

AND I LOST MY FANGS...

I am a vampire  
I am a vampire  
I am a vampire  
I have lost my fangs

So I'm sad and I feel lonely  
So I cry and I'm very angry  
And I eat some garlic  
So I'm no more satanic yeah yeah

I am a vampire  
And I'm looking in the city  
But the pretty girls don't look at  
me  
Don't look at me

Cos' I don't have my fangs  
Cos' I have lost my fangs

I am a vampire  
I am a vampire  
I have lost my mouth organ

I am a vampire  
I am a vampire  
I have lost my mouth organ

So I get bored and I shout  
So I eat pop corn and I put on  
weight  
And I sing but my voice is breaking  
And I want to play the guitar  
But my guitar is out of tune

I am a vampire  
And I'm looking in the city  
But the musicals don't play with  
me  
Don't play with me  
Cos' I don't have my mouth organ  
Cos' I have lost my mouth organ

**4 : players**

**1 : game master**

**2 hours : duration**

**Cleo Hatting : sire**

**KOLOPON**

## AND I LOST MY FANGS...

... is a short game about feeling a little bit worse than everyone else. It's about losing that very thing that makes you, you and me, me; it's about how we tend to build our entire identity around fleeing and superficial things and how we handle it when these things then disappear – and how we make everyone else understand how, like, totally hard for us this is.

**THE SETTING** is a support group meeting for vampires who've all lost their fangs in one way or another. The group is called *FA* – *Fangless Anonymous* and this is their very first meeting, so nobody really knows each other yet.

The players take the roles of fangless vampires while the game master will take the role of the therapist. All the vampires are sad, angry and worried about having lost this otherwise very essential part of them, and everyone's sitting with a feeling of having lost that one thing that makes them who they are.

**THE MOOD** is tragicomic; there's no doubt that these vampires all feel incredibly bad and are facing an identity crisis that makes their entire world crumble before their eyes: but the scenario in itself is in no way a serious feel-cuddle-cry drama. Even though the characters are dead serious (pun intended) about their situation, the meta plan leaves plenty of room for laughing of the pettiness and the absurd trust exercises the therapist makes the vampires go through.

**THE CHARACTERS** are all (with two exceptions) characters from pop culture. Every character's most characteristics are shortly described but they're mainly created by each player's

own knowledge and prejudice about them. It's about playing and emphasizing the stereotypes.

In addition, each player chooses a "stage of grief" from Kübler Ross' "5 stages of grief"-model. So even if you have a player who doesn't know any of the vampires from the last 20 years of movies and TV, the stereotypes are easily understood and easy to play.

**THE STRUCTURE** is very loose; there are no scenes the players must go through and there's no time schedule that must be followed. As therapist the game master controls the meeting and decides what's happening and when. You can easily make a plan of the exercises you want to do and what subjects you'd want to talk about but to a large extent, it is about supporting the players' stories – not controlling them.

**THERAPI FOR THE FANDLESS 101** is the therapist's handbook and the game master's helping hand. The flyer contains a shitload of exercises that can be used during the scenario: FA's mantra; introduction to gestalt therapy; etc. The handbook is made so that it can be used and referred to during the game without ruining any illusions.

The handbook is a guide – not a rulebook. It's up to the game master how and how much it is used.

**IN SHORT,** And I Lost My Fangs... is a very simple scenario that can be played in a lot of different ways. As long as the game master and the players understand the concept and agrees upon having a good time, it can't go completely wrong.

IN SHORT

## THE THERAPIST

The game master's most important job is to support the players and help them tell their stories. How exactly this is done, is up to the game master. Here follows three examples of how the role as the therapist can be handled:

### I WAS HANDED THIS 5 MIN. AGO

*Therapy for the fangless 101* gives you, as such, a completed course of therapy. If you've just been handed the scenario or just don't have a lot of experience being a game master, you can follow the handbook – as long as one just remembers not to trump the players and gives them room and opportunity to tell their stories.

### DWELL IN THE SHADOWS

The therapist doesn't need to take up much space. A way to run the scenario is to stick as much to the shadows as possible. Especially, if you have some very strong and independent player group, you can settle with only starting a few exercises or conversations, let the players control how it evolves and only get involved when there's a need to deescalate a bit – or when there's a need to heat it up in there.

### I'M A GLITTERY PARTY VAMPIRE!

The therapist can also act as a fifth player with an extra responsibility. The game master is allowed to take up some space and go for a stereotypical therapist character. No matter if it's the educational rhythm therapist or one of the excess vampire characters, the scenario will in no way suffer if the game master

wants to play along. As long as one remembers to still manage the game and give space to the players, there's no reason to tone it down.

### APPLICABLE TO ALL

No matter how your style as a game master is the important thing, however, is that your main responsibility is to get the players to tell their stories. Give a helping hand to those who don't take initiative on their own and support those who do. Use the exercises to support the players.

#### EXAMPLE:

*Dracula is having a hard time telling about his childhood. Therefore, the therapist sets up some gestalt therapy. Edward Cullen is cast in the role of Dracula's mother while Dracula pretends to be 5 years old again.*

*This way the Edward-player supports and helps the Dracula-player if he stalls.*

HI GAME MASTER

# THERAPY FOR THE FANGLSS 101

It's a handbook and a guide – both in and off game.

