

DESM

Hellsing

In the name of God, impure souls of the living dead shall be banished into eternal damnation. Amen.



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HELLSING FAN GUIDE, BOOK #1

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HELLSING

The *Hellsing* anime series is based upon the *manga* series of the same name by Kouta Hirano. The *manga* is published by Monthly Young King Ours and Shonen Gahosha Co., LTD. The series was produced in Japan by Studio Gonzo and licensed to Pioneer Entertainment (USA) Inc. for American release.

Hellsing was designed as a limited run series, 13 episodes in length. It originally aired weekly on Fuji Television starting October 10, 2001 in the 2:25 AM to 2:50 AM timeslot due to the show's violent content and adult themes. The first volume (Episodes 1-3) was released in North America in July 2002 on DVD with both dubbed and subtitled options. This book deals with characters, world and story presented in the first six episodes. Later episodes and updates to the series will follow in a second book.

Hellsing is set in a horrific version of the modern world where undead walk the night in search of blood and power. The time frame is current-day England, with a focus on London. The primary emphasis of the series is the Hellsing Organization — a secret group working with the English government to keep the undead menace in hand.

The primary character of the series is Arucard, a supposedly ancient vampire who works with the Hellsing Organization to destroy lesser members of his own kind. His name is a veiled reference to Dracula, the vampire from Bram Stoker's novel of the same name, published in 1897.

SUPERNATURAL ACTION GENRE

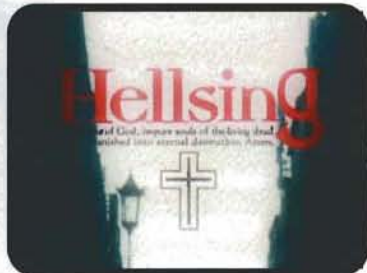
Hellsing is definitely in the supernatural action family of anime. There are elements of horror in the vampires and ghouls that stalk the night, killing innocents and corrupting the countryside. This series shows some differences from others in the same style in that the heroes *are* the same type of creatures they face and destroy on a nightly basis. In addition, there are supernatural and technological elements at work, with aspects of supernatural horror (vampirism, undeath, regeneration, etc.) duplicated by technology — usually to the detriment of all.

Other series in this genre include:

- Vampire Hunter D* (1985)
- 3x3 Eyes* (1991)
- Devil Man* (1987)
- Judge* (1991)
- SoulTaker* (2001)
- BioHunter* (1995)
- Vampire Hunter D: Bloodlust* (2000)
- Wicked City* (1987)
- Blood: The Last Vampire* (2000)
- Demon City Shinjuku* (1988)
- Vampire Princess Miyu* (1988)



Based on the comic by Kouta Hirano
 Series Publisher Monthly Young King Ours
 Shonen Gahosha Co., LTD.
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 Supervising Director Umanosuke Iida
 Produced by Hellsing K.G.
 Fuji Television







Hellsing

EPISODE SUMMARIES



In the name of God, impure souls of the living dead shall be banished into eternal damnation. Amen.

— Title screen of Hellsing

The *Hellsing* series is an amazing addition to the body of vampire-based literature, film and television programs already in existence. The anime is beautifully drawn, with the subtle use of computer animation adding unexpected depth and realism to the stunning artwork. The impressive visuals, however, are not the only high-quality mark of the show.

Over the past decade or so, the vampire has made a resounding rebound into popular culture. The novels by Anne Rice and the subsequent films *Interview with a Vampire* and *Queen of the Damned*, the role-playing game *Vampire: The Masquerade* by White Wolf, and the television series *Forever Knight*, *Buffy the Vampire Slayer*, and *Angel* are all evidence of North America's fascination with the vampire and its primordial lusts.

The *Hellsing* series adds to that impressive litany of popular culture with a twist; here it is the vampire who culls its own herd. Instead of spreading death and unnatural appetites throughout the world, the ancient vampire seeks to destroy them, aiding the descendant of his

old enemy by fighting against a new threat created by the humans themselves: a technological vampire, living beyond the threshold of death and revelling in its monstrous new status.

This shifting of perspectives and loyalties is examined throughout the series, most obviously in the case of Officer Seras Victoria, a police officer embraced — turned into a vampire — by Arucard in the first episode. Seras serves as an “everyman” figure for the show, and is used as a point of reference for the viewer. The changes she goes through in both her daily life (or unlife, as you prefer) as well as her relationship with, and growing understanding of the dark world around her serve as an obvious focal point to the murkier themes playing out in the rest of the story.

Hellsing is set in modern day England. The lack of cultural or date references makes it almost impossible to tell exactly when it is set, but the overall level of technology is roughly equivalent to our own (perhaps even a few years in the future). The story follows the members of a group called the Hellsing Organization in their search

for the makers and distributors of the FREAK chip — an implanted microchip that turns humans into vampires.



Hellsing

EPISODE: 01



ORDER 01: THE UNDEAD

The episode opens on a night in London. Three black military helicopters track a Jaguar through the streets of London to a large manor house. An older man and a young woman go into the house, where the man begins caressing the woman's body.



A man dressed in red steps out of the shadows of the room, interrupting them. He draws a silver gun and points it at the pair, then shoots the woman as the older man shrinks back. The woman's body turns to dust as it hits the floor. When the older man looks around for her assailant, the man in red is gone.

Outside, military vehicles and troops surround the house. The man in



Sometime later, two men and a woman sit watching a tape of strange dogs eating human remains, followed by the picture of a strange vampiric priest. The older of the men explains that the village of Cheddar has been experiencing a wave of missing persons ever since this priest was assigned there. The regular police forces were killed trying to investigate, and so the elite unit D-11 had been sent in. Half of that unit has also been killed.

The woman, Sir Integra Hellsing, appears both amused and bored by this explanation. She cuts the man off and





upbraids him for not following the proper procedure, namely calling in the Hellsing Organization to deal with the problem. She explains that she already has an agent on the way.

The scene changes to Cheddar, where wounded figures lie crumpled on the ground. One of the D-11 officers, Seras Victoria, is unhurt and rushing first aid to another one. She is scared and frightened. Halfway through treating her companion, the officer changes, sitting up, growling and lunging at her. Although her teammate has the appearance of a corpse, she cannot bring herself to shoot him. Seras hits him with the grip of her gun and runs back to the vehicle. She discovers that all her wounded or killed fellow officers are now up and walking, afflicted with the same condition as her friend. She fires her gun and hits, but the ghoul is unaffected. She runs into the woods to escape them.

Seras stops in a clearing, out of breath. A ghoulish woman soon approaches her through the trees. Seras struggles to shoot, when suddenly an arm appears in the middle of the ghoul's chest. The ghoul screams and bursts,



falling into dust. The man in red stands smiling behind the ghoul. The man seems amused by Seras's actions and tells her it's a beautiful night, "if you're a bloodsucker." Seras shoots him in the shoulder, a wound that heals instantly. She panics and runs away while the man in red laughs.



It is a short time later when Seras finds herself in an unfamiliar part of the forest. She is lost and confused with

nowhere to go when she realizes that she's on the edge of a graveyard. Across the yard is a church, with lights flickering inside. Seras goes to it in search of safety.

As Seras enters, she draws her weapon. A priest steps into the light and greets her, walking up to the podium. His manner of speaking is friendly, but odd. She is confused, since she was sent to deal with a priest, but she cannot reconcile his appearance with the inhuman monsters outside. He explains that the monsters outside are ghouls, undead slaves of the vampire who created them. He then hypnotizes Seras and levitates her toward him, telling her that she'll be a wonderful vampire.



Seras lifts her gun to the priest's head by sheer force of will and threatens to blow his brains out if he doesn't let her go. The priest ignores her, confident in his power over her. Before he can bend and bite her neck, though, the doors burst open. The man in red stands there.

The man introduces himself as Arucard, a servant of the Hellsing





Seras where she lies on the floor and crouches over her, biting her on the neck, and drinking deeply

A short time later, Arucard appears outside the church, carrying Seras in his arms wrapped in a blanket. He walks over to Integra, who is waiting with a displeased expression, and gives her a status report. Integra criticizes his performance and then turns to go. Arucard tells Integra that he wants Seras transferred to the Hellsing Organization. Integra is angry and accuses him of overstepping his bounds. Arucard replies that Seras made the choice for herself. Integra turns on her heel and leaves, giving the signal for the troops to move out.



Organization. Angered, the priest signals his minions and orders them to kill Arucard. Dozens of ghouls stand up in the pews armed with guns. Arucard ignores them and continues walking toward the priest, spouting insults. The ghouls open fire on Arucard, reducing him to little more than a bloody wreck on the floor of the church. The priest snaps his fingers and the shooting stops.

into changing sides. Arucard finally speaks, but only to Seras, ignoring the priest.



Arucard stands alone with Seras. He comments on the beauty of the night, much as he did earlier in the clearing when they met for the first time. He waits for her response. Seras is struck by the irony of the moment and gives a faint smile.

The priest is about to turn his attention back to Seras when Arucard's body begins to rise, pulling itself back together in a black mist. The priest panics as he realizes that Arucard is a vampire as well. He tells the ghouls to shoot again, but Arucard is too quick.



Arucard pulls his gun and kills the ghouls quickly, taking out multiple targets with a single shot. The priest panics. He tries to talk Arucard into joining forces with him, abandoning the Hellsing Organization. Arucard ignores his entreaties.

In desperation, the priest uses Seras as a body shield. Arucard doesn't respond, and the priest goes back to his former tactic of trying to talk Arucard

Arucard explains that he's going to shoot through Seras to kill the priest, and that this will kill her as well. He offers her the chance to become like him to preserve her existence and she agrees. She chooses to be embraced. Arucard fires, blasting a large hole in Seras and killing the priest. Arucard approaches



VAMPIRE MYTHS AND HELLSING

In movies, novels, RPGs, and television shows, many myths have become part of vampire lore. Many of them either do not apply to the *Hellsing* series, or are not explored in the first half of the series. Some of the more popular myths are listed below:

1. VAMPIRES SLEEP IN COFFINS.

This is at least partially true in *Hellsing*. Seras, for example, sleeps in a four poster coffin at the *Hellsing* mansion. Arucard is never shown sleeping.

2. CROSSES AND CONSECRATED GROUND REPEL VAMPIRES.

Not exactly, although blessed weapons (or ammunition) are used by most characters. The priest in Episode 1, for example, lives inside a church (with crosses on the walls). Additionally, Arucard is frequently pictured in promotional *Hellsing* material with a cross in his mouth. By themselves, crosses and holy ground do not seem to have much of an effect on vampires.

3. GARLIC REPELS VAMPIRES.

This myth is not explored in *Hellsing*.

4. DRIVING A WOODEN STAKE THROUGH A VAMPIRE'S HEART WILL KILL IT.

Wooden stakes are not used in combat in *Hellsing*. Instead, silver bullets are usually fired into the heart or head. Paladin Andersong uses swords in combat against vampires, but they are made from metal and not wood.

5. SUNLIGHT CAUSES VAMPIRES TO BURST INTO FLAME.

Arucard and Walter warn Seras to keep out of daylight, but since Seras does venture outside without much problem, vampires obviously do not burst into flame.

6. HOLY WATER BURNS VAMPIRE FLESH.

Holy water is not used in the series.

7. PURE SILVER DAMAGES VAMPIRES.

Silver and silver bullets are more typically associated with werewolves rather than vampires. In *Hellsing*, though, silver is the ammunition of choice against the undead since it greatly damages vampires and ghouls.

8. VAMPIRES POSSESS THE POWER OF FLIGHT.

Vampires are never shown flying in *Hellsing*, although perhaps some can levitate.

9. VAMPIRES PREY ON VIRGINAL WOMEN.

In *Hellsing*, vampires prey on everyone.

10. VAMPIRES TURN INTO BATS, WOLVES, AND/OR GREEN MIST.

Arucard is the only vampire that turns into other creatures in the first half of the series. These creatures are far more terrifying than normal animals.

11. VAMPIRES DO NOT CAST A REFLECTION IN MIRRORS.

This hypothesis has not been proved nor disproved in *Hellsing*.

12. VAMPIRES DRINK BLOOD TO SURVIVE.

This popular myth is retained in the series.

13. VAMPIRES LIVE IN TRANSYLVANIA.

Arucard's origins are not revealed, but he currently lives in London, England.



HELLSING TEASERS



END OF EPISODE #1 Subtitled

Man: No gal. No mecha. No eroticism.

Seras: Who says "gal" these days?
Anyway, who are you?!



END OF EPISODE #2 Subtitled

Man: Tender and warm lief.

Lief: Humph.

Text: Plan well to use and return it...?

Seras: Plan well to use it. Hey, I'm asking who are you?!



END OF EPISODE #3 Subtitled

Man: Dancing priest. Impaled neck.

Seras: We just did that! This isn't a preview!

Man: Doing the "hot, hot, thing" among men! Insects crawl in Meguro Parasite Museum!

Seras: I like that place!

Man: R...really?!



END OF EPISODE #4 Dubbed

Man: Next time my true identity will be revealed.

Seras: That's enough. Our next episode ...

Man: Actually, I am ...

Seras: ... Brotherhood.

Man: Wait!



END OF EPISODE #5 Dubbed

Jan: I'm Jani.

Seras: Excuse me....

Luke: And I'm Luke.

Seras: Hey!

Jan and Luke: With the weather report.

Seras: Hang on....

Jan and Luke: Next week, *Hellsing* will have a rain of blood.

Seras: Again, being silly.



END OF EPISODE #6 Dubbed

Jan: It's Jani.

Luke: And Luke.

Jan and Luke: With the weather report.

Luke: Hey, didn't we lose?

Jan: We sure did. Hey bro', what's that weird thing eating your head.

Luke: Aaaaahhh. And you're on fire.

Hellsing

EPISODE: 02



ORDER 02: CLUB M

One rainy night in London, a group of friends leave a popular night spot. On a nearby rooftop, Seras sets up a sniper rifle without needing the aid of a scope. An older man dressed in a military uniform with a "Hellsing" insignia accompanies her. As Seras gets into position, one of the women in the group wanders away, toward an alley.

A strange female standing in the alley approaches the woman, who seems hypnotized. One of the men from the group joins the woman, breaking the spell. They lose track of the female, and are about to leave when she reaches up from the ground and grabs the woman's ankles.

Seras receives the order to shoot, but can't bring herself to do it. Another sniper nearby takes the shot and kills the ghoul. Only seconds later can Seras move her finger away from the trigger, disappointed in herself for freezing up under pressure. The rest of unit begins cleaning up the crime scene.

The scene changes briefly to a dark house, the door previously blown open with a shotgun. A children's television program plays in the background. The view cuts back to Hellsing headquarters as the troops are being dismissed following the mission.





Seras's commanding officer calls her over and dresses her down, suggesting that she's unfit for fieldwork. A man who asks for Seras interrupts him. The officer walks away, leaving Seras confused and upset.

The man leads Seras inside the mansion, down stairways and into the depths of the house. He introduces himself as Walter, the retainer of the Hellsing family, and says that he will look after her. Seras is still upset regarding her conversation with the commander, and her attempts at levity fall flat. Walter informs her of the dangers of sunlight and silver to her new existence, leaving her nonplussed. She is shown to her room deep within the house and her convertible four-poster coffin-bed.



Back at the ransacked house, the walls are covered with graffiti written in blood. The children's program is still playing in the background, but the television has been knocked over and is also covered in blood. Police sirens cut through the air as the units race to the house.

Seras attempts to rest but fails. It is still night-time, and her body will not sleep at night now. She gets up and leaves her room, coming back into the main hall. She sees two doormen, only to be warned by Integra not to feed on them. Seras is indignant, but Integra does not give her a chance to reply before walking away.



