

Beatles fans mark 40 years of Abbey Road. How the UK daily newspapers online commented the event

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ABSTRACT

Un breve attraversamento pedonale, sei scatti fotografici, la copertina per quella che fu l'ultima uscita discografica dei Beatles, il gruppo musicale britannico che negli anni Sessanta "sconvolse il mondo" e divenne l'icona della "Swinging London" prima e della "Pop Music" poi, trasformando quella strada ordinaria di Londra in un sito meta di un vero e proprio pellegrinaggio musicale.

La celebrazione del 40.º anniversario della foto dei Beatles sulle strisce pedonali di Abbey Road, proprio di fronte agli studi della EMI dove erano soliti registrare i loro pezzi, è stata organizzata e promossa da Richard Porter, animatore dei Beatles tour londinesi, giornalista, ed ha avuto ampia eco mondiale grazie al lavoro mediatico: annunci promozionali, agenzie stampa, giornalisti, quotidiani, televisioni.

La ricerca qui proposta analizza l'innovativa dinamica dei quotidiani online applicata alle cronache del quarantesimo anniversario dell'attraversamento delle strisce pedonali di Abbey Road, a Londra, l'8 agosto 1969 da parte dei Beatles.

A short zebra crossing, 6 photo shots, a cover for a record that was the last cut by the Beatles, the british pop band that in the Sixties "shoot the world", and that became to icon of the Swinging London before and of the Pop Music after, turning that ordinary London street into a musical pilgrimage site.

The celebration of the 40.th Anniversary of the shot of the Beatles crossing the zebra stripes of Abbey Road (in front of the EMI Studio where they used to register their music), was organized and promoted from Richard Porter, a Beatles tour guide and journalist, and had a world wide result thanks to the work of the media: ad, press agencies, journalists, daily newspapers, televisions.

The following research analyzes the innovative dynamic of the online daily newspapers applied to the chronicles of the fortieth anniversary of the zebra crossing of Abbey Road, London, by the Beatles the 8.th of August 1969.

INTRODUCTION

On 8.th August 1969 Iain Macmillan, a Scottish photographer, for his shot stood on a stepladder in front of the zebra crossing of Abbey Road, near St John's Wood, North West London, and police held up traffic while the Beatles walked back and forth across the street.

That cover became famous worldwide, an icon of the Pop copied from almost forty bands and artists in the years after and used for advertising and marketing too.

Last 8.th August some thousand of Beatles fans from all the world fixed a date at Abbey Road, in way to celebrate that zebra crossing and the record of the last album of the Beatles, published the 26.th September (the album Let

it be was released at May 1970, but the singles tracks were cut before).

The event was promoted and organized by Richard Porter, a Beatles tour guide, journalist and owner of the nearby Beatles Coffee Shop. He was supported from the British Beatles Fan Club, the cover-band "Sgt Pepper's Only Dart Board Band", the "Ripley's Believe it Or Not" (donor for a day of the replica of John Lennon's psychedelic Rolls Royce), and Peter Parker (owner of the Rock and Roll Club in Denmark Street).

The media put big emphasis on the event. Dozens of television operators, photographers, journalists released the news to the media throughout the world (China and Iran included), so everybody may read about it on the wide review of the papers, and find it on the web.

Through the website www.dailynewspapers.co.uk it was possible to identify and answer the query: “40.th anniversary of the zebra crossing at Abbey Road by the Beatles” a lot of 26 daily newspapers, trade or not, 13 of them published in the topic days 7-9 August something on the zebra crossing.

At the same time, I’ve tried to identify which kind of sources the newspapers used in addition to their journalists: the promoter of the event and the international press agencies.

The promoter issued some statements, while three international press agencies released some press releases. Many newspapers used these press releases -some more than others- as I noticed during my research, and the same photos too.

After I collected 18 articles published on line, I had the problem of how to analyze the specificity of the journalistic web writing language, and how the new interactivity given from the web influences the way of publication of the articles by the different newspapers. The chapters on the semantic web and the journalistic crossmediality had to be read from this point of view.

At the end, I faced the qualitative dimension of the selected articles, but I had to admit that the old theoretical rules should be reviewed for the innovative aspects of the new media.

The innovative dynamic of the online daily newspapers didn’t permit to apply these theories to the topic chosen by me: the chronicles of the fortieth anniversary of the zebra crossing of Abbey Road, London, by the Beatles the 8.th of August 1969.

A short zebra crossing, 6 photo shots, a cover for a record that was the last cut by the Faboulus Four together and that became to icon of the Swinging London before and of the Pop Music after, turning that ordinary London street into a musical pilgrimage site.

1- THE EVENT

The celebration of the 40.th Anniversary of the shot of the Beatles crossing the zebra stripes of Abbey Road (in front of the EMI Studio where they used to register their music), was organized and promoted from

Richard Porter, a Beatles tour guide, journalist and owner of the nearby Beatles café.

The day started with a special tour he organized to get to Abbey Road by bus as the underground line to Abbey Road was closed. As the bus got close to the crossing, the passengers inside saw that the area around the crossing was completely crowded with fans, photographers and TV crews.

The Beatle cover band “Sgt Pepper’s Only Dart Board Band” arrived in a replica of John Lennon’s psychedelic Rolls Royce, which was kindly donated for the day by a collector.

The scenes that followed were pure Beatlemania. The car was surrounded by fans, TV crews and photographers. Everyone was in the middle of the road and the zebra crossing disappeared under a sea of people.

The band struggled to get out the car and managed to pose on the crossing.

Time was approaching 11.35am, 40 years to the minute since the Beatles crossed. At that time the cover-band had enough room to do a few steps on the crossing - god only knows how many photos were taken.

Beatlemania was alive and well on Abbey Road.

The police seemed to be as surprised as the people swarmed into the road, stopping a bus right by the crossing. There was no way the bus could move and at the end it was abandoned by the passengers and driver. The police abandoned any hope of re-opening the road and kept it closed for about an hour, with people singing Beatles songs and with the police joining in.

After the mayhem of the morning, the “Sgt Pepper’s Only Dart Board Band” did a great concert in the afternoon at Peter Parker’s Rock and Roll Club, in Denmark Street, and the party atmosphere of the morning continued.

By the end of the night Beatles-people were totally exhausted, but it was an amazing day they will never forget.

We can’t forget to remember that not all the London people were happy about the happening: since many years there’s a debate on the opportunity to move the zebra crossing to another place, where Beatles fans can’t create obstacles to the viability and make insure their crossing and the moving of cars, taxis, busses.

Also some conservative councillors were on a war footing, but they didn't have a chance: a business is a business, as the Queen made clear around 45 years ago, conferring the MBE Honour to the Beatles, and some months ago the national Ministry for culture decided to preserve the Abbey Road zebra crossing as "national monument".

