

Real Men

A chamber larp about masculinity and maleness, for 6-8 players. Designed by Kevin Burns and Mo Holkar.

This document

This is an integrated larp script, to be used by the person who is facilitating the larp.

Real Men – introduction

Practicalities

Real Men runs best with 6-8 players. You can run it with more or fewer, but it's not quite so effective.

The larp needs someone to print the play materials, to administer workshop activities, to play music, and so on. This can be one of the players, or a separate facilitator. This person should read through this script in advance of play.

Real Men can be played in one medium-sized room, ideally with a table and chairs. It also needs a way of playing recorded music.

Gender

Real Men can be played in two ways: either with a player group of all men (ie. adult people self-identifying as male), or with a mix of people of any or no gender. These will give two different experiences.

An all-men group of players may be more readily able to explore themes of masculinity and maleness in themselves and others in an open and accepting way. In a mixed-gender group, male players may find it harder to do this: the element of performing masculinity for other genders often seems to intervene. However this will still provide a valuable and insightful experience for women and non-binary participants. You will need to decide what you want to achieve, and compose your player group accordingly.

We don't recommend playing *Real Men* with people under the age of 18, because it's intended to draw on participants' life experiences as adults.

Background notes for the facilitator

Here we talk a little about the thinking behind the design of this larp, and introduce some key concepts.

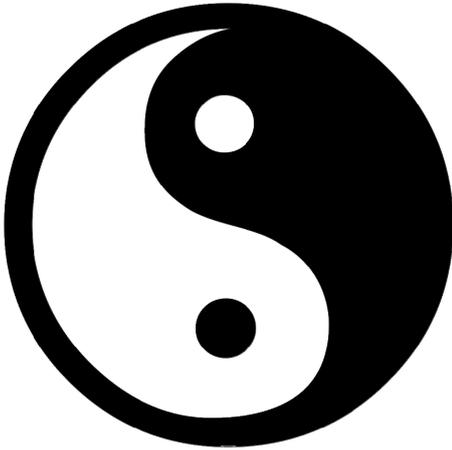
Manhood and Masculinity

"I like to think what I do is masculine - when I hold a little baby and kiss it, that's the masculine part of me holding that little baby. When I have tears because I'm scared, or because I'm full of joy, they're all masculine. There's not a female thing about them."

Marvin Allen, author of *Angry Men, Passive Men: the Roots of Men's Anger and How to Move Beyond It* (1993)

This quotation, from a masculinity guru of the early 1990s, illustrates the confusion between manhood and masculinity. When we think (as the author does) that a man can only have masculine qualities, then masculinity simply means 'anything pertaining to males', which is almost meaningless.

In **Real Men**, we start from the assumption that maleness and masculinity are meaningfully distinct.



To clarify this, and to get away from current patriarchal patterns, in the workshop that prepares players for this larp we will replace the word masculine with the word Yang, and feminine with Yin. Some men may be more strongly Yang than Yin, while others may develop their Yin qualities.

Another helpful concept may be the Jungian idea that the male soul is feminine - the anima. In **Real Men** the Yin aspect is a man's inner life, his emotionality, his soulful quality, his sensitivity, his secret vulnerability and

longing.

This is reflected in the two dots in the Yin-Yang diagram - the more Yang something becomes, the more it creates its opposite within, and vice versa.

These concepts are introduced to clarify the themes of the larp, and not to change how characters talk or think. Players are encouraged to allow their characters to be as confused as they like about maleness and masculinity.

At the start of play, male characters may be unaware of their Yin aspect; and insofar as they do become aware of it, they may be afraid to reveal this to others for fear of being shamed.

Characters who are afraid of not being Yang enough can adopt behaviours to deflect attention, such as talking about sport, crude jokes, drinking, rough-and-tumble play, mockery of others, verbal bullying, etc. This may be policed in exceptional cases by other characters with words like 'pussy', 'girl', 'sissy', 'cry-baby' etc.

Yin-Yang

In **Real Men**, Yin represents that which is inner, dark, passive, emotional and receptive. Yang is that which is outer, light, cognitive and active. What a man says or does in normal life is Yang. This is what he chooses to display to the world, to reveal to others. We will develop an embodied understanding of Yin-Yang in the workshop.

Sexuality

All characters are assumed at the start by the others to be heterosexual by default. Any character who is or suspects himself to be homosexual may be reluctant to reveal this to others until he knows that he is safe to do so. The same would apply to transvestitism or gender dysphoria.

