence, 1993-1994 |
| 3666 | 2 | "Gimmo a character in some of Grover's nightmares when he was a kid"; Original notes for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone", undated |
| 3666 | 3 | "Grover with Uncle Charle (Spook) + Oak Cliff"; Photocopied original notes sorted into labeled Ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone", undated |
| 3666 | 4 | "10th & Patton Also: Prev. Trips Back to Texas"; Photocopied original notes sorted into Ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone", undated |
| 3666 | 5 | "Big G."; Photocopied original notes sorted into Ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 6 | Funeral service program for Grover Lewis, undated |
| 3666 | 7 | "Structure Technical My Chronology"; Photocopied original notes sorted into Ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 8 | "Used Notes 'Goodbye If You Call That Gone' "Handwritten and photocopied notes for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone", undated |
| 3666 | 9 | "Lester"; Photocopied original notes sorted into Ziplock bags for Grover Lewis' |

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| | | unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 10 | "Fixes"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 11 | "Menger Hotel Getting into Big G's Head"; Photocopied original notes sorte into ziplock bags for Grover Lewis's unnpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 12 | "Titles - Head Notes - Quotes"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 13 | "The Kings"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 14 | "Opal"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 15 | "Millie & Bill Cox"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 16 | "San Antonio - Victory Court, Big Grover"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 17 | "Cecil"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 18 | "Lester & Cecil Bonnie & Clyde"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 19 | "Titter"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 20 | "Big G. and Opal Together"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 21 | "Times"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 22 | "(Funeral - Lewises)"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 23 | "Big Grover - Lede-Ish "; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 24 | "Opal - Big G."; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 24 | "Laying Old Ghosts...Old Wounds"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 26 | "(Intro) Wartime"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 27 | "Grover - Funeral Week"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 28 | "Bailey Family"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 29 | "Elder Lewises Lewis Grandparents"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 30 | "Shorty and Bonnell"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |
| 3666 | 31 | "Lakeland/Fort Worth Cox Household"; Photocopied original notes sorted into ziplock bags for Grover Lewis' unpublished memoir, "Goodbye If You Call That Gone" , undated |

- 3667 1 "Edward Anderson Project w/ Phillipe Garnier"; Research, notes, drafts and correspondence pertaining to "Thieves Like Us", chapter published in Scoundrels & Spitballers: Writers and Hollywood in the 1930s by Phillipe Granier (1 of 3), 1985-1986
- 3667 2 "Edward Anderson Project w/ Phillipe Garnier"; Research, notes, drafts and correspondence pertaining to "Thieves Like Us", chapter published in Scoundrels & Spitballers: Writers and Hollywood in the 1930s by Phillipe Granier (2 of 3), 1985-1986
- 3667 3 "Edward Anderson Project w/ Phillipe Garnier"; Scoundrels & Spitballers: Writers and Hollywood in the 1930s by Phillipe Granier, inscribed " To Rae, with love, Sent it (3 of 3) along to we know who. PG" pg. 211 "Thieves Like Us", 1985-1986
- 3667 4 "Rae's Attempt"; "Goodby If You Call That Gone: A Selected History" by Rae Lewis. Final draft of Rae Lewis' "attempt to write my own book about GL and me", draft written during stint at Fishtrap Writer's Workshop, Oregon, 1996, 2014-2015