Read it before the scenario so you have an idea about what you want to put the players through. Use it as inspiration, as a plan of action, as a gimmick, etc.

For two of the exercises you need some props. Exactly what you need depends on which exercises one wants to do. But it's always a good idea to have the props for all of the exercises – that way you'll always be able to improvise and change your original plan if you should suddenly feel like it.

## EXERCISES THAT NEED PROPS:

: S.N.A.L. (p. 6): four pencils, pens, chopsticks or the like

: Penguins on an ice flake (p. 9): a big piece of paper (needs to be large enough for all of the four players to stand on it)

## A LITTLE EXTRA

In the handbook all the exercises are described with purpose, procedure and in-game fluff. Two of them, however, needs a little bit of off-game explanation for them to work optimally.

## GESTALT THERAPY (P. 12)

This exercise is meant as one of the keystones in the scenario so don't worry about it taking up a lot of space. The gestalt therapy is a really good tool when the players want to tell their stories. So don't be afraid to use it more than once.

The exercise makes room for flashback-like scenes and one can easily take a round where all the vampires have to stand up and

help each other play out each story.

## EXAMPLE:

*To start it off the therapist would like to hear about how the vampires lost their fangs. Therefore, he starts a round of gestalt therapy where everyone has to play out that exact situation. That way all the players will be activated: they need to come up with and tell the story of how they lost their fangs and they need to act as extras in the other players' stories.*

## MENTALIZATION (P. 14)

The mentalization exercise's chief purpose is to be insanely frustrating. All in all it about asking as many questions as possible – kind of like a 5-year old child who keeps asking “why?” when you tell them they can't have more ice cream.

## EXAMPLE:

*Therapist: What feeling do you see portrayed here?*  
*Dracula: Anger.*  
*Therapist: Yes, good. Can you expand on that?*  
*Dracula: It looks angry.*  
*Therapist: Very good. How can you see it looks angry?*  
*Dracula: ...*  
*Therapist: Why do you think it's angry?*  
*Dracula: ...*

It's really just about keep pressuring the players with annoying questions; a marvelous way to force a reaction from the players.

HI GAME MASTER

# SETUP

## THE MEETING ROOM

One of the scenario's instruments is the physical setup of the room. Chairs for the players and the game master are put in a small circle (see sketch) just like you see it in every AA-meeting in Hollywood movies. It's nice to have some space in the middle of the circle but if it's needed, you can always move the chairs around during the game.

## THE CHARACTERS

The players choose their characters themselves. Each character is described through two pictures and a character sheet. There's nothing secret about any of the character so the players can look through all of them before they choose.

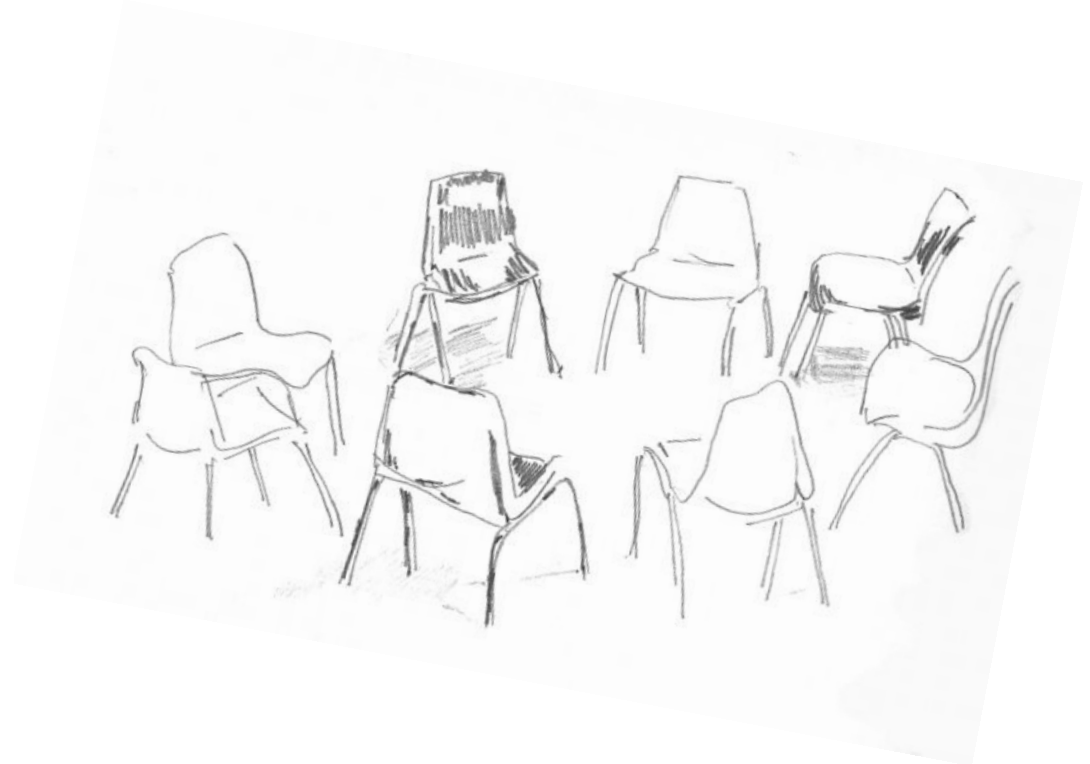
## THE 5 STAGES OF GRIEF

When the players have picked their characters they need to choose a stage of grief. Kübler-Ross' 5 stages of grief are denial, negotiation, anger, depression and accept.

