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I must first credit my special friend Dan Joffre who has been a client of mine for many years. After confounding him with Streamlining and having the sweet delight of watching him get it, he insisted that I put the technique down in book form. Thank you Dan. You have become a dear and cherished friend.

Proof reading a dyslexic can be a mighty task indeed. The words can be spelled right in one place and misspelled in the very next sentence. Having anyone read my writing has for that reason, always been the bane of my life. The embarrassment factor is always present. I therefore want to thank those trusted friends who gave so generously of their time going over and over my mental meanderings.

Mention must also be made of friends who encouraged the success of Streamlining through the years. They are: Linda Darlow, Catherine Hauptman, Taylor Hewston, Chelsea Lewis, Sophia and Alivia Sabatino, Chris Lovick, Trudy Weiss, Elan Ross Gibson, Elva Mai Hoover, Jan Tennant, Donnelly Rhodes, Erica Carroll, Krista McKeachie, Andrew McKeachie, Bob Black, Michael Berdan, John and Beverly Gray, Rex Bromfield, Cat Haggquist at Biz Books, Sam and Walter at Business Now, Chaka Zulu, Houston, and my daughter Julia Fillmore. Thank you all and so many more. I am filled with a deep sense of gratitude and honoured by your faith in me.

Every writer needs a gentle editor and reader. For this new edition, Azuure Joffre was all that and so very much more. She also helped re-arrange passages, and, being a singer herself, contributed so much to the new Singer, Rap, and Poet section. A million thank yous Azuure; you've been a Godsend.

My overriding desire was to make this book as user-friendly as possible. A big thank you goes once again to Dan Joffre, who was instrumental in this new book and her upcoming sister books. His energy and enthusiasm for Streamlining is inspiring. Azuure, Dan and I have become a team for which I am forever grateful. I am glad to say we achieved everything I had hoped for.

FORWARD

"What's the hardest part of creating a career in the arts?" I asked Deanne at our very first meeting. She paused while pouring a glass of herbal tea, smiled and said, "Stepping out of your own way." This workbook helps you do just that.

Deanne, with her 40 years as an award-winning actress and coach, has given us STREAMLINING - a groundbreaking technique developed in response to the universal struggle of actors to memorize and internalize their lines. Allowing performers to replace their fear over the process, with confidence, and certainty as to swift success, her technique results in the retained words to be delivered in a spontaneous and innate manner, simply flowing from our mouths.

As actors, we are given the honor of telling stories. Knowing that your lines have been stored and available for recall and delivery allows us to fully utilize and play in the moment, submerged in the scene, free from self-induced distraction. Having used Deanne's technique for the majority of my career, I can attest that Streamlining allows you to do just that.

Once, when doing a scene, suspended three stories high while balancing on a girder, I was required to walk forward, while shouting out my lines with a turbo fan blasting against me. However, I had Streamlined and was thus prepared and secure in that knowledge! My attention was focused only on what was most important... the actor in front of me (and the unfolding scene).

As you will read from testimonials throughout the book, many actors, like myself, have gone through the journey of dropping their old line learning practices, and have taken the chance and opportunity to try this 'something new'. Streamlining is a challenging and rewarding life-changing method. Artistic, but concrete, it requires time, practice and dedication, not to stress, an enormous amount of trust.

If worry over absorbing lines consumes much of your time, then Streamlining may free you of that stress. Allow yourself the chance to live the words, rather than merely saying them. Gift yourself the opportunity of walking into an audition, or onto the stage, confident. No pit in your stomach. Just prepared.

Consider allowing yourself to step out of your own way.

Adventures Continue!

Dan Joffre, Actor
Creative Director, Joffre & Co.

CHAPTER 1:

PLACES PLEASE!

Before working with Deanne, I had a terminal case of "Young Actors Disease". I would constantly paraphrase my lines, sometimes completely changing the meaning. Then Deanne injected the vaccine, a healthy mix of courage, and the technique she called "Streamlining". Before I knew it, I was reciting Shakespearean monologues and booking jobs.

CHRIS LOVICK, ACTOR "JEREMIAH", "ANDROMEDA", "SKATE", "KILLER BEES"

METAMORPHOSIS

It amazes me to write that I have been in the acting profession for over 40 years. This time has been filled with joy, fear, pain, success and a remarkable opportunity to observe my colleagues at work. I think the latter may have been the key to discovering one of my best assets, my teacher's eye. I have watched actors avidly while they apply their craft. As a result I have made this amazing discovery that I know can have an enormous impact on the confidence and effectiveness of you, my fellow actor.

About 30 years ago I took a workshop with a wonderful acting teacher in Vancouver, Canada (Linda Darlow) who saw something in me that I had never even dared consider possible. She said, "You shouldn't be taking these workshops, you should be teaching them." I took her up on her offer and she mentored me into a completely new career.

