



COLDPLAY  
JULY EZINE



## INTERVIEW

Since the last ezine, X&Y has been released and welcomed with open arms by over a million fans worldwide. On it's first day of release in the U.K, it sold over 150,000 copies and went on to be the second highest first week sales of an album since Oasis' Be Here Now.

The weekend before release, I went to watch the band in production rehearsals and interviewed the guys. We usually end the ezines with interviews, but as this is a special and exclusive interview, it makes sense to cut to the chase and get started with that a little bit sooner.

But first just to recap over some news pieces in case you missed anything.

## NEWS

On 26th May, Chris was attending a Robin Hood Foundation benefit at the Jacob Javits Centre. It's an NYC charity that concerns itself with the welfare of the poor & needy. Last tour you may remember a lady called Christy bid for the chance to sing with Coldplay at the Madison Square Garden show. Again there was an auction and the highest bid of \$500,000 was paid to repeat that the next time they play the renowned New York venue in September. At the benefit, Chris was invited at the last minute to duet with the legendary Stevie Wonder.

I asked Chris how it came about:  
"It was a very weird experience but it was cool. It just sort of happened. All I know was I wrote the lyrics on my hand and I knew that at some point he was gonna say 'I'm going to introduce someone now', so I was just standing by the side of the stage. I had no idea when it was going to happen or anything. It was fucking cool".

Saturday 4th June. I drove from Manchester to a location in Wakefield, just outside Leeds. It took a while to get there and when I got to the Industrial Estate, from the outside, it looked like an office block, nothing remarkable. I entered and people were buzzing around in all directions. Offices they were indeed, filled with people sat at computers, talking into telephones sorting and organizing all around me.

I walked from room to room and was led to a door. When inside, my bearings were totally lost. I was shrouded in darkness and I could hear Coldplay in the distance but could not work out where from. I followed the sound around the mammoth construction before me and when I reached the end, I looked up and there, about 15 feet above me, were Coldplay on the biggest stage I have ever seen.

"Hi Debs", Chris says, I felt like a small Alice in a dark wonderland.

The office block somehow became a tardis, either that or I had been transported to an airport hangar.

The band were about to take a break for dinner before a run through of the whole show. It's decided that I interview Guy, Jonny & Will whilst Chris warmed up.

### What are we all doing here then?

**Will:** A production rehearsal is basically a dress rehearsal, making sure we have everything ready for the show, working out all the lights and making all the little links between songs and making sure that everything runs smoothly.

We're gonna have 2 big run throughs in about an hour and hopefully we'll be able to see where the weak points are and whether the set flows correctly. I'm sure it won't be the last time we change things. I'm sure as the tour goes on we'll change a few bits & bobs, but as for now, this is the blueprint of what's gonna happen for the next kind of year basically.

## **Any problems so far as you must have some new toys for this tour?**

**Guy:** We've all got new toys. We've all got new roles to do. Will & Jonny & me, we're doing different instruments. We're really just trying to sort of..... some of the old songs were getting a bit stale, so we've tried to do it in a different way. We do Shiver in a more acoustic way, Don't Panic, Everything's Not Lost, trying to re-invent these old songs to keep the ideas fresh for us and interesting for other people that have seen us play live before. I'm playing piano in a couple of songs now & harmonica & singing. Will's playing organ and guitar.

**Jonny:** (laughing) I play guitar! I'm just playing guitar unless we play Sparks, where I might play piano. It's the only one I can play as it's really easy!

**G:** I haven't had to learn anything new, but playing and singing's a new thing. It's proving to be quite tricky, the more I do of it, the easier it seems to get. It's just like anything, it's practice isn't it?

## **I heard that you're responsible for most of the production ideas in Square One, is that true?**

**G:** Er, no, it was quite an interesting song because that was one that we were working on downstairs at Sarm Studios. We were upstairs in the big room and the idea was to start rehearsing for going on tour and we actually ended up working on this new idea, Square One, which I think started from a drumbeat and a riff Jonny was playing. Because it was a rehearsal room, we had to sort of knock up some tempos and backing tracks for the song and we ended up liking what we were doing on my laptop and it ended up staying on the record.