2- THE LAUNCH OF THE EVENT

The media frenzy started when the London Evening Standard published a half page preview on the events - and from then things got busy. Richard Porter, the promoter of the event, was asked to give interviews to CNN, CBS and NBC in the US, Reuters, TV Al Jazeera, Spanish TV, Russian TV and many others.

15 TV crews were at Abbey Road that morning and many press photographers and journalists.

Richard Porter remembers he gave a rather frantic interview to the BBC. «The picture is just so easy to copy - well normally it is easy to copy. It is simple and it's like a shrine to the Beatles», said Mr Porter.

Also Tony Bramwell, the band's former road manager, who was present on the day the shots were taken, gave many interviews: «Other than Paul and Ringo, I'm the only person alive who was here on that day».

Also the cover - Beatle band "Sgt Pepper's Only Dart Board Band" was busy doing media interviews.

And a lot of Beatles fans present at that day had their minute of celebrity, giving interviews to media operators: Tony Kaye, 69, from north-east London; Carol Gregor, 50, had travelled from California with her two teenage daughters; Begonia Burriel, 34, from Spain, and Haas Tschale, 50, from Frankfurt, Germany, dressed in a Sgt Pepper.

But not all the people present at the celebration day agreed with the Beatles-fans: so one black taxi cabbie, Ron, who also used to drive a bus down Abbey Road, told the BBC World Service: «I come here all the time and it's always been the same. All they're doing is posing on the crossing. Someone's going to get mown down one of these days, there's no doubt about it».

Lindsey Hall, a councillor in the Abbey Road ward, and her colleague Judith Warner pointed out there had been 22 accidents there since 2000 and have asked the Transport department that maybe it's time to end this once and for all and move the zebra crossing.

It is not sure known how many fans are injured on the crossing every year, but the council have to repaint the wall next to the crossing every three months to cover over fans' graffiti.

And the Abbey Road street sign has now been mounted out of reach up a wall, too many times has it been defaced or stolen.

If there was a way to steal the stripes off the zebra, Beatles fans would have taken them too!

3- THE PRESS ACTIVITY OF THE PROMOTER

It seemed useful to verify if, and in which way, Mr Richard Porter (the promoter of the event) acted as autonomous source of information.

It emerged that he made almost two statements to the press. The first one on July, programmed for launching a campaign for the future media coverage of the 40.th Anniversary of the Abbey Road zebra crossing. The second one during the zebra crossing itself, pushing oneself through the crowd of photographs, journalists, television crews and Beatles fans around the zebra crossing at 11.35 a.m. of the 8.th August, exactly 40 years after the Beatles did it: some of his remarks were taken back from many newspapers, on others was put minus emphasis.

4- THE PRESS RELEASES OF INTERNATIONAL PRESS AGENCIES

It's a well-known fact that the press agencies play an important role in news by collecting, revising and spreading (on the front line by phone, by mail, by website). They decide which are the front page news, which are the newsworthy events, define the form and the extension of the news to be given, working from the point of view of the newspapers subscribed to the press agency but also retaining the expectations of the readers¹.

¹ To have a look on the press agencies way of work, see L. Capuzzo, *Notizie in viaggio*, Milano, 1988.

The first dimension to be faced is the length of the news released from the agency: so ANSA and associated Reuters and France Presse use a software that doesn't permit takes more long than 30 lines of 64 strokes: 24 for the text, 6 for titles and codes of beginning and closing the text.

What exceeds this length is saved in an additional space from which may be picked up if necessary. The chronicle of an event drawn to the end could be extended to two takes, 48 lines, and, depending on circumstances, three takes, 72 lines, that means around three-quarters of one newspaper's column. But always the first take must be sufficient unto oneself, for being used autonomously.

With a few rare exceptions, like a party congress or an event that develops as the day goes on.

The take can be divided into singles paragraphs, to facilitate the cutting and pasting of the editorial staff of the newspapers.

The rule of the 5 W of Lasswell is still important in such a binding dimension of doing: Who?, What?, Where?, When? Why?. Obviously, which is the first W and which the last to be developed in this activity is on relative importance, it depends only from the importance of each detail in his context.

Through the ANSA Office of Triest it was possible to recuperate the press releases produced by the ANSA itself, by the France Press and the Associated Press.

In the UK national daily newspapers analyzed, the press release utilized seems to be always that of the AP, text and pictures too.

Through the analysis of the different press releases seems realistic that the press agencies could have received from somebody, apparently the promoter, one press-kit of the event.

We don't know if the correspondent of these press agencies were effectively at Abbey Road that morning. Since many years there is a website

<http://www.abbeyroad.co.uk/visit>

which permits also to you, to look at the Abbey Road zebra crossing from your PC's screen through an online web cam. One newspaper suggested his readers the 8.th August to evitate Abbey Road and to look the happening by the website. Also one journalist could look at the

zebra crossing from his office and validate from remoto a previous press release.

5- WRITING FOR THE WEB

It's well known that the readership on the screen happens in a different way compared to that of a newspaper. It's a problem of visual perception.

Because it is so painful to read text on computer screens and because the online experience seems to foster some amount of impatience, navigators tend not to read streams of text fully. Instead, they scan text and pick out keywords, sentences and paragraphs of interest while skipping over those parts of the text they care less about.

In the first reading, 5-10 seconds, he scans the screen and decides if go on in the reading.

Even in the website there's the 3 clicks rule too: the way from me to what I want to read can't be more long than 3 clicks by mouse, otherwise I go by a different route.

Reading from computer screens takes about 25% more time than reading from paper. Even users who don't know this human factor usually say that they feel unpleasant when reading online texts. As a result, people don't want to read a lot of texts from computer screens: so it's not only a matter of reading speed but also a matter of feeling good. Navigators don't like to scroll: one more reason to keep pages short.

The distinctive peculiarities of the web writing are their three dimensions: width, length, depth (in hypertext).

Some advice was formulated to make easier the reading:

- Short titles (max 40 – 50 prints)
- Short subtitles (200 – 250)
- Short texts, divided in paragraphs (one concept, one paragraph), made up of short phrases (max 25 words)
- Short words (they are most comprehensible)
- White spaces between paragraphs and sideways, justified left flag margin
- Key words highlighted in bold
- Dotted and numbered lists
- Pictures, schema, graphics

- Linear types (arial, verdana, tahoma) and not mixed up
- Use of the colour to draw attention
- Pictures not heavy.

Form and content create an inseparable mix, the word becomes visual, and graphics are already part of the writing process.

Jakob Nielsen, guru of the web, put stress on clarity and synthesis² and defined three main guidelines for writing for the Web:

- Be succinct: write no more than 50% of the text you would have used in a hardcopy publication
- Write for scannability: don't require users to read long continuous blocks of text
- Use hypertext to split up long information into multiple pages.