- 3667 5 "Goobye JL Rae's Attempt un-edited transcript of Rae's comments re: possible book about GL. Recorded by Jacqueline La Pierre..."; Printout of transcript with edits, December 8, 2021
- 3667 6 "Bill Knox Corrections 'Pictures' "; Notes from Knox and edits of Grover Lewis' unproduced screenplay "Pictures", undated
- 3667 7 Chevron Oil Company Texas road map, 1971
- 3667 8 "-Pictures - Outtakes"; Goodbye Walter Cronkite A Screenplay by Grover Lewis, typescript , undated
- 3667 9 "--Pictures--Notes Alternative Title: The First of the Last Real Cowboys"; Handwritten and typescript notes pertaining to Grover Lewis' unpublished screenplay "Pictures", roadmap of Houston, Texas, undated
- 3667 10 "Grover Lewis Unproduced Screenplay 'Pictures'"; Edited draft of Grover Lewis' screenplay, pp. 1-100, (1 of 3), undated
- 3667 11 "Grover Lewis Unproduced Screenplay 'Pictures'"; Edited draft of Grover Lewis' screenplay, pp. 101-199, (2 of 3), undated
- 3667 12 "Grover Lewis Unproduced Screenplay 'Pictures'"; Edited draft of Grover Lewis' screenplay, pp. 200-305, (3 of 3), undated
- 3667 13 "Goodbye Walter Cronkite A Screenplay by Gover Lewis"; Edited draft of screenplay. Removed from a box marked by Rae Lewis "Note: I think this is related to or a different versionof 'Pictures" RL", undated
- 3667 14 "Pictures A Screenplay by Grover and Raona Lewis"; Edited draft of screenplay, pp. 1-42. Removed from a box marked by Rae Lewis "Note: I think this is related to or a different versionof 'Pictures" RL", undated
- 3668 1 Holy Bible with Lewis family births, deaths and marriages. Includes a note from Rae Lewis and larry McMurtry's marriage date, 1945
- 3668 2 Renaissance 4 San Francisco: The Peace Scene, Vol. 1 No. 4, journal "In Loco Parentis", poem by Grover Lewis, pg. 55, 1962
- 3668 3 Correspondence - Letters and greeting cards to Grover and Raona Lewis, 1974
- 3668 4 Draft letter to Tom Pollock from Rae Lewis including L.A. Times clipping on Pollock's new job as head of MCA's motion picture group, 1986
- 3668 5 Photocopy of Herb Caen column "Trips on a Tripewriter", San Francisco Chronicle, mentioning the wedding of Grover Lewis and Rae Seavey, May 22, 1973
- 3668 6 Book - Drop City by Peter Rabbit, pen name for Peter Douthat. Includes note marked "Grover reads in Dallas p 14 Peter Rabbit = Peter Douthat", 1971

- 3668 7 "6-8-21 Notes made by GL on a long bus tour of Utah/Calif./Texas in prep for a novel to be called 'The Code of the West' ". Simpson Stenographer's Note Book with Lewis' notes, May 24 - June 14, 1976
- 3668 8 "Splendor"; Review copy list and reviews of Splendor in the Short Grass: The Grover Lewis Reader, 3 postcards for Texas State University's Southwestern Writer's Collection panel discussion on the anthology, 2005
- 3668 9 Southwestern Writers Collection postcards (3) for a panel discussion on Grover Lewis' Splendor in the Short Grass: The Grover Lewis Reader, Texas State University, San Marcos, 2005
- 3668 10 Fax to Rae Lewis from Kip Stratton regarding The New York Times review of Splendor in the Short Grass: The Grover Lewis Reader by Grover Lewis, March 31, 2005
- 3668 11 Photocopy of Washington Times cartoon inscribed and signed "Gustan Hasford Oscar Party 1988", photocopy of LA Weekly Vol 15, No. 27 cover story article "The Killing of Gus Hasford: The Rise and Fall of a Short-Timer" by Grover Lewis, 1988, 1993
- 3668 12 Newspaper articles pertaining to Cowboy poets, Los Angeles Times, notes on cowboy poetry gathering listing Peregrine Smith Books poetry collection, 1987-1989
- 3668 13 Empty envelope addressed to Grover Lewis from OUI Magazine [Las Larue story], 1974
- 3668 14 "Prepared for Kevin Capp regarding documentary film he was making"; Grover Lewis documentary timeline, undated
- 3668 15 Page from Rae Lewis' weekly calendar with note from Margaret Martinez stapled on page, February 1988
- 3668 16 "Photocopies: Contacts, Addresses"; addresses and phone numbers, undated