## **Matt McGinn has a credit on it too hasn't he?**

**J:** Yeah.....

**W:** Tell them who Matt McGinn is Jonny

## **It's ok, we know who Matt is, he was in the last ezine.**

**J:** When we needed an extra guitar part when Chris was playing keyboards or something and we wanted another overdub, we'd get him to play chords or something and then he just kind of came up with this little bit to go in the chorus.

## **Which little bit?**

**J:** The high bit.

**W:** Sing it Jon

**J:** You sing it Will.

**W:** neuh neuh neuh neuh, that bit

**J:** The high bit.

## **So, back to the show, what can we expect? Is the set list the same for the whole tour?**

**J:** There's a few points already that we know we can just alter every night. We've got choices of songs to do in lots of places. It just comes down to how we feel about how the set's going and which ones are sounding better. We'll see. Nothing's ever set in stone.

## **Will you ever leave out Yellow?**

**G:** I don't think so. A lot of people want to hear that song when they come. For a lot of people it's probably the only song they're looking forward to hearing.

**(look of disbelief followed by raucous laughter)**  
**Bit harsh that.**

**G:** There's a few people you know. Not everyone that comes to our show are devout Coldplay fans. Some people will come 'cause it's something to do and they quite like that song Yellow.

**(still laughing)** **You don't really believe that do you? Surely you don't really think they're coming just for that ONE? (Jon & Will now laughing). I think they'd be disappointed if you didn't play it, but they're not coming for that one! You're better than that you know!**

**J:** We've kind of refreshed it. Every time we try and do something different. The last tour, Chris was singing and Matt was playing off stage. This time, Chris is back to playing and we're back to having no keyboards on it. Chris is playing electric on it.

**Night in, night out, how do you keep the.... bounce? It must be frazzling.**

**G:** It is, but you know, we've got a new album now to play, so we've got a whole bunch of new songs, which is always exciting. And even though we've learnt how to play them, I think we still see it as a challenge to try and improve on our performances of the newer songs every night and I think that's always something that makes you push that little bit harder. And also we've got a whole new production; new lights and new visuals and stuff like that, so it's going to be exciting for us to see what the reaction of people is to it.

**I suppose you get a buzz from the audience.**

**G:** Yeah, it's always good, a bit of applause is always nice.

**I hear you may be touring Eastern Europe & Russia.**

**W:** I really wanna play Russia.

**So are you?**

**W:** I think so, I'm not sure. Are we definitely doing Russia? I really wanna play those places. I'd love to play Russia. I hope we can get there.

**I want to talk about the album, but not too much as I guess you're already pretty talked out about that and I don't want you to have to repeat it all again.... So, you know you scrapped all those songs? How are you sure they aren't brilliant?**

**G:** I think it's because we don't just scrap them that easily. We work on them and work on them and like it's they eventually sort of get scrapped, well, they never really get scrapped, they just sort of get put on a shelf.

**J:** Yeah.

**G:** And sometimes songs that we put on the shelf, come back, like White Shadows ended up on the record and that was one that we'd..... so we do work hard on every song before we decide that it's not working. They go through a sorting process.

**I heard Will saying that songs come from other songs, like a family tree. But what about Talk? I've heard 3 versions of that song, how many are there?**

**All:** 3!

**The lyrics have been completely re-written...**

**J:** They started there and then got re-written and then they got re-written back.

**W:** There's 3 different verses. The chorus has pretty much always been the same and the music and the melody.

**It has the lyric Ladder To The Sun, which of course is another song. By the way, Solid Ground is missing from the album and someone was asking about it, is that the same as the song you used to play live?**

