

Mr. Shatner: Well, I took the theater courses, but they're usually a waste of time. Paint a flat, learn how to light a set, and if you can answer a few stock questions, you pass the grade. But, it wasn't anything comparable to Yale or Antioch here, for example, at McGill at that time. I don't know what it's like now. So my training has taken place in the theater by experience and by outside classes, like at Stratford (Ontario). I was at Stratford for three years and I took all kinds of classes there and classes outside at night.

Mr. Nicholson: It seems to me that you might call yourself more of a classic actor as far as your training is concerned, rather than a method actor.

Mr. Shatner: Oh, yeah. I don't understand the method acting and I took courses in it and I've studied a little bit. I don't understand exactly what they're doing because it seems to me that what they're doing is what every actor should do, and maybe it's a method of learning. But, as for being a classical actor, I'm capable of doing the classics. I have a record out called "The Transformed Man" on Decca....

Mr. Nicholson: Who wrote it?

Mr. Shatner: Well, it's an idea that I had had as a result of being on several conversation programs in doing Shakespeare. They asked me, "What can you do besides talk?" (laughing) and I'd say, "Well, do some Shakespeare," and I'd do some Shakespeare. Finally, they'd say, "What else can you do?" and I said, "Well, play a song and I'll say the song." The lyrics in some of these modern songs are sometimes very beautiful. So they'd play the melody and I'd say the song, you know, not wanting to risk being laughed at by singing.

But finally, it occurred to me to combine the two. To combine background music with Shakespeare segueing into a modern song. So that, on this record, the first cut is "Once More Onto the Breech" from "Henry V" with the great majestic music of war segueing into a simple little song about peace. I do

\* "Cyrano" the "No Thank You" speech  
\* which ends, "I may climb to no great  
\* heights, but I will climb alone!"  
\* segueing into "Mr. Tamborine Man" which  
\* is a guy needing a "fix," who can't  
\* stand alone. "Romeo and Juliet," the  
\* romanticism of Romeo's part of the bal-  
\* cony scene segueing into "How insensi-  
\* tive...." Baudelaire, a piece of Bau-  
\* delaire poetry tied in with "Lucy in the  
\* Sky with Diamonds," LSD, the psychedelic  
\* experience from Baudelaire and the  
\* Beatles. This kind of thing. So it's  
\* an unusual record and Decca has it and  
\* I'm very proud of it. There are mis-  
\* takes, but then again, where isn't there?  
\* It would be interesting to anybody, es-  
\* pecially to anybody studying the theater.

\* Karen: Do you think "Star Trek" is a  
\* good representation of the future?

\* Mr. Shatner: Well, everybody has a  
\* right to his opinion. Who's to say?  
\* I say that anything you can imagine can  
\* plausibly come to pass sometime in the  
\* future. So that anything these script  
\* writers can imagine is possible. Whether  
\* it represents it, I don't know.

\* Karen: Have you ever met any astronauts?

\* Mr. Shatner: Yes.

\* Karen: What do they think of the show?

\* Mr. Shatner: They dig it! The whole  
\* Cape Kennedy just closes down. I went  
\* there, I flew in and they rolled out  
\* the "red carpet." I got into the Apollo  
\* moon ship, the LEM module. I met Don  
\* Isley who took me around and showed me  
\* everything.

\* Karen: I've heard that when "Star Trek"  
\* comes on, everything at Cape Kennedy  
\* stops. This is true?

\* Mr. Shatner: Yes! And they played a  
\* practical joke on me! I was looking  
\* through one of the quartz windows-- and  
\* through the quartz windows, they had  
\* televised a screen of the star systems  
\* that they'll be flying by, well, this  
\* was just before the moon shot--(laughing)  
\* Did you ever hear the story?