Although all of the characters are interested in new concepts of manhood, the version preached by the leader of the (in-game fictional) Real Man Group includes no more than tolerance of homosexuality in others. This is authentic to the Men's Movement as it was in the mid-1980s. In *Manhood* by Steve Biddulph (1994), there are two mentions of homosexuality: in both cases the author makes it clear that he sees homosexuality as natural and to be fully tolerated, but that his readers will not themselves be homosexual. Positive masculinity (at the time of that start of *Real Men*) is about tolerating sexual difference; but it is not about *being* different!

Location

By default, *Real Men* is set in the UK, because that's where its designers live. But if you'd like (or if your players would like) to switch it to a different country, that's absolutely fine of course. As you read through the script, you'll see the bits that you'll need to tweak if you are using a different country as the setting.

Printing

You'll need to print out a few things to run the game with:

- ☹ A copy for each player of page 18, headed "What most amazed me was..."
- ☹ A copy for each player of page 19, headed Intro questions.
- ☹ A copy of page 14, the Real Man Group poster.
- ☹ A copy of pages 15-17, headed Characters - and cut these up so they're separate.
- ☹ A copy of pages 20-21, headed Life events. (Actually, having three or four copies of these is good, if you can.)

You'll also need some blank stickers - at least two for each player.

Timing

These timings are approximate - sometimes a group of players will need longer on something, and less time on something else - but should be pretty close.

Preparatory workshop	75 minutes
Scene 1 and First break	40 minutes
Scene 2 and Second break	40 minutes
Scene 3 and Third break	40 minutes
Scene 4	30 minutes
Debrief	15 minutes

Workshop

Intro and safety briefing (5 minutes)

Introduce *Real Men*, and tell people about how it's going to work. Introduce any safety techniques that you're going to use. (We suggest Cut, Lookdown, and The Door is Open; and to use stage fighting, if fighting is required.)

Character development (15 minutes)

All players choose their character, which will be like the example shown here:

T _____

The Showman

Your secret fear (unknown even to yourself): "I'm worthless".

This compels you to perform and prove yourself constantly.

Your **fantasy** is fame, success and adulation.

The impossible **dream** is that your ordinariness will be accepted.

Each player should choose a name for their character, beginning with the letter indicated. They should write this name on the blank sticker provided, and stick it onto their chest. The player should also write their secret fear (eg. "I'm worthless") on another sticker, and stick it onto themselves somewhere easily visible.

They should then use the Intro Questions sheet to develop the character, and then spend a couple of minutes feeling their way into the character. How would this character walk, talk, behave?

Each player in turn should stand up, walk about the room, and introduce their character to the others briefly. The player should focus on displaying what the second sentence indicates, eg. 'This compels you to perform and prove yourself constantly.'

Optional: smudge each character with white sage.

Status (10 minutes)

Explain the concept of Yin and Yang as it is used in this larp.

Part 1: Players stand in the room according to where they feel themselves to be in terms of status, as themselves (ie. not as

their characters). One end of the room will be high-Yang and the other high-Yin. A player might feel Yang or Yin because of their social status, age, job, income, intellect, gender, sexuality, race etc. Each player should say something about why they have taken this position.

Part 2: Players take up a position in the room corresponding to their **character's** Yin-Yang status. Each player should briefly explain why their character is relatively Yin or Yang.

Yang Physicality (15 minutes)

Embodied awareness of Yang. That is, how does it feel to be Yang? How does one walk? What does one do? It's particularly important with female players to explore and practice 'manly' postures, actions and words. Note that the intention is not to make fun of or mock Yang qualities or manliness, but to bring them into consciousness and to have fun. Look to support other players in their exploration.

'Act of Triumph'. Stand for two minutes with your feet spread out squarely and arms raised in a position of victory. This has been shown to raise testosterone, improve mood and will help to develop your Yang powers.

Manspreading

Men take up space in the room: and the more Yang they are, the more they will do this, forcing others to move around them.

Facilitator to demonstrate (volunteer player to model the opposite):

- ☹ display of genital area
- ☹ puff out chest
- ☹ spread elbows by putting thumbs in pockets
- ☹ sit down without touching the chair and put entire soles of feet on the floor

Practice walking about the room and being aware of your status.

- ☹ If your character is more Yang than another, try to dominate them as subtly as you can.
- ☹ If you meet another character who is more Yang than you are, try to defer to him ever so slightly.
- ☹ If a character is the same status as you, or nearly, contest with him subtly for dominance.