**W:** It's never been called Solid Ground.

**J:** All songs are kind of related to each other somehow, they're kind of cousins!

**I absolutely love How You See The World. How come it's only made it as a bonus track on the Japanese release?**

**W:** It'll be a b-side.

**Will it? Great.**

**W:** Probably.

**Will it or probably?!**

**W:** Or we'll save it for something special.

**I'd like to ask, some songs on the album sound as if they're about to finish and then seem to get a second wind.**

**W:** Which songs?

**Square One.**

**W:** Yep

**Low**

**W:** Yep

## **White Shadows**

**W:** Yeah I'd agree with that

### **Why do they do that?**

**W:** It just felt like it needed a little bit to sum it up.

### **What did Danton bring to the table? Why did you choose him?**

**G:** We worked with Danton towards the end of making the second album, so we already had a relationship with him

### **I didn't know you'd worked with him before**

**G:** He helped mix the second album, he mostly mixed all of it. It was important to us to not take a risk of going with someone completely strange to us. He's got the most ridiculous amount of energy. He can work for 24 hours solid and not ever complain

**J:** Or Yawn! (laughing)

**G:** He brought lots of ideas and suggestions. It just made us feel like it was a fresh start. We were feeling a bit stale before, it just felt like there was a new injection of life into the studio.

### **So Brian Eno plays synths in Low?**

**J:** Eno came in, he just said "Can I come round?"

### **Popped in for a cuppa?**

**J:** Well he did, he kind of did. He just came in with these plastic bags with this weird equipment in and he said "Can you feed me some of these keyboards" and he sort of bounced around the room making them sound weird! (laughs) And then left.

### **What's that sound in Low then?**

**J:** It's wine glasses.

### **Are you joking? You're winding me up aren't you?**

**W:** Crystal (does impression of percussion part in

Low)

### **Speaking of Eno, Guy you introduced the piece of music that was used as intro music on the last tour didn't you? (Apollo)**

**G:** No, I don't think so. I think Chris had dug that out before. We've been listening to a lot of stuff like Brian Eno & Kraftwerk and a lot of electronic stuff which I'd heard before, but erm..... what was the question again, I forgot?

### **I thought you'd introduced the For All Mankind music to the band.....**

**G:** No, that wasn't me actually. I think Chris had met Brian Eno cos he did something with him once.

**J:** He did that song with Bono didn't he?

**W:** The b-side to .....

**J:** "What's Going On".

**G:** Ah, so I think it's like you know, anytime you meet a musician that you don't know very much about, it's always interesting to then go out and sort of say "I met this bloke I'm gonna go and check out some of his stuff".

### **So, the album seems to be set out like vinyl, with X 1-6 and Y 1-6, why's that?**

**G:** Our idea of an album, a perfect album, is probably not too long, being about 10 songs. I think when we came to compile all the songs on the record, we tried to pick 10 but we realized there were certain ones we couldn't leave off, so it was gonna be more than 10 and so just so it seems like a shorter album, or you can listen to it in 2 halves, we split it into a sort of A and B side so mentally it prepares you and that was the idea.

### **How do you pick the song order? That must be the most important part.**

**W:** It's crucial. Tracklisting is important. Like you said, you can re-arrange the songs and make it sound like a completely different record. The 1st record was done in a specific order originally and we gave it to some people and they came back saying it was the most miserable record they'd ever heard, good but incredibly depressing and so we



changed it around a bit and everyone's like, 'Oh it seems like it's so optimistic!' (Jonny laughing). So, it's just a way of steering people down the journey of the record and whether it makes sense or not. Certain tracks go well into each other and just trying to get the right journey through the songs.

### The openers and closers are easy to spot

**W:** Yeah

At this point we realized that we were fast approaching the run through time and no-one had eaten, so we decided to reconvene later or in the morning.

The run through wasn't quite that straight forward. As the intro music to Square One began, the large screen at the back displayed a digital timer counting down. As the band took to the stage, it's clear there's already a problem. Chris swore and walked off. The start is delayed and the next 20 minutes or so, were taken up with getting the backlight just right or the sharpness of the timer exactly how Chris had envisaged it in his head. *This* is what production rehearsals are about. Changing the colours, making sure that the right light is on the right person at the right time. Throughout the next 5 hours, there were countless breaks to consult about all manner of technicalities. How to perform Yellow; with or without guitar? Which guitar? It's settled that the Gibson Teardrop should be used as it's needed for the next song, Low.