*Page 4 in Therapy for the fangless 101 has an elaboration of the 5 stages.*

The players distribute the first four stages amongst each other so that no one has the same stage and so far no one has reached acceptance.

Each character's stage is meant as a helping hand and inspiration for the player. So you don't need to yell constantly because you have anger but it'll give the players an idea as to how their character relates to their loss.



# PREPARATION

## BRIEFING

The scenario is semi live and there needs to be room to move around. Therefore it can be a good idea to talk to the players about how much physical play they actually want. For example, make an agreement that you're allowed to move close to each other during the exercises but that in situations of conflict the players should refrain from physical contact and stick to verbal attacks, so to say.

Make the players aware that this is a short game and that time, therefore, is limited. This means that conflicts shouldn't be hidden away for too long and that you need to make room for each other; everyone should get their 30 seconds of fame. So even though Dracula can't stand Edward Cullen, no fun will come of him interrupting every time Edward tries to share his emotions.

Explain to the players that they're at their first FA-meeting and that the scenario doesn't have to end with all of them finding acceptance of their loss. Instead, the focus should be on portraying oneself as the one who's definitely suffering the most.

Make them aware of the duality of the scenario – on the meta level it's supposed to be silly, fun and melodramatic but at the same time the characters are working with a deeply traumatic loss they take very seriously.

There are no rules except for the ones you yourselves decide upon. Explain that the scenario is very free and open and that the players shouldn't be afraid to interrupt and tell their stories. The scenario is created by the stories the players come up with; the therapist's exercises are tools used to “provoke” these sto-

ries. In other words, nothing will break or be destroyed if a player chooses to interrupt an exercise – the exercise simply stirs the character's emotions in such a way that she is unable to continue with it.

It's about telling stories – regardless of whether it's stories about traumatic childhood, dreams about the future or the story about how you lost your fangs.

## WARM-UP

There're no obligatory warm-up exercises in the scenario. You can easily warm up the players in-game by using one of the exercises from the handbook.

But if you feel like doing a little bit before the scenario starts, here are two exercises to keep your players on their toes:

### BRAINSTORM

Use some time to discuss this and that about the fiction and the characters. What problems does the loss of fangs cause? I've never seen Underworld – who is Selene? Do humans know that vampires exist? Is your cape velour or satin? Etc., etc., etc.

### A PERSONAL STORY

If your players need some mental warm-up you can do a quick round where everyone shares a personal experience; the heavy edition is to share a memory of a personal loss; the light edition is to tell about one's favorite vampire movie/book/TV-series and so on.

*Ask the players what they need and feel like doing.*

# FORBEREDELSE

## GO GO GO!

The structure is free but here are a couple of ideas as to how you can set it all in motion, keep it going and end it.

The methods described are elaborated in more details in *Therapy for the fangless 101*.

### WELCOME

Start off with a classic name round where everyone repeats the name of the one who has just introduced herself.

Start with a “get to know each other”-exercise and introduce the players to FA’s mantra.

### WE NEED TO GO DEEPER

Use the exercises to engage and motivate the different characters to tell stories. Some exercises set the stage for certain types of stories – make sure to vary it a bit and see if you can’t find exercises that’ll poke the different characters.

### THE END

You decide when the scenario ends. If an obvious end is created by itself you can always choose to end it there.

Or, you can choose to force the character into taking a choice of whether or not they want to accept their loss or not; whether or not they want to leave the meeting or stay; etc.

Eg. use the farewell letter-exercise (p. 15) in *Therapy for the fangless 101*.

READY - SET - GO!



# FANGLISS ANONYMOUS™ SIGN UP FORM

"Do I dazzle you?"