The more subtle the better.

Ways to dominate / submit

- ☹ Keep your head still / move your head
- ☹ Keep your head high / bow your head
- ☹ In conversation, don't nod or agree immediately / nod and make supportive noises throughout

Discussion: what did you notice in these exercises? What was effective in displaying Yang? What did you struggle with? Are there any insecurities about supporting each other in this play? What would they need to be more confident in responding to each other as male?

The Yin–Yang metatechnique (5 minutes)



By making a circle around the face with the hands, the player indicates that what follows is an expression of the inner, Yin reality. All of the other players nearby stop what they are doing and witness the Yin expression. Their characters do not witness it. This technique should be used sparingly but at least once by each player per

scene.

Practise in pairs by having a conversation about a football match between Arsenal and West Ham, which was a 0-0 draw. Complain about the referee's decisions. At some point, use the Yin-Yang to express something of your inner state.

Fantasies and Dreams (10 minutes)

These are a very important aspect of *Real Men*, representing the two main directions that a character might take.

Fantasy

This represents a vain hope that the character has, of successfully concealing his deepest fear from others and from himself. At the beginning of the game, the fantasy will be strong. Later, it may be difficult to maintain.

Dream

This represents an almost impossible hope to the character – something so dear to his heart that he hardly imagines it could happen. Probably safer to stay with fantasy. Even so, in his best moments the character may glimpse some aspect of his

dream. It might involve the character changing the world, or even himself.

Players take turns in pairs to share with each other something about their character's fantasies and dreams. What would your fantasy drive you to do in life?

Tell the players not to worry if they can't get a handle on this at the moment. They will return to the fantasies and dreams in between the scenes, and will check in with each player to see how their character is getting on.

Calibration: The Real Man Group

Tell the players that the characters meet at 'The Real Man Group'. After seeing a poster or flyer (show them the poster that's included in this script), they attended a meeting of this group, led by James Tyler, a charismatic self-taught guru.

The Real Man Group draws the characters with the promise of "an action plan for changing men's lives". Tyler offers a new vision of manhood: "Most men don't have a life. Instead, we have just learned to pretend. Much of what men do is outer show, kept up for protection." He promises "Initiation, Manhood, Brotherhood".

The characters are young and idealistic and want to find a way to be a man that isn't modelled on their fathers or on traditional patriarchal society. But they may be somewhat anxious about feminism and worried that men are becoming obsolete.

Play will start with the characters gathered in a pub immediately after their first attendance at the meeting.

The song 'Real Men' (5 minutes)

Tell the players that each scene will be about 30 minutes long, and will have a soundtrack that finishes with the song 'Real Men', by Joe Jackson. When they hear this song, they will know there are just four minutes left to go in the scene, so they should make sure they finish anything that they want to do or say.

Play them the song, so they can get familiar with it.

Ball of Yarn exercise: "What amazed me most ..." (10 minutes)

The players are blown away by the experience of the Real Man group. Each player should choose one or at most two things that happened at the meeting which they found significant. It doesn't matter if they choose the same thing - this just gives them something to share enthusiasm about. The list includes

many things that are authentic to the post-feminist Men's Movement.

Seated in a circle, each player should say something about what amazed his character most, and use the Ball of Yarn to develop some shared memories: hold on to the yarn, and roll the ball to the player referred to, or another player of his choice.

Example

A: What amazed me most was seeing another man cry. [*Holds out the ball inquiringly. B puts his hand out.*] B, I really admire you for that. [*Rolls the ball to B.*]

B: Thanks mate. I feel a bit embarrassed now. But what amazed me most was being listened to when we shared in pairs. [*Holds out the ball inquiringly. D puts his hand out.*] I don't think a guy has ever done that for me. [*Rolls the ball to D.*]

D: Yeah, that amazed me as well. And I loved when we finished with the drum circle. [*Rolls the ball to F.*]

F: Yes and the white sage...
(etc)

Play

Scene 1 (30 minutes)

The first scene takes place in a pub immediately after the first meeting, to where the characters have adjourned to share their impressions and get to know each other. On the whole, the characters are bowled over by Tyler and for the first time feel that they are being recognised as men. But at this stage in the game these are new ideas. Characters may be suffering from homophobia, or feeling remorse or shame if they cried at the meeting.

The conversation will not only be about the Real Man Group however - maybe some characters are a little less convinced. Others will be feeling overwhelmed and might like to get back to more habitual behaviours.