And at the end, here you have a Decalogue for an (almost) perfect web:

1. Draw the project
2. Be simple
3. Don't make heavier the webpage
4. Count on graphics
5. Make easier the navigation
6. Insert the focal points
7. Use existing material
8. Update the information
9. Keep the promises
10. Urge the users to visit the website.

So it's arisen that the architecture of the information must be thought before to be written.

Another Decalogue can help us, is that one of the web journalist:

- Extreme ability to synthesize
- Knowledge of more language codes
- Aesthetic sense
- Interdisciplinary culture
- Continuous updating
- Cognitive flexibility
- Resource sharing.

6- THE SEMIOTIC OF THE NEW MEDIA

It's a new scientific discipline.

Semiotics, in general terms, is a systematic consideration on signs, rules governing

² More details on the website www.useit.com/alertbox.

them, their uses in the communication, their organisation; a consideration able to foresee the behaviour of people using those signs.

The semiotic of the new media may be defined as a "specialized semiotic" that studies the new media as texts.

Italian researcher Giovanna Cosenza³, remembers that Lotman and others consider from this point of view as a text every part of the reality

- having great relevance for somebody
- whose borders can be fixed as for what's outside
- which can be broken down into discrete units, according to more levels of analysis
- and to objective criteria.

From this point of view the semiotic analysis is an operation of breaking down a text in smaller relevant elements and, in general, appearing in that text as in others.

And so semiotic looks for laws and deep meanings ruling a text and compares them to others found in other text belonging to the same culture and to what is outside the text.

Semiotic is set up as systematic analysis of what is known, of the share heritage that sets back a text to a cultural, social, historic context.

But how is it possible to analyze a new medium through the rules governing the systems before?

We may draw one on the past⁴ and lean on the old rules but it's necessary transform them and remix in an original, new way through a process called "remediation": the cinema did it to the photography, the television to the radio and cinema and theatre and internet is so doing today to all the existing media.

We say internet and think on new media, those based on computer technologies and so damned to a permanent condition of novelty.

We think to a multimodal media system, playing a lot of different and heterogeneous languages⁵ organized in a syncretistic text

³ Cfr. G. Cosenza, *La semiotica dei nuovi media*, Roma-Bari, 2004, pag. 6-7.

⁴ Cfr. J.D. Bolter, R. Grusin, *Remediation*, Milano, 2002.

⁵ Cfr. A.J. Greimas, J. Courtes, *Semiotica. Dizionario ragionato della teoria dell'inguaggio*, Milano, 1986, at the voice "Re-mediation", as the process applied from the media to the convergence with other media.

that is on the basis of a communication strategy binding syntax (the formal relations between the signs), semantics (the meanings of the signs) and pragmatics (the way people use the signs)⁶.

The multimedial texts we've found on the daily newspapers online are texts syncretistic complex.

Multimedial means texts binding together:

- a plurality of media as communications ways/channels
- through an unitary communication strategy
- in a mix new to us
- that we enjoy through more sensorial channels.

The web portal of the analyzed on line daily newspapers blends the languages of the newspapers, the magazines, the news broadcast, the commercials, the movie, the chat, the newsgroups, the social networks together in a multimedial syncretistic brand-new.

What remains is the problem of the web usability and the readability of the web pages.

We saw before that Nielsen formalized a list of characteristics and rules, argument of analysis and reflection till today: the web is no more the information system Nielsen studied as a space for the information exchange: starting from a web page, today we may enter a data base, send an email, add an opinion, take part to a discussion group, become an commercial or a marketing proposal, navigate through the hypertext.

By the way, what means hypertext?

According to Aarseth⁷, the hypertext:

- 1 - it's a digital text, usually syncretistic, often multimedial
- 2 - it's made up of more parts, the knots, they too digital texts, syncretistic or not
- 3 - the parts are organized and mixed together by electronic links, in compliance with a structure sequential or not
- 4 - this structure determines the way to flip-navigate through the computer
- 5 - the structure is projected by the same web writer and by the team of the website design.

⁶ Cfr. C. Morris., *Lineamenti di una teoria dei segni*, Torino, 1970.

⁷ Cfr. E. Aarseth, *Cybertext*, Baltimore, 1997.

Each hypertext page should be written according to the "inverse pyramid" principle and start with a short conclusion so that users can get the gist of the page even if they don't read all of it.

Hypertext should not be used to segment a long linear story into multiple pages: the guiding principle should allow readers to select those topics they care about and only download those pages.

Verily, also this definition is out-of-date because the development of the web, and to flip through a book is not the same as to navigate through an hypertext. Aarseth himself found the necessity to revise totally the analysis of the formal structures ruling the way the readability and the accessibility to the readers is organized, the way the readers may manipulate it, flip through, look through as a physical thing.

An article on a printed newspaper can't be manipulated; a chapter of a book has a defined physical space. Instead a digital text is physically in a space we can't perceive, neither when we write it nor when we read it. It's the space of the portion of the memory (electronic, magnetic, optical) whose text is stored in sequence of 1 and 0 (hard disk, floppy disk, Cd, etc). That's true for all the digital texts, verbal or not, hypertextual links containing (a webpage) or not (a Word document).

The author of a hypertext must design the kind, the number and the order of the existing way to flip through the hypertext by the readers, actions that the user interface will display on the screen

- as links organized according to a given architecture
- as associative links spread into the space of the contents of the hypertext (underlined words, sensitive areas of pictures, tables, etc)
- as linkographies, that means organized and commented lists of links to additional or alternative texts on the same topic.

This organized cluster of links constitutes his paratext, useful to let welcome the text, to make develop a more pertinent reading, on the basis of a project developed by the authors of the hypertext together the website design and development team:

- the cluster of the information is set out to prevent the access to the information unit $n+1$ if not passed through information unit n : the knots are the pages and the structure is sad linear or sequential (so called book-form) ;

- the grid model is a combination of n sequential structures, where every knot is defined by his position at the crossing between two sequences (procedural handbooks, list of university courses)

- the tree structure is composed by knots connected so that it's not possible, proceeding knot by knot, to go a second time on the same knot (but this hurdle is today cleared on the website);

- the net structure is every structure made of knots, where it's possible to go a second time on an already visited knot (the whole web).

But it must be made clear that no one hypertext is only linear or reticular or tree or grid.

Also the websites of the online newspapers analyzed confirm that the most part of the hypertexts are based on a combination more or less balanced of the four logic structures.

7- THE SEMANTIC WEB

When we speak about Internet, often we think of World wide web, www or web, the graphic interface that admits to explore in an hypermedial way the contents of the server constituting the net.