NAME: Edward Cullen

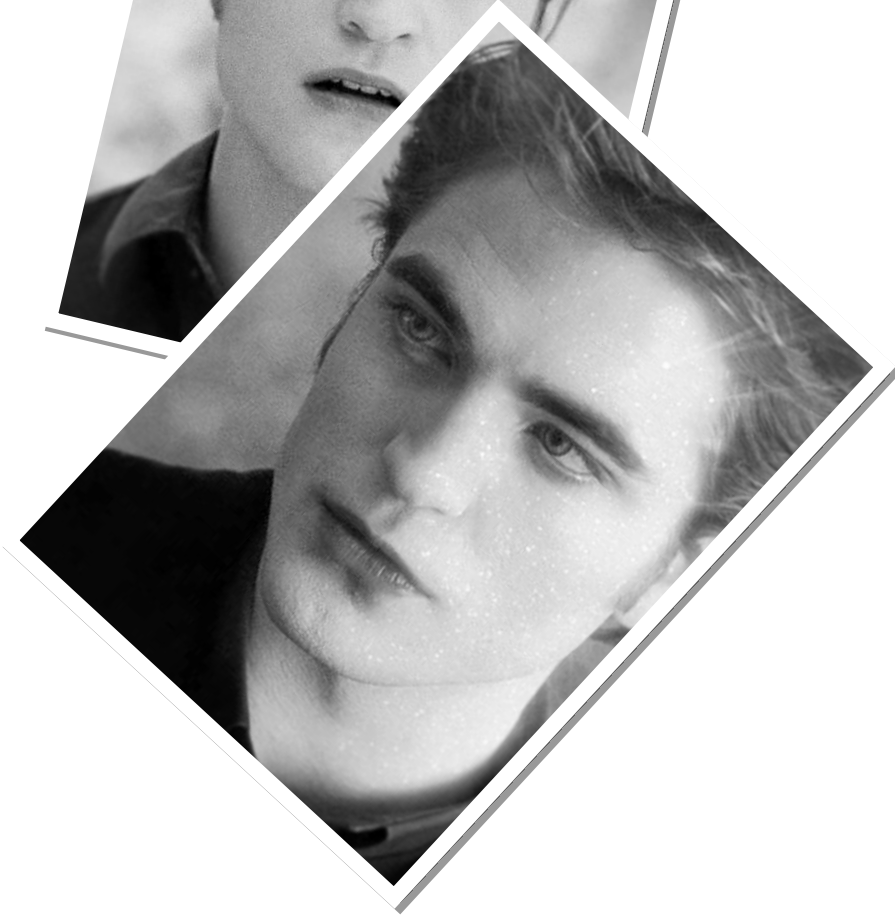
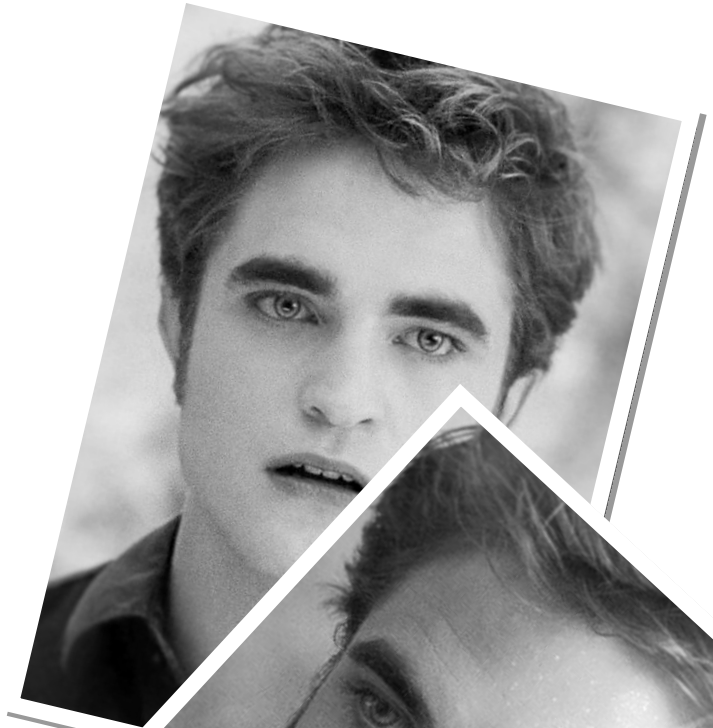
KNOWN FROM: Twillight

## SKILLS

Resistent to sunlight (glistens however)  
Telepathy  
Oberservation of sleeping teenagers  
Feeling emotions  
Super strength, super speed, etc.  
Facilitation of love triangles

## BACKGROUND

Still lives at home. Still goes to high school  
after 50 years (at least). Has a girlfriend  
named Bella.  
Very sensitive about his hair.



# FANGLSS ANONYMOUSTM

## SIGN UP FORM

"He roasted children, whom he fed to their mothers.  
After that, he had them all impaled."

NAME: Vlad III Dracula

KNOWN FROM: 1500's Transylvania

### SKILLS

Impaling of enemies  
Warfare  
Moustache care-taking  
Bat-transformating  
Forvandling til flagermus  
Elegance og stil

### BACKGROUND

Has an impressive collection of hats and capes. Suffers from megalomania; is convinst he is the oldest vampire in existence.



# FANGLSS ANONYMOUS™

## SIGN UP FORM

"I'm twelve. But I've been twelve for a long time."

NAME: Eli

KNOWN FROM: Let The Right One In

### SKILLS

Can turn into monster  
Can fly  
Looking innocent  
Solving puzzles  
Staying calm

### BACKGROUND

Lives in Sweden. 12 years old when turned.  
Shifts between childish joy/insecurity and  
a mature calmness combines with a distanced  
observation of the world.  
Sex, not defined.





# FANGLASS ANONYMOUS™ SIGN UP FORM

"Did you think I'd be your daughter forever?"

NAME: Claudia

KNOWN FROM: Interview With A Vampire

## SKILLS

Being adorable  
Getting spoiled  
Manipulation  
Piano (classical)  
Extremely intelligent

## BACKGROUND

Suffers from inverse Peter Pan syndrome (was created as a 5-year old). This also manifests as an extreme hatred for beautiful, fully mature women.  
Has a loose relationship to morals and ethic.



# FANGLASS ANONYMOUS™ SIGN UP FORM

"1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13..."

