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 mentions that DeMarinis will be on the program tonight discussing his novel. Bevis notes that this is DeMarinis's first novel. Bevis asks DeMarinis how long he worked on the novel. DeMarinis says that it is hard to remember where the idea came from but he was becoming frustrated about his writing career when he just simply sat down and after a period of time this novel came out. DeMarinis had read Frankenstein but found it to be silly in today's world. The book takes too long to develop and you don't get to see much of the monster until two-thirds of the way through the book. DeMarinis does like Frankenstein as a classic novel but it's still silly.

DeMarinis says that he would like to write another book like it because it only took six weeks to write the first draft. Bevis asks DeMarinis about his undergraduate career at the U of M. DeMarinis says that he got his BA in mathematics from the U of M and then went to work in the aerospace industry. However, he didn't like it and so he came back to the university to get his MA in english.

DeMarinis talks about his early life of growing up in California and then being stationed in Montana while he was in the Air Force. Bevis asks DeMarinis why he decided to move back to Montana. DeMarinis says that Missoula is the only place he feels at home in. Bevis asks DeMarinis to explain whether his new book coming out, Cinder, is a Northwest novel. DeMarinis says that in language and character the book might be considered a Northwest novel but the story takes place in California.

The main character, who is a 72 year old gentlemen dying of a heart ailment, talks about his last year of his life. The character has a western voice. They turn back to talking about A Lovely Monster. DeMarinis says that the most difficult thing about writing the book was beginning. He started with three different types of voices for telling the story and finally settled on the monster as the one telling the story.

DeMarinis talks about the bandaging process in the book. He compares it with the scene from The Invisible Man in which he bandages himself so he can be seen. The monster in DeMarinis's book bandages
himself so as to hold himself together so that he doesn't disintegrate.

301-350 Bevis talks about the end of the book where the monster is in a store buying up all of the bandages because he is anticipating an accident where he might fall apart and become invisible. Bevis asks DeMarinis if he is going to write a sequel to this book. DeMarinis says that he really hasn't thought much about it but he might.

351-400 Bevis then turns to talking about the end of the book. Bevis finds the ending of the monster returning to the farm life a hard notion to deal with. He wonders what the next step will be. Bevis wonders if the ending means that the monster will come back to health by pitching hay on the farm etc.. DeMarinis says that he really doesn't know because he has left this open.

401-450 They talk about the ma and pa figures in the book. They are sort of like cartoon characters. They get off the track to a paragraph that talks about ma killing a fly. They compare it this passage in the book to Emily Dickinson's poem, "The Fly".

451-500 They talk about the writer and how he becomes a reader after the book is published. The writer then can only make judgements about the book in the same way a reader can after the book has been published. DeMarinis notes that writers are probably the worst persons to ask about their books because they have read the material over so many times that they are likely to get very board with it.

501-550 Bevis talks about the complicated relationship between the parents and Claude. Since his father-creator died Claude has been sort of lost mentally. Towards the end of the book Claude is going to live with an older couple and work on a farm, so the older couple will now serve as his parents.

551-600 Bevis talks about the lack of the writer of the book to know what is going to happen in the future. Such as at the end of this book DeMarinis hasn't decided how Claude will turn out in the long run. Bevis asks DeMarinis if the book changed much during its writing.

601-650 DeMarinis says that he just wrote the book day by day. He never had an outline so he never knew how it would turn out. Bevis asks why Claude began to decay after Tellenbeck's death. DeMarinis says that throughout the book you can find hints that Claude will begin to disintegrate after awhile.

651-700 DeMarinis says that the origin of Claude's decay is
likely psychological because he has these excellerated periods of decay after states of emotional distress. Bevis mentions that the comments from the discussion panel on the last program agreed that the decay in Claude's physical state was due to severe changes in his mental attitude.

701-750 DeMarinis says that he thought of Claude in the same way as the panel did when he wrote the book. He sums up how Claude feels by saying that his experience is "the terror of incarnation".

751-800 DeMarinis says that if this book is to be sort of like a Frankenstein type the monster cannot be all powerful from the beginning of the book but must be frightened, nervous, naive and very dependent on his creator.

801-900 Bevis talks about parts of the book that are hard to believe. One example is where Tellenbeck lectures Claude to make him feel guilty. Bevis feels that Tellenbeck would have made a move to show Claude where he went wrong instead of lecturing him about it. DeMarinis says that Tellenbeck was having a very difficult time in his life and so some of the things that he did were a little strange. DeMarinis says that we shouldn't really forget that this book is very humorous although it is being discussed in a serious manner.

901-950 Bevis talks about DeMarinis's other works. All of the characters have a great deal of satirical dialogue. They talk about how DeMarinis likes to use California as a setting for his books since there is such a great diversity in people in California. One can choose many different ways to represent a character in a book.

[END OF SIDE A]

[SIDE B]

000-050 Bevis returns to the end of the book again for a short time. After Claude has been degenerating for a while he begins to regenerate and Bevis asks DeMarinis why Claude does this. DeMarinis says that Claude, having lived through many tough crisis, was able to get a better handle on life and begin to regenerate.

051-100 DeMarinis recounts the episode with the prostitute where Claude is trying to act out his monstrous role by killing her but when he sees a picture of her family sitting on the table he all of the sudden feels with her and becomes human, thus progressing his regeneration. Bevis talks about the great craftsmanship that this book has and also that of the other books read in the later part of the course.
They talk about the great quality of writing seen in Montana and especially in Missoula. Bevis notes that the time is up and thanks DeMarinis for being on the program.

Bevis begins the second part of the program. Bevis wishes to consider the way this book is unusual in a literary sense when considered with other books from the course. This is because this book is an allegory. An allegory is something that has a primary purpose or meaning and a secondary or symbolic nature to it. The primary in this case is the story of a monster. The secondary story is that of an ordinary man. Bevis mentions that in most cases an allegory is thought of as an evil development.

Bevis thinks that there are two ways that an allegory can be a success. One is to make the allegory very distant from the tale and the reader doesn't really think about it. The other way is to have the allegory so close to the story that it is obvious and goes right along with the reader. This last way is the form used by DeMarinis.

Bevis turns to talking about the craftsmanship of the book. He mentions that DeMarinis wrote the book in many voices until finally settling on one and he now reads the introduction of the first manuscript of the book.

Bevis then reads the second manuscript of the introduction. Bevis then reads the introduction to the book as it was published. Bevis says that once DeMarinis found the voice that he needed to write in he wrote a very good book. Bevis then reads another section from the book.

Bevis credits some of this good work by Welch and DeMarinis to Dick Hugo whom both Welch and DeMarinis studied under. Bevis mentions that the final program will be a wrap up of the things discussed in the course. He then signs off.

[END OF TAPE]