There will be plenty of Yang speaking, moving and behaviour.

First Break (10 minutes)

Tell the players: *The next scene, ten years later, will be set just after James Tyler's death, a suspected suicide. It's summer, and the group gathers in a country cottage hired for the weekend by those who were closest to Tyler.*

Consider your character's **fantasy** and his **dream**. Which is more important to him at this stage in his life? How has this affected his life?

Use the sheet of Life events for inspiration if you need to.

Players should form pairs or groups of three if there is an odd number. Choose someone that you felt connected to in the first scene and explore how the two of you formed a closer bond. It could be that you shared great admiration for James Tyler, or were more sceptical about him.

In the whole group, gather together and share information that everyone would know.

Scene 2 (30 minutes)

James Tyler has recently committed suicide. The group gathers to reflect, share their grief, anger, and disappointment.

Second break (10 minutes)

Tell the players: *The next scene, ten years later, will be set in a villa on the French Riviera, owned by one of the characters who has become wealthy. As it happens, it's the*

tenth anniversary of Tyler's death. If this isn't important any more this fact could be 'a funny coincidence'.

Consider your character's **fantasy** and his **dream**. Which is more important to him at this stage in his life? How has this affected his life in the past ten years?

Use the sheet of Life events for inspiration if you need to.

Players should form pairs or groups of three if there is an odd number. Choose different to last time. Explore how you formed a closer bond in the past ten years.

In the whole group, gather together and share information that everyone would know.

Scene 3 (30 minutes)

In a villa on the French Riviera owned by _____, the group gather again. It is the tenth anniversary of Tyler's death. As they approach 40, the characters reflect on the past two decades.

Third break (10 minutes)

Tell the players: *The final scene will be set at the funeral of one of the characters, who lies in an open casket or is a ghostly presence. Decide who it might be. The scene will open with the dead character giving a soliloquy. From time to time the dead character may whisper 'memories' of him or of the group in the ears of the others.*

Consider your character's **fantasy** and his **dream**. Has your character continued to follow his fantasy, despite evidence that it's no longer serving him? Or has he found a way to realise his dream, wholly or in part?

Use the sheet of Life events for inspiration if you need to.

Players should again form different pairs, or groups of three if there is an odd number. Explore how you formed a closer bond in the past ten years.

In the whole group, gather together and share information that everyone would know.

Scene 4 (30 minutes)

_____ has died. The group gathers once again to share its grief and loss. What did _____ mean to you? How did he inspire, infuriate, disappoint, bring you joy or comfort you?

What has your life's journey meant over the past 30 years? How is it to have a group of male friends? Have you been able to share things with them?

Debrief (15 minutes, or longer as required)

We feel that formally debriefing a larp like *Real Men*, which can be very emotionally intense, is important and valuable. Ultimately, you will have to judge what your players will get value from in the way of debriefing; but here are some suggestions.

- ☹ **Deroling** - perhaps via a guided meditation where the players sit silently with eyes closed while you talk them through the process of letting go of their characters and reinhabiting their own bodies.
- ☹ **Sharing in a round** - allowing each player to talk for a minute, uninterrupted and unchallenged, about any thoughts and feelings that the larp has prompted in them. Tell them to avoid analysing or critiquing the larp design or structure - that can come later.
- ☹ **Positive affirmation** - for each player in turn, each of the other players must briefly say something positive about something they did, or how they were, during the larp.

Finally, break up into unstructured conversation, as the players wish.

THE REAL MAN GROUP

INITIATION. MANHOOD. BROTHERHOOD.
MEETING MONDAY 10TH OCTOBER, 7.30 - 9.30 PM
PARISH HALL, DUKE STREET. £5 OR DONATION.



LED BY AUTHOR JAMES TYLER

Most men don't have a life. Instead, we have just learned to pretend. Much of what men do is outer show, kept up for protection.

Women have learned to empower themselves through feminism.

And that's great. But what does it mean to be a man in a world of equality between the sexes?

Local author and masculinity expert James Tyler invites men to join him in a new experiential group.

Characters

T _____

The Showman

Your secret fear (unknown even to yourself): "I'm worthless".

This compels you to perform and prove yourself constantly.

Your **fantasy** is fame, success and adulation.

The impossible **dream** is that your ordinariness will be accepted.

N _____

The Saint

Your secret fear (unknown even to yourself): "I've done something wrong".

This compels you to obsess about not making mistakes.

Your **fantasy** is that you can achieve absolute perfection.