Indeed, beginning from the experiments of the Cern in Geneva (1991) the textual media were the first to make full use of the potential of connecting of the net. They created an interface for using the contents of the text in the hypertext and so doing for permitting to the International community of the physicists to consult, in a simple way, the data available in Internet.

A very important development came from that idea in four workable directions: info-websites managed from online newspapers as "The New York Times" (NYT) and "The Daily Telegraph" (DT), indicator-websites managed from the research motors as Google and Yahoo!; communicative-websites as webmail, electronic mailbox available through a browser as <https://postaweb.regione.fvg.it>; instrumental websites like those for the ecommerce and ebanking.

And we can't forget the portal sites, a cluster of sites having the common target to be the preferred point of access to the web, that contain the four above mentioned functions and operate to collect informations, to offer services and facilitate the research of info and services in the net.

Through the research motor Google I identified the portal site www.dailymail.com, where I found 26 national UK daily newspapers whose web pages I analyzed to pick out articles on the topic "40.th anniversary of zebra crossing at Abbey Road by the Beatles".

The research was made easier by a new way to work given to the navigator from the web: the Semantic Web, an extension of the web where the informations are structured so to facilitate the interaction between navigator and computer⁸.

The Semantic Web enabled the realization of intelligent agents able to find into the web the infos for the navigator.

I resolved the topic into its components: "40.th anniversary" of "zebra crossing" at "Abbey Road" by "the Beatles" and so I found and collected the looked up data.

It's easy, the winning idea is "the metadata": an info describing characteristics and relations of others data. Binding additional info to a data: who wrote it, to what it is connected, when and where and so on, it assumes a specific meaning understandable to the user but also to an automatic system of analysis.

At the heart of the Semantic Web there's a new language, the Extensible Markup Language (Xml), characterized by an mix of rules defining how it's possible to define the tags, marker able to split a document in singles parts and subparts.

A tag is a keyword which is descriptive of an article, video or image. It is used as a simple point of reference. To search and retrieve other articles, videos or images that are referenced with the same tags, you can click on the tag links.

For example, an article about "40.th anniversary of the zebra crossing at Abbey Road by the Beatles" could include the tags "Liverpool" and "Paul McCartney". Clicking on the tag "Paul McCartney" (next to the article)

⁸ For further details on the Semantic web see T. Berners-Lee, *L'architettura del nuovo web*, Milano, 1999.

will search for any information on the site which is referenced by the same tag. That's what I've done during my research.

Starting from the Xml it came other languages, as:

- the Resource Description Framework (Rdf), that admits to define for every created thing his properties of inclusion and relation

- the Rdf Site Summary, or Really Simple Syndication (Rss), a kind of dialect structured to spread info that can be re-used being before structured in parts –title, main body, external links- and after described –language, date of publishing, length of the info, kind of topic, etc.

The Rss let create the news aggregator and the programme news reader, which analyzes and organizes the news (published on the web in language Rss) by many different syndications.

All the newspapers online I've analyzed have the button Rss to realize this kind of research, making his website available to the navigator to research without losing contact with it.

Starting from this point we've noticed that the today newspapers online spread to the multimedial use of other channels, originating new hybrid media having modularity, variability, interactivity and automatization. These are the characteristics of the new media.

That means, too, the offer of interactivity through graphic chat, audio-video chat, Instant Messaging, shared hypermedia, blog, smart mobs and social networking, Short Message Service-Sms, Enhanced Message Service-Ems, Multimedia Messaging Service-Mms, Wired Application Protocol-Wap and Information Mode- I-mode, multimedial telephony, digital radio and television.

8- THE JOURNALISM OF THE CROSSMEDIALITY

Internet is defining a new communication system. We can listen to the radio, trade the news, watch the television and enjoy the video of our holidays, all on our computer monitor.

All the media are therein. The new communicative environment arisen around the web, changes many of the existing space-

time limitations, which have defined the work of journalism, for example the deadline.

The consequence is a deep change in the productive forces of the journalism and the criteria of what constitutes "news".

The transition from monomedia to crossmedia convergence is already occurring but has often barely affected newsrooms, which still tend to be characterized by the mere assemblage and/or juxtaposition of formats derived from different media: e.g. multimedia.

Monomedia defines an approach to the journalism profession in which contents, professional skills and processes are initiated and completed within a single medium-print, for example- without overlap of people, skills or contents.

Multimedia allows the publication and co-presence of multiple formats and contents: text, graphics, animation, audio, video, etc.

Crossmedia refers to the ability of a narration to be created, promoted and distributed across a number of media and communication channels. The concept of crossmedia is central to the Web, in which journalistic contents are published and distributed. A space that is increasingly convergent, bringing together a variety of innovative tendencies in modern journalism, from the integrated on- and off-line newsroom, to the interactivity of the reader, from the mash up to multichannel distribution and the conversation.

Crossmedia forces us to examine further how these transformations will change:

- the architecture and the organization of the production of the news

- the contents produced and distributed by online newsrooms and the subsequent logic of consumption

- the skills required to deal with the new demands induced and produced by the market and the society.

There's a new negotiation between sources that produce events, journalistic mediation and the consumption of journalist

by the public and that defines different communicative environments. Traditionally the journalistic narrative covers a defined temporal space, which can be summarized in three phases:

- the phase of the production of the event
- the phase of the journalistic representation
- the phase of consumption.

These three phases follow a logical production-representation-consumption sequence.

Today the information can be consumed as it is being produced, at the moment the event happens.

The three phases are compressed into a single timeframe in which source, public and journalist coexist in the same communicative environment, participating in the creation of the news. The overlapping of the three phases has redefined the relationship between source, public and journalistic mediator. And each of the three actors plays the roles of the others, in some way.

Space and time are overcome and journalism requires new competencies, based on composite skills. The journalism must be able to reflect and understand a reality defined by an enormous plethora of social practices and the consequent flows of information, to which journalism must continue to give sense, in way all work better in an increasingly cosmopolitan society.

In this evolution of the sources, the public of the web plays an active role in the making of the journalistic product. In the past he had only the space "Letters to the editor", a strongly controlled space today in which the reader can, through the interactive channels of the newspapers online, intervene directly, adding a comment, inserting a story, rectifying errors and mistakes of the journalist, interacting with the online communities and the social networks, re-launching an article in his blog.

According to D. Gillmor⁹ «Today we have two great assets. One is the quality of the material we produce; the other is the quality of our readers. Putting the knowledge of

⁹ Go to <http://wethemedia.oreilly.com>, "We the Media", 2003, page 79.

readers together with the journalism (i.e. of The Times) could result in news and information as a greater power. If the readers know more than the journalists, sometimes individually on specific topics but even collectively, having a readers feedback and a participation present a great opportunity and not a threat, because when we ask our readers for help and knowledge they are willing to share it – and, through that sharing, we all benefit».