Integra walks into her office, where Arucard joins her. She tells him that a

group of individuals have been killing entire families near Birmingham, drinking their blood then scrawling blasphemous messages on the walls. Arucard retires until the next night. Seras arrives back in her room to see a bag of blood left for her. She smiles and moves toward it, then realizes what she's doing. She knocks the blood off the table, regaining control.



The scene cuts to two teenagers, Lief and Jessica, riding a moped and weaving through traffic, daring other cars to hit them. Soon, they are in a house, where they've killed a family and trashed the room. They kiss and make out, treating their murderous extravaganza as a lark. They note that with nine more victims, they'll be even stronger and can stay young forever. Jessica then performs oral sex on Lief as he unleashes a stream of bullets into the reanimated corpses of his victims.

The next night at the Hellsing training centre, a number of soldiers are on the firing range. Seras joins them, where she's given a huge gun to shoot. She thinks they're playing a joke on her, but finds that she can lift it





easily. She shoots with it and hits the target, but is told by officer Gareth that her shot is not accurate, since the undead have to be hit in the heart and nowhere else. Seras is annoyed, but has no time to dwell on it as the troops are called into action.

While the troops are deployed, Integra takes a moment for her own target practice; her marksmanship is exceptional. Walter updates her on the blockade that's been established. Integra notes that these vampires seem to have no idea what they've become, only barely touched by the curse. Integra asks Walter if he would want to be out there, but he refutes the idea, instead expressing his satisfaction in serving her.



Jessica and Lief are tearing through the countryside, shooting up



cars and killing policemen. They approach the blockade, heedless of what's ahead. Arucard watches them and activates one of his powers, creating an illusion around them. The two vampires find themselves suddenly lost in a strange and frightening world. Arucard appears in their path, and Lief decides to run him down. Arucard draws his gun and fires, however, knocking them off the moped.

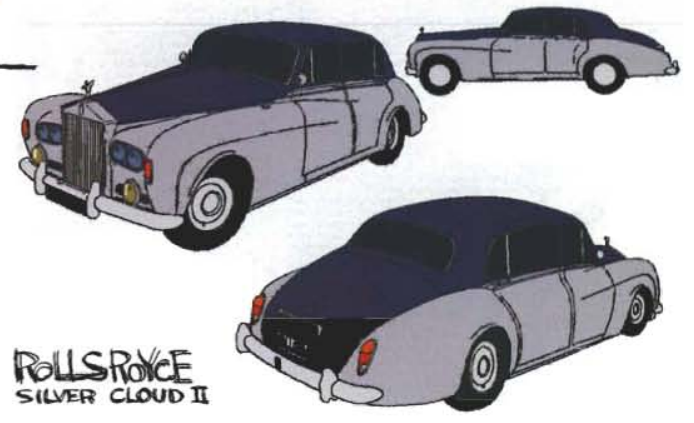
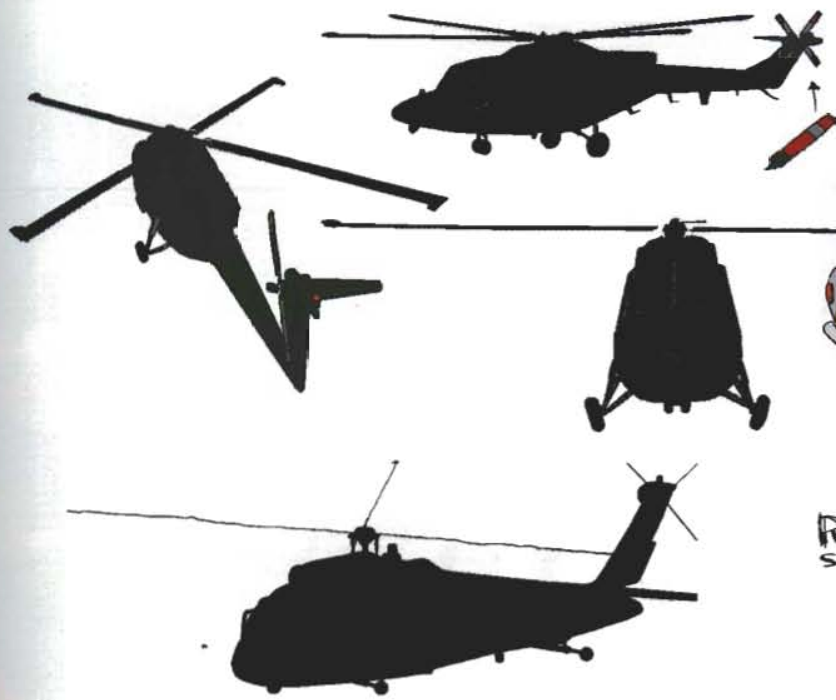
Arucard insults Lief and Jessica as he seemingly teleports around them, provoking Lief to attack. Lief shoots Arucard in the chest, but the Hellsing vampire heals himself and laughs. Arucard fires his pistol at Lief, killing him quickly. Jessica panics and runs away as Arucard drops the illusion, letting her escape for Seras to eliminate.

Jessica runs toward Seras's position as she sits with a sniper rifle at the ready. Her commander, Peter, gives Seras the command to fire but she can't bring herself to do it — she simply cannot get over Jessica's human appearance. It isn't until Gareth says he has acquired the target that Peter's urging gets through to her. She shoots and hits Jessica, who falls to the ground and turns to dust. Peter smiles and welcomes Seras to the Hellsing Organization.



As the unit prepares to leave, Arucard approaches Seras. He congratulates her on her work, then changes the subject and tells her that she'll never be human again. He tells her to drink the blood, for she will become weak without it. He then vanishes. Seras is angry, but finds herself saying, "Yes, Master," to the night air.

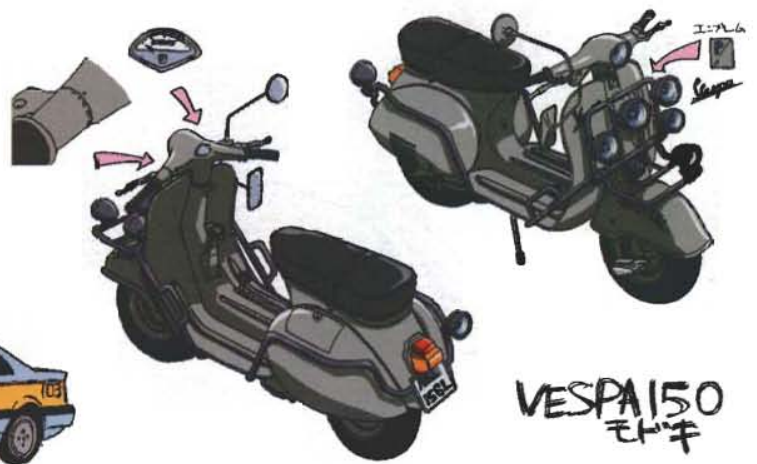




ROLLS ROYCE
SILVER CLOUD II



POLICE

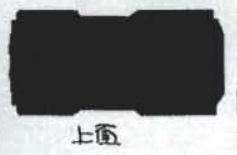


VESPA 150
モトキ

HELLSING



HELLSING
兵員輸送車



上面

側面



HELLSING #1
装甲車







Hellsing

EPISODE: 03



ORDER 03: SWORD DANCER

In a Catholic school dormitory, a blond-haired boy named Enrico sits next to his dark-haired friend and lover, Mick, on a bed. Mick is dead, apparently because Enrico drank too much of his blood. Enrico promises Mick that they will be together forever as he leans over to kiss his friend. Before he can do so, however, the door bursts open. A group of men and a priest stand there, shocked at what they see.

The scene cuts to a train from Paris arriving at a London station. A very tall blonde man with short hair, glasses, and a priest's robes disembarks from the train. The attendant welcomes him to London, and he gives her a blessing with an amused grin.

Later, in a private hospital autopsy room, Enrico's body is examined. Integra and the local police lieutenant (from the first episode) are watching. As the autopsy progresses, the lieutenant notes that Enrico was a foreign national of noble birth attending college in England. The doctor conducting the autopsy finds a computer chip in the cadaver's neck.

Back in Hellsing mansion, Seras stumbles into her room. She's desperately tired and weak. Seeing the blood that's been left for her, she sits and pours it into a bowl. She cannot bring herself to eat, however, and so pours it down the toilet. As she does





so, Arucard's voice resounds in her head, upbraiding her for her behaviour and telling her that her failure to drink is causing weakness. She leaves the room, bowl in hand, and begins looking for Arucard.

Arucard is in Integra's office, though, as Integra sits contemplating the chip that was removed from Enrico's body. She and Arucard discuss the chip and its implications. Frustrated, she taunts him with being the same as the chipped humans. He levitates the chip as a means of demonstrating the difference, then drops it back down to the table again. Integra apologizes and resumes her conversation with Arucard, only to be interrupted by a phone call announcing the arrival of dignitaries to the Hellsing mansion. Arucard is gone by the time she hangs up the phone.



Enrico awakens from a blood haze in a hospital. He is talking to Mick, not realizing that his lover is gone. He goes searching, killing everyone who tries to stop him. The policemen arrive and order him to stop but he attacks them too.

Back at Integra's office, the visitors have left. Integra is angry, going over the papers she was given including a picture of the blonde priest. She curses the Vatican and the Iscariot Organization, only to stop suddenly when the phone rings.



A few moments later, Walter and Integra are walking outside the Hellsing Mansion. Walter is apprising Integra on the situation at the hospital. Peter



approaches and salutes, telling her that the Hellsing Company A is leaving for the scene. Seras joins the departing troops as Integra watches. Once the units depart, Integra orders Arucard to help as well, despite Walter's disagreement. She insists that England is a Protestant country, and the Vatican will not be allowed free reign.



In the hospital basement, Enrico is killing rampantly while calling for Mick. The Hellsing units arrive and deploy, with Seras carrying the huge gun she was given previously. When they lose contact with the troops that were sent ahead of Gareth and Seras, Gareth realizes that the soldiers have been killed. Through the haze of battle, Seras's heightened vision spots Enrico surrounded by reanimated ghouls and calling his lover's name.

As she watches, Arucard speaks to her telepathically from his seat outside the hospital, sipping on a bag of blood. He instructs her to fire at the heart or head only. Seras obeys instantly and kills them. Enrico stumbles out of the passage seconds later, still calling for Mick. Before Seras can pull the trigger





Gareth falls dead to the floor in front of her, stabbed in the back.

Seras stands and turns to see who did this, only to catch a sword through her throat. She falls to her knees as the Vatican priest strides forward, condemning her for her vampiric existence. He then heads down the hall, calling himself the "instrument of God." He closes on Enrico with his sword as the mad vampire charges. A moment later, the vampire falls to dust as Arucard impales Enrico on his gloved hand.



Arucard and the priest square off, with Arucard calling him "paladin." The paladin wards the hallway against Arucard's powers, then says a prayer in which he announces his intention to kill Arucard. They attack one another and end in a stalemate, with Arucard's gun at



the paladin's head and the paladin's sword in Arucard's stomach. Arucard shoots the priest, knocking him back onto the floor. Arucard turns away then, pulling the blessed blade out of his body and trying to assist Seras to her feet.



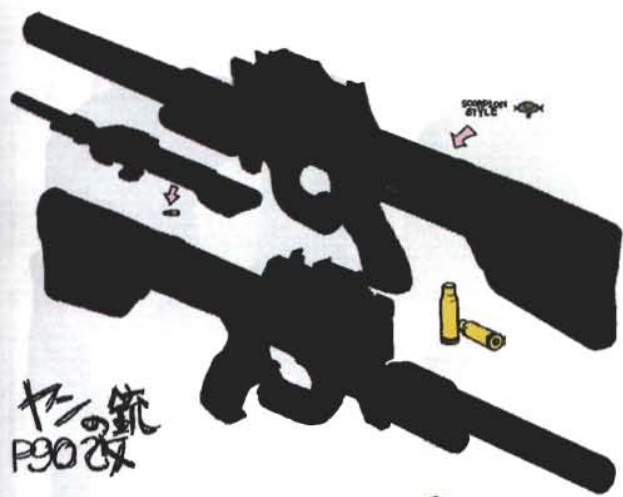
The priest is not dead, however, and sneaks up on Arucard. Seras tries to warn him, but is unable to help. The priest attacks, filling Arucard's body with knives. Arucard realizes too late

that the priest is a "regenerator," capable of healing even deadly wounds. They stand off, ready to fight again when Integra's voice cuts through the combat, stopping them both. She calls the priest Paladin Alexander Andersong and presents him with his walking papers — an order from Andersong's superior to leave England at once.



The paladin acquiesces with a smug grin, telling Integra that he looks forward to seeing her again. As soon as he leaves, she begins ripping down the warding papers and berating Arucard and Seras for their performances. She leaves then, as Arucard pulls the knives out of himself and Seras. After the last knife is removed, he kneels before her and tells her to drink his blood so that she will no longer be in servitude to him. The vampire part of her nature takes over, anxious for the blood, but she stops herself and pulls back. Arucard stands and begins to fade out of sight. He asks if this is her choice, and she can only say that right now, she's not ready.





ヤンの銃
P90 25



HELLSING
MP5A5

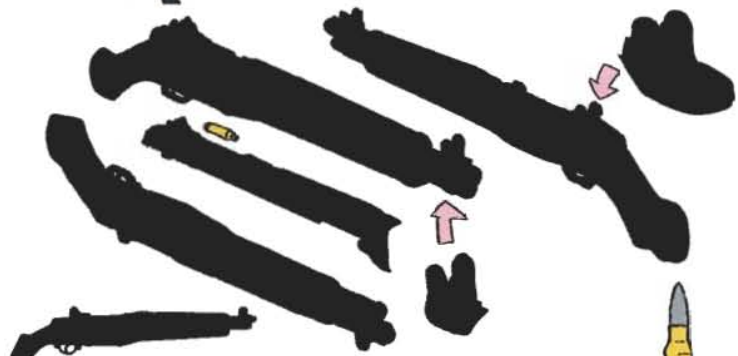


HELLSING
STEYR MP:81



HELLSING
セラミックスライフル

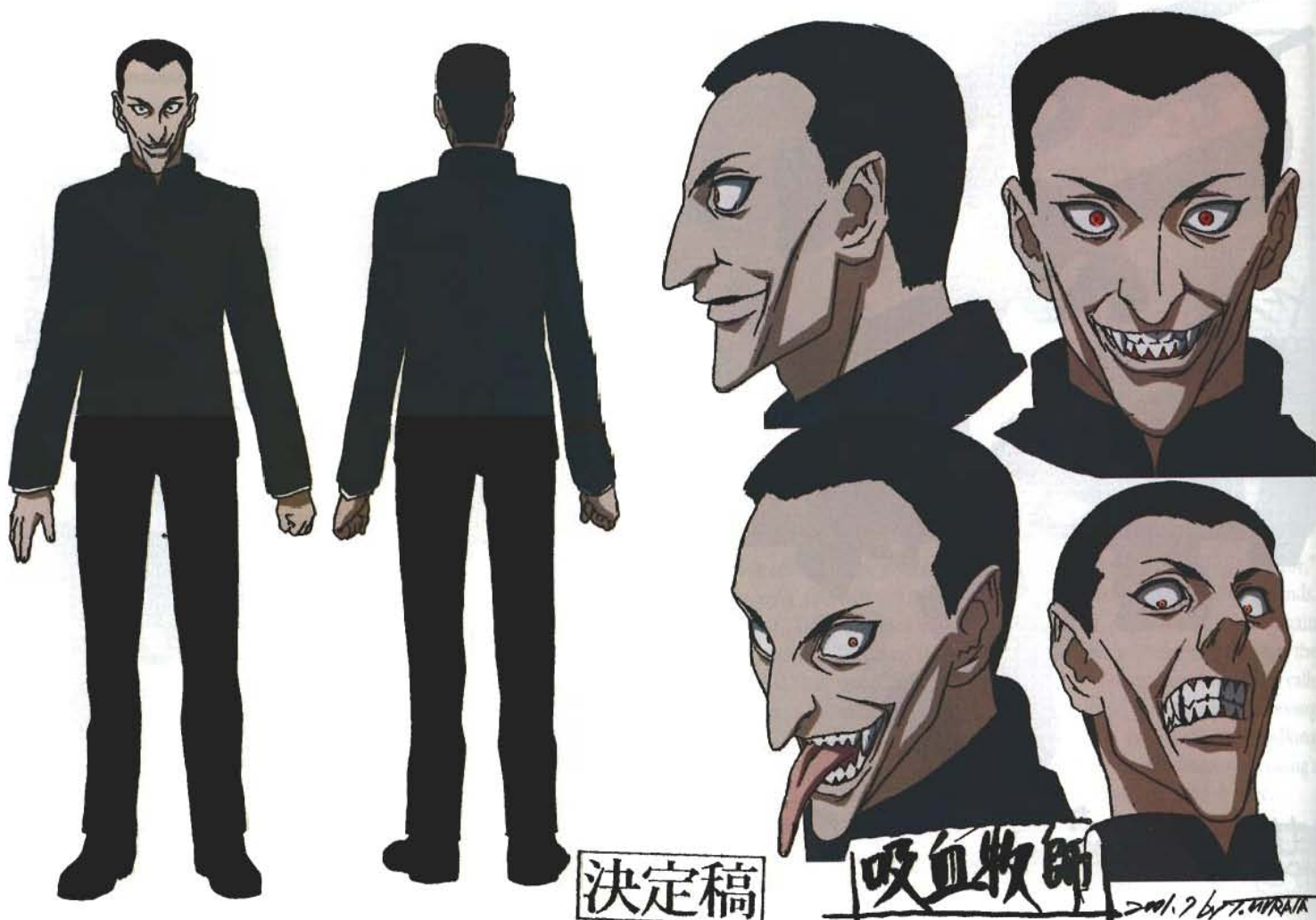
Hellsing
スコーピオン



ル〜ワの銃
cut down M1 Rifle

HELLSING
ITHACA
M37
SHOTGUN







アキラ



ジャック

決定稿



フレッド



ジャック
D
D
(LONG)