I began working with actors trying to help them find a way to be comfortable in their skin and to be available to *be in the moment* with the material they had to say. I found it so frustrating when students would say, "I don't know the lines, so I'm not comfortable. When I know the lines, then everything will be okay." (I have actually heard actors in the audition room making that same excuse and in that moment sabotaging themselves as they speak.)

Even when students had "memorized" the lines, there would be that moment when their eyes would glaze over and I would know, they had hit a wall. An audience might not recognize it, but I have seen that look many, many times... that sinking look of terror. The look is unmistakable: "HELP ME!" Every actor knows this look from the inside out.

After five years of teaching, I finally realized that working in a class situation, was not a good fit for me. I always wanted to follow my students home and complete some aspect of the work left unfinished. That's not possible when you're dealing with fifteen to twenty people in a class!

I noticed that my students grew immeasurably when we worked on 'individual' pieces, so I decided to work one-on-one.

I believe everyone deserves individual attention. After all we are, each of us, unique and that is exactly what our work is about: us, as distinctive individuals. If we explore and capture what it is that makes us the singular person we are, then this becomes our 'hit'. 'Hit' is a word used in our business that has come to mean an actor's essence, personal qualities, that thing that makes them different and interesting and viable as an actor. The more confident an actor becomes, the more these qualities appear in their work.

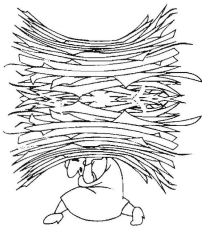
THE KEY THAT FREES THE ACTOR

It had long been my wish to find the key that frees the actor to express their true nature. When there is freedom, the individual becomes irresistible to the audience. No one moves quite like you, no other person has your voice, your eyes, your thoughts and how you use them. These and so many more characteristics are the gifts you share with your audience. They can only be available when you are relaxed and confident with the material you are dealing with.

Becoming a private coach enabled me to tailor my instruction to the specific needs of each of my students. I still felt concern as I witnessed that all too familiar moment when a student's eyes would glaze over. I knew the lines were in the way, and *they knew* the lines were in the way. That old uncertainty of not knowing the lines was insidiously sneaking into their subconscious. I could see panic beginning to take hold of their mind.

Not knowing the lines inhibits the creative process and destroys the possibility of spontaneity. I fervently believe that fear of not knowing the lines is the main contributor to the lack of confidence for the actor in their audition situation as well as in performance. Fear takes over and paralyzes the mind and body, disabling the actor's ability to think or move, let alone be creative. How can a poor actor have a chance under those circumstances?

ALL THOSE LINES?!!



**How do you remember
all those lines?!!**

Whenever I talk to people who are not in show business, the first thing I hear from them is, "How do you remember all those lines?!!" And my stock answer was always, "Oh that's the smallest part of what we do." In many ways this is true, or it should be. The actual creative work can only be done once the lines are comfortably out of the way.

I remember being in a hit play in Toronto that ran for a year. I was never off stage, and never stopped talking. Every night before I went on I would have that dry feeling in the back of my

throat... that same old fear... would I forget the lines tonight? Even though I had a full six weeks of rehearsal and had been through the experience hundreds of times, the doubt, that nagging, looming doubt was always there in the back of my mind trying to sabotage my performance.

So many actors are plagued with this problem. The more actors I coached, the more I realized how enormous this obstacle was. And, considering my experience, I had to admit to myself that it was unrealistic to dismiss the question about how to remember the lines. I was determined that somehow, I would find a way to help my clients overcome their perceived impediment and discover a sense of freedom within their work. After all, how can you succeed in being spontaneous, free and in the moment if you are hauling a hundred pound weight around, just behind your ears? (That's how it felt for me!)

Together with the "critic", that dictator in your head that never stops yelling at you, these feelings compound the sense of insecurity and commit a full frontal attack on your self-esteem, which reinforces the terror that can paralyze even the most gifted of us.

I'M NEVER GOING TO GET THIS!

I used to watch a good friend of mine, a truly fine actor, who would walk on set, read his lines once or twice and get up and do the scene without the slightest problem. Everyone marvelled at this ability, assuming that he had a photographic memory, that it was a fluke of nature, that he was the luckiest guy in the business...

I asked him how he did it, and he said he just assumed everyone worked this way. This made me crazy because I'm dyslexic! (Just being able to read a script and make it sound coherent in the first reading seemed like a miracle to me!) Then it began to dawn on me that what he was doing was taking everything in at once as opposed to trying to learn by rote, line-by-line and word-by-word. As a result, he knew where he was going and thus had no problem getting there.