NAME: Count von Count

KNOWN FROM: Sesame Street

## SKILLS

Cape-wearing  
Pedagogy  
Counting  
Teaching math

## BACKGROUND

Extremely good with kids. Generally a mild temper but will get very defensive if interrupted when counting or if someone says something bad about math, numbers or anything related.



# FANGLSS ANONYMOUSTM

## SIGN UP FORM

"I just want my dad to notice me."

NAME: Marceline Abadeer

KNOWN FROM: Adventure Time

### SKILLS

Plays bas and guitar (rock)  
Not dependent on blood  
Dependent on red (the color)  
Teenage sarcasm  
Beautiful singing voice

### BACKGROUND

Half vampire/half demon.  
Suffers from intense daddy issues. Her father  
is the ruler of the Nightosphere. The problems  
started when he ate her fries.



# FANGLASS ANONYMOUSTM

## SIGN UP FORM

"I don't give a piss about atonement or destiny.  
Just because I've got me a soul doesn't mean I'm  
gonna let myself be lead around by it."

NAME: William "Spike" Pratt

KNOWN FROM: Buffy-The Vampire Slayer

### SKILLS

Poetry  
Pulling off extremely bleached hair  
Feeling emotions  
Holder of a soul  
Killing vampire slayers  
"Picking up" vampire slayers

### BACKGROUND

Likes Irish folk music.  
In his life as a human he was known as  
William the Bloody because of his "bloody  
awful" poetry.





# FANGLISS ANONYMOUSTM

## SIGN UP FORM

"I know where you live."

NAME: Rico Mortis

KNOWN FROM: Angel Of The Night

### SKILLS

Can turn into a bat  
Incredibly seductive  
Making one liners  
Can fly  
Pulling off a shirt with frill  
Changing appearance (shifts between  
young, old and monster-ish)

### BACKGROUND

Was a priest in his human life. Was created during an attempt to kill a vampire ravaging his village leaving behind wife and child. Distorts his voice when talking (possible Batman syndrome).





# FANGLISS ANONYMOUS™ SIGN UP FORM

"..."

NAME: Graf Orlok

KNOWN FROM: Nosferatu, eine Symphonie  
des Grauens

## SKILLS

Owens a castle  
Intense creepyness  
Controls an army of rats that lives in  
his coffin  
Can turn into animals

## BACKGROUND

Originates from Transylvania.  
Perceived as a very quiet type due to years  
of bad confidence caused by his looks.  
Quite a talkative type as soon as he feels  
comfortable, though.



# FANGLSS ANONYMOUS™ SIGN UP FORM

"Let's see if you taste as good as your brother."

NAME: Santanico Pandemonium

KNOWN FROM: From Dusk 'Till Dawn

## SKILLS

"Exotic" dancing  
Can turn into snake-like creature  
Good leadership skills  
Business savvy  
Man-eating

## BACKGROUND

Originates from Mexico.  
Vampire queen ruling the "Titty Twister" (strip club/brothel).  
Traumatic childhood (father tried to murder her several times).



# FANGLASS ANONYMOUS™ SIGN UP FORM

"Obfuscate, then you're almost invisible!"

NAME: Raven from Funen

KNOWN FROM: Dancing With The Clans

## SKILLS

Disco dancing  
Has contacts to Mark Reinhausen  
Has a very dark soul  
Extreme sex appeal

## BACKGROUND

Known for his dialect (Funen) and black trench coat.  
Broke through with the dance competition "Dancing With The Clans" in cooperation with Lady and The Violator.





# FANGLISS ANONYMOUS™ SIGN UP FORM

"My heart is not cold. It's broken."

NAME: Selene

KNOWN FROM: Underworld

## SKILLS

Shooting guns  
Kicking ass  
Running and fighting whilst wearing a corset  
Pulling off spandex  
Stubbornness/decisiveness  
Discipline

## BACKGROUND

Has defeated countless werewolves in her work as a "Death Dealer". Has a hard time to relaxing when off duty and tends to isolate herself.  
Has a tendency to express herself in very dramatic one liners.



# FANGLISS ANONYMOUS™ SIGN UP FORM

"What, you don't like rice? Tell me Michael, how  
could a billion Chinese people be wrong?"

NAME: David

KNOWN FROM: Lost Boys

## SKILLS

Pulling off a bleached mullet  
Good leadership skills  
Teenage sarcasm  
Charismatic  
Flirting  
Can create optic illusions

## BACKGROUND

Forever a teenager. Very evident in his  
personality. Has a gang of teenage-vampires  
calling themselves "The Lost Boys".  
Has a hard time leaving the 80's behind him.





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# THERAPY FOR THE FANGLLESS

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101



PRODUCED FOR  
FANGLLESS ANONYMOUS  
BY K.C.L. HATTING

*FANGLISS ANONYMOUS\* is a fellowship of vampires who share their experience, strength and hope with each other that they may solve their common problem and help others to recover from the loss of their fangs.*

*\* The only requirement for membership is a desire to overcome ones loss. There are no dues or fees for F.A. membership; we are self-supporting through our own contributions.*

*\* F.A. is not allied with any sect, denomination, politics, organization, or institution; does not wish to engage in any controversy; neither endorses nor opposes any causes.*

*\* Our primary purpose is to stay sober and help other fangless vampires to achieve piece in the afterlife.*

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**I am not flawed  
although I am fangless  
I am still me  
I am still a vampire  
I am still the terror in the night**

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#### **A Declaration Of Unity**

This we owe to F.A.'s future; to place our common welfare first; to keep our Fellowship united. For on F.A. unity depend our afterlives, and the afterlives of those to come.