キム

2001.7 by T.M. KAWAKAMI

Hellsing

EPISODE: 04



ORDER 04: INNOCENT AS A HUMAN

The episode opens with an image of a computer screen. A password is being typed in, and an image of a man being shot is played and edited. Elsewhere in London, a shot is fired in a dark apartment on a typical foggy night in the city. In the shadow of a cathedral not far away, the Hellsing troops are out on manoeuvres.

A man named Steadler has replaced Gareth, the unit commander who was killed. As the troops load onto the personnel carrier, he stops Seras and insults her with sexist and degrading comments regarding her vampiric nature.

The scene changes to Integra's office, where she's talking to Peter about Steadler. After they finish talking, Integra meets with Walter, who shows her the video file from the opening scene. He tells her that he found it on the Internet marketed as a snuff video. Walter zooms in on the image of the dead man, showing a Hellsing badge on the victim's uniform.

Walter indicates that it seems to have been recorded during an incident in Coventry three weeks previous. A local TV news station is already trying to investigate the clip. Walter tells Integra





that he's arranging for the Ministry of Media Management to kill the story and destroy all related information. Integra seconds these actions, intent that the innocent masses never find out about the Hellsing Organization.

Back with Seras and Steadler, the troops are raiding a building in Camden where a stash of illegal small arms has been found along with evidence of ghoul activity. As they deploy, Steadler picks on Seras and tells her to go in first.

Integra hangs up the phone, saying that MI-5 has already begun dealing with the information leak. Arucard phases in during this conversation and asks Walter for a new, larger gun. Walter says he has something in mind, and Arucard turns to leave. Integra asks Arucard for his help, but he turns her down, saying that there's nothing he can do to help.



A short time later, Walter shows Integra a news report on television, showing the operation the troops are on at the moment. Integra heads to the scene and watches the news program on the way. The reporter, Kim, is the woman who was attacked by a ghoul in Episode

Two. She is struck by how audacious the reporter is and how much damage this could be doing. She wonders who is behind this leak, just as Walter tells her that the station has been ordered to cease the broadcast.



Seras and her unit are searching the building. They find a number of dead ghouls, with blood everywhere. She kills one that attacks her unit, then reports that the rest are entrenched on



the third floor. Steadler tells her that he has it covered; gunshots from above follow shortly. Peter then radios Seras with a job for her to do. Soon, night-enhanced footage shows Seras walking through the building, alone. She hears a scream in a room and bursts in, finding a man lying on the ground, crying, amid overturned computer equipment. The man is taken into custody. Afterwards, Seras confronts Steadler, asking him how he knew that the targets were waiting on the third floor and why he didn't tell the forward unit. He smirks and ignores her questions, insulting her instead.

Back at Hellsing headquarters, Walter reviews the information they were able to gain from "Flesh," as the man in custody calls himself. He refuses to give any additional information, regardless of the incentives offered.



The next evening, Seras investigates the crime scene in plain clothes. She looks around and spots a hidden video camera. Before she can fully investigate, however, two MI-5 agents walk in on her. They identify her as a member of the Hellsing





Organization and tell her she's out of her jurisdiction. She tries to point out the hidden camera, but they tell her it isn't her job and ask her to leave. Outside, she tries to piece it all together. Arucard talks to her telepathically, saying that she has all the evidence she needs. She begins putting the pieces together.

Meanwhile, back at a computer screen, Kim types in a password while she talks her way through the ethical problem of publicizing and filming murder as entertainment. The screen clears, showing footage of two men talking.

Seras is at a bar during this time, spying on Steadler. She orders a tomato juice and watches him, feeling self-conscious. Kim walks in and begins talking to him, and the two leave as Seras pays her bill.

On the tape, the man begins to realize that something's wrong. He thinks he's there for some sort of new drug, but he's very nervous. The other person is a vampire, who begins attacking the man. The video goes dead, the vampire stops feeding, and Arucard



drops in. They fight briefly; Arucard makes short work of the vampire. During their battle, an opaque glass wall shatters, revealing Kim and Steadler. They are both nervous and frightened.



Arucard raises his gun, but Seras calls out his name. She is also holding a gun trained on Steadler. She asks Arucard to let human justice deal with the pair, and Steadler agrees cravenly. Seras finds, however, that she would

really prefer to kill Steadler after the things he did to her. She is almost ready to do it when Integra and Peter walk in, calming her down and taking Steadler away in handcuffs.

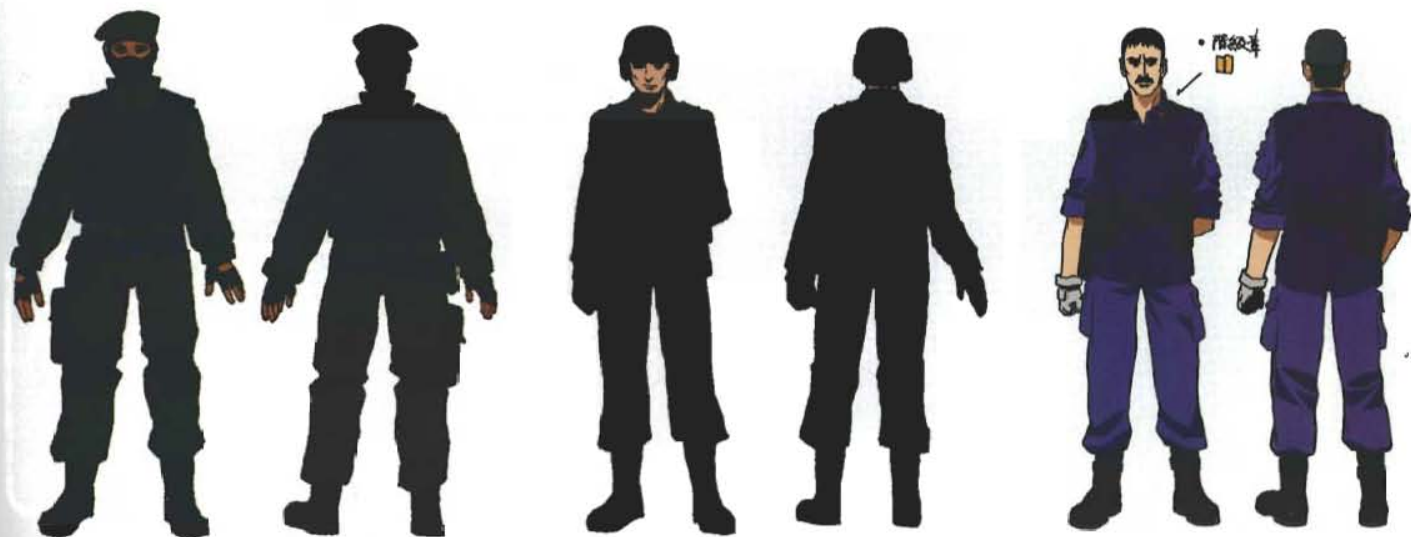
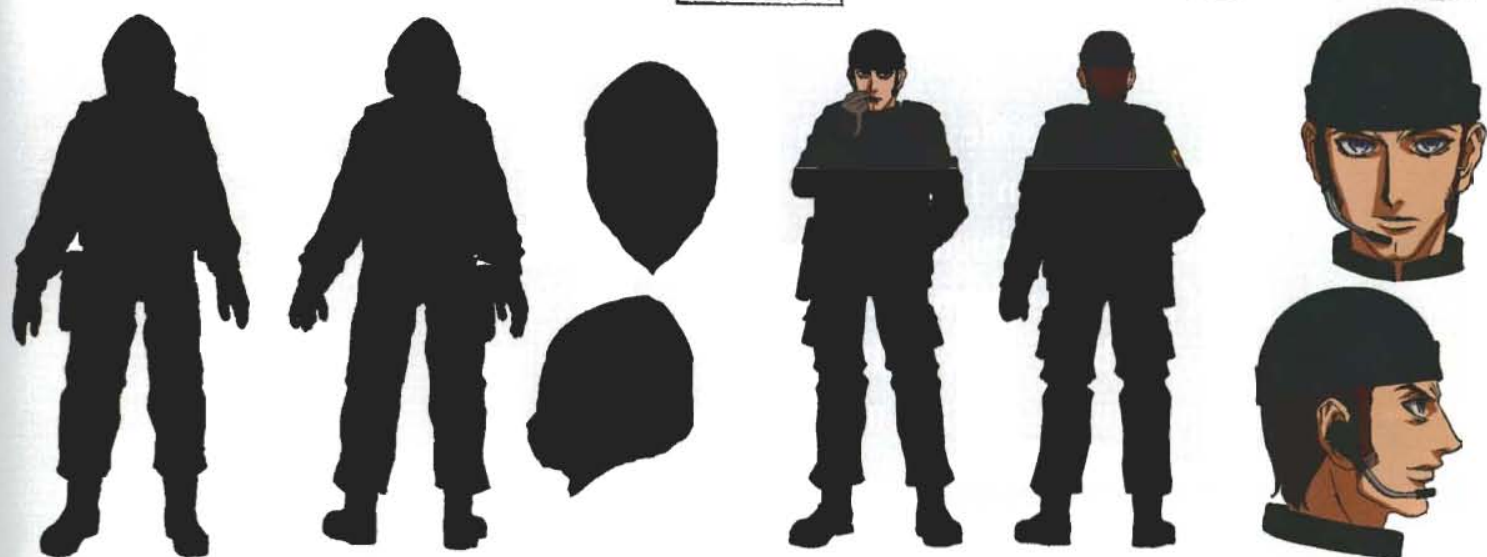


Once Steadler is gone, only Kim, Integra, Seras and Arucard remain. Kim confronts Integra, threatening to show what she has seen to the world. Arucard asks what they should do with her and Integra suggests that Kim should stand trial. On the other hand, she thinks that human law may be insufficient to punish her for her atrocities. Beyond man's judgement and law, Kim is fair game for Arucard. The vampire drinks deeply from the reporter while Integra and Seras watch her death. Seras bites her own arm to hold back her need for blood. Once she returns to the Hellsing mansion, Seras runs into her room, pours the daily package of blood into a bowl and wolfs it down in a frenzy.





決定稿



Hellsing

EPISODE: 05



ORDER 05: BROTHERHOOD

The episode opens in a sleazy fetish club somewhere in London. A dumpy man wanders nervously through the club, looking distinctly out of place. He approaches a waitress who directs him to the back of the club. He follows her directions and comes upon a man with long blond hair, wearing a white suit and talking on a cell phone.



As the stranger approaches, he hands the blond man, Luke, a card with an emblem resembling the eye of Horus on it. Luke chuckles and takes the card. With lightning speed, he pulls a gun on the stranger, explaining that the card is a scam. The dumpy man stammers that it's a mistake, that he knows someone named Britz. Luke pauses.

At the Hellsing mansion, Walter places a suitcase on a table. Arucard enters through the wall, and Walter shows him a new black gun. Walter calls it the Jackal and gives its technical specifications. Seras enters the room during this recitation and is confused. Arucard is pleased with the weapon and thanks Walter, who is glad it meets with approval. He also presents Seras with a new weapon, the Halconnen. Seras is a bit nonplussed at the gun, which is bigger than Walter. She doubts her ability to carry and fire it, but both Walter and Arucard reassure her that it is suitable.





Back at the club, two vampire women feed on the stranger from the first scene while Luke (the owner of the club) and his brother, Jan, watch. Luke states the guy was a cop, revealing a silver cross that the man carried. He tells his brother that he must be from a special ops group that specializes in dealing with undead. Jan recognizes the description from Kim's broadcast, and Luke decides that something needs to be done. He crushes the cross and the two begin planning their attack against Hellsing.



The next day, the man from the club is floating in the Thames with the card in his mouth and a British flag planted in his chest. Integra is in Hellsing mansion, telling Walter of the attack. The man in question was an MI-5 agent. Walter is shocked, but Integra quickly moves past his reactions. They agree that a Round Table conference must be called, and begin preparations for it.

Meanwhile, Jan calls into an emergency line, screaming about vampires. He pulls the plug on the phone and sits back with Luke, watching a number of vampiric women feeding on

men all around the room. Luke checks his watch and shoots his gun into the air, complaining that they're taking too long.



At the Hellsing compound, the phone call has had a predictable effect. The troops are mobilizing and Seras is getting in place with her new gun. Peter and Integra discuss strategy for this encounter, and Integra tells him to be prepared. As the team leaves, Arucard approaches Integra and asks why he



isn't going. She tells him that she wants the humans to handle this one, but he disagrees. Nevertheless, he abides by her decision.



At the site, Seras and her unit run inside the building. They find only one ghoul and one vampire, and Seras can tell something's wrong. She is puzzling over this when she realizes there's a bomb in the building. Seras throws the soldiers out of the building as the timer counts down. Finally she jumps out the door herself as the bomb explodes, carrying a man with her.

After the smoke clears, Seras slowly digs her way out of the rubble. Peter is relieved, and sends in the report to Integra of the trap and explosion. Integra is angry, to say the least. Once they've returned, Seras tries once again to drink the blood that's been left for her. This scene is juxtaposed with Jan watching a woman dance. He walks over and kisses the girl, then bites her and drinks her blood. Seras, on the other hand, still can't bring herself to drink the packet of blood that was given to her. She puts it away and goes to bed.





The next day, Integra stands staring at a portrait of her father. A number of older men in expensive sedans are on their way to the house. Walter enters and tells her the knights have arrived and are ready for the conference. She enters the conference room and greets them.

Once the knights of the Round Table are assembled, they begin discussing the Freak chip situation. Accusations and misunderstandings fly thick and fast around the table, with one of the most vocal Knights calling for Integra's resignation on the grounds of incompetence.