- 3668 17 Two stories - "The Secret of Sea Wolf Island" and "A Cub Reporter Takes a Crack at Terry Southern" [Grover Lewis], undated
- 3668 18 "Bull Shots and Bloody Marys Truth? Consequences? Wretched Excess Character Assassinations"; Handwritten and photocopied notes correspondence newspaper clippings pertaining to Annie Leibovitz and Paul Kraggsner, ironminds.com printout "Gladiator: The Sequel" parody with Jann Wenner as Marcus Aurelius and Grover Lewis as Maximus, personnel list for Arrow Books, 1972-1975, 1994, 2002
- 3668 19 "Novel Notes"; Note from Rae Lewis describing contents of folder, correspondence, notes on novels and movies, first draft outline for "All Those Airplane and Dead People", 1973-2021
- 3668 20 "6-19-21 - Cassette recording of GL reading a story he had written about Woody Guthrie - circa 1964 made by Jack Loftus post-GL"; Cassette tape, The Hard Traveling of Woody Guthrie by Grover Lewis, includes description by Loftus, circa 1964
- 3668 21 "Dave Hickey"; Dallas Museum of Art "continuities of Concern" exhibit tri-fold with text by Hickey, newspaper articles on Hickey, book review by Hickey, photocopy of postcard sent to Hickey by Rae and Grover Lewis, photocopy of "Proof Through the Night: An Essay on Morals" , 1990, 1997-1998
- 3668 22 "G.L. - Reprints Rights"; Correspondence and faxes pertaining to reprint permissions for works by Grover Lewis, notes, 1990, 1999-2000
- 3668 23 "Look Away Books Origins of 'Splendor...' Jan Reid, Kip Stratton"; Correspondence, notes emails, faxes, chapter and biographical sketch drafts pertaining to the publication of the Grover Lewis anthology Splendor in the Short Grass..., 1996-2004
- 3668 24 "Signed Contract Re: 'Splendor in the Shortgrass'; Photocopy of Texas Monthly article "Return to Splendor" by Katy Vine, University of Texas Press contracts, correspondence, emails and faxes pertaining to contract, 2003-2005
- 3668 25 "Misc. Corres. RL Re: Attempts to complete 'Goodbye...' Post - GL"; Faxes from Rae

Lewis to Kit Rachlis, Jonathan Kirsch and Sherry Wagner pertaining to attempts at publishing "Goodby if You Call That Gone" and Splendor in the Short Grass... by Grover Lewis, 1995-1996

- 3668 26 "Working notes for Column Movieline Coppola Review"; Working notes, Coppola interview, typescript of Lewis' Coppola review of On the Edge: The Life and Times of Francis Coppola and Movieline magazine copy of "Cut and Print column, Lewis' review "Cannibalizing Old News Stories, A New Biography Misses the Point About Francis Coppola", undated
- 3668 27 "Grover's Resume"; Fax from Rae Lewis to Kip Stratton, list of Pen West Literary Awards, Grover Lewis finalist in journalism division, 2 copies of Lewis's resume, NEA grant application for Grover Lewis with notes by Rae Lewis, 1963, 1976, 1994. 2004
- 3668 28 "Misc. Film Pieces and Interviews"; Newspaper clippings, notes and photocopies pertaining to films, actors, screenwriters and the Hollywood film industry, 1977-1989
- 3668 29 "Rae Eve Babitz + Sherry Wagner"; Cards to Grover Lewis from Sherry Wagner, photocopy of "Black Swans" title story from Black Swan Stories by Eve Babitz, correspondence between Grover Lewis and Eve Babitz, 1993-1995
- 3668 30 "Goodbye/Sections: L. McMurtry Contains Two Letters From L. McMurtry"; Correspondence between Rae Lewis and Larry McMurtry"; , 2003
- 3668 31 "GL Misc. Notes, Letters, Ephemera"; Dr. Pepper Museum entry chips (2), attendance badges (2), cocktail tickets (2), letter, press release for Lewis' " I'll Be There in the Morning if I Live" AP Style Book, 1993, 1997
- 3668 32 John James Audobon Birds of America address book, 1982
- 3668 33 "Baker Story"; correspondence, notes, newspaper clippings and maps pertaining to Baker, California. Includes note from Rae Lewis, 1989-1991
- 3668 34 "Contact Info. RE 'Cracker Eden' " Addresses and phone numbers, undated
- 3668 35 "Notes, Quotes & Clips Misc. G.L. Writings"; Newspaper and magazine clippings, photocopies of original newspaper article on the murder of Grover Lewis' parents, poem and edited story drafts by Lewis', notes and quotes, 1973, 1943, 1996-1998 undated