That was defined from Henry Jenkins "citizen journalism"¹⁰. And the public editor of NYT explained his decision to open the possibility to comment on some articles of the NYT online in this way: «As the NYT transforms itself into a multimedia news and information platform –the printed newspaper plus a robust nytimes.com offering breaking news, blogs, interactive graphics, video and more- it is a struggling with a vexing problem»¹¹. But how does the august Times come to terms with the fractious, democratic culture of the Internet, in which readers expert to participate but sometimes do so in a coarse, bullying and misinformed ways? They want the newspaper's Web site to nurture a healthy, civil discourse on the topics of the day.

But the great success of the initiative forced the editor to create a dedicated comment desk with 4 journalists involved in the manage comments and conversations.

The reader of a online newspaper usually has the opportunity to personalize his "My NYT" subscribing the option feed RSS of external blog and websites, also competing, so the newspaper maintains his central focal point in the navigation of the reader.

So, e.g., the NYT has at the bottom of the page, near the traditional button "print" for the function, near the usual button "Print" for the function "print on demand", also that "Share", that admits the online reader to send by a click the text to website of editing or social networks

¹⁰ For a wider analysis of the argument, see H. Jenkins, *Cultura convergente*, Milano, 2007.

¹¹ Goto Hoyt C., in http://www.nytimes.com/2007/11/04/opinion/04pubed.html?_r=2&n=Top/Opinion/The%20Public%20Editor <http://www.nytimes.com/2007/11/04/opinion/04pubed.html?pagewanted=all>

of various kind (Newsvine, Facebook, Digg e del.icio.us, etc), five websites in the case of the “International Herald Tribune”.

Today, in the mid of the web 2.0 but projected into that 4.0, the online journalism is called as crossmedial, defined by capacity and competency to realize journalistic products fitting to plus media channels: the multichannelmediality or crossmediality.

The crossmedial journalist had to be able to think to the different version of one news to be used through the different channel to reach the user: from the printed press to the website, from the video to the sms to twitter and so on. That’s the digital convergence:

“News is entering a new phase. TV, radio and the Web no longer stand alone as separate channels, but are converging in a complex interplay of social media”¹².

Many news making operators have merged the different editorial staffs into the new Integrated Newsroom: NYT first of all put at the heart of his activity the news instead the paper, it’s necessary to follow and manage the single news in his development through the Continuous news desk and the Integrated Newsroom: after the NYT, the Daily Telegraph, CBS (between web and television) and “Washington Post”, the “Guardian” and the “Financial Times”.

Other news making operators (“USA Today” e 90 daily newspapers of the Gannett Group) from the Integrated Newsroom are advanced to the Information Centre, that means from the centrality of the news to that of the information: «The Information Centre is a way to gather and disseminate news and information across all platforms. It will be the platform agnostic: News and information will be delivered to the right media –be it newspapers, on line, video or one not yet invented- at the right time. Our customer will decide which they prefer»¹³.

12 Go to Hammersley B., in http://news.bb.co.uk/2/hi/in_depth/Europe/2007/Webreporter__turkey/default.stm

13 Go to Gannett in http://poynter.org/forum/view_post.asp?id=11984 dd. 03/11/2006).

You know, for Marshall Mc Luhan the medium was the message. Lately, Manuel Castells developed a theory: Internet is the technological basis of the organizative form in the Age of the information, the network¹⁴. An idea that let arise the new definition of networked journalism, that means the capacity of the Net to connecting people, professionals, competencies to work together for covering an event¹⁵.

In this theoretical and empirical framework I tried to develop the analysis of the online media coverage of an event I’ve found –the 40.th anniversary of the zebra crossing at Abbey Road by the Faboulus Four, the Beatles- and collected on the UK national daily newspapers between the 7.th and 9.th August 2009.

9- THE ARTICLES IN THE COLUMNS ON LINE

At the end, I’ll analyze four articles selected between the 15 choosen that seem, in my opinion, to be more interesting in the cluster identified, according to the different length of their text.

These are:

- Short length: *Fans from across the globe head to Abbey Road to mark album’s 40th anniversary*, by “Mirror.co.uk” (9/08/2009)

- Medium length: *Fans mark Abbey Road anniversary*, by Metro.co.uk (Saturday, August 8, 2009)

- Long length: *Beatles fans mark 40 years of Abbey Road*, by A. Jamieson, “Telegraph.co.uk” (published 5:34 PM BST 08 Aug 2009)

- Very long length: “*Beatles fans pay tribute on Abbey Road at iconic studio’s 40th anniversary*” by “MailOnline, Daily Mail Reporter” (Last updated at 11:36PM on 8th August 2009)

Tab. 1 - Short length “*Fans from across the globe head to Abbey Road to mark album’s 40th anniversary*”, by “Mirror.co.uk” (9/08/2009)

(<http://www.mirror.co.uk/news/top-stories/2009/08/09/abbey-40th-115875-21583382/>)

14 M. Castells, *Galassia Internet*, Roma, 2002 pag. 38-39.

15 go to Jarvis J., Buzz Machine, <http://www.buzzmachine.com/2006/07/05/networked-journalism>

Daily Newspaper	by "Mirror.co.uk", 9/08/2009
Title	Fans from across the globe head to Abbey Road to mark album's 40 th anniversary
Photo	<i>The Beatles crossing Abbey Road 1969, Photo PA</i>
Text	Here comes the fun. Masses of fans from around the globe Come Together yesterday to mark the 40th anniversary of the iconic photo for The Beatles' Abbey Road album.
	A tribute band recreated the scene of John, Paul, George and Ringo at the North London zebra crossing close to the studios where the group recorded their final album.
Advertisement	Article continues below
Photo	The cover band crossing Abbey Road 2009
Text	Ex-Fab Four road manager Tony Bramwell said: "Even after 40 years, they're still No 1"
	And that really is Something

It's not the shortest but it's interesting the use of the rethoric form of calembour: Here comes the fun derives from the well known "Here comes the sun", from the Abbey Road Album.

In the text there's an interactive link to advertisement and there are two pictures referring: the original shot of '69 with the Fab Four crossing the zebra point and that of the today cover band that for the fans (and the media ...) recreated the scene of John, Paul, George and Ringo at the North London zebra crossing close to the studios where the group recorded their final album.

In the beginning there's a citation also of "Come Together" and in the last sentence one of "Something" (I think so because the use of capital); there's a citation also for

"yesterday", but without capital letter, maybe it's a mistake, "Yesterday" is the most famous, recorded and sung song of the Beatles.