The scene changes, following Jan and Luke who are walking outside near dusk. They approach the Hellsing manor house, where a guard stops them. Luke distracts the guard while Jan drives a bus



up to the gate. Around the time the guard gets suspicious, Luke kills him. They then use the bus to ram the gates of Hellsing mansion, breaking down the walls, driving through the front door, and offloading troops. Seras awakes and runs to help as the units try desperately to mobilize.



Luke blows up the Knights' cars while Jan organizes the troops. The Knights are terrified, and Integra does a

status check with Peter to understand the situation. The troops do their best to hold the invading ghoul army back, but they are unable to halt the ghouls' advances. Unfortunately, the losses that the Hellsing troops have taken are beginning to show, as their own troops begin turning into ghouls and moving against them.



Peter realizes that his units are in trouble. From the central command safe room, he calls for help and tries to get the forces to regroup. While he's calling, however, ghouls break down the door. Jan is leading the force into the safe room as ghouls feed on the dead humans nearby. Jan advances on Peter, taunting him with how Jan will kill him. He laughs as Integra calls over the intercom, trying to get Peter to talk to her. She is interrupted by a shot from over the intercom; shocked and angry, she curses aloud.



Hellsing

EPISODE: 06



ORDER 06: DEAD ZONE

The beginning of this episode is a recap of the last scene from the previous episode, where Jan traps Peter in the safe room. Listening intently to the intercom, the Knights are desperate to know what it was they just heard. Jan uses the intercom to taunt Integra and the other Knights, revealing that he knew that they would be meeting and where.



Back in the communications room, Peter is still alive. Jan continues taunting Integra. He finishes his tirade and is ready to finish Peter off when he gets shot in the leg. Surprised, he turns around as Seras fills him with bullets until he falls.



Seras rescues Peter and removes him from the room. He says he wants to stay there, but she refuses to let him. A few seconds later Jan stands up again, the bullet holes healing. Jan realizes that Seras is a vampire and is surprised.



In the conference room, the Knights are frightened. They are anxious to escape, and Integra assures them that they have an emergency escape plan. The Knights want to leave immediately, but she refuses to let them. She notes that the room is armoured, but that nowhere outside this room is as well protected. She is interrupted by an explosion from outside, which she immediately deduces came from the





helicopter that was intended for their escape.

Seras carries Peter through the house, until she arrives at her room. Arucard is sitting inside surrounded by dead soldiers. He is mildly surprised to see Peter still alive. Walter enters, still unharmed, and confirms that the first and second floors are lost. They agree that Sir Integra must be rescued, and Walter asks Seras to accompany him up to the third floor. Seras is surprised, but Arucard is amused and pleased to see Walter in action again. Walter asks Seras to bring her new gun along, and though confused, she obeys.

Back on the third floor, the Knights are panicking. Integra tells them not to worry, but they are too frightened to be calm. Finally she loses her calm and tells them off. The Knights are shocked into silence by her outburst.

Jan wanders the halls on the second floor. A nearby door opens and Walter steps out. Walter seems to stand still, but Jan's cigar suddenly falls, cut in half, as does a zombie standing behind him. Walter engages the ghouls and Jan



in combat and decimates the front ranks with his monowire gloves, much to Jan's surprise.



Arucard sits in Seras's room, with a bottle of blood and two glasses on the table next to him. He telepathically watches Walter fight the ghouls and laughs to himself. Luke breaks down the door above and enters the room suddenly, but Arucard has been expecting him.

Back on the third floor, Jan calls up more zombies, and Seras takes them out in two shots. Jan takes the opportunity to pull a gun on Walter, but Seras tackles him before he can shoot. Walter's attempts to force Jan to reveal why he attacked them and who he works for fails.



Luke and Arucard begin their confrontation in the meantime. Luke reveals his delight at meeting Arucard and finally having the chance to best him. Luke uses his lightning speed to impress Arucard, and when they finally attack, they both fire their guns and fall.

Jan is still at Walter's mercy, but refuses to speak. His watch timer goes off as footsteps are heard in the distance. Hellsing soldiers reanimated as ghouls under Jan's control attack Walter and Seras. Walter realizes that Jan intended to turn the entire Hellsing organization into his slaves. Seras is shocked, not wanting to kill her own people again and yet realizing she must. Jan escapes Seras's grasp and faces off with the pair.

Arucard and Luke recover from their wounds. As they both laugh at the





pain, Luke sits up and shoots Arucard again. Arucard fires in return, missing Luke as he uses his super speed to dodge. Luke continues to fight, slowly realizing that Arucard shouldn't have been able to recover from the wound he took.

Arucard stands up, smiling. He prepares his magical powers, releasing all his magical restrictions while Luke looks on dumbfounded. Arucard transforms into a demonic black form full of red eyes and fanged mouths. Luke screams in panic while Arucard's disembodied laughter rings throughout the room.



During the battle upstairs, Jan attempts to escape. Walter uses the monowire to catch his arm, but Jan sacrifices his arm in order to flee. Meanwhile, Seras is paralyzed with panic and overrun by the ranks of ghouls. The ghouls grab her and hold her helpless as they attack. Just as it seems she might be destroyed, Seras goes berserk and kills all the ghouls nearby. Jan finds his way to the conference room and laughs insanely, aiming his gun at the door and shooting.



Luke runs from Arucard's demonic form, but is unable to escape. Arucard's gun appears from the midst of the black mass and shoots at Luke, blowing both legs off at the knees. Arucard taunts him to take the fight to the next level, to activate some of the true vampiric powers he claimed to have. When Luke does nothing more than cower, Arucard is disappointed.



Seras continues killing ghouls until there are none left. Walter has to shout her name to bring her back to her senses before she moves on to living targets. Seras is left disoriented and traumatized at what she has done.

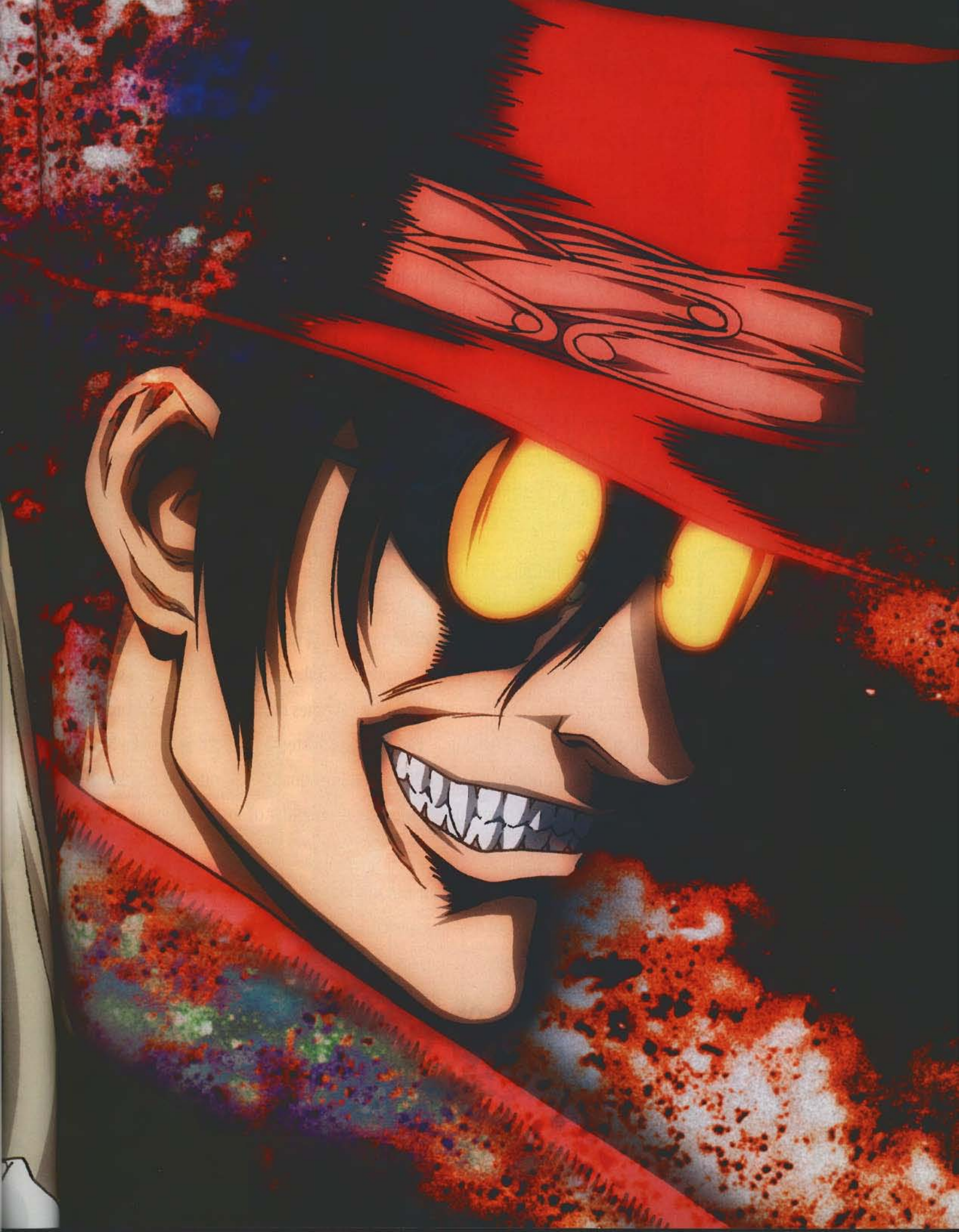


In a desperate attempt to save his life, Luke unloads his gun into Arucard. The bullets don't affect Arucard, though. The black demonic form emerges from Arucard's body and heads up the stairs, carrying Luke's screaming body with it.

Jan finally gets the door to the conference room open, where Integra sits with a gun in her hand. She shoots him in the face, then walks into the hall to confront him. Jan laughs, then realizes that the bullets are burning. Integra commands him to tell her the name of his master, but Jan sets himself on fire as a last act of defiance. Jan's laughter echoes in the hall as he collapses in a pile of ash, leaving Integra standing in the hall infuriated and alone.







Arucard's Gloves



In an interesting artistic choice, all the main characters in *Hellsing* wear white gloves on their hands. There appears to be no particular reason other than as an anachronistic fashion statement, a nod to *Dracula's* Victorian setting, or an understated clue to the viewer as to the importance of a specific character.

Arucard's gloves, however, may be an exception to this.



On the back of each of Arucard's gloves is what appears to be an arcane symbol.

It consists of a five-pointed pentagram inscribed inside a circle, with strange astrological or alchemical characters in the spaces between each of the points.



There is a band of writing around the outside of the circle with the following inscription: "Hellsing • Hells Gate Arrested • Gott Mit Uns • And Shine Heaven

Now." Gott Mit Uns is intended to be "God with us" or "God be with us" in

German. Outside that band are more unusual characters, written in a strange runic script. Using letter substitution, it becomes clear that the runic words are

English, writing out "Hellsing," "Hells Gate Arrested," and "Shine Heaven Now."

At the bottom of the circle, toward the wrist, is a square with rounded corners and four horizontal lines, making a ladder of sorts within the square.



The importance of the symbol is not made clear within the first six episodes. It may be a magical symbol that has something to do with his agreement or bond to

the Hellsing Organization. It may simply be his way of announcing his affiliation with the group, much like the badges that the uniformed soldiers wear. It might

also be a clue as to the reasons behind his continued affiliation with Hellsing and

Integra: a hope of salvation for his soul.





HELLSING CHARACTERS

Hellsing is a series about the supernatural, a tale of horror set around the idea that men's ambitions and dreams can be more dangerous than the worst monsters our age-old fears could dream up. When faced with a theme such as this, many horror stories focus on the human element, the interaction between characters, to keep the audience from losing touch with the moral of the story. By placing ordinary people in a moment of surpassing terror and forcing them to rely on one another to survive, the fundamentally good portions of their character are revealed. The audience is left at the end with a sense that regardless of the evils in the world, the good in human nature can always find a way to pull through.

Not in *Hellsing*.

In *Hellsing*, the monsters — utterly inhuman monsters — are the good guys and the main protagonists. The good humans are just the supporting players, working behind the scenes, while the bad humans are the villains, transforming themselves beyond the bounds of Nature. They use science to do things Man Was Not Meant To Know in order to achieve their dreams of power. There are no deep-seated friendships here, no willing martyrs for the good of their fellow man. Not even Seras, who wanted unlife for the straightforward reason of avoiding the finality of death.

As a result, there is very little in-depth character interaction in *Hellsing*, certainly not to the extent other series show. Just finding some friendly camaraderie can be a stretch. In the first six episodes, only Seras really evinces any character growth, and that's not much. Everyone else has been living among the evils of hell for years, and they're quite used to the neighbourhood. Some of them even rather like it. There is no need for heroic histrionics here.

Hellsing instead uses that very inhumanity to highlight the absence of redeeming human values. By personifying the struggle in Seras and keeping the redeeming, empathic good values confined to her, the series is able to underline the horror of its premise without focusing on messy interpersonal details.





ARUCARD

Arucard is a mysterious figure. A supernatural vampire of untold age and power, he acts as the Hellsing Organization's secret weapon. His reasons for doing so, however, as well as his true motivations, remain unknown.

Arucard's past is not revealed or even alluded to in the first six episodes. His name, of course, is the most obvious hint to his origins — "Dracula" spelled in reverse, with an "r" replacing the "l". This would seem to indicate a tie to the old Dracula story of the 1800s, especially given his tie to the Hellsing Organization (in Stoker's novel, Dracula's nemesis was Dr. Abraham Van Helsing).

Arucard's powers include the abilities to walk through walls, cling to surfaces, become invisible, teleport over large and small distances, regenerate wounds, transform into insect swarms, transform into a formless demonic creature, telepathy, flight, opening portals to hellish dimensions, and other powers that have not yet come to light. In addition to what has been shown thus far, he has mentioned the ability to change into a bat or fog and summon demonic servants. It is assured that the limits of his powers have thus far not been tested.

His position within the Hellsing Organization is one of unique status. He is the agency's ace in the hole, answerable only to the Organization's chairman, Sir Integra Hellsing. To the majority of the world, he remains completely invisible. Only a few other top-level personnel in related agencies know of him, and those are mostly other knights of the Round Table. Those who do know of him typically refer to Arucard with fear and loathing, holding him up as a mark of shame against the Hellsing Organization for fraternizing with the creatures they are sworn to destroy. His abilities, however, are one of the key assets that keep the Hellsing Organization with acceptable personnel losses.

Within the organization, Arucard answers only to Integra. He accepts assignments from her, reports to her following each mission and even, on rare occasions, seeks out her company for conversation. Their relationship has obviously lasted for years, but it has never become casual. This is due in part, no doubt, to the subtle reminders in every conversation that, while Integra is the one giving orders, Arucard is a creature of vast power who obeys only because he chooses to do so. Were it not for his undefined agreement with the Organization, she could never control him. Still, the power of her position is never in doubt, and this unspoken agreement is what allows them to work together smoothly.



Outside of Integra, Arucard's only other contacts are Walter and Seras. Whereas Integra is obviously Arucard's superior (if in name only), Walter is a comrade. He has fought with Arucard for years, rising far above the rank and file in both ability and understanding. He now serves as Integra's assistant, responsible for Arucard's daily needs. In that way, Arucard relies on Walter, forging a closer and friendlier bond than any other characters in the series share.



On the other side of the coin is Seras, or as Arucard calls her in his mocking fashion, "Police Girl." Seras is still a young woman in many ways, unable to cope with the harsh realities of the world she has been thrust into. His appreciation of her bravery in the face of terror was likely what induced him to make the offer of unlife to her in the first place. By doing so, however, he placed himself in the unlikely position of being parent and master to a fledgling vampire, one who was utterly unprepared for what her new life would require. Though he can see that she has potential, she has a long way to go before achieving it. Arucard does not understand her reservations and has little patience for them. He has been inhuman for too long.



to commiserate with her difficulties, if he ever suffered them in the first place. She does, however, help alleviate his feelings of endless boredom.