- 3668 36 "Texas Monthly - Correspondence, Story Ideas, etc."; Correspondence between Texas Monthly and Grover Lewis pertaining to magazine work, story notes including Oak Cliff/"Return to Cracker Eden" story. Includes note from Rae Lewis, 1991-1993
- 3668 37 "Southwest Writers Collction"; Materials pertaining to John Graves exhibit and symposium, The Wittliff Collections, Texas State University, San Marcos, exhibit postcards for Wittliff Gallery of Southwestern and Mexican Photography exhibits, faxes pertaining to Splendor in the Short Grass: A Grover Lewis Reader, W-9 forms for Rae Lewis, 2002-2003
- 3669 1 "Prologue Research 'Code of the West'" Handwritten notes, newspaper clipping, edited draft, 1976, 1989, undated
- 3669 2 "Movie Memorabilia Research RE: 'Code of the West' " Newspaper clippings, 2 page edited draft, 1979-1987
- 3669 3 "Out of Order From 'Code of the West' "; Packet of handwritten notes and typed notecards pertaining to Grover Lewis' unpublished novel, "Code of the West", undated
- 3669 4 " 'Code of the West' Loose File (Notes)"; Packet of handwritten notes and typed notecards pertaining to Grover Lewis' unpublished novel, "Code of the West", undated
- 3669 5 "The Code of the West - by G.L."; Red, 3-Ring binder containing a letter to John Schulian from Rae Lewis and a photocopied manuscript of Grover Lewis' unpublished novel "Code of the West", September 11, 2003
- 3669 1 "Prologue"; Box of Handwritten notes and typed notecards for Grover Lewis'

- unpublished novel, "Code of the West" , undated
- 3669 2 " 'The Code of the West By Grover Lewis"; Box of typed notecards for Grover Lewis' unpublished novel, "Code of the West" , undated
- 3669 3 Darkness Visible: A Memoir of Madness, memoir by William Styron, 1990
- 3669 4 A Hole in the World: An American Boyhood, memoir by Richard Rhodes, 1990
- 3669 5 Soul Murder by Leonard Shengold, M.D., 1989
- 3770 1 "Wedding Photos By Annie Leibovitz"; 108 color, 4x6 photographs of Grover and Raona Lewis' wedding, July 4, 1973
- 3770 2 "Our Wedding by Annie Leibovitz"; Green, 3-Ring binder containing 176 color, 35mm slides of Grover and Raona Lewis' wedding day, July 4, 1973
- 3770 3 "Misc. Unsorted Correspondence"; Letters and holiday cards to Rae and Grover Lewis (1 of 2), 1975, 1986, 1995-1996, undated
- 3770 4 "Misc. Unsorted Correspondence"; Letters and holiday cards to Rae and Grover Lewis (2 of 2), 1975, 1986, 1995-1996, undated
- 3770 5 "Revised on Eagle"; Three typescript stories [Code of the West]. Untitled, "Jake Del Rio" "Cockaigne", undated
- 3770 6 "Synopsis of 'Code of the West' for Atheneum"; Synopsis of a work in progress by Grover Lewis, 1 typescript, 1 copy, November 16, 1980
- 3770 7 "John Schulian/RL"; Emails and letters between Rae Lewis and John Shulian pertaining to Grover Lewis' unpublished cowboy novel "Code of the West". Includes samples of Schulians's writing in Sports Illustrated and notes by Rae Lewis, 2001, 2003-2005
- 3770 8 "HOM Catalog"; "Hot One Million Catalog". Catalog of music compilation tapes made by Grover Lewis. Includes detailed note by Rae Lewis, circa 1990-1993
- 3770 9 "Hot One Million Research File, etc."; Correspondence, subscriber lists, research materials and notes, tape lists and song selections for Grover Lewis' "Hot One Million" music project, 1994, undated
- 3770 10 "From Keith Love"; Letter to Rae Lewis from Keith Love, photocopies of color photos of Ellensburg, Washington, January 1997
- 3770 11 Poem by Todd Moore inscribed "For Grover & Rae Lewis Now & Always", March 19, 2005
- 3770 12 Letter to Grover Lewis from David Minto, includes photocopy of a story in The New Yorker, March 30, 1995
- 3770 13 "Rodger Scott- Two Cds by Kell Robertoson - Interview w/ Ralph McNamer by Rodger Scott"; 3 CDs, 2002-2003, undated
- 3770 14 Photocopy of the Austin Chronicle review of Splendor in the Short Grass: The Grover Lewis Reader, edited by Jan Reid and W. K. Stratton, email to Casey Kittrell from W.K. Stratton pertaining to a review of Splendor..., April 22, 2005
- 3770 15 Funeral program for Grover Lewis, April 22, 2005
- 3770 16 Photocopy of "Lee Marvin & The Greatest, Goddamned Big Kavoom" by Grover Lewis, Rolling Stone magazine, No. 124, December 21, 1972
- 3770 17 Reprint permissions for pieces by Grover Lewis, 2004, 2006
- 3770 18 Photocopy of "Texas-Born Author Just as Natural as Sap in a Tree" by Grover Lewis, undated
- 3770 19 Fax copy of Grover Lewis' Timothy Carey interview, photocopy of Dave Hickey's essay on Grover Lewis, "Magazine Writer" which appeared in Hickey's book, Air Guitar: Essays on Art & Democracy, 1997, 2003
- 3770 20 "These are photocopies of inscriptions from two books by Larry McMurtry, the only

- two issues of 'Coexistence Review', and some manuscripts and ephemera deaccessioned by Grover Lewis in the 1980s"; , 2002, undated
- 3770 21 IRS Form 1099 Miscellaneous income paid to Grover Lewis from Playboy Enterprises, 1974
- 3770 22 "RE: Unfinished Novel - 'The Code of the West' " Golden Boot Awards letter to Grover Lewis, 1995
- 3770 23 "Corres. Re: Exxon Valdez"; Letters written to congressman Mel Levin, Senator Alan Cranston, L. G. Rawl and President Georg Bush pertaining to the Valdez oil spill. Replies from Levin, Cranston and Rawl, open letter to the public from L.G. Rawl, Exxon addressin oil spill, L.A. Times, 1989
- 3770 24 "Orig. Ms. Of 'Cuckoo' " Original typescript manuscript, "One Flew Into the Cuckoo's Nest" by Grover Lewis, undated
- 3770 25 Two copies of a letter to the Editor, Los Angeles Reader from Grover Lewis pertaining to James Ellroy, June 24, 1994
- 3770 26 New West magazine full page insert announcing National Magazine Awards, Grover Lewis' "Buried Alive in Hype: My Years Among the Reality of Vultures" nominated for the Essay and Criticism category, circa 1978
- 3770 27 "Todd Moore just prior to GL diagnosis of lung cancer"; Letter to Rae Lewis from Todd Moore mentioning Grover Lewis' book [Splendor...], November 1, 2004
- 3770 28 Photocopy of a letter to the Editor from Butch Trucks, drummer, Allman Brothers Band, pertaining to Grover Lewis's article on the Allman Brothers Band in Rolling Stone magazine, 1971, undated
- 3770 29 "Review of Splendor in the Short Grass... by Roy Blount, Jr. "; One copy of The New York Times Book Review, review on page 25, April 3, 2005
- 3770 30 Letter to Councilwoman Ruth Calanter from Rae and Grover Lewis regarding support for Beyond Baroque and poetry in Los Angeles, July 23, 1984
- 3770 31 "Reviews + Articles re Publication of 'Freelance' sent by Philippe Granier's sister"; Photocopies of French articles and reviews on Freelance by Philippe Garnier, August 7, 2009
- 3770 32 French press release and copy of review of Freelance: Grover Lewis a Rolling Stone..., May 5-6, 2009
- 3770 33 Letter to Tim Rutten, Los Angeles Times from Rae Lewis pertaining to Rutten's article on Hunter S. Thompson and the pending publication of Grover Lewis' Splendor in the Short Grass..., March 1, 2005
- 3770 34 "Author - Probably Paul Scanlon - per Charlie Perry"; Photocopy of letter written on Rolling Stone magazine letterhead to Jan Wenner by unknown author denouncing Michael Goodwin's writing and film critiques. Includes 3 post-it notes by Rae Lewis, February 3, 1971
- 3770 35 Grover Lewis' cancelled passport and photocopy of passport, 1968, 1977
- 3770 36 "GL Family Photos + Edward Anderson"; Lewis family photographs, photographs of Edward Anderson and his gravesite. Some photographs are identified on back, circa 1930-1940
- 3770 37 "Miscellaneous Photos"; Black/White and color photographs of Grover Lewis, Rae Lewis, co-workers and friends, identified on back of photos by Rae Lewis (1 of 3), 1960-1979
- 3770 38 "Miscellaneous Photos"; Black/White and color photographs of Grover Lewis, Rae Lewis, co-workers and friends, identified on back of photos by Rae Lewis (2 of 3), 1980-1989, undated
- 3770 39 "Miscellaneous Photos"; Black/White and color photographs of Grover Lewis, Rae Lewis, co-workers and friends, identified on back of photos by Rae Lewis (3 of 3), 1990, 1994-1995