The impossible **dream** is of being accepted even if you are fallible.

S _____

The Mouse

Your secret fear (unknown even to yourself): "I'm not safe".

This makes you timid and fearful, and you put others on a pedestal.

Your **fantasy** is that you can remove every risk.

The impossible **dream** is of finding your own strength.

E _____

The Individualist

Your secret fear (unknown even to yourself): "I'll always be alone".

This compels you to reject others before they do the same to you.

Your **fantasy** is that you're unique, and don't need anyone else.

The impossible **dream** is to be embraced within a community.

D _____

The Wanderer

Your secret fear (unknown even to yourself): "I don't belong".

This compels you to keep moving on - places, ideas, jobs, relationships.

Your **fantasy** is that happiness is just over the horizon.

The impossible **dream** is that you find your true home.

M _____

The Big Man

Your secret fear (unknown even to yourself): "I'm the least significant one here".

This compels you to dominate others.

Your **fantasy** is of power and leadership.

The impossible **dream** is that you might help other people.

R _____

The Seeker

Your secret fear (unknown even to yourself): "Nothing is real or reliable".

This compels you towards peak experiences in the arts, spirituality, sex or drugs.

Your **fantasy** is that you will be enlightened.

The impossible **dream** is that you discover meaning in the everyday.

J _____

The Fighter

Your secret fear (unknown even to yourself): "I'm going to lose out".

This compels you to cover your fear with power, struggle, anger and confrontation.

Your **fantasy** is that you will finally defeat every opponent.

The impossible **dream** is peace that doesn't have to be fought over.

P _____

The Purist

Your secret fear (unknown even to yourself): "I'll be exposed."

You're scared of your own emotions, because emotions cannot be controlled.

Your **fantasy** is the punishment of others who are morally inferior.

The impossible **dream** is of compassionate acceptance for you and others.

B _____

The Innocent

Your secret fear (unknown even to yourself): "I can't trust anyone".

You hope you can find someone - anyone - to trust and believe in, and you are gullible.

Your **fantasy** is that the world is a place of goodness.

The impossible **dream** is that you will believe in yourself.

F _____

The Cynic

Your secret fear (unknown even to yourself): "It's all lies".

This makes you obsess over the flaws and failings of others.

Your **fantasy** is that you're the only one who sees the truth.

The impossible **dream** is that you'll find love and trust.

O _____

The Sinner

Your secret fear (unknown even to yourself): "The world's against me".

This compels you to take risks

You might as well be hanged for a sheep as for a lamb.

Your **fantasy** is that you'll be caught and punished.

The impossible **dream** is that you'll discover goodness in yourself.

“What amazed me most was...”

When you were at the Real Man Group, what was it that struck your character most of all? Choose one or two items from this list, or invent something similar.

- ☉ Sharing things about yourself, in pairs (*)
- ☉ Being fully listened to by another man for the first time (*)
- ☉ Discussion about ‘why I don’t want to be my father’
- ☉ Talking with other men about sex
- ☉ Seeing another man cry (*)
- ☉ Seeing James Tyler cry
- ☉ Crying in front of other men
- ☉ Sharing stories of how men’s virtues have got lost in the rush towards feminism
- ☉ Hugging a man (*)
- ☉ Drum circle
- ☉ ‘Smudging’ with white sage
- ☉ The idea that a man is ‘Accountable for His Actions’
- ☉ James Tyler’s strong, yet vulnerable presence
- ☉ Something James Tyler said that stuck in my mind: “_____”
- ☉ Contrast between James Tyler and my father

You’ll be sharing the ones you’ve chosen with the other players, using a ball of yarn – rolling it between yourselves as you each speak, to build up a network of connecting threads.

If you’ve chosen an item that involves another character (marked with a (*)), offer the ball out as you say it, and see who accepts it: include them in what you say (eg. “I was really moved by hugging... [Fred]...”), and roll the ball to them once you’ve shared.

Otherwise, roll the ball to someone who hasn’t had it yet, or who has only had it once so far.

Intro questions

At the beginning of the larp you are 19 years old, living in a university town. It's likely that you're studying there, but you could have moved there for work, or it could be your home town. You have seen a flyer or poster for the Real Man Group, and you are drawn to its promise of "Initiation, Manhood, Brotherhood".

Answer these questions for yourself, and make some notes if you wish.

The Basics

What's your name?

Where are you from? (A specific place eg. Ealing, or a general description of the type of place eg. a small East Midlands town.)