Arucard's outlook on life is difficult to understand. He seems to revel in the role he plays in the Organization, seeking out rogue undead and disposing of them. This seems odd, and most of the vampires he fights and destroys find it utterly beyond their understanding. One interpretation is the idea that a) Arucard is very old, b) he is very intelligent, and thus c) he is very bored.



Arucard is a predator. It is the nature of a vampire, as Seras continues to discover. He is not simply a predatory monster, though. He is a thinking creature, with a mind finer than that possessed by many men. He is witty, self-possessed, and even charming in a frightening sort of way. Add to that centuries of preying upon humans who don't even possess the tools to truly challenge him, and it adds up to boredom. He even admits it straightforwardly in Episode 5, when asking Integra to let him go with the troops to try out his new gun.



This may be the reason that he hunts other vampires. It gives him a chance to hunt prey that might pose a challenge to him, however small. He probably uses guns for similar reasons; they force him to rely on his mind rather than his supernatural powers. They also limit the chance of witnesses (should there be any) becoming aware of his vampiric nature. It may play very heavily into his embrace of Seras, simply to find a companion in his deathless existence, one whom he could teach and mould into a suitable partner.

An interpretation is that Arucard is filled with rage; an anger against fate and his lot in life. He typically allows that anger to surface only when he hunts, resulting in the scathing diatribes he uses as he taunts his prey. The source of this hostility is uncertain, but the two most likely causes are his vampiric nature and a sense of rage at the part fate has forced him to play.

Arucard's nature as a predator means that he is cold, cruel, and calculating. If these traits were not part of his personality in his mortal life, it is certain that centuries of vampiric existence has impressed them upon him. Additionally, his inescapable boredom and the agreements binding him to the Hellsing Organization force him to keep much of his natural tendencies bottled up with no outlet.

He does not hunt human prey, instead allowing Walter to provide him with nourishment in the form of blood collected at a medical facility. A very tame method of hunting, to be sure. He does not roam the night, instead spending much of his time at Hellsing mansion when not on assignment. In short, he does none of the things that vampires typically do, instead reserving all his abilities for the needs of the Hellsing Organization.

It is obvious that Arucard finds a sort of irony in this arrangement. His sarcastic humour is always in evidence with both Seras and Integra. He delights in causing discomfort, reminding them of the inhuman monster he is. In reality, he may be far more human than either of them realize or are willing to accept — something that doubtless amuses him even more.





SIR INTEGRA WINGATES HELLSING

Though never directly stated, Integra is probably the descendant of Dr. Abraham Van Helsing (or Hellsing, as the name is spelled in this series). She is the head of the Hellsing Organization, a group devoted to the destruction of all undead within Britain. She is also a member of the Knights of the Round Table — a group consisting of the leaders of the British government's highest security ministries that is devoted to the safety of the nation. She resides at Hellsing mansion along with some other members of the Hellsing Organization, who reside in buildings somewhere on the estate. Her age is uncertain, but likely falls somewhere in her late-twenties or early-thirties.

The only relative of Integra's that is mentioned in the series is her father, and he died sometime prior to the time of the series. Her mother is presumably dead or otherwise removed from the picture, and no siblings are ever revealed. She remains devoted to the memory of her father, as indicated by the portrait of him hanging in her office and the time she spends looking at it when she needs to think. She does not allow that devotion to handicap her when it comes to determining the best course of action, though. She may have adored her father, but she does not intend to make over herself or the Organization in his image.

It is likely that Integra was an only child, given the male-dominated world of intelligence and high government officials. It seems that the Hellsing Organization is a family affair, and the running of the organization would have been more likely to be given to a male who could be certain of carrying on the name, if there were one available. That would also explain her habit of wearing men's clothing, as a way of attempting to compensate for being born the "wrong" sex.

Integra is a cool customer. Her work, her image, the Hellsing Organization, and her family's legacy are all deadly serious business to her, with no room for levity or error. She is brusque with nearly everyone, Walter being the exception. She rarely smiles and never jokes, though a dry sardonic sense of humour does make its way to the surface occasionally — usually in a macabre fashion that gives those around her pause. She is highly intelligent but rarely shows the workings of her mind to anyone.



In addition to her previously mentioned mental attributes, Integra has one more quality that keeps her on the edge of her game; she actually likes her job. More than that, it might be even fair to say that she loves it. She is a crack



shot, the equal to anyone in her employ, and she practices regularly even though there is little chance she'll need to use her skill. She has a keen predatory instinct, and can appreciate the skill and grace of the hunter in all its forms, even when arrayed against her. She is well acquainted with the darker side of the world, and finds herself at home and comfortable with it. She devotes her every waking moment to defending Queen and Country against the forces of hell, but her fervour in responding to threats is that of a she-wolf defending its territory, not a patriot serving her nation. She is undoubtedly the best-qualified person in the world for her position, and she knows it.

There are only two people in the series presented as possible equals to Integra. The first is Arucard. While theirs could hardly be described seriously as a relationship between



equals, her status does counteract his supernatural power to an extent. They are evenly matched as far as intelligence goes, and they both have a grudging respect for one another; a respect that is a key component of the basis of their relationship.



Arucard serves as an irritant to Integra at the same time, due to his refusal to keep to his place and his ever-present reminders of his powerful and inhuman nature. She does her best to both overlook what he is and use it as a tool against him, to keep him at a distance. She hides her feelings for her subordinates, not wanting to show any weakness. Too much emotion would immediately sabotage her hold over them.



Walter is the second individual who breaks through the icy reserve she uses with subordinates. Since Walter is a retainer to the Hellsing family, it is likely that she has known him since she was a child. He is certainly nearly old enough to be her father, having long since retired from active service in the Hellsing Organization and moved on to butler, bodyguard, and right-hand man. Integra never forgets that Walter is her servant and employee, but she allows him to hear her thoughts, feelings, and suspicions in a way that no one else does. It is obvious she trusts him implicitly, and equally obvious that trust, with Integra, is never blind.



As for Seras, Integra has neither the time nor the inclination to bother herself with a "half-starved vampire who can't even protect her commander." She does not understand why Arucard embraced the girl, and she's more than a little put out to have to provide for someone who can't pull their own weight. It is clear from the other Round Table members' comments in Episode 6 that she takes quite a bit of heat for having Arucard around from those who don't understand their arrangement. To bring another vampire home will undoubtedly make her life that much more difficult. If Integra has any motherly instincts, she keeps them packed away in the attic.

Integra's status among the other Round Table members is competitive, to say the least. Integra is a vital member of the organization, as indicated by the proceedings during the meeting with the other Knights. As in all political groups, however, there are always people vying to take her position away. In the end, her devotion to her calling combined with her lethal political instincts means it is unlikely that any of the middle-aged bureaucrats with her at the round table will succeed in their goals.

Integra does not seem inordinately religious, although if anyone has proof of the existence of life beyond death, it's the Hellsing Organization. The cross she wears is as much a symbol of her Organization as it is a belief in a higher power. Still, she seems to hold no animosity to the half-pledge, half-prayer offered before her troops exterminate a vampire, and her statements of "May God and Her Majesty be with you," are never facetious. She is, very aware of the division between Catholic and Protestant, and guards the dividing line between them much as the angels guard the gates of Eden, bearing a sword of undying flame to keep the Vatican — and the Iscariot Organization — at bay.





SERAS VICTORIA

Seras Victoria (her last name is Victoria, not her first) is a young woman in her early twenties. She was originally an officer in the London Police Authority. She was promoted into the D-11 elite squad, a unit assigned to handle unusual, sensitive, or especially dangerous situations, often working in conjunction with other government agencies.

A short time after arriving in D-11, Seras's unit was assigned to a situation in the village of Cheddar, where most of her unit was killed. Arucard, a vampire in the service of the Hellsing Organization, embraced her during a mission. Following her rebirth as a vampire, she was transferred to the Hellsing Organization where she is attempting to fit in and learn the rules of the new harsh world in which she now finds herself.

Seras's original job profile was never explained. When she first appears, she is wearing a SWAT-style field uniform and carrying a gun, assigned to find and apprehend a priest believed involved in the disappearance of several individuals. Her natural aptitude, however, seems to be in the area of investigations. Certainly her sensitive and emotional nature seem ill-suited to infantry-style combat, so perhaps her position in D-11 was as a specialist of some sort.

While in D-11, Seras had a close relationship with the other team members, almost as a type of mascot. Her youth, rookie status, and cute appearance undoubtedly determined her relationship with the team. The members of the team nicknamed her "Kitten," and she was on a first-name basis with all of them. Peter Fargason at Hellsing claims that they treated her with kid gloves, shielding her from the worst of the experiences. He is likely right, given how unprepared she was for shooting a human, or even someone who simply appeared human.

Seras was very fond of the D-11 members, and seems to look on them almost as her family. She still keeps a group picture of them and finds herself looking at it often. To have them killed by a vampire and turned into ghouls was especially traumatizing for her, and an event that haunts her to this day.

During her assignment in Cheddar, Seras made her biggest decision to date: to cheat death and accept Arucard's offer of unlife. Whether she knew entirely what she was getting herself into is another question entirely, but

regardless, she met her fate with courage and resolve. She was willing to be killed in order to prevent the escape of a monster, and to return from death in order to keep that same monster from winning. In the end, what she didn't count on was becoming a monster herself.



Seras is a very confused, conflicted individual. Possessed of a sensitive nature in a profession that demands a tough exterior, her young life would be difficult even without the added problem of becoming a vampire. No family members are mentioned, so it is unlikely that she has any currently living relatives with whom she can communicate and share the trials of her new life. It is even more unlikely if she did have any that the Hellsing Organization would allow her to contact them anyway.



Without any form of emotional support, Seras is ill equipped to handle the changes in her life. While she accepted Arucard's offer unflinchingly, she never dreamed of the changes it would bring about. Perhaps it is too much to expect that she could have, knowing nothing of vampires or the supernatural before her harrowing experience in Cheddar. She finds her new vampiric nature to be a horrifying thing. She cannot accept that she is not now, and never will be again, human — a price she would not have willingly paid if she had only known beforehand.

Seras fights endlessly against the demands of her new existence, clinging

to her humanity with every bit of will she has. She will not drink blood, her only sustenance, until driven to it by the demands of a weakened and starving body. She is hurt by the unwillingness of others to enter into a friendly relationship with her. She rejects her predatory instincts, giving in only when overcome by her need to survive and left traumatized by the results.



Cast adrift in all areas of her life at once, Seras's relationships with the others in Hellsing are both confusing and infuriating. She has no one with whom there is common ground. The other soldiers set her apart because of her vampiric nature, but among the inner Hellsing circle, she is sometimes ignored and treated in a condescending manner because of her youth and inexperience. Still, there are seeds of hope that Seras can find her place with assistance from Peter, Walter, and Arucard.



Peter Fargason is the head of military operations for the Hellsing Organization, and is primarily in charge of Seras's training in the field. He chooses her assignments and oversees her progress, along with occasional suggestions from Sir Integra. While Peter is unsparingly blunt regarding Seras's performance, he also offers her much needed encouragement. Under his tutelage, she is learning to become a better officer and an efficient field operative.



The next important individual in Seras's life is Walter. Walter was assigned to Seras soon after her arrival at Hellsing mansion to see to her daily needs. He provides her with sustenance (when she'll partake of it) and ensures that she is provided with any other needs she may have. He is also one of the only individuals in Hellsing mansion who treats Seras with respect — something she needs more than she realizes.

Part of Walter's respectful attitude toward Seras is simply his proper British retainer persona. He calls her "Miss Seras" and takes all her comments very seriously, something no one else does. Walter's relationship with Seras is not close or intimate, but there is the possibility of him playing a fatherly role toward her. He seems to genuinely care how she is feeling or what she does, and that appearance is enough to keep her going for now.

Finally, there is Arucard, Seras's vampiric "father" and master. For reasons known only to himself, he offered her the gift/curse of vampirism and now must train her to use her new powers. If Seras was hoping for a deep empathic relationship with Arucard, however, she was sadly mistaken.

Arucard is hardly perfect himself, but Seras's stubborn inability to accept her new life has him stumped. He does not understand her misgivings, her fear of her new inhuman nature. He wants what is best for her, but he has no tender emotions or fatherly concern to give to help her come to terms with it. Instead he gently mocks her, eavesdrops on her thoughts, and generally plays the stern taskmaster. On the occasions when he does try to help her more directly, such as offering her a way out of her forced servitude to him, she rejects the gifts for reasons neither of them understand.

So long as Seras continues to fight her nature uncompromisingly, there is no question that she will remain confused and unsettled, unable to find a place in her upside-down world. If she is able to discover a compromise between light and dark, things may finally settle into place for her. It remains to be seen, however, whether she can pull it off before her indecision destroys her existence.





WALTER DDOLLNEAZZ

Walter Ddollneazz is a former operative in the Hellsing Organization. He has retired, and now is a retainer of the Hellsing Family. He performs the services of butler, major-domo, personal assistant, and bodyguard for Sir Integra as well as seeing to the day-to-day needs of the supernatural residents of Hellsing mansion. He is supposedly an older gentleman, but his long hair is still dark, drawn back into a low ponytail. His age could be anywhere between 60 and 90 years.

Walter is something of an enigma. He obviously has a long history with the Hellsing Organization in general and the Hellsing family in specific, but what his specific job was or how long he did it is never discussed. The only clues exhibited take place in Episode 6, when he takes on Jan Valentine and an army of ghouls almost single-handedly, fighting with a pair of gloves that have lethal monowires strung between them. His movements are graceful, like a dancer or a martial artist, and he kills entire ranks of the ghouls in just moments.

During this battle, he states that he has "waged war against the true armies of the undead." Arucard also fondly calls him the "angel of death," much as one would use an old nickname. It seems clear that Walter was a specialist for the organization at one time, probably nearly on a par with Arucard. This would account for their unusually close behaviour, including sharing jokes (something Walter rarely does) and teasing Seras gently. It is clear, both in the scene described above in Episode 5 and in an exchange with Integra in Episode 2 that Walter does miss going into the field and fighting the undead face-to-face. He denies the allegation, but he is obviously very good at what he did. He seems at peace with the decision, but he is obviously pleased at the chance to go to battle again against the ghouls of the Valentine brothers.

Walter is good with computers and people, displaying a keen mind and an oddly compelling British upper-class sort of charisma. He serves as Integra's confidante and advisor on matters involving the Hellsing Organization, even though he no longer holds any official rank. It is likely that he became the family's official retainer during Integra's father's time as the head of the Organization. Integra likely grew up with Walter as an unofficial member of the household and has thus known him since she was a little girl. This would account for her singular trust in him.

Despite his violent past, Walter is really the humanizing link for all the occupants of Hellsing mansion. He maintains a standard of civility and respect that is impossible not to honour, reminding the other inhabitants that humanity is as much a standard to maintain as a temporal condition.





PETER FARGASON

Peter Fargason is the commander in charge of military operations for the Hellsing Organization. His rank is a mystery, as it is not specified in any of the initial episodes. None of his subordinates address him as anything other than sir, and Sir Integra addresses him only as "Peter" or "Fargason," depending on the situation. His rank is the commander of the Hellsing Special Operations Unit.

Peter is in charge of field operations for Hellsing and is always present on troop manoeuvres. He is also nominally in charge of Seras's training as a Hellsing Organization operative. Integra speaks with him regularly regarding the status of the men and women under his command, and he takes a personal interest in Seras's progress.

Fargason is under the direct command of Sir Integra Hellsing, and he treats her mostly as he would a military officer of superior rank, calling her "ma'am" or "sir" and obeying the directives she gives him. There is no evidence of any other dimension to their relationship, though it is obvious she relies on his experience and competence in commanding the Hellsing units. Other than Integra, Seras is the only one of the main characters with whom he has any specific interaction.