The journalist seems to share the event: not only the quotes of the songs, also the use of words as "fun", "masses from around the globe" give the idea of something worth, that is appreciated; from the press releases of the news agencies he chooses that one all others resuming: "Even after 40 years, they're still No 1." In agreement on this quote he adds his personal closure: "and that really is Something (...)".

Tab. 2 - Medium length: *Fans mark Abbey Road anniversary*, by "Metro.co.uk" (Saturday, August 8, 2009) (<http://www.metro.co.uk/news/716537-fans-mark-abbey-road-anniversary>)

Daily Newspaper	by "METRO", Saturday, August 8, 2009
Title	Fans mark Abbey Road anniversary
Text	It is one of the world's most iconic and recognisable album covers - and hundreds of Beatles fans have gathered at the famous zebra crossing in Abbey Road to mark the 40th anniversary of its creation.
	The crowds celebrated the occasion by singing some of the Fab Four's best-loved hits as they jammed into the road on and around the now-famous crossing.
	Tony Bramwell, the band's former road manager, who was present on the day the shots were taken, said: "Other than Paul and Ringo, I'm the only person alive who was here on that day. It's great to see that the whole thing carries on".
Photo	The cover band crossing Abbey Road 2009
Text	He said at the time the cover was "just a photo" and the shoot only took minutes, but he expected that McCartney and Starr would be watching coverage of the event on television.
	The ex Beatles have not tired of the image even four decades on, he said.
	Mr Bramwell added: "Who could get bored of being a Beatle? Through the musical genres and revolutions of the last 40 years the Beatles are still number one."
	Events organiser Richard Porter, who owns the nearby Beatles Coffee Shop, said he was "flummoxed" by the number of fans at the event.
	He said: "I get fans literally from all over the world at the shop. And today we've got TV crews from 15 different countries and God knows how many press photographers.
	"The picture is just so easy to copy, well normally it is easy to copy. It is simple and it's like a shrine to the Beatles".

Yet from the title “It is one of the world’s most iconic and recognisable album covers” it’s possible to argue that the journalist is sharing in the event.

He begins the text “the crowds celebrated” that emphasizes the today dimension of the Beatlemania, following with the quote of the former band’s road manager Tony Bramwell “Through the musical genres and revolutions of the last 40 years the Beatles are still number one”, but not cutting it from most wide statement he released to the press.

The news agencies reported Bramwell has a unique experience: “I’m the only person alive who was here on that day”, that means is the most reliable witness, the best one to ask an authoritative statement for the waiting fans: “It’s great to see that the whole thing carries on - Who could get bored of being a Beatle?”

In this frame work the journalist put also the statement of the event’s promoter Richard Porter, using him to remark the world wide relevance of the Beatles: “I get fans literally from all over the world at the shop” and “today we’ve got TV crews

from 15 different countries and God only knows how many press photographers”.

Also another remark of the promoter is not quoted by chance: “The picture is just so easy to copy, well normally it is easy to copy. It is simple and I’s like a shrine to the Beatles”. The Beatles were great, also a banal picture that today all use to take changed to celebration of a myth.

Who writes the Beatles has at his command some choices: here the journalist call them in the first sentence “Fab Four”, in the second one “the band”, starting from the third one they are always “the Beatles”. You know, all over the world they are the “Fab Four”, also the “4 boys/lads of Liverpool” and the “band of Liverpool”, but the band not necessarily identifies them if not in an article dedicated to them.

The web text contains only one picture, that of the cover band crossing *Abbey Road* 2009.

Tab. 3 - Long length: *Beatles fans mark 40 years of Abbey Road*” by A. Jamieson, *Telegraph.co.uk*, (published 5:34 PM BST 08 Aug 2009) (<http://www.telegraph.co.uk/culture/culturenews/5995531/Beatles-fans-mark-40-years-of-Abbey-Road.html>)

Daily Newspaper	“Telegraph.co.uk” by A. Jamieson, Published: 5:34PM BST 08 Aug 2009
Title	Beatles fans mark 40 years of Abbey Road
	Hundreds of Beatles fans have gathered at a zebra crossing in Abbey Road, London, to mark the 40th anniversary of the creation of one of the world’s most recognisable album covers.”
Photo	The Beatles crossing Abbey Road, Photo PA
Text	The crowds celebrated the occasion by singing some of the Fab Four’s best-loved hits as they jammed into the road on and around the now-famous crossing.
	Tony Bramwell, the band’s former road manager, who was present on the day the shots were taken, said: “Other than Paul and Ringo, I’m the only person alive who was here on that day. It’s great to see that the whole thing carries on”.
Text	He said at the time the cover was “just a photo” and the shoot only took minutes, but he expected that McCartney and Starr would be watching coverage of the event on television.
	The ex Beatles have not tired of the image even four decades on, he said.
	Mr Bramwell added: “Who could get bored of being a Beatle? Through the musical genres and revolutions of the last 40 years the Beatles are still number one.”
	Events organiser Richard Porter, who owns the nearby Beatles Coffee Shop, said he was “flummoxed” by the number of fans at the event.
	He said: “I get fans literally from all over the world at the shop. And today we’ve got TV crews from 15 different countries and God knows how many press photographers.
	“The picture is just so easy to copy, well normally it is easy to copy. It is simple and it’s like a shrine to the Beatles”.
Related Articles	<ul style="list-style-type: none"> - Monkhouse “reincarnated” on Twitter - Lego album covers: Can you name the acts? - Goodwood Festival of Speed; Porsche 917, a legend in its own laptime - Barbie cake to celebrate 50th birthday - The week’s BBC radio choices -Vatican “forgives” Lennon for “more popular than Jesus” remark

Text	Through the musical genres and revolutions of the last 40 years the Beatles are still number one”.
	He said at the time the cover was “just a photo” and the shoot only took minutes, but he expected that McCartney and Starr would be watching coverage of today’s event on television.
	The ex Beatles have not tired of the image even four decades on, he said.
	Mr Bramwell added: “Who could get bored of being a Beatle?”
	Events organiser Richard Porter, who owns the nearby Beatles Coffee Shop, said he was “flummoxed” by the number of fans at the event.
	He said: “I get fans literally from all over the world at the shop. And today we’ve got TV crews from 15 different countries and God knows how many press photographers”.
	“The picture is just so easy to copy, well normally it is easy to copy. It is simple and it’s like a shrine to the Beatles”.
	The Beatles recorded 90 per cent of their material at the north London studio.
	One fan, Tony Kaye, 69, from north-east London, said the band’s enormous popularity stemmed from good timing.
	He said: “I think they were lucky, they were just there at the right time. They had a hit record with Love Me Do and their albums did well”.
	Begonia Burriel, 34, from Spain but now living in Milton Keynes, said: “I first started liking the Beatles when I was 18. They were just icons of pop music”.
	As part of the event a replica of John Lennon’s colourful “psychedelic” Rolls-Royce car was driven over the crossing.