How do you spend your time (working, training, studying, unemployed, etc)?

What do you want to achieve with that?

Are you in a relationship at the moment?

How do you feel about that?

Do you believe in something larger and more mysterious than yourself? (Be it a religion or something else.)

Family

Are your parents still alive?

Are they still together?

How is your relationship with your mother?

Do you have siblings? If your character is competitive, how does that relate to your place in the family (eg birth order)?

Father

What is it about your father that you admire?

What's missing from your relationship with him?

What message did he give you about how to be a man?

What about him do you hate?

How would you have liked him to be?

Secret Fears

Consider your character's secret fear.

What events in your teenage years relate to this? Think of at least one.

What events in childhood relate to this? Think of at least one.

What events in your infancy relate to this. At least one.

Life events (1 of 2)

Travel & Leisure	Study	Relationships
<p>Go travelling round the world</p> <p>Go to work/live overseas for a long spell</p> <p>Have a string of regular foreign holidays</p> <p>Take up a sport, or become more serious at it</p> <p>Drop a sport, or become less serious at it</p> <p>Develop an absorbing hobby</p>	<p>Undertake full-time study. How successful are you?</p> <p>Sign up for full-time study, but neglect it</p> <p>Undertake part-time vocational study</p> <p>Undertake part-time study 'for fun' or to enrich your mind</p> <p>Go back to studying</p>	<p>Realize your sexuality is different</p> <p>Publicly 'come out' as a different sexuality</p> <p>Have a serious long-term relationship, which ended. Did you end it, or your partner?</p> <p>Form a serious long-term relationship: is it still going strong, or limping along?</p> <p>Have an affair or a series of affairs</p> <p>Have a string of short relationships</p> <p>Remain single, either happily or unhappily</p> <p>Transition to female (or be in the process)</p> <p>Have one, two or three children</p> <p>Have to raise a child, or children, by yourself</p> <p>Have children by different mothers</p>

Life events (2 of 2)

Work & Money	Illness, Accident and Death	Religion and Spirituality
<p>Have to financially help a close relative</p> <p>Have to ask for financial help from a relative</p> <p>Inherit enough money to be comfortable</p> <p>Experience serious poverty</p> <p>Create an impressive piece of artistic work</p> <p>Perform unusually well in your job</p> <p>Get promoted, or change employers, to become much better paid</p> <p>Lose your job - what happened?</p> <p>Set up a business. Does it fail, just tick along or succeed tremendously?</p> <p>Change career completely</p> <p>Become unexpectedly rich or poor by chance</p>	<p>Have a serious illness or accident, which leaves a physical or psychological mark</p> <p>Have a serious illness or accident, from which you recover completely</p> <p>Have a fatal illness or accident</p> <p>Become the carer for an elderly or sick relative</p> <p>Lose a very dear loved one</p> <p>Have an unfortunate brush with the law</p> <p>Develop an addiction of some sort</p> <p>Develop a phobia or other mild neurosis</p> <p>Suffer physical violence</p> <p>Spend time in a mental institution</p>	<p>Stop being religious</p> <p>Become religious</p> <p>Join a cult</p> <p>Explore 'New Age' possibilities</p> <p>Have a life-changing spiritual epiphany</p> <p>Have a life-changing experience on drugs</p>

Soundtracks

These are the soundtracks that we use for the four scenes. You can construct your own soundtracks if you prefer - for the first three scenes, they should consist of music from the appropriate decade, by male artistes, about half an hour long and finishing with Joe Jackson's 'Real Men'. The soundtrack for the fourth scene can use any appropriately funereal music.

Scene 1 – 80s

Let's Dance - David Bowie
Somewhere in My Heart - Aztec Camera
Smalltown Boy - Bronski Beat
Cantonese Boy - Japan
Once in a Lifetime - Talking Heads
If I Was - Midge Ure
Real Men - Joe Jackson

Scene 2 – 90s

Some Might Say - Oasis
Boombastic - Shaggy
Reverend Black Grape - Black Grape
Wake up Boo! - The Boo Radleys
Sorted For E's and Wizz - Pulp
The Universal - Blur
Real Men - Joe Jackson

Scene 3 – 00s

Galvanize - The Chemical Brothers
Speed of Sound - Coldplay
One Day Like This - Elbow
Wires - Athlete
Open up Your Door - Richard Hawley
Real Men - Joe Jackson

Scene 4 – Funeral

Organ music
Real Men - Joe Jackson