For all his talents and good qualities, Fargason also has very real flaws. His choice of Steadler as a replacement for Gareth is the result of one, namely a traditional soldier's willingness to see a sterling service record as a proof of character. With Fargason, if you have a good recommendation and have served in the right units, you can slip past his watchful eye under the haze of prior good acts. The same trick would never work with Integra, for example, but Fargason will let his guard down for someone who has ostensibly proven him- or herself.

Overconfidence is Fargason's second flaw. In this case, however, the overconfidence is not in himself but in his troops. When dealing with Seras, he never lets her vampiric status become anything but a tactical asset. Privately, however, he admits to Seras in Episode 6 that he used to believe his men could handle almost any threat thrown at them just as well as the vampires could. While he saw the need for Arucard against powerful supernatural foes, he originally did not believe that the chipped vampires were a threat of the same magnitude. That overconfidence may have been due to a lack of understanding of just what the chipped vampires were, but regardless, its effects were still devastating. Peter has learned from his mistakes, though, and it is unlikely that the chipped vampires will be able to take advantage of those weaknesses in the future.





PALADIN ALEXANDER ANDERSONG

Alexander Andersong is a priest of Scottish descent, currently living in Rome. He is a member of the Vatican's secret bureau Section Thirteen, the Iscariot Organization — a Catholic version of the Hellsing Organization. He holds the title of paladin and possesses impressive regenerative powers thanks to unnamed technological processes. He is a very tall man who wears glasses, priestly robes and an ever-present trench coat.

Alexander appears in only one episode in the first half of the series, namely *Sword Dancer*. He appears to be Arucard's Vatican counterpart, and was sent into England specifically to retrieve the chipped vampire who died at a local college. He supersedes his authority and violates the Hellsing Organization's jurisdiction to seek out Enrico Stivaletti, the chipped vampire.

He also engages Arucard and Seras in combat, anxious to carry out the mission statement of the Iscariot Organization in as wide a mandate as possible. Only Integra's quick thinking, political pull, and her ability to make others bend to her will prevents Andersong from possibly destroying Arucard and Seras, as Integra is able to interrupt the battle and present him with his marching orders, courtesy of his superior, the Archbishop.

The face-off between the Hellsing vampires and Andersong make it a certainty that any future meetings will result in a lethal contest. There is absolutely no love lost between them, and Integra has made it clear that she expects Arucard to hold his own against the priest, should it come to that. It is very obvious that Andersong considers his life's work to be a sacred calling. The very idea of vampires conducting the same type of activity is blasphemous to him, and something he actively works to prevent. Andersong even considers it just and righteous to murder humans working for the Hellsing Organization, as demonstrated when he stabs Gareth Henderson in the back during the hospital mission.

Alexander possesses the ability to ward areas against supernatural vampiric powers. Although never stated, it is conceivable that the chipped nature of the instant vampires would circumvent this ward, possibly resulting in a nasty surprise for the priest. Andersong's predatory instincts would ensure, however, that his unfortunate error was never repeated. He holds an impressive knowledge of vampiric abilities and powers, including their weaknesses. He prefers melee combat to gun combat and uses blessed blades and prayer for his vampire-dispatching work.

It should be noted that Andersong was not designated specifically as Scottish in the original Japanese version of the anime. That was done for the dubbed English translation, an intriguing choice considering the centuries-old disagreement between Catholic Scots and Protestant English. Though that particular rift is less volatile now than it was in centuries past, it adds an additional depth to the enmity between Integra and Andersong.





LUKE AND JANN VALENTINE

Luke and Jann Valentine are the owners and operators of an unnamed fetish club somewhere in London. They are also FREAK vampires, the most powerful and connected ones shown in the city thus far. The brothers are active in the distribution and sale of the chips, not merely users of the items but part of the supply chain. They are obviously in contact with either the manufacturer of the chips or someone who is close to him or her.

Luke is well dressed, with a thin build, long blond hair, and glasses. He looks almost as if he could be Integra's sibling and speaks with an educated tone. Jann is always casually dressed, with strange yellow eyes and multiple facial piercings. He tends to ramble and talks like a street thug. In their partnership, it is Luke who makes plans and runs the business end of things while Jann acts as the enforcer and works with their subordinates.

Luke and Jann's involvement with the Hellsing Organization begins when one of their warning signs — a playing card with an eye of Horus on it — finds its way back to them in the unwitting hands of an undercover government agent. They are unable to trace the agent's affiliation, but a single silver cross was recognizable as belonging to a secret special ops organization of which they had heard rumours, specializing in dealing with the undead. As of that instance, they did not have a name or a place to associate with the symbol.

By the time the brothers make their attack on Hellsing house, however, they possess all the pertinent information they need. They set up the events that lead to the calling of the Round Table meeting and are even certain where and when the meeting will be held. They know of Integra and the Hellsing Organization, including the location of the headquarters. They possess knowledge of the ground and the house, the defenses that are to be expected, and the existence of Arucard. Luke specifically pursues the goal of fighting Arucard and destroying him, thus proving his superiority, while Jann is pleased simply to kill, turn people into ghouls, and eventually wipe out the entire Round Table. How the brothers received this information is not made clear initially, but it seems obvious that one of their sources must either have connections to Hellsing or the Round Table, or must actually be a member of those organizations.

The Valentine brothers are killed in the assault on Hellsing House. Luke meets his end at the hands of Arucard, ending up as little more than a bloodstain on some stairs. Jann dies by his own hand after being shot by Integra, setting himself on fire with the mercury ignition bullets she shot him with rather than reveal who sent the pair of them against Hellsing. It seems obvious, though, that despite the damage they did, the real danger to Hellsing and all its members is still out there.





GARETH HENDERSON

Captain Gareth Henderson is the squad leader of Seras's unit during the point at which Seras is transferred to Hellsing. He is a crack shot and an effective leader, quickly integrating Seras into the unit as a whole. Paladin Andersong kills him at the hospital. He was shown in Episodes 2 and 3, and was replaced by Steadler in Episode 4.

KIM

Kim is an attractive blonde-haired woman who is featured in two Episodes, 2 and 4. Initially, she is the victim of an unsuccessful ghoul attack, resurfacing two episodes later as the television reporter who is chasing down the story of the Hellsing Organization. The memory of her rescue at their hands does not engender gratitude in her, but instead awakens both greed and ambition. She possibly subverts Steadler into helping her. Kim's journalistic ambition blinds her to any sense of what might be inappropriate. Integra's realization of this leads her to hand Kim over to Arucard for justice, who kills her by drinking her blood.

STEADLER

Steadler is introduced in Episode 4, *Innocent as a Human*. He is Captain Henderson's replacement, an ex-SAS operative with a spotless combat record. Steadler makes a poor captain, though, as is proven by his actions toward Seras during their first set of manoeuvres. Steadler insults Seras, picking on her relative inexperience, her gender, and her vampiric nature. He makes sexist comments that immediately alienate her and almost get him killed. Steadler sets out to undermine the Hellsing Organization, feeding information to a reporter at a local TV station. He was involved in filming snuff films of vampires killing humans and trying to distribute the footage. He is arrested and sent off to await trial at the end of Episode 4.





LIEF AND JESSICA

Lief and Jessica are two thrill-killing, "Bonnie and Clyde" teenage vampires who go on a spree in the countryside near Birmingham. Under the belief that they must kill a set number of people in order to become more powerful, they set about murdering families, trashing houses and covering the walls in obscene and blasphemous graffiti before moving on to their next victims. The pair of killers believes themselves in love. They have no understanding of their own mortality, no concept of the cursed existence of the vampire. They only know or care that drinking blood gets them high and that they're willing to do whatever it takes for the next hit. It is possible that their belief in power from killing was given to them by the person who gave them the Freak chips, with the promise to upgrade them if they performed the assigned task. Arucard and Jessica kill the pair at the end of the second episode.

ENRICO STIVALETTI

Enrico Stivaletti is an attractive blond foreign student at an English college from Italy. Prior to Episode 3 where he appears, Enrico receives a Freak chip implant. He is young and impulsive and believes he can turn his gay lover, Mick, into an immortal vampire as well. Enrico accidentally drinks too much of Mick's blood, though, which kills his lover. Shortly after Mick's death, Enrico's actions are discovered. His body is brought to a hospital for examination. After Enrico escapes and kills a score of doctors and security officers, Hellsing responds and works to bring him down. Arucard eventually kills Enrico, using his gloved hand to impale the vampire through the heart from behind.

PRIEST

This individual from the first episode was assigned to the village of Cheddar, and was responsible for the deaths of countless victims during his reign of terror. His name was never mentioned, but in addition to the people who disappeared from the town, he killed a local police unit and over half of D-11, the London Police Authority's elite special ops unit. He was ready to embrace Seras as a vampire when Arucard stopped him, killing the priest and embracing Seras himself.







SETTING AND WORLD OF HELLSING

The *Hellsing* series is set in England, a fitting and traditional backdrop for a vampire story. Used by such varied authors as Le Fanu, Yarbrow and, of course, Stoker, London's fog-banked streets and narrow alleys lend themselves to the contemplation of creatures that walk the night, both human and inhuman. Even in our days of modern conveniences and commonplace electric lighting, sometimes the contrast only serves to make the shadows deeper and more frightening. And with the backdrop of London's stolid, unchanging face before us, we are allowed to sink into the setting easily, like greeting an old friend, and get right on to the business at hand.

London's streets, alleyways and manor houses allow for a dizzying array of settings to be used, all in the same locale. Rich to poor, seedy to extravagant are all equally available and realistic. Only a few miles separate extremes of wealth, class and privilege, making for a smorgasbord of gothic thrills that can please almost any fancy.

The series does not limit itself, however, to the urban streets of London. The episodes in the *Hellsing* series take place all around England, from Coventry to Cheddar, Birmingham to Camden Town. The bucolic countryside



of Cheddar sees undead wandering its woods and vampiric priests in its gothic cathedrals. The highways and single-family dwellings around Birmingham see bloody rampages and murdered children. The small-town idyll of Coventry sees death. As the story deals heavily with the failings of human nature and the destruction those failings can cause, so it is that nowhere touched by man, even in the slightest, is safe from being touched by man's darker side.

Still, London possesses something that none of the other areas mentioned can match; untold masses of humanity. Only in London is it feasible to create armies of ghouls and have no one the wiser for a time. Only in London can vampires dressed in anachronistic fashions walk the nighttime streets without causing comment. Crime and virtue can live cheek by jowl in such a place, with neither being given undue attention. Combine that fact with easy access to the unquestioned seat of power for the whole nation, and that is why London serves as the setting for the majority of the first half of the series.

Hellsing is a very modern series, and it chooses a modern-day time frame. There are no indications to say exactly what decade the show was set, an omission that was certainly intentional. The timeframe is certainly no earlier than 1990, and not very far in the future, if at all. The only futuristic piece of technology is the Freak chip — an aberration which can easily be explained away in an alternate timeline.

HELLSING HISTORY: ONE POSSIBLE INTERPRETATION

Speculation: *Hellsing's* history mirrors much of our own from all indications. The primary difference from the point of view of the story is in changes from the Bram Stoker novel *Dracula*, which seems to be included in the Hellsing timeline as actual events that took place.

In *Dracula*, the characters of Jonathan Harker, Mina Harker, Lord Godalming (Arthur Holmwood), Dr. Jack Seward, Quincy Morris and Dr. Abraham Van-Helsing combine forces to defeat the plans of the vampire Count Dracula and destroy him, thus saving Mina's life.

Van Helsing is a Catholic of Dutch or German descent who comes to England through the request of his former student, Jack Seward. He is an older man whose only son has died. His wife is mad and locked in an asylum. By the laws of the time, he cannot divorce her or marry another, leaving him alone and childless. Though they must fight through harrowing adventures, at the end of the book, Count Dracula is destroyed and turned to dust. In the prologue, it is stated that they have no original documents left to them, thus their story can never be made public with any hope of belief—an ending they can be content with now that the danger has passed away. Obviously, these points have no bearing in the *Hellsing* series.



Instead, what if Helsing was able to remarry an English woman and start the Hellsing line? His son from his first marriage either survived or he was able to have more children. He and his companions were obviously not only believed, but also heralded as heroes. He or one of his descendants was granted a knighthood. The family line also acquired wealth and an estate, though whether this was granted with the title or gained through another means are unknown.

Plot points were also changed regarding the Count, first and foremost being that he was not destroyed. Somehow he overcame his purely predatory nature, as shown in the novel, or else he was bound to serve a greater good by other outside forces. Instead of having his plans to move to London thwarted, he relocates here under the auspices of the Hellsing family. The creation of ghouls is also something created for the series that did not exist in Stoker's imagination, though other modern-day vampire literature may have provided that inspiration.

It is also clear that vampirism is much wider spread in *Hellsing* than it is in the 1897 novel. In England alone, there were enough occurrences that the Hellsing Organization came into being. It is possible that the Organization also consulted for nations outside the British Empire, but there is no evidence for either conclusion. In either case, Hellsing and his family did not cease their investigations into the undead with the capture or destruction of Dracula. Instead, they founded an institution on the very practice, turning it into a science instead of a guessing game. At some point, the "family business" became a full-fledged special ops group and was co-opted by Her (or His) Majesty's government under the auspices of national security.

Of course, the series never reveals the true origins of the Hellsing Organization — this is simply speculation.





SECRET MILITARY ORGANIZATIONS

The Hellsing Organization is really a para-military operation, complete with all the paraphernalia that goes along with that. Its existence, while not common knowledge among the citizenry at large, is not surprising to those in the know. It begs the question of how widespread this sort of organization is among governments in the *Hellsing* universe. Is it bordering on a conspiracy-theory setting where every powerful group holds its own personal strike force, or does it seem unremarkable because the Hellsing Organization is an established entity that has been around for roughly a century (though in English history, that is still little more than a footnote)?

The only other similar group mentioned in the *Hellsing* series is the Iscariot Organization, which is linked to the Vatican and thus a special ops group run by the Catholic Church. They seem to be given free reign outside of England on the European continent, or perhaps only in primarily Catholic nations. It seems a likely inference, then, that not every nation has its own undead-fighting group on hand. There is no mention of what occurs in the nations of North America, South and Central America, Africa, Asia or Australia. According to vampire lore, areas where the traditional cultures did

not bury their dead would be less troubled by supernatural vampiric powers, so it may be that some places have no need for this type of policing organization whatsoever.

Outside of the need for intervention between the common world and the supernatural, there are no other secret military squads mentioned in *Hellsing*, at least not in the first six episodes. There are hints, however, that a great crime syndicate is present in London and engaging in the deliberate manufacture, distribution and orchestration of the use of Freak chips, a cybernetic implant that allows the wearer to continue functioning beyond the physical death of the body. This group seems very organized and able to infiltrate all levels of both government and private organizations, even including the Hellsing Organization. That level of organization and planning would seem to indicate that it qualifies for inclusion in this section along with the aforementioned groups. It also seems possible that such a group are equally feasible in other large urban locations, though there is no indication that the Freak chips have been distributed anywhere outside of England.



LOCATIONS

BIRMINGHAM

Birmingham is the second largest city in England and a major industrial centre. It is located in the West Midlands, central England. It is a hub of many different types of heavy industry, including metal goods, rubber products, electrical equipment, glass, chemicals and coal mining. A network of highways and railroads serve the city, meaning that it acts as a crossroads of sorts for travellers from across Britain.

Given its focus on industry, Birmingham has a heavy percentage of blue-collar workers. The majority of its inhabitants are middle-class, working-class families and young single adults. It is a growing city with a population of over one million inhabitants. It was heavily bombed in World War II, but has been mostly rebuilt at this point.

Birmingham appears briefly as the setting for much of the atrocities seen in episode two, Club M. The two teenagers, Lief and Jessica, are working-class kids who are probably from the area. They use the highways running around and through Birmingham as their own private thrill part, playing chicken with semi-trucks and weaving in and out of traffic. They also go on a rampage,



slaughtering whole families in the area, drinking the blood then using the remainder to write blasphemous and obscene graffiti on the walls of the houses. Arucard and Seras travel there along with the Hellsing troops to deal with the young vampires, setting up a roadblock on a major highway in order to trap them.