It was extremely fascinating, exciting and insightful. To see the precision, the patience, the dedication of those four fellas was amazing.

Not once did any one of the 50 strong crew complain or moan, not even the lighting men sat suspended at a dizzy height above our heads.

In the vast darkness, the lights are absolutely awesome. There was a fantastic wall of red during God Put A Smile Upon Your Face, orange spotlights for Speed Of Sound, bathed in blue for Warning Sign, lilac hues for The Scientist. The lights for White Shadows take on a literal representation; photographic negative images appear on the back wall, casting huge shadows.

The acoustic section was set up with enormous spotlights wheeled in. Again decisions as to what



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percussion should be used during Don't Panic saw a variety of instruments tried and discarded. Guy played acoustic guitar and Jonny integrated Depeche Mode into his guitar part. 'Til Kingdom Come was great, the four of them at the front of the stage, Jonny on guitar, Will on keys and Guy on harmonica.



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After 12 songs, it was getting late, there was only time left for Clocks, which had a huge silver backdrop with a spectrum of colours flashing across. It looked so effective, almost like a hologram. Even though everyone was tired from the endless work, there was time to have a bit of fun with a single light bulb hanging from a very long cord. Hilarity ensued as several heads were nearly lost as Chris swung it with all his might. Will had a much better technique to make it circle above. Chris thanked everyone for the tireless efforts and then we made our way to the hotel in Leeds.

Chris, Dave (U.S manager) and myself stayed up until 4am chatting, Guy & Jonny went out and Will

had returned to London. At this point it was still the intention to continue interviewing Jon & Guy on Sunday morning.

Sunday morning was a different story however. Everyone was still very tired and aware that it was the last day of rehearsals. There wasn't much else to do, but I decided to stick around for a short while. We went back to Wakefield and after a hearty healthy breakfast (Chris had 2 bowls of cereal as well as a cooked breakfast), everyone went back to busy busy. I decided that waiting for Guy & Jon was possibly not going to be my best plan. I asked Chris if he fancied picking up where we'd left off. Thankfully he put some time aside and we resumed the interview.

## INTERVIEW cont....

**Thanks for this Chris. I'll probably repeat some of my questions to you, but yesterday we were talking about tracklisting and the X and Y sides....**

**C:** Well, we made quite a long album, which is intentional, trying something a little bit different. We really wanted it to be 2 sides, but of course you can't do a double album and not everyone gets it on vinyl, so it's very difficult to do that, so that's the way I see it.

We wanted to do a big piece this time yeah. I see it as like, completing our song book you know.

**You magic number was 10, you've got a lot more than that on this album**

**C:** We've pushed this style of songwriting now as far as we can go, so we kind of put all, you know, they're great songs and I see it as more of a collection of songs than an album this one.

**Again for me, my favourites are the tracks that are the most departure from the last 2 albums. Was the departure deliberate or as a result of what you were listening to at the time?**

**C:** It's just trying to do things that keep you excited. I'm obviously at a strange point at the moment cos

it's the day before the album comes out. We've spent 2 months talking about it and the only reaction I've got is from critics you know. Some of it's been incredible and some of it's been terrible so I'm really confused about it. But I know that every song that's on the record has something about it that I thought, 'we haven't done this before', similarly we also stayed true to the same ideals that we had on the last album. I see it as the end of a trilogy to be honest. I see the first 3 as one collection of songs.

**Does that mean that you already know where you are going next?**

**C:** No, I just know that..... (long pause)

**That you've come full circle?**

**C:** Yeah. I think so.

**About critics, do you think that when you were growing up and wanting to be cool and not the geek, do you think that has any bearing on how you want to be perceived by your critics? To be accepted, to be the best?**

**C:** I still imagine us like a new band, which of course we're not, but I expect to be treated like a new band when of course we're not gonna be, so it's just my own problem to deal with.