The article was published by Alistair Jamieson at 5:34PM BST 08 Aug 2009, after that one of Alex Ralph published at 8:30AM BST 09 Aug 2009 titled “Iconic Beatles zebra crossing faces axe”, dedicated to another aspect of that zebra crossing: the zebra crossing which featured on the cover of The Beatles’ Abbey Road album should be removed because fans are causing too many accidents, politicians have claimed.

One picture is added to the article, the official one of 40 years ago, for the cover of the album, throwing away that one of the anniversary with the cover band, as to underline that we have to write and read about the Beatles.

The first ten sentences of the article are similar to the ones of the Metro article, a reworking of the AP press release.

It follows the sentences of the Beatles fans living in London, we may suppose present at the event, not quoted by the press releases of AP, ANSA and AFP. The first, 69, lived the Swinging London and so can say “the band’s enormous popularity stemmed from good timing”, “they were lucky”, “they were just there at the right time”. The second one, 34, from Spain but now living in Milton Keynes, could only remember she “I first started liking the Beatles when I was 18”, “They were just icons of pop music”.

The last sentence remembers that “As part of the event a replica of John Lennon’s colourful “psychedelic” Rolls-Royce car was driven over the crossing” and it doesn’t come too from the aforesaid press releases: that car was one of the icons of the Swinging London and could be useful to explain it or insert a picture of it as done by other newspapers.

The article in on the whole looks chilly, the journalist stands aloof, he had to write two takes and he did it.

The article is complete with 6 “related articles”, 3 of them apparently don’t have one link to the article, the other 3 go back to the Beatles world but are no direct linked to the content of the article:

“Lego album covers: Can you name the acts?”

It explains that some of the most recognizable album covers of all time have been recreated in Lego by model-making music fans (Published: 4:49PM BST 30 Jul 2008) were created entirely with Lego pieces - bricks, men and accessories - and then photographed and posted on internet. All navigators are requested to identify the acts and albums from the nine Lego tributes were selected.

Album covers that were considered too recognisable - like Abbey Road by The Beatles

- have been omitted, along with those for which text was too integral. The dates of the albums featured range from the 1960s to 2007, so music fans of all ages should have a chance. Navigators could post their suggestions in the comment box below. Almost all readers recognized the album sub 4, Yellow Submarine by The Beatles

“The week’s BBC radio choices”

It reports that in the program of the BBC radio of Saturday 29 November (Published: 12:03AM GMT 05 Dec 2008) Radio 2 set aside two hours to mark the 40th anniversary of the release of The Beatles’ White Album with the inside story of the mammoth recording sessions for it (which took place between 30 May and 14 October 1968). The upshot was an album reflecting four increasingly individual artists, and what came to be the beginning of the end of The Beatles.

In addition, clicking on

Listen to 40th Anniversary of the White Album on the BBC website”

You should listen to something but you discover that “40th Anniversary of the White Album is unavailable at this time”.

Vatican “forgives” Lennon for “more popular than Jesus” remark

It announces that more than 40 years after Christians were infuriated by the Beatles’ claim that they were “more popular than Jesus”, the Roman Catholic Church made peace with the Fab Four (Published: 5:51PM GMT 21

Nov 2008). All is forgiven: the Vatican made its peace with the Beatles.

It was in March 1966 that Lennon made his infamous claim: «Christianity will go ... It will vanish and shrink . We’re more popular than Jesus now - I don’t know which will go first, rock and roll or Christianity. Jesus was alright, but his disciples were thick and ordinary».

More than a decade later Lennon said he was glad of the furore he had caused: «I always remember to thank Jesus for the end of my touring days; if I hadn’t said that the Beatles were “bigger than Jesus” and upset the very Christian Ku Klux Klan, well, Lord, I might still be up there with all the other performing fleas! God bless America. Thank you, Jesus».

But note that these Related Articles are subject to update: two weeks later there are 5 new links, that I bring hereafter to knowledge without deepening it:

- Pedestrian death figures prompt call for more crossing points
- Zebra crossing road deaths treble
- Gordon Brown signs up to creation of new EU financial regulators
- EU Summit agrees plans for new financial regulation: the key points
- Ask Gill: Costly trip never got off.

Tab. 4 - Very long length: “MailOnline”, *Beatles fans pay tribute on Abbey Road at iconic studio’s 40th anniversary*, by “Daily Mail Reporter” (Last updated at 11:36PM on 8th August 2009) <http://www.dailymail.co.uk/news/article-1205174/Beatles-fans-pay-tribute-Abbey-Road-iconic-studios-40th-anniversary.html>

Daily Newspaper	“Mail Online” by “Daily Mail Reporter”, Last updated at 11:36 PM on 08th August 2009
Title	Beatles fans pay tribute on Abbey Road at iconic studio’s 40th anniversary
Text	It is one of the world’s most iconic and recognisable album covers - and today hundreds of Beatles fans gathered at the famous zebra crossing in Abbey Road to mark the 40th anniversary of its creation.
	The crowds celebrated the occasion by singing some of the Fab Four’s best-loved hits as they jammed into the road on and around the now-famous crossing.
Photo	Cover version: A Beatles tribute band poses for photographs on the famous zebra crossing at Abbey Road to mark the legendary studio’s 40th anniversary
	The Fab Four: The Beatles’ original 1969 album cover for Abbey Road
Text	Tony Bramwell, the band’s former road manager, who was present on the day the shots were taken, said: “Other than Paul and Ringo, I’m the only person alive who was here on that day. It’s great to see that the whole thing carries on”.
	“Through the musical genres and revolutions of the last 40 years the Beatles are still number one”.