CHEDDAR VILLAGE

Cheddar Village is a small town in Somerset county in southwestern England. It is known primarily for being the original home of cheddar cheese, which is named after the settlement. The town itself takes its name from Cheddar Gorge, a spectacular nearby canyon.

Cheddar is primarily a rural community with the entire county known mainly for its dairying and cider making. The countryside is pleasant, with wooded areas and a central lowland surrounded by ranges of hills.

The *Hellsing* series begins in Cheddar Village, with the arrival of a mysterious and disturbing priest. The first episode is set almost entirely in the wilderness surrounding the village and in the village church. It is there that Seras manages to survive her first encounter with the undead, and there as well that Arucard embraces her after the vampiric priest is killed.



COVENTRY

Coventry is a city in the West Midlands of central England, not far from Birmingham. It is an industrial centre as well, known for producing motor vehicles, aircraft engines, textiles and bricks. It has a population of around 300,000 individuals. In addition to its industrial side, Coventry is home to a number of institutions of higher learning. Some of the more prestigious of these are the University of Warwick and Coventry University.

Coventry itself has a notable history, including being the home of the legendary (but still very real) Lady Godiva. In the Middle Ages, Coventry was considered Britain's "Third City." It was bombed heavily by the Germans in World War II but has largely been rebuilt.

Coventry is mentioned in Episode 4: *Innocent as a Human*. It is the location of a mission in which the shooting of a Hellsing operative was filmed. Steadler later assists in the distribution of this footage on the internet.



LONDON

London is the seat of British government and the capital of the United Kingdom. It has a population of roughly 7 million inhabitants, making it by far the largest city in Europe — a distinction it has maintained since the 17th century. It is one of the world's major financial and cultural capitals, making it recognizable nearly the world over.

London is very spread out for a European city, roughly 30 miles in diameter at its widest point. The character and culture tends to divide into distinct sections, most of which were once separate villages that were swallowed up by London's ever-increasing sprawl. They still maintain their individual identities, however, and it is this that gives London so much of its character and charm.

London is the home of the Hellsing Organization, which is headquartered in Hellsing mansion and the family's surrounding gated estate. The estate's location in the city is not known, but it is certain that it is located within the confines of that city — close enough that Luke Valentine's claim of it being included on a "walking tour" of the city was not immediately laughed away.

Much of the action of the series also takes place in London, with at least part of each episode being set there and all of episodes four, five and six. It is in Camden Town in North London that Kim and Steadler set up the rigged broadcast of the Hellsing Organization's activities. The booby-trapped warehouse is also in London, and the Valentine brothers' club is in a well-travelled entertainment district. The London Police Authority is the arm of law enforcement within the city, and they work closely with the Hellsing Organization on cases that indicate the activities of the undead.



LAW ENFORCEMENT

Three areas of British law enforcement are focused on in the series. First is the London Police Authority (LPA), who deals with mundane crime within the limits of the city of London. They will also occasionally assist other bureaus in operations outside the city where the local law enforcement is not capable of providing adequate help.

The second group is the Hellsing Organization, which exists outside the auspices of the LPA. They are a special operations group whose sole purpose is to seek out and destroy the undead — infiltration, as the MI5 agents in episode four tell Seras. They are typically called in by the LPA when a case seems to warrant the Hellsing Organization's special touch.

The third group is MI5, the Security Service of the United Kingdom. MI5's purpose is "to protect national security from threats such as terrorism, espionage and the proliferation of weapons of mass destruction, to safeguard the economic well-being of the UK against foreign threats, and to support law enforcement agencies in preventing and detecting serious crime," as per the MI5 web site (<http://www.mi5.gov.uk/index.htm>).



For the purposes of the *Hellsing* series, MI5 agents handle investigation and evaluation of evidence in cases of organized crime and other high-level threats. It's an MI5 agent that is killed by the Valentine brothers and dumped in the Thames. The head of MI5 is also a Knight of the Round Table, though his name is never specified.

Together, the three agencies are responsible for handling all mundane, foreign and supernatural crime that occurs both in the city of London and Britain as a whole. Unfortunately, professional pride and political ambition frequently keep the relationships between the agencies from being as harmonious as they might otherwise be. The working relationship between MI5 and the Hellsing Organization is particularly fractious, due in no small part to competitive instincts between operatives. Each seems to feel that their areas and jurisdictions are sacrosanct. While that may have been true in the past, the technological nature of the Freak chip as well as the organized force behind it are causing the activities of the two groups to butt heads. Given the possible infiltration of at least one of the two agencies by the Freak suppliers, it is unlikely that this conflict will end peacefully any time soon.





FREAK CHIPS: CYBERNETIC IMPLANTS

The latest scourge for the Hellsing Organization comes not from the supernatural, but from black-market and illegal technology. Out of the same distribution markets as illegal pharmaceuticals and other illicit recreational substances comes the Freak chip, a device that promises power, ecstasy and immortal youth, all with a high that you never come down from.

The chips are rapidly spreading within the disaffected British populace, ranging from rebellious teenagers to tortured youths to the socially outcast. The hip and happening individuals in darker alternative scenes use the chips, such as the Valentine brothers. Although the users of the chip are not true vampires, just imitations, that limitation does not seem to faze those interested in acquiring one. This may be because they believe vampires to be a fictional creature of legend anyway. The chip's distributors use the mystique of the vampire, its sexual appeal, magical power and influence to make it appealing to the young, morbidly romantic, and disenfranchised.



Secondly, the chip itself looks like a modified sealed silicon circuit. There are dozens, perhaps one hundred thin flexible wires that extend from the edges of the chip in all directions. It's these wires that undoubtedly grant what mobility the chip is able to summon.



The probable function of the chip is to assume control of the nervous system and brain from the body's regular neural pathways. The wires act as detours for the signal, allowing the chip to take over the necessary autonomic body function and transfer signals from the brain to the spinal cord, as well as providing the necessary electrical power to transfer those signals.



The result of the process is that the body changes, thus closing off any unnecessary body functions and the accompanying power drain, but keeping the brain and body functioning beyond the point of death. This would have the side effect of keeping the body from aging, though additional unknown processes are undoubtedly required to keep it from decaying. It is also unclear how the need for blood figures into a chipped vampire's physiology or how they are able to create ghouls.



It is hinted that there are different levels of Freak chips available, allowing for additional powers and features. The evidence for this comes from both episode two, where Lief and Jessica refer to killing nine more, then becoming immortal and staying young forever — a foreign concept for a supernatural vampire, who ceases aging and is effectively immortal from the time he or she is created. Both are definitely vampires at the time, but the way the information is given makes it seem like a reward they are expecting.

There is also the fact that Jan and Luke Valentine in episodes five and six are by far the most powerful chipped vampires that the Hellsing Organization has encountered. Luke's status is higher as the leader of the two, and he is the first chipped vampire we encounter who has anything resembling Arucard's powers. His super-speed is impressive, but it seems to be the only ability he has. He had never even considered the powers Arucard can manifest, the least of which was the degree of regeneration of which Arucard is capable. Even Anderson of Iscariot could boast a similar power, and his is also technologically based. That degree of "immortality" is beyond Luke's capability, suggesting that it is also a limitation of the chip he bears.



It is also unsure whether biting bears any relevance to a vampire using the Freak chip in installing the chip in another user. Enrico bites his lover, Mick, but whether this was part of the process or simply a "love bite" was never discussed. It is unlikely that biting is helpful to the implant process, given the fragility of the chip and the imprecise nature of bite wounds.

The level of technical expertise and delicate construction of the chip indicate that it is a high-end product, requiring skilled technicians and expensive facilities to construct the items in any quantity. If the processes are the same as for any other microchip technology, then the tools and assembly procedures required would seem to make the construction of the implants almost impossible to hide. It may be that they are manufactured outside of the UK then shipped in. It could also be that the facility is disguised as a similar yet harmless type of manufacturing business and thus is able to continue production uninterrupted. Regardless, it remains to be seen if the law enforcement officials can stop the production and distribution of this product before any further attacks take place.





IMPORTANT ORGANIZATIONS KNIGHTS OF THE ROUND TABLE

The Round Table is a secret order of Knighthood, ostensibly appointed by the Queen of the United Kingdom and named for the legendary order created by King Arthur. The purpose of the Round Table is to protect the Empire against those who would harm her, whether the threat is internal or external. It is unclear whether the round table conference is a private group or one officially sanctioned by the government.

The conference consists of the chief officers of agencies involved in national security and has a total of ten members. King Arthur's round table was designed to be round so that all places at it would be equal, but there are no indications that modern round table conference has the same lofty goal.

The round table conference only meet rarely, since the members are all very important in their own fields; placing them all together at any one time is a large security risk. Only desperate measures can induce them to call an impromptu meeting, but once the meeting is called they all must answer. The only identified individuals on the board are Sir Islands, Sir Penwood, Chief or MI5, and Integra.

Sir Islands seems to be the mediating force among the conference members. His manner of speaking would seem to indicate that he is in charge of running the meetings or perhaps simply has a great deal of seniority. His organization or affiliation is unknown.



Sir Penwood is antagonistic toward Integra, though Islands possesses enough power to rein him in as necessary. Penwood is in charge of information control, suggesting that he is affiliated with the Ministry of Media Management to which Walter refers to in Episode Four.

Chief, the only name given for this individual, is the head of MI5. He speaks very little during the round table conference except to say that they are investigating the Freak chips and to grow angry when Integra chides him for letting his spy be killed.



Sir Integra is the head of the Hellsing Organization, naturally, and appears to have assumed her place in the Round Table upon the death of her father. She is the youngest of the knights by a significant margin and the only woman among them. She calls the emergency meeting and hosts it at the Hellsing estate. It is unclear whether this indicates that she holds any special power within the ministry or merely that she chose to ask for a meeting and the other members decided it was appropriate.

HELLSING ORGANIZATION



When describing the Hellsing Organization to the Round Table conference, Integra states that "the mission of the Hellsing Organization is to end all Earthly activity of non-human creatures." That succinct phrase sums up the Hellsing Organization well, because everything about the group is directly geared toward terminating those unlucky enough to fall within its sights.

The Hellsing Organization has very little in the way of visible hierarchy. Integra is in charge of the operation, with Walter as her retainer and personal assistant. Peter Fargason is in charge of field operations and answers directly to her. Arucard functions as an independent operative and also answers directly to Integra. There is no investigative arm of Hellsing, as that is not its mandate. Instead, it relies on other organizations such as the London Police Authority and MI5 for its intelligence information.



Outside of the upper administrative levels, there are at least two companies of special forces troops to carry out assignments. It is unlikely there are more than three companies, but it is impossible to determine the exact number with any accuracy from the information in the series, due to high personnel turnover and the fact that the only troops seen with any regularity are with Seras's unit. The other squads and units are never differentiated.

Hellsing is actually a small agency, likely employing no more than 300 individuals at any given time. The Hellsing estate is sufficient to serve as both operational and living quarters for the entire Organization at any given time, including the servants in the house. This is possible due to the narrow scope of their mission — which explains Integra's refusal to take on any further investigative responsibilities in pursuing the artificial vampires. The Hellsing Organization simply lacks the manpower to take on such a task.

THE ISCARIOT ORGANIZATION AND THE VATICAN

Hellsing's primary competitor is the Iscariot Organization, a secret group that is headquartered in Rome and has a similar mission. The Vatican backs the secret bureau Section 13, the Iscariot Organization. It appears to be composed of priests and other officials in the Catholic hierarchy, including at least one archbishop.

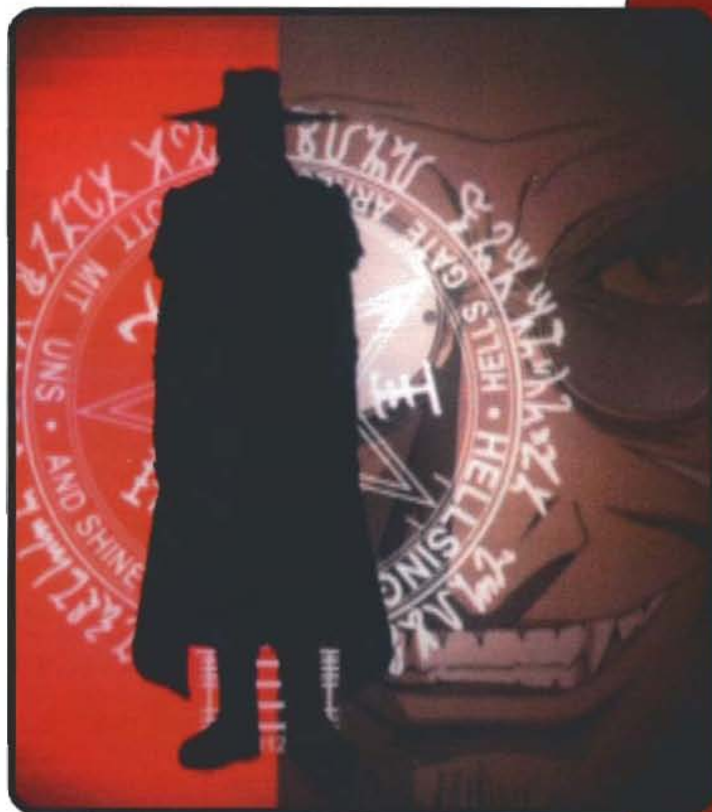
Paladin Alexander Anderson gives us the mission statement of Iscariot in Episode 3. "Our mission," he said, "is to punish any heretic who would deny the word of God. We will crush your unholy body, and salt the earth with your dust. Amen." While this is undoubtedly paraphrased in the heat of the moment, it highlights the differences between Iscariot and Hellsing.

Hellsing is pledged to support a Protestant government, and thus largely leaves interpretations of God and his Word aside. Its primary goal is simply to eradicate non-human or inhuman monsters that prey on humanity. God's influence in Hellsing is largely left unspoken, limited to the silver cross that is the symbol of the organization, the blessed bullets used by Arucard, and the short formulaic prayers muttered at debriefings and on missions.

Iscariot operatives, on the other hand, carry God as both a weapon and a shield, solid in their belief that their opponent is not just a monster, but a sacrilegious, heretical monster. They are priests, sanctified in the Catholic Church, and it is unlikely that lay people or parishioners are allowed to even know of the group, much less participate. Far from being unspoken, God and their beliefs in the sacred righteousness of their actions are in their every speech.

Aside from the public face of the Vatican, which is well documented elsewhere, little is known about its interaction with Iscariot. The Pope's level of involvement is a complete mystery as is the level of knowledge regarding Iscariot within the Vatican itself.

Hellsing and Iscariot are fiercely competitive, especially if their paths cross on English soil. Ostensibly they are working toward the same goals, but given Hellsing's long-time affiliation with Arucard, it is unlikely the operatives view it that way.





VAMPIRES, SEX, AND DEATH

In the earliest legends, vampires were nothing but a source of horror for the people who told the tales. They were bloated demons, rising from the grave to prey upon the living. Children and the elderly were among their prime targets, although some varieties specialized in killing young men or maidens, such as the *rusalka*. Spirits who drank the blood of the living were often cited in mysterious or unexpected deaths occurring at night with no obvious causes. It served as a way for isolated societies to explain the unexplainable and make sense of it all.

Traditionally, vampires are hideous monsters who possess bloated bodies, long fingernails, dark red lips, and skin that carries the pallor of the grave. Their eyes are bloodshot and cruel, and the stench of death and rot is always with them. These can all be symptoms of bodily decomposition, of course, and were frequently mistaken as proof of vampirism by superstitious individuals anxious to protect their friends and families from a threat they could not otherwise identify.