#### **I Am Responsible**

When anyone, anywhere, reaches out for help, I want the hand of F.A. always to be there. And for that: I am responsible.

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# Introduction

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## WELCOME TO FANGLISS ANONYMOUS

First and foremost – congratulations! You are standing with this book in your hand as a sign that you have finished FA’s official 3 week night course and you can hereby call yourself an authorized FA-therapist.

In this book you will find a complete course of therapy so that you will be able to help vampires who, in this very moment, are struggling with an insurmountable loss.

Your job as a FA-therapist is to remind your patients that they are – in spite of their loss – still vampires. That is also why we will be referring to the patients as vampires throughout the book and we suggest you do the same.

So remember: you can make a difference – all it takes is for you to get out there and get to it!

## The theory behind

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*Fangless Anonymous*’ therapy programs are all created with a basis in acknowledged psychological studies and the belief that all vampires deserve a happy afterlife. These programs are composed of the warmth of heart and a sureness that anyone can be healed if they really want to.

*Therapy for the fangless 101* is based upon the “5 stages of grief”-model by Kübler-Ross.

## The 5 stages of grief

This model is a series of emotional stages which are experienced in situations associated with great loss.

The five stages are as follows:

1) Denial

The vampire replaces her uncomfortable reality with a fake but preferable reality.

*“No, this hasn’t happened. I am a blood sucker extraordinaire!”*

2) Anger

The vampire accuses either herself or the people around her for her loss.

*“Why me? I haven’t even killed a virgin!”*

3) Negotiation

The vampire tries to keep the inevitable at a distance.

*“Maybe it’s only temporary? My teeth will probably grow out again if you just...”*

4) Depression

The vampire realizes she doesn’t have any control over the situation.

*“I have lost everything. I don’t even feel like sacrificing virgins.”*

5) Acceptance

The vampire realizes that this is just how things are now.

*“It’ll all be okay. I am still a dangerous, soulless monster.”*

On the road to healing and happiness it is essential that the vampires are allowed to process all stages of grief – no matter how these might be expressed.

## First and foremost

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To make sure the vampires get as much out of these exercises as possible, we here give you some tools that will secure a successful course.

### Group hugs and high-fives

Psychical contact in itself possesses a healing power and at the same time it will help the vampires get close to each other and in that way strengthen the trust between them.

Group hugs and high-fives are great as a small “interlude” between different exercises.



## S.N.A.L.

S.N.A.L. stands for Smile, Nod And Listen. It's a method which allows you to make sure the vampires are listening to each other.

When a vampire shares her story, she is in a very vulnerable situation. A way to make sure the vampire will feel safe despite the vulnerable situation is to make sure the listeners are also in a vulnerable position.

The listening vampires take a pencil, pen or similar. They put this in their mouth so that they bite down on it – but without of the lips touching. This way the mouth is forced into a smile all while the listeners must expose their own missing fangs.

Use this exercise when the vampires do not feel safe enough to open up or when you feel they have hard time really listening to each other.

## The Forbidden Letter

The idea behind this exercise is to force the vampires to really consider how they express themselves.

The vampires need to talk to each other – but without using words containing a specific letter. This letter is agreed upon before you begin. I.e. if the chosen letter is 'S' you cannot use words as "should", "missionary", "secularization", etc.

# Beginning at the bottom

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”A JOURNEY OF A THOUSAND MILES STARTS WITH ONE STEP”

At the start-up of every FA-course there will be a lot of small tasks that need to be sorted; you need to provide the facilities, coffee and lost souls. This can be quite time consuming but fear not – as soon as these practicalities are in order you are ready to start the real important work – changing vampires’ lives.

When these small practical details are in order, though, there are still a few things you need before the healing can commence.



## Name round

Every FA-meeting must necessarily start with a round of names so that everybody knows who everyone is. This can be a good occasion to make the vampires tell a little bit about who they are and if you feel like it, you can ask the vampires to tell exactly why they are here. After all, it is no secret that the first step towards healing is acknowledging the problem.

## Mantra

FA's mantra captures the essence of the issues we are working with and the goal we are working towards. Therefore it is always a good idea to introduce the mantra as early as possible.

Just like group hugs and high-fives, the mantra is an excellent way to create a little break in between the exercises.



**I am not flawed  
although I am fangless  
I am still me  
I am still a vampire  
I am still the terror in the night**



# Creating togetherness

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”TRUST IS THE GLUE OF LIFE. IT'S THE FOUNDATIONAL PRINCIPLE THAT HOLDS ALL RELATIONSHIPS.”

When starting a new group the most important thing is to create a safe atmosphere. If the participants do not feel safe they will not feel motivated to share their stories.

There are many ways to create this safe atmosphere. Here we will introduce some simple methods which guarantee to create a strong bond between you and your FA-group in no time.