More	Radiohead surprise fans with song in memory of last WW1 veteran Harry Patch
Text	He said at the time the cover was “just a photo” and the shoot only took minutes, but he expected that McCartney and Starr would be watching coverage of today’s event on television.
	The ex-Beatles have not tired of the image even four decades on, he said.
Photo	<i>40 years on: Locals were stunned by the number of fans who honored the anniversary in London today</i>
	Beatle mania: Today hundreds of music fans gathered around the famous pedestrian crossing to honor the Abbey Road studios where 90 per cent of the hit group’s material was recorded
Text	Mr Bramwell added: “Who could get bored of being a Beatle?”
	Event organiser Richard Porter, who owns the nearby Beatles Coffee Shop, said he was “flummoxed” by the number of fans at the event.
	He said: “I get fans literally from all over the world at the shop. And today we’ve got TV crews from 15 different countries and God knows how many press photographers”.
Photo	<i>Tribute: A replica of John Lennon’s colourful “psychedelic” Rolls Royce car was driven over the crossing</i>
Text	“The picture is just so easy to copy, well normally it is easy to copy. It is simple and it’s like a shrine to the Beatles”.
	The Beatles recorded 90 per cent of their material at the north London studio.
	One fan, Tony Kaye, 69, from north-east London, said the band’s enormous popularity stemmed from good timing.
Photo	<i>Love Me Do: A fan displays her Beatles-inspired T-shirt at Abbey Road today</i>
Text	He said: “I think they were lucky, they were just there at the right time. They had a hit record with Love Me Do and their albums did well”.
	Begona Burriel, 34, from Spain but now living in Milton Keynes, said: “I first started liking the Beatles when I was 18. They were just icons of pop music”.
	As part of today’s event a replica of John Lennon’s colourful ‘psychedelic’ Rolls Royce car was driven over the crossing.
	Tschale Haas, 50, from Frankfurt, Germany, has travelled to Britain and New York a series of times for Beatles events.
	Dressed in a Sgt Pepper jacket he said: ‘It’s great. I didn’t expect so many people to be here.
	“I’ve been a Beatles fan since I was three or four years old because my brother was 10 years older and listened to their music. At the age of 10 I bought my first Beatles single on April 7, 1970, three days before they split up.
	“They did so many experiments with music. They used new instruments and made a new sound”.
	Tribute act Sgt Peppers Only Dart Board Band recreated the Beatles’ pose on the Abbey Road crossing.
	Martin Dimery, a former teacher who is John Lennon in the band, said: “We were expecting a couple of people to be around and a couple of photos but we did not expect all these people and worldwide media. It is incredible”.
	“The Beatles pushed pop music beyond the parameters of what anybody might expect pop music to achieve. Because of that so many people all over the world remember their tunes. We play gigs for retirement parties and we play gigs in theatres for audiences of all ages and they love the music. You can see the effect not just on Oasis but also the other Britpop bands of the 90s and now”.
Photo	<i>Sign of the times: Hundreds of fans have made their mark on the Abbey Road street sign over the years</i>
	Dressing for the occasion: Fans from all over the world made the effort to be in London for the anniversary

The article was published by “Daily Mail Reporter” (Last updated at 11:36 PM on 08th August 2009), after Alistair Jamieson at 5:34PM BST 08 Aug 2009 published his article on the “Guardian” (see above).

The iconographic aspect of this article is the best example between the examined articles. 8 pictures are added to the article, we could say these are not added but are integrant part of the article, a well done mix of text and graphic.

The first two are of the cover band (2009) and the Beatles (1969) crossing Abbey Road, an introducing mix of today and yesterday. That can be linked to the starting of the title: “Beatles fan pay tribute” (that means today) “at iconic studio’s 40th anniversary” (that means yesterday).

Other six pictures complete the iconographic part of the article, they let see and comprehend the sense of the event and explain in the best way the content of the text.

Useful to this aspect is also the insert of some interactive areas, where it’s possible go into the hypertext to find more information about some topics as London and John Lennon.

The text: it may be surprising, but the “Daily Mail Reporter” has copied integrally the article of the “Guardian”.

The title of “Guardian” was reworked to first sentence of the “Daily Mail”, the first sentence of the “Guardian” become the second of the “Daily Mail”:

Tab. 5 – Confront “Daily Mail / “Guardian”

Daily Mail	Guardian
Title Hundreds of Beatles fans have gathered at a zebra crossing in Abbey Road, London, to mark the 40th anniversary of the creation of one of the world’s most recognisable album covers.	1° sentence It is one of the world’s most iconic and recognisable album covers – and today hundreds of Beatles fans gathered at the famous zebra crossing in Abbey Road to mark the 40th anniversary of its creation.
1° sentence The crowds celebrated the occasion by singing some of the Fab Four’s best-loved hits as they jammed into the road on and around the now-famous crossing.	2° sentence The crowds celebrated the occasion by singing some of the Fab Four’s best-loved hits as they jammed into the road on and around the now-famous crossing.

And following the whole article of the “Guardian” was reported in that of “Daily Mail”:

In addition, the “Daily Mail” continues the remarks of german Mr. Haas Tschale and adds some remarks of Martin Dimery, a former teacher who now is John in the Sgt Peppers Only Dart Board Band, that recreated the Beatles’ pose on the Abbey Road crossing and played some Beatles songs.

It’s interesting note that he said: «We were expecting a couple of people to be around and a couple of photos but we did not expect all these people and worldwide media. It is incredible». All Beatles fans knew what could happen at Abbey Road that day, and it’s not credible that one man used to play with his group as Beatles is so naïve. Maybe the journalist uses him to let think it’s arising a sense of new feeling like Beatlemania.

The first ten sentences of the article are similar to the ones of “Metro”, a reworking of the AP press release.

It follow the sentences of the Beatles fans living in London, we may suppose present at the event, not quoted by the press releases of AP, ANSA and AFP. The first, lived the Swinging London and so can say « the band’s enormous popularity stemmed from good timing», “they were lucky”, “they were just there at the right time”. The second one, 34, from Spain but now living in Milton Keynes, could only remember she «I first started liking the Beatles when I was 18”, “They were just icons of pop music».

The last sentence remembers that «As part of the event a replica of John Lennon’s colourful “psychedelic” Rolls-Royce car was driven over the crossing» and it doesn’t come too from the aforesaid press releases: that car was one of the icons of the Swinging London and could be useful to explain it or insert a picture of it as done by other newspapers.

The article in whole looks chilly, the journalist stands aloof, he had to write two takes and he did it.

The article is complete with 6 “related articles”, 3 of them apparently don’t have one link to the article, the other 3 go back to the Beatles world but are no direct linked to the content of the article.

- CONCLUSIONS

The making of a traditional daily paper follows the scheme “emittente - channel - message - medium - receiver”, that’s not the way of the new online daily papers, ageing through an alternate communications scheme: the journalists writes his note using a different code from that for the paper, many news, short, clue, interesting, items for a following debate facilitated by tag, links, related articles.

The online newspaper is without borders, it may be modelled at pleasure, enlarged to the past and developed to the future.

The reader may accept the script without remarks but also may propose corrections, additions and integrations, may contact and speak to the journalist and to other webreaders, he’s no more a passive reader but becomes to main actor in the information’s process, journalist too and critic and qualified interlocutor.

Eventually, there’s no more that unicity of the source that in the past used to define the daily paper, his presence, his authority.

Each journalist becomes chatalizator of an interactive communication’s process active through an exchange-transmission at 360° between a lot of autonomous subjects.

by Eugenio Ambrosi, contract professor of Comunicazione pubblica of the Master in Analisi e Gestione della Comunicazione, Università di Trieste

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