**I think that's charming, as ever, that you're not standing there saying 'we're the biggest band in the world'**

**C:** I don't feel like it

**I know that you don't, but perhaps that's nice that you don't, because then you're always going to try and better yourself and keep achieving. It keeps you ambitious and hungry.**

**C:** Yeah, like I said, it's a very weird point before your album comes out, you're really only dealing with written stuff. You've got to have thick skin I think.

**Even though you've been previewing new songs, even though you're thinking about the written stuff, what about the reaction you've been getting on the road?**

**C:** They've been great you see. The reaction to the

actual songs in concerts and on radio and stuff has been amazing, so that's obviously pretty thrilling you know. It's incredible. I got very excited yesterday when we did the first rehearsal. We spent almost a year now planning all the lights and the cameras and the action. We've spent 5 weeks touring the same old clubs that we toured on the first album, so yesterday was incredible. I'm glad we didn't go straight out into arenas. It's like I said, it's good to feel like you're a new band on each album.

### **How are you feeling about Glastonbury this time?**

**C:** We're in a very different position now. That will always go down as like the gig where we came to another level, but this time we just want to be as entertaining as possible. I don't expect it to be seen as some revolutionary concert but I do expect it to be fucking good.

### **This broke a Glastonbury dream, so I tell Chris about it**

**C:** I'm so excited. What's been strange over the last few months is realizing that things you say can get taken or twisted, or just one thing you think you in fact glanced over, becomes the main focus of that article, so I do want to say here on the website that we're incredibly grateful for every last fan you know. If we come across as, 'oh we wanna be the best band in the world', that's just our way of saying we care. We're not trying to be pompous or arrogant or anything. We are in a way, but we're just trying to show it's still our passion. It's been a real lesson the last 2 months.

### **You're going to some new places on this tour. Will you be going to South Africa.**

**C:** I think we will go to South Africa at some point.

### **Didn't you live there?**

**C:** Zimbabwe, just above South Africa.

### **Lots of fans from all over the world, Peru, Maldives, all ask when you will tour near them. Do you have a say in where you go these days?**

**C:** Yeah, a lot, well geographically we do.

### **Live 8's coming up, how are you feeling about that?**

**C:** We're very excited to be playing Live 8. We're not sure how we're gonna feel following The Beatles and U2!

### **I'll bet everyone after is saying the same, The Beatles, U2 and Coldplay!**

**C:** I think we'll do great for the drinks vendors. You always notice on TV when there's an ad break cos there's an electricity surge, I think we can expect the same sort of thing!

### **You make me laugh sometimes! I think it's going to be amazing.**

### **Back to the production, how huge is that?! How do you stay focused on everything when you have so much input creatively? Is that the type of thing that keeps you awake at night?**

**C:** Yeah. I'm just obsessed with just trying to get new looks all the time. That's why we've done the buzz tour cos that's been our rehearsal musically, so we can come here and be anal about what goes on at what point. You know to me, we wanna design a concert that is visually as interesting as it is musically. Certain things happen visually that just make all 4 of us really excited. Like we've got this thing with Clocks, where this piece of music we've written combined with some lights just gets us incredibly excited, so we start to play really..... Square One now has this amazing light arrangement that just makes us play it better. Like when we did this thing in the Beacon in New York and none of the lights or visuals were anything to do with us and it totally threw us, cos we'd never done a whole concert like that before and we weren't getting any of the right punches. It's almost when we get punched by the lights, it makes us punch back with the music, you know what I mean? So the 2 really have to work together.

### **Which do you think work best, or your favourite?**

**C:** Some cool things are happening in Low & Clocks and Speed Of Sound and Square One.

### **& White Shadows**

**C:** Yeah, oh yeah yeah.



**Looking back to the Barfly days to this, it's incredible. I can't believe Guy actually sings and moves now!**

**C:** We did the video with Mark Romanek and he was like a personal trainer for Guy & Jonny, like "you can bend you leg a bit". What a lot of people have to remember is, we're still only on our 3rd record. We're still growing a lot all the time. We're still getting to the point where we want to get to.