I understand now, after several years of experimenting with my courageous clients, that rote learning is a product of the left-brain, which is the controlling, linear, rent paying, mathematical, dictatorial ego or critic. Rote learning is how we have been taught and expected to memorize ever since we were in grade school. I tried to see if I could bypass the domination of the left-brain and find a way to access the right brain, which is the creative, non-judgmental hemisphere. I did it!! It is so exciting that I can imagine one day when all actors work this way.

CHAPTER 2:

WELCOME TO STREAMLINING

I am the Movement for Actors teacher at the Stella Adler Studio, Los Angeles, and one of Alia's teachers. I am writing to thank you for your wonderful book, Streamlining. I was talking with the students about getting one's next line from a prop to better remember it; and the following day, Alia brought in Streamlining and told me her teacher in Vancouver wrote it and that it was an amazing system. Today I saw Alia in class and told her "You've changed my life!" I've already told four actor friends about it, and also praised it in class today. It's fantastic. I ordered my own copy yesterday, as did a student of mine. What a service you've done for the acting community. Thanks for your incredible system.

PAUL CUNEO, FACULTY - STELLA ADLER STUDIO, LOS ANGELES

STREAMLINING

My Definition:

Streamlining gently places text into your creative, non-judgmental, right brain, enabling your stream of subconscious to release it with the same freedom as everyday speech.

In other words, you *stream your lines*.

THIS IS A WORKBOOK!

I expect you to make a mess of it! Use it up! This is not a paper back novel to stick in your pocket for a quick read on the bus. It should be treated as a course or a program. Take the time to read, digest, process, practice and learn. Work through the exercises and feel free to write in your thoughts. Dog-ear pages you want to check again and again! I want you to think of this book as a partner.

You may find that I repeat myself frequently (which might seem a bit much), but it comes from love and is necessary to reinforce new and important information.

YOU'RE AN ACTOR! CONGRATULATIONS



You've completed the requisite drama courses in university and have your degree... or you've studied Strasburg, Adler, Meisner or any number of techniques. Perhaps you have come to this profession through Community Theater. You now have an agent, great pictures, and a resume that is growing slowly but steadily. It's only a matter of time before luck hits.

In this day and age the competition is extreme. Actors have to do their homework. **In my opinion, you have a much better chance at your audition, if you know your lines.** At an audition, by all means, bring in your sides. Have your pages, but never look at them. The moment your eyes glance down at the sides, they've lost you. Your life will drain into the page and the light will go out of your work. The auditor wants to see your eyes. The camera wants to be filming your eyes.

Ask yourself: When you get that audition, will you know your lines? Even though you are given 'the sides' before the audition, will you feel safe in the knowledge that you can commit the script so indelibly to memory that no matter what happens, what surprises meet you in the room (and trust me there will be surprises!), you can pull it off?

Or say you get the job (congratulations!) and you get a 're-write' at the last minute. Will you be able to really know the new lines? Will you feel so comfortable with the text that you can fulfill the demands of your character without being stuck in your head?

THE ACTOR'S NIGHTMARE



I'll be amazing just as soon as I know the lines.

The actor's nightmare is that they are on stage (or in front of the camera), and suddenly, they are stark naked. Or that they are in the middle of a big speech or scene... and BAM! The next word is simply gone. The mind is completely blank.

Both are terrifying nightmares, but believe me, being naked in front of hundreds of strangers is *nothing* compared to the terror the actor feels when they forget their lines.

The fear of not knowing the lines gets in our way, and that fear is what keeps us from being truly present in our work. It stops the freedom that all actors crave to experience and rarely achieve. Streamlining can ensure that it will never happen to you.

TO BE... UMMM... OR UHH... NOT...



'Drying', 'going up' or forgetting your lines is, for many actors, the beginning of stage fright: that terrible moment when inexplicably, the words that were so readily available, suddenly vanish. You go blank. Empty. Heat rushes to your face, you start to perspire, you can't breathe, the silence is deafening, and the thumping of your heart is even louder. Dizziness! Flight response! Anything to get out of there! You are experiencing a full-fledged anxiety attack.

Unfortunately for some, this becomes chronic. Even the most admired and esteemed Sir Lawrence Olivier, one of the greatest actors of the 20th century, said in his autobiography *Confessions of an Actor*, by Lawrence Olivier: "These crises were unpredictably sporadic, and have been a nightmare to me all my life in public appearances."

Sir Lawrence's stage fright began when he was a child, singing in the church choir. He was a proud young boy of 13, with a big solo to perform before the congregation, and most importantly, his parents. When the time came for his solo, suddenly the lyrics were gone. He just stood there utterly mortified.

As a professional actor, his fear of not knowing his lines, and reliving that humiliation, so paralyzed him that he had to be pushed onto the stage by the stagehands. At times he required the physical assistance of his fellow actors to make it offstage and into the wings.