## Penguins on an ice flake

The purpose of this exercise is to bring the vampires closer to each other – both psychically and mentally – by giving them a tangible goal to move towards.

In this exercise the vampires act as penguins trapped on an ice flake. This is done by asking the vampires to stand on a big piece of paper. You, on the other hand, will act as the warm Gulf Stream that is slowly melting the ice flake by mowing around the vampires, slowly removing small pieces of the paper.

The goal for the vampires is to help each other so that everyone can stay on the ice flake for as long as possible.

*We recommend that the vampires are encouraged to imitate penguins during the exercise.*

## A mile in their shoes

Here the vampires are going to acknowledge the other vampires' losses as well as help each other realize how many things they have *not* lost.

One vampire starts by telling about 3 points that makes her relate to the participant on her right and 3 points that makes her envy this other vampire.

Hereafter, the turn goes to the vampire who was just talked about. And in this manner you continue in the circle until every vampire has talked and been talked about.

*As a completion before moving on to the next participant you can impose a small activity; such as group hug, high-five, mantra, etc.*

*The number of points can be adjusted after need and convenience.*





# Looking back

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”LET YOUR PAST MAKE YOU BETTER – NOT BITTER”

To move forward it is essential that we look back. In this context the most important tool is gestalt therapy which takes base in the vampire’s experience here and now and gives the concerned the possibility to play through and re-experience past problematic situations.

As a certified FA-therapist it is your responsibility to intervene when you sense that a vampire is holding back something that needs to be expressed.

Here we offer you an overview of the most important tools related to gestalt therapy.



## Gestalt therapy

In gestalt therapy we play out traumatic situations so that the vampire gets the possibility to really dive into some of the emotional problems that are keeping the vampire from healing. This is an experience oriented psychotherapy that forces the individual to see oneself as a unique, “living” and responsible being.

The gestalt therapy’s methods are simple and effective; a prospective process that asks questions like: “What is happening?” – “What do you feel?” – “What do you want?” – “What are you avoiding?”

You have to help the vampires facilitate this configuration of past traumatic situations. This is done by asking thorough questions and involving the groups other participants as the people and/or beings who were involved in the specific situation.

Thus you are acting as a kind of ”director” in this theatre play that portrays the participant’s traumatic memory.<sup>1</sup>

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<sup>1</sup> FA disclaims all responsibility and liability for any psychological damage that may occur as a result of this method.

# Looking inward

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”THE MOST IMPORTANT RELATIONSHIP YOU’LL EVER HAVE IS THE ONE YOU HAVE WITH YOURSELF”

It is of the utmost importance that the vampires look into their inner selves – and each other’s. Every single step toward healing presupposes that the vampire is self-aware. The vampires can help each other achieve this self-awareness.

To reach this important goal we have two different exercises:



## Metallization

Metallization allows us to find reason for specific behavior. It is about seeing oneself from the outside and seeing others from the inside.

In the back of this book you will find 5 pictures, each representing 5 different moods. These are used to train the vampires' decoding of different moods so that they will become better at reading other vampires and at the same time be more aware of how they themselves express their feelings.

It is extremely important that you, as a therapist, remember to ask comprehensive questions to the vampires' immediate reactions. The process of metallization is dependent on depth. Don't just ask what about what is being felt but also how and why. The more the vampires are able to go into detail – the more successful they will be implementing metallization in their everyday "lives".

## Mime your emotions

Here the vampires need to get in touch with their feelings in order to express them in an alternative fashion along with getting in contact with their bodies.

This exercise is especially suitable when a vampire seems frustrated and incapable of conveying her emotions. You simply ask the vampire to mime and/or dance her emotions so that these are described without the use of words.

The other vampires should be encouraged to join in if they feel like the dance appeals to their own feelings.

# Looking forward

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”THE FUTURE BELONGS TO THOSE WHO DARE BELIEVE IN THE BEAUTY OF THEIR DREAMS”

The last step on the road to healing is to acknowledge one’s past in order to move forward with peace of mind. When one reaches this acceptance of things, one is able to start planning on how to shape the future.

## Farewell letter

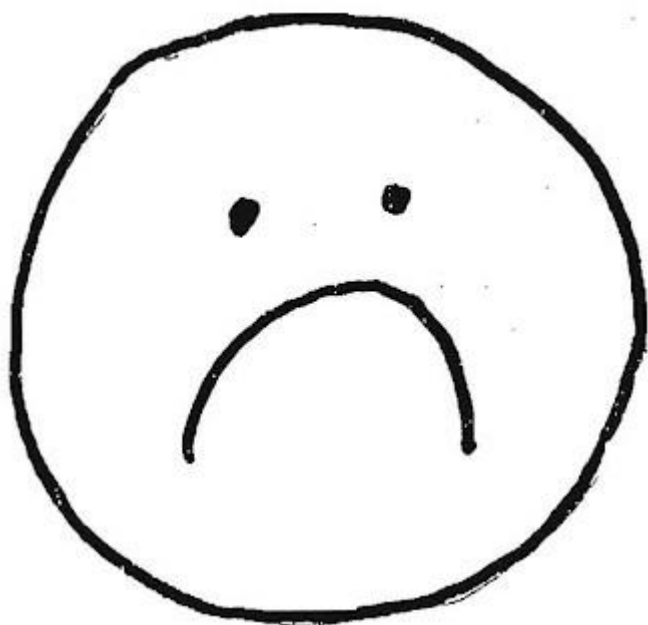
The goal of this exercise is for the vampires to put their losses into words so that they can accept it and move on.