**You scare me when you climb though.**

**C:** If you haven't got the lights and looks you want, then sometimes the big jump will have to suffice. Some nights on that buzz tour we were great and some nights we were atrocious. Sometimes a Cold-play concert can be really ignited and all that tour we've just done in the last 2 months means that we know a lot about what to play where now, which is really exciting.

**Now with a repertoire of 3 albums, it's really nice to see songs like Warning Sign and Sparks being played.**

**C:** One thing we did learn on the buzz tour is the balance between albums. We didn't really play anything from Parachutes on that buzz tour, we all kind of thought it'd be nice to.

**Can I ask you something and you can pass? When the last album was finished, I was told that Green Eyes was written about Jonny, is that true?**

**C:** Yeah, I actually wrote that for 2 people and one of them was Jonny.

**Does Jonny know that?**

**C:** Er, yeah. (Pause) I always forget about that song.

**I asked this yesterday, but some of your songs seem to end and are then resurrected, as if you don't want to commit to an ending, why is that?**

**C:** I dunno..... I have no idea. I'm a big fan of end sections. I don't know where that comes from. I don't know, I'm a sucker for big chords at the end of something.

**What about all the versions of Talk?**

**C:** This is one of the oldest versions, it's the first version we finished.

**Did you pick this one because of the leaked version?**

**C:** No. I don't know. I think we've chosen the right one, but I can never be sure.

**How do you ever know? You ditch so many songs, how do you know?**

**C:** We have the rings of Saturn around us you know. There's just endless circles of people getting closer & closer to us who we trust. There's certain journalists on 1 circle then inside that, certain record people, then inside that, there's certain friends. Then inside that are certain people we work with like Phil and Dan and Dave and Estelle. And inside that is the 4 of us. It's like M&M's; an everlasting gobstopper.

**Do the band ever say to you, 'Don't like that Chris'?**

**C:** Yeah. Often, often.

**I know we've hardly any time left, so I'd like to ask a couple of things, God gave you style, God gave you grace, is that your lyric or is it pinched?**

**C:** That's ours.

**Do you want me to have a word with 50 Cent then?**

**C:** I don't mind 50 Cent taking it

**I don't think he credited you.**

**C:** He's partly responsible for my favourite song at the moment which is that song Hate It Or Love It by The Game, so he can do whatever he likes.

**Who came up with the name The Fir Trees as cover?**

**C:** We just had an idea of doing an album under the name The Fir Trees and that's what stuck. What's been weird for us has been the whole security thing. It's been the whole EMI thing, we didn't need

that and it's kind of wrong because we didn't take a long time to do our album at all. It's come out much sooner than U2's album or System Of A Down's album. It didn't take us very long. That EMI thing threw us and we've had a bit of a battering in the press for certain things. I suppose we've got to go through all that to learn how to deal with it.

**They just take the 1 thing you say, like you said, and highlight it and then it becomes newsworthy.**

**C:** Yeah, that's what I'm saying. I just hope we haven't upset anybody who really likes us, through someone who doesn't really like us, spinning something we've said, you know what I mean? It's a weird thing, you have a lot of people round the world who you know are into your band, but the people that communicate your thoughts to them are people who aren't really into the band. So it's a bit like 2 best friends communicating through someone who doesn't like either of them. So, hence that's why we're doing this interview now.

**Setting the record straight.**

**C:** Yeah

**My last question then, have you made any requests for DJ Wayne to play anything for you this tour?**

**C:** Erm, only 1.

**What would that be then?**

**C:** I can't tell you. You'll have to come and see it.

**End.**

The next day was the highly anticipated day of release. That evening, there was also a somewhat intimate gig at KOKO in Camden, London. It was great, not that I could see a thing! The gig was broadcast on Radio 1 and is still on their website in archive at [www.bbc.co.uk/radio1](http://www.bbc.co.uk/radio1). An album launch party followed with a varied guest list. The band didn't party too late as they were filming for Later with Jools Holland the following day.