In literature prior to the 1800s, the few vampires that are mentioned are never pleasant to see, instead being hideous monsters, the *nosferatu* with which Hollywood is familiar. It is not until the rise



of gothic literature in the 19th century that an element of eroticism (and a pleasing appearance) enters into the legend of the vampire. In that age, science had finally come into its own. Many medical mysteries were finally explained. Art and culture were refined, and an abundance of wealth created a class that could afford to be bored and concentrate time and energy on amusements. In addition, the strict moral and social codes of the upper classes in Europe during the burgeoning Serasn age created a set of strong sexual and natural taboos, elements that naturally gave those topics a sensational appeal.

Polidori's vampire based on Lord Byron, Le Fanu's *Carmilla*, and even Varney the Vampire — all predecessors of Count Dracula — are attractive individuals whose appeal is undeniable to the other inhabitants of their fictional world. They are members of the upper class with somewhat unfortunate habits and enough compelling charisma to encourage others to overlook them. As damned creatures, they could display the sexual urges that upstanding members of the community could not, and thus give the reader a vicarious thrill without actually breaking social taboos. The drinking of blood, the ecstatic reaction it provokes, the strange compelling attraction and fascination, the raw uncivilized sensuality of the predator: all these forbidden and dangerously attractive elements drew the repressed culture of Serasn Europe as moths to a flame.

With *Dracula*, Stoker returned briefly to the unattractive model of the traditional vampire. Even he included a sexual element, however; the way Dracula chooses attractive and prized victims of the opposite sex for his own, the power he holds over their minds and bodies, the exchange of blood itself and the way he enters their rooms like a thief in the night. Dracula's actual appearance is easily overlooked — and has been in film, television and literature portrayals ever since.

In modern portrayals, the vampire is usually a handsome man who preys upon beautiful women who are typically single or in a loveless, distant marriage. Occasionally a female vampire will crop up, but typically they also prey upon women. It's perhaps evidence of male wish-fulfilment lurking behind the vampire's compelling image that modern female vampires who prey upon men are rare and typically created by women when traditionally, legends of evil female vampires who preyed upon men and children were far more common.

The vampire's second, more modern appeal is that of immortality. Among the traditional interpretation in strongly religious societies, it was assumed that the vampire's immortal life was a cursed, tortured existence. The soul became a vampire because it had been refused heaven and was one of the damned, and thus could never find peace. It was a terrible fate, and certainly not something to be desired.

Among modern interpretations in our more secular Western cultures, however, the vampire's immortality has little, if any drawbacks. The question of the afterlife for such creatures is far from settled, as the evidence of heaven and hell is no longer an assumed fact. To become a vampire is to never grow old, never become ill, and never die (unless someone takes it in mind to try and kill you). Add that fact to the sexual associations of the vampire discussed previously, and you have a powerfully attractive icon, the *puerspirit* made flesh, Peter Pan in a sexually mature adult form. It is little wonder that Rice's Lestat novels are so successful, or that the vampire continues to crop up in our culture when it badly needs escape from the messes mankind creates.

Hellsing uses these stereotypes as well, but not in the expected way. Arucard, far from being uncertain or uncaring regarding the state of the afterlife, knows exactly where the undead go: to hell. He is blunt, callous and mocking. He makes very little attempt to charm or be civilized, instead using his powers to remind all those around him of the predatory monster he is. Interestingly, he never uses his powers against any of his traditional prey — humans — unless specifically requested to do so. His bite is just as sweet to his victims as ever, but immediate death accompanies it. There is no foreplay involved, and no afterglow to enjoy, and he ensures that everyone knows it. Seras, the fledgling vampire, is even sexually harassed by Steadler. If she has compelling powers of sexual attraction due to her new condition, she certainly has not learned how to use them yet.

The villains, on the other hand, use sex as a lure constantly. From the nameless vampire at the manor house in the first episode posing as a prostitute to the priest at Cheddar who compliments Seras on the sweetness of her blood and boasts of the pleasure he'll offer her. From the teenage vampires who engage in violence and blood-induced orgies to the gay lovers with overactive romantic sensibilities. Sex is used as part of the sensual vampiric world, another taboo to be broken and another way to capture a quick bite to eat. Perhaps the ultimate expression of this in the first half of the series is the vampiric fetish club owned by Jan and Luke Valentine (their last name illustrating the point perfectly).

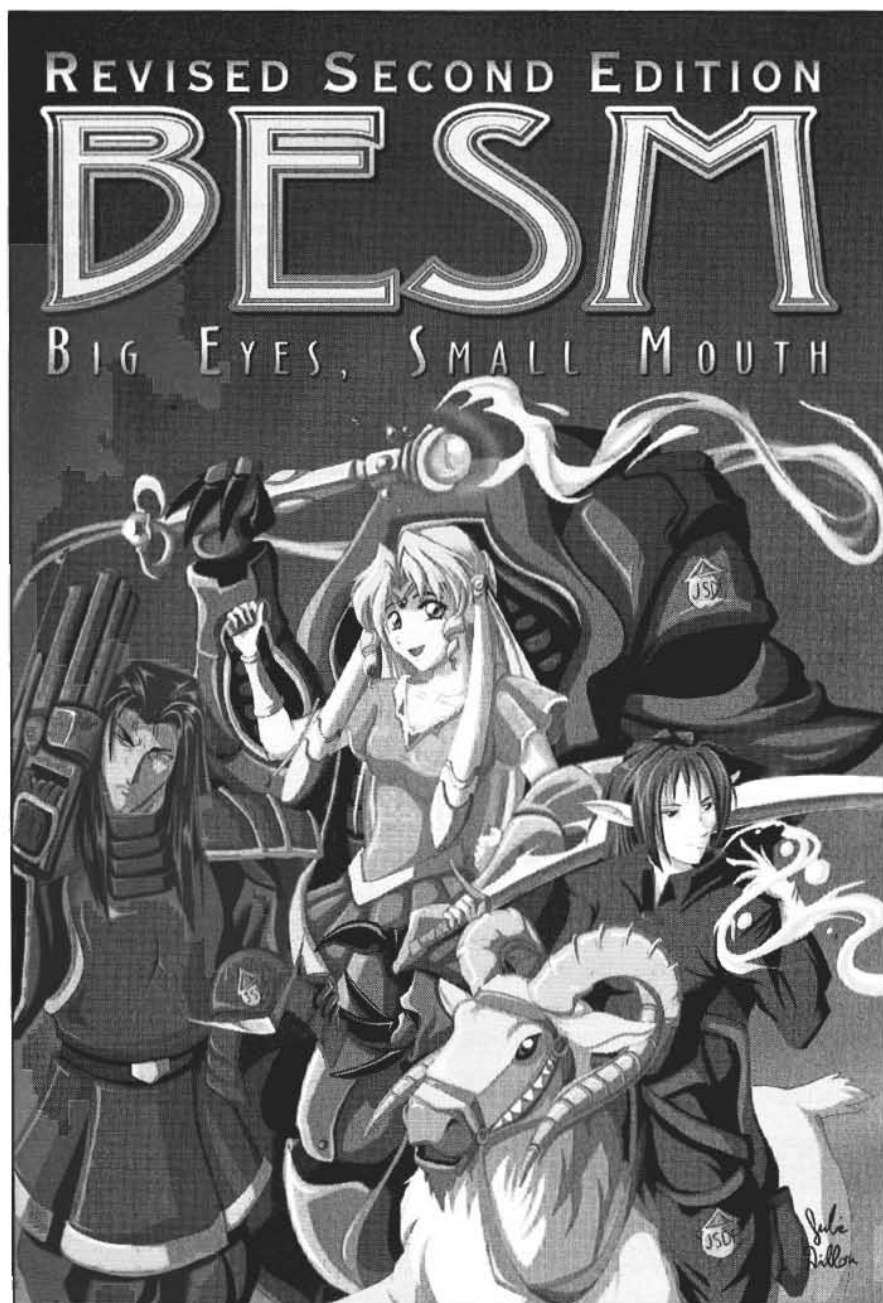
Immortality is shown as one of the primary reasons people seek out the Freak chip. Even Seras chooses to accept the embrace so as to avoid finality — a far cry from the virtuous figures in Serasn literature who eagerly accepted death, assured of the spotless state of their souls and their approaching eternal reward.

Hellsing, as with so many of the themes used in the series, turns these attractive qualities around to show us how empty they are, to fulfill the drawbacks of impossible promises. The protagonists are aware (or quickly learn) that getting your wish does not mean happily-ever-after, and that some wishes are better off not being granted at all. The search for the instant-gratification fast track may eventually lead to places you may wish you had never seen and, in the end, might get you killed at the hands of those who knew better in the first place.

Jewus Christ



HELLSING AND ROLE-PLAYING



The *Hellsing* universe is a natural setting for an anime-based *BESM* campaign. The series contains angst-ridden vampires, action, and adventure. Although most of the *Hellsing Ultimate Fan Guide Book #1* provides resource and reference material for the series, some of the information in the following section is specifically included for those who wish to role-play in the world of *Hellsing*.

GUARDIANS OF ORDER publishes a multi-genre Japanese anime role-playing game called *Big Eyes, Small Mouth*, first in a standard Second Edition (ISBN 1-894525-09-4) and later in a Revised Second Edition (ISBN 1-894525-45-0). *BESM* contains all the game rules, mechanics, and guidelines you need to establish an anime RPG campaign in any setting, genre, or time period. If you plan on hosting your game within the *Hellsing* setting, you may wish to use the game statistics provided for the series characters. Additionally, the reference lists, rules and suggestions for incorporating *Hellsing* elements into your game can provide vital insight into campaign construction. The *Hellsing*-specific material, in combination with the core *BESM* rules, gives you everything you need to start role-playing right away.

If you are not familiar with that concept of table-top RPGs and would like to learn more, please visit the GUARDIANS OF ORDER website at <http://www.guardiansorder.com>.

USING BESM FOR A HELLSING CAMPAIGN

- The Own a Big Mecha special Attribute is disallowed, as are high-technology blaster weapons.
- Stats above 8 in the *Hellsing* universe are not common.
- Skills should be purchased using *BESM*'s Occult Horror Skill Cost table.
- Weapons that deliver more than 15 damage are acquired with the Weapon Attack Attribute.
- The suggested Character Point range for original human characters is 40-60 points. For vampires, the suggested range is 70-90.

NEW DEFECT

VAMPIRISM

This Defect indicates that the character is a vampire, whether a true supernatural vampire or one created by the Freak chip. It is designed to represent the necessary lifestyle modifications that accompany this change. Instead, it indicates the weaknesses and predilections with which vampires live with on a daily (or nightly) basis.

- 1 BP Chipped vampire. The character is a vampire, created by the Freak chip implant he or she wears. The character must drink blood to survive; no other forms of food will suffice, although they may be ingested without ill effect. The character is nocturnal and typically rests during the day. When killed, the vampire's body may turn to dust, depending on the length of time since the implantation of the Freak chip (at least a week).
- 2 BP True vampire. The character is a supernatural vampire. He or she must drink blood to survive; no other forms of food will suffice, although they may be ingested without ill effect. The character is nocturnal and typically rests during the day. He or she may not venture out while the sun is above the horizon. When killed, the vampire's body turns immediately to dust.

SUPERNATURAL CREATURES IN HELLSING

The *Hellsing* universe is full of horrific supernatural monsters — undead that walk the night and seek sustenance from living human flesh. It is likely that characters in a *Hellsing* campaign will encounter these creatures, possibly losing companions to the scourge afflicting the countryside. Alternatively, the players may wish to play vampires, either of the true or chipped varieties in the course of the campaign.

The following section includes true and chipped vampire templates. Ghoul Stats are also given, but they are not recommended as player characters. If a character should be changed into a ghoul, it should become an NPC under the control of the GM and the player should generate a new character for the game. The series characters may vary slightly from the given templates.

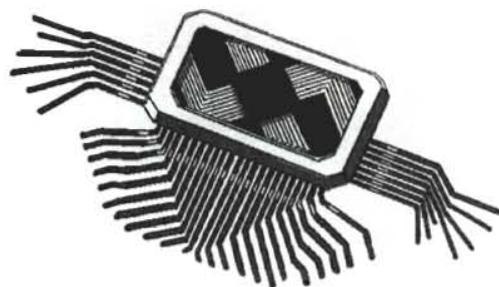
CHIPPED VAMPIRES

A chipped vampire is a human who has implanted a Freak chip. This chip effectively kills the body of the individual but sustains the mind and allows the user to continue to function beyond death. These individuals are similar to true vampires, though their abilities are limited and technologically based. It is thought that different levels of Freak chip are available, imparting varying degrees of power. The price for an upgrade, as well as the location and identity of the manufacturer/distributor, are still unknown. The template below lists the suggested Attributes and Defects of the most common version of the Freak chip.

CHIPPED VAMPIRE TEMPLATE (35 POINTS)

Body +1 Mind — Soul +1

ATTRIBUTES	LEVEL POINTS		DEFECTS	BP
Combat Mastery	2	4	Bane (Silver)	1
Contamination (Ghoul)	5	5	Bane (Sunlight)	1
Damn Healthy!	1	1	Marked (Red eyes, fangs)	1
Features (Longevity)	1	1	Vampirism	1
Magic (Vampiric)	3	12	Vulnerability (Fire)	1
Mind Control (Created Ghouls)	6	12	Vulnerability (Silver)	2
Mind Control (Fearful Humans)	1	2		
Regeneration	4	16		
Natural Weapons (Fangs)	1	1		
Weapon Attack (Vampiric Bite)	4	16		



HELLSING
ELIZABETH BATES

TRUE VAMPIRES

True vampires are created by the bite of a true supernatural vampire. They owe no allegiance to technology, instead being solely paranormal creatures. A newly created true vampire may be weaker than a chipped vampire, but his or her powers will grow as the vampire gains experience. Most of the true vampire's later powers are available as Attributes: Swarm, Heightened Senses, Invisibility, etc. The template below is for a newly created true vampire. A vampire is subject to the will of the vampire who created him or her, and must attempt to obey any orders given by the master vampire.

TRUE VAMPIRE TEMPLATE (45 POINTS)

Body +1	Mind —	Soul +1		
ATTRIBUTES	LEVEL	POINTS	DEFECTS	BP
Combat Mastery	3	6	Bane (Silver)	1
Contamination (Ghoul or Vampire)	5	5	Bane (Sunlight)	1
Damn Healthy!	1	1	Marked (Red eyes, fangs)	1
Features: (Longevity)	1	1	Owned by Master Vampire	2
Heightened Senses (Vision)	1	1	Vampirism	2
Magic (Vampiric)	3	12	Vulnerability (Blessed weapons)	1
Mind Control (Created Ghouls)	6	12	Vulnerability (Fire)	1
Mind Control (Fearful Humans)	1	2	Vulnerability (Silver)	1
Regeneration	4	16		
Natural Weapons (Fangs)	1	1		
Super Strength	1	3		
Weapon Attack (Vampiric Bite)	4	16		
Weapon Attack (Conversion Bite)	3	1		

VAMPIRE WEAPON ATTACKS

VAMPIRIC BITE

All vampires gain the Vampiric Bite Weapon Attack Attribute (Damage 15, Incapacitate, Drain Soul, Vampiric, Low Penetration, Melee). The target of a Vampiric Bite is overwhelmed with pleasurable feelings, rendering the victim incapacitated. A victim whose Soul Stat is drained to zero is turned into a ghoul (see below) and immediately turned over to the GM as an NPC. The Soul Points gained can be used to increase the vampire's Soul Stat above her normal maximum value temporarily.

VAMPIRIC CONVERSION

A true vampire renders the victim of a Vampiric Conversion attack incapacitated as well (Damage 15, Incapacitating, Vampiric, Low Penetration, Melee). The victim is turned into a true vampire (through the Contamination Attribute) when his or her Health Points are reduced to zero by this attack.

GHOULS

Ghouls are created when a