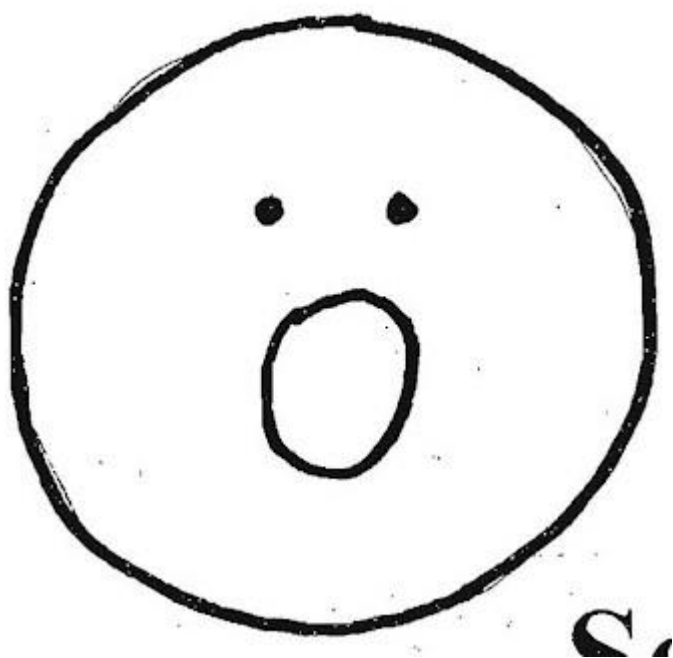
The vampire gives a farewell speech to her fangs and the “life” she had before the loss. For a greater effect, you can put up some “obstacles” for this exercise: ex. The speech must be completed by the vampire giving herself a promise or setting a goal for the future.

It is essential for the success of the exercise that the listening vampires are supportive and actively listening. The talking vampire needs to feel the support. To achieve this we suggest combining the exercise with the S.N.A.L.-method.

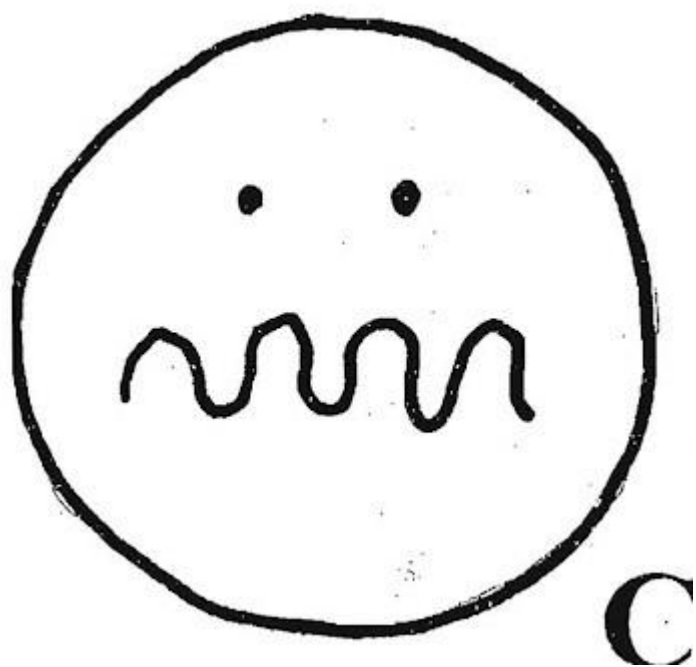
*As a completion before moving on to the next participant you can impose a small activity; such as group hug, high-five, mantra, etc.*

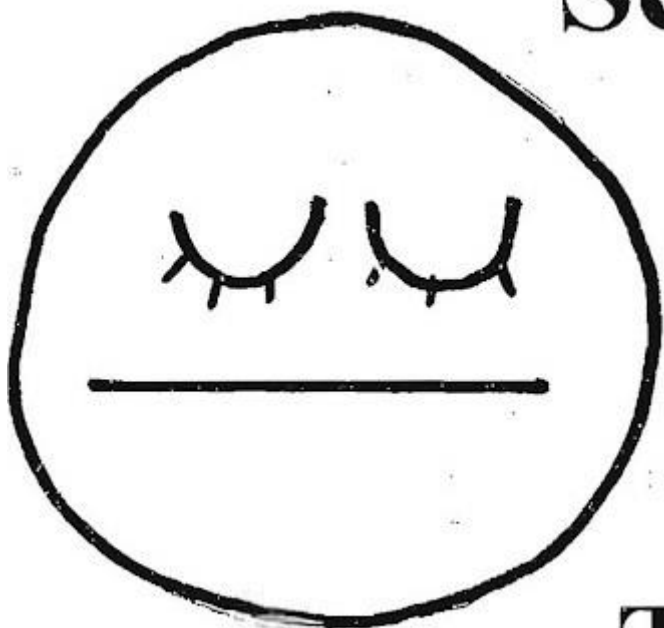












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