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PÁGINA	Fichamento/Recortes
	<b>Adaptations</b>
29	[...] there are acute differences between writing for radio and writing for other mediums.
	Radio dramatic writing has made wise use of writing methods which other fields have developed.
	For example, the novelist has contributed his ability in plot construction and emphasis on thorough character analysis. The short-story writer has bequeathed novelty, brevity, plot ingenuity, rapid action development and effective endings.
30	In spite of the fact that radio makes use of these lessons which it has learned from other mediums, very little that is written for another purpose is directly usable at the microphone. Most of it must be re-written or "adapted".
	A manuscript written for another purpose is re-written so that it will be suitable for microphone production; the result is called an adaptation.
	First, the adapter selects the items of plot action, character, setting, etc., which he believes necessary to the telling of the story. Second, as far as possible, he makes these elements know in a series of connected scenes in which the necessary facts are put into lines of dialogue. Third, if the manuscript which he is adapting contains some materials which cannot be effectively put into scenes form, he makes them clear by means of a narrator, who is a sort of story-telling announcer.
31	An adaptation focuses attention on ideas and materials of the manuscript that is being adapted so that the story may be told without distracting elements, and with the important material given emphasis.
	Telescoping in radio adaptation is based upon two principles, economy and scenarization.
	Economy requires the sacrifice of most of the characters which are not a part of the main plot action.
	The principle of scenarization is that, as far as possible, all of the important plot action shall be put into the lines of the characters.
	Only material which is too difficult to scenarize should be left to a narrator.
32	All of the important items of character, setting, time, etc., should be verbalized (put into words) either by scenarization or by means of a narrator.
	In some cases it might be that essential action or other important items can be most effectively told by a sound effect.
	A good adapter will verbalize (if possible scenarize) everything that is necessary, but never to the sacrifice of economy.
32/33	Try to summarize the story in one or two short sentences. Ask yourself which scenes, characters, etc., are really necessary for the telling of this story. Once having decided what the necessary items are, then decide which of the necessary scenes can be best shown by (1) keeping the original lines, (2) putting action (not in dialogue in the original manuscript) into new lines, (3) a narrator, (4) sound effects.
33	If your play is too long, clearly it must be cut. If it is too short, it will be

	much better to finish out your time with music than to plan on long musical interludes between scenes.
	The adaptation of musical shows is usually much simpler numbers can be cut or expanded to conform to the time limitations. (...) In opera, of course, much explanation of action has to be left to the narrator.
34	The adapting of short stories and novels for the radio follows the same general procedure as for adapting a stage show, but usually more writing of dialogue is necessary because the action in short stories and novels is more frequently in straight narrative than in dialogue. Your danger will come in your tendency to leave too much important action to be explained by a narrator.
37	The ability to recognize what items of action, characters, and settings can be easily verbalized for radio is acquired very quickly.
	You will probably not have great difficulty in deciding which portions of a manuscript need verbalization.