Even professional help and tranquilizers were unsuccessful in relieving his fears. He was so afflicted by this malady that it brought him close to a mental and physical collapse. In the middle of his career, he became unable to go onstage, and stopped working in theatrical productions for over 10 years. *¹

¹ *Paraphrased from *Confessions of an Actor*, by Lawrence Olivier

THE TYRANNY OF THE LINES

The need to do the work *perfectly* is simply a tribute to the actor's integrity, which is most admirable. But even with this great dedication to our craft, the main thing that sabotages actors in an audition or in performance is the tyranny of the lines.

There have been many memory techniques designed to help us. Rote learning methods that seem for better or for worse to work. From tape recording to writing out the text, to reading it hundreds of times, and so on. We've tried them all. Techniques, devices, meditations... they don't work! It just doesn't happen. We still head out there unsure that these lines we've so carefully "learnt", will fall from our mouths in the right order, and in the right way.

How can it be, that the long hours of studying yield little confidence in this area?

Rote learning is a product of the left brain: the controlling, linear, rent-paying, mathematic, critical left brain which tends to be the ego or dictator. Rote learning is how we have been taught and expected to memorize ever since we were in grade school. **I am convinced the reason actors are aware of, or afraid of the lines, is because they have memorized them in the left brain, but are acting the scene from the right brain.** There is a constant clash between the two hemispheres.

Once again: They are trying to act out of their creative right brain, but searching for the words in the critical, linear left brain. That's it. Simple actually.

A NEW SET OF TOOLS

This is where your Streamlining journey begins. In no time at all, you will have a new set of tools that will help you for the rest of your life! Streamlining eradicates the anguish of the text by rejecting the tyranny of the left brain, and gently putting the words into the creative, non-judgmental, right brain hemisphere.

Tell me you're excited!!! Good. You're ready to get past the fear of the lines! No more barriers! Only freedom and immediacy during any acting challenge you may encounter.

I have yet to have a single client, who has committed him or herself to the exact technique in this book, who has not overcome the nightmare of rote memorization by making the switch to right brain Streamlining.

PATIENCE

Streamlining is simple. But in the beginning, it is not easy. It will take the determination of an artist who really wants to honour their work, who wants to excel in the craft. Interestingly, less motivated people may not achieve Streamlining because it takes dedication and faith, and a passionate right brain desire for success. It will take an actor who wants the freedom to become the very character they are playing, and the confidence to embrace the unknown.

A GAME

Come at this with a willingness to try something completely different. Think of Streamlining as a game for now, and give it your best shot. You will be 'receiving' the text in a completely new way. Understand, you will be going against every trick you have ever employed until now, to learn lines. Release your old habits, superstitions and fears. Try to let go of your preconceptions and the need to be perfect, or right, or 'to get this' immediately.

One caution, and I will repeat this until you are sick of my saying it: **You must follow the system exactly as it is written in the book.**

Even once you have mastered the technique, and you discover how effortless it can be (and eventually it will be!), resist the urge to 'make it easier' with some innovations of your own. It's like trying to assemble boxed furniture without reading the directions... and everyone knows the interesting structures that can result from that kind of - dare I say - hubris?

AN EDGE

In the audition situation it is so important to be able to be off the page. Reading robs you of your life and your presence in the scene. You have an edge when you are so comfortable with the dialogue that you never look at the page. The moment your eyes drop to the page your energy shifts and it takes a second or two to re-adjust when you try to come back into the scene. It may just be a second, but in our work, every second counts.

With Streamlining you will never run the risk of losing precious moments that deprive your character of its truth, and rob you, the actor, of the life you have worked so hard to create. You owe it to your character to be connected every step of the way.



**The page sucks
the life out of you.**

Do not use Streamlining in any audition until you are comfortable with it and have a SOLID grasp on the technique, and you are absolutely sure it is totally working for you. If you try to be 'creative' with the Streamlining technique, you will be met with disastrous results. You will discover that the entire structure you have so painstakingly built, will completely deconstruct around you. You will be out there alone, with nothing in your head.

Deanne nugget:

I have come to love that look of amazement in the eyes of my clients when they get it. They come through the initial discomfort, to a place where they see their real potential, a place of freedom, and ease. The worry and frustration of having to learn lines is no longer a tedious chore but an energizing experience. They are speaking from their true spirit.

IN THE MOMENT

To give you an example of how in-the-moment Streamlining can actually get you, I will share a story that always makes me smile. You could say it was a happy, unanticipated by-product of Streamlining.

I had one client who, after a long live-in relationship, was finally getting married. She was minimizing the event since she had been living with her partner for eight years, and in fact, they already had two children. After the wedding she came to a coaching session, and she was absolutely glowing. She had Streamlined the vows she had chosen for the wedding ceremony. When she looked into her husband's eyes, she was so in touch with the material and her own feelings that she fell deeply in love with him all over again. When you Streamline you connect with a very special place in your soul. Wait and see.