As has become tradition, there was a celebratory lunch in London later in the week on chart day, Sunday 12th June. Myself and a few others, met to toast the great news of a 3rd number 1 album. A great day was had by all. Following after a few drinks, Jonny promised to do more for the website, so I shall hold him to that!



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## TV

Many of the usual music programmes such as CD: UK and TOTP featured the band's performances. Jonathan Ross saw the band unusually play 3 tracks, with much mimicking of "that effing frog". Later was screened on 17th June and they per-



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formed 3 songs; Square One, White Shadows and What If.

## LIVE

Two special live shows took place recently. The potentially lethal mud filled Glastonbury was absolutely awesome. I was lucky enough to watch it from the side of the stage and to look out at the sea of faces was incredible. During the encore, the band played a fitting tribute to Kylie Minogue, who was due to headline the festival on the Sunday. They did a storming rendition of Can't Get You Out Of My Head.



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Saturday 2nd July Coldplay took part in Live 8, the brainchild of Sir Bob Geldof and biggest gig ever put together. Hyde Park hosted over 200,000 people and more than 25 artists to promote awareness of the Make Poverty History campaign. Simultaneous shows took place in the countries where the G8 summit leaders preside. The G8 summit being held in Gleneagles, Scotland, scheduled the issue for its agenda. A petition of millions of names will also be presented to the 8 most powerful leaders in the world. The show was a historical event and began with Sir Paul McCartney and U2 performing "Sgt Pepper's Lonely Hearts Club" with its poignant opening line "It was 20 years ago today" with reference to the 20 years that have passed since Live Aid.

After this amazing beginning, U2 were next up. Bono gave a heartfelt speech before introducing third on the bill Coldplay. The band performed In My Place and Fix You. In the middle of this, Chris introduced 'the best singer in the world' (there's been a few of those according to Chris!) and Richard Ashcroft joined the band onstage to sing Bitter Sweet Symphony, his number 1 hit with his former band, The Verve.

## WEBSITE AND TOUR

Coldplay have now completed their UK tour, taking in Dublin, London, Glasgow and Bolton. The latter was particularly exciting for me as that is my home town. The rain was absolutely atrocious but thankfully it cleared before the band took to the stage. During What If, my brother's girlfriend proposed and he said 'Yes', so that was pretty special. After the show, we went to see the band and I took personal joy in watching my brother pin a Bolton Wanderers badge to Jonny's jacket. Jonny was none too happy about playing the Reebok in the first place, but he took it in good humour.

At the end of both shows, we were treated to Fix You twice as it was being filmed for the video. This kind of gives the game away that yes, Fix You will be the second single to be released from X&Y. There's no street date yet, but further details will be given nearer the time.



A quick mention to the support acts who were fantastic at each of the UK shows: Morning Runner, Supergrass, Interpol, Elbow and Doves. You can catch Supergrass at Somerset House in London on 4th August and Morning Runner are on a tour of their own on the following dates:

**1st Aug: London Barfly**

**3rd Aug: Somerset House (Supp Athlete)**

**5th Aug: Manchester Bierkeller**

**6th Aug: Glasgow King Tuts**

**7th Aug: York Fibbers**

**10th Aug: Wolverhampton Little Civic**

**11th Aug: Cardiff Ifor Bach**

**12th Aug: London Koko, Club NME**

See [www.morningrunner.com](http://www.morningrunner.com) for more info.

The Tour section at [Coldplay.com](http://Coldplay.com) has been updated to include Spanish dates in November. More dates will follow elsewhere, but keep an eye on the site for details.

Also, keep an eye out for updates to the Coldplayer, including Glastonbury & Live 8 news.

## FILM

The Mayor Of Sunset Strip, a film made a couple of years ago about Rodney Bingenheimer, an important figure in American radio, is now on general release around the U.K. It features footage of the band talking about his input into their rise in the States.

Until next time, everyone take care and stay safe,  
Debs :-)