The following index lists the major topics in the audio recording and the approximate point when they occur in the recording according to an analog cassette recorder’s tape counter. This tape counter index (TCI) has not been edited for accuracy by Archives and Special Collections.
Introduction to the program.

Bevis explains that all of the other writers considered in this course were from Montana or lived in Montana a very long time. However, DeMarinis just moved up from California. They are now going to consider a different style of book than the others, this one being *A Lovely Monster*. On the panel discussing the book for this program are two members of the U of M english department; Gerry Brenner and Earl Ganz.

Bevis begins by asking Ganz about why he likes the book. Ganz says that it was a very interesting book and had some interesting twists to it such as the monster turning out to be a hypochondriac.

They talk about the book being strange to read because there is none of the suspense that occurs in stories where a monster is created and you feel the suspense as the monster comes to life. In this book the monster is already created and the book simply goes through the everyday events of his life. Ganz says that he really doesn't know why he finds the book interesting, however.

They talk about the fantasy retreat that Claude goes to in the book. Bevis asks why the book is so untextured and flat in the area of where they talk about the fantasy retreat. Ganz says that he and Brenner both get the feeling that the novel is incomplete. The book seems to start out in a world of fantasy and ends with the beginning of the story coming into reality.

They talk about the Tellenbeck family and how they use Claude for their profit. They feel that the Tellenbeck family and their ranch, which is the fantasy retreat, are the only people who really care for Claude. Bevis talks about the story being hard to believe in that it is trying to stem away from the complexities of society and is focusing on the simple life on the farm.

Brenner talks about the strong fantasy element in the book. Claude grew up in a world of fantasy and was raised on fairy tales. He even sees the Tellenbeck family as being somewhat a fantasy. The Tellenbecks took Claude in as their own son after they lost theirs.

Ganz talks about the book in the sense that it seems to have been written with a certain naivete. Bevis says
that this is what he sees in the monster. The monster seems to react to things in a naive manner but always sees the things going on around him in a very adult context.

351-400 Bevis reads a page from the book in which the childish voice of the monster comes through. Ganz notes that the monster does think as a child but he is an adult. Ganz gets back to the idea of this all being myth.

401-450 Ganz talks about a play put on in Seattle that he had seen in that the main characters were gods and they acted as if they were in the fantasy world of the gods but they also behaved like normal people. They had their weaknesses and ordinary people had to help the gods out so they could grow to their full potential. This is sort of what's seen in this book. The people, the Tellenbecks, were guardians of this monster-person.

451-500 Bevis talks about the complex Freudian feelings that exist in the monster. In this part of the book the story seems to turn to a point beyond the thoughts of the monster. So if the monster is unaware of what is happening to himself then it forces the readers to look at the book on a representational level. Brenner says that the real focus of the story is when Tellenbeck dies and his parents have to come and nurse the depressed Claude back to health.

501-600 Brenner talks about the mythical nature of the book in that Tellenbeck is chopped into pieces by a laser-type device. He compares this with the story of Prometheus. They talk about Claude having remorse for what he has done wrong. Ganz says that he doesn't really approach the book from the standpoint of really what the book is about but instead how the ending occurs and if there will be a sequel to this book.

601-650 Ganz says that this book is really a novel of education in much the same way as Huckleberry Finn. He says that although the book contains a lot of Freudian views he does not read it as an allegorical account of Freudian thinking.

651-700 Bevis wants to consider the one area of the book that is not Freudian in nature and that is about the monster's decay. Bevis asks why the monster falls apart when he is at the difficult growing stage of learning. Brenner thinks that the death of Tellenbeck really affected the monster in that he was not really hateful of the father figure but actually loved him.

701-800 Ganz comments that in the sequel he would like to see the monster be given a strong mother figure and see what happens. Bevis asks Ganz, since he reads the
book with a strong feeling for its Freudian content, why the monster is beginning to decay in this part of the book. Ganz says that the monster is entering a very painful period in growing up and he is expected to have some troubles.

801-850 Bevis comments that he thinks the monster is falling apart because of his monstrous creation and not because of some psychological troubles. Brenner agrees with Ganz and says that what makes the novel is the childish stages that he has to go through.

851-900 Brenner doesn't like to assert that the monsters troubles are do to some type of technological failure because this would distract from the credibility of the character. Bevis says that one of the difficult things he had in dealing with the book is to get out of his mind the view that he was reading science fiction because the book really doesn't become the stereotype of science fiction it instead has some reality to it.

901-945 Bevis asks whether they see the monster as being put together from pieces of other people and being fused into a whole person as part of the steps to a child learning. Ganz says that this book is great in that it states what everyone needs and that is pieces of other people so as to become a whole, knowledgeable, well-rounded person.

[END OF SIDE A]

[SIDE B]

000-050 Ganz says that Claude is really lucky in that he knows where all of his pieces come from whereas the common person is composed of many things physical and mental from all over the world. Brenner comments that there is a Darwinian connotation to the part of the book where the monster finds the letters about where they got parts of him, like the brain. Brenner says that Claude really wants to die in the part where he gets depressed because he feels responsible for his father's death and if he had not been created then maybe his father would still be alive.

051-100 Another part they like about the book is the childish wishes apparent. Claude, when he literally falls apart, such a losing a toe, can glue himself back together. Ganz would like to see Claude work out these problems with his father in the sequel, since anything can happen in science fiction, and possibly even clone Claude so that there would be another monster. Another thing that they like about the book is the way in which DeMarinis plays against the readers expectations by changing some of the things that people
think a monster story ought to have.

101-135 Bevis sums up what Brenner and Ganz have been saying in that the creation of the monster is the beginning of the problem and not the end of it. Bevis thanks the two gentlemen for being on the program.

136-200 Bevis begins the second part of the program. The first question that Bevis would like to address is why he chose A Lovely Monster for this course. There were other books that he liked a little better but they were not in paperback. Another popular book was much too long for the course. Another advantage to choosing this book is that it allows for the author to be interviewed. Bevis now wants to address the possibility of this book being an inland northwest novel.

201-250 Bevis separates the country into two categories for literature. One is the eastern seaboard type with its witty, complicated nature. Another type that has been popular in the US in the last 15 years is a California type literature. This type of writing makes one think of the media and movies for writing instead of standard English. These types of books seem to take a great seriousness about recreation and nothing else.

251-300 The inland northwest type of literature is more terse and laconic with a sense of discipline and craftsmanship. Bevis now backs up to take a look at what the book is really about. It is about an "Adam" who is out learning what life is all about. The novel is sort of anti-scientific. It is also nostalgic towards the end when he returns to the farm.

301-334 It also gives you the typical western type picture because at the end of the book there is the typical lone male riding off into the sunset. The style of the book reminds Bevis of western novels as well as the craftsmanship. It is difficult to tell whether this book will become a part of Montana literature in the future but only time will tell. Bevis then signs off.

[END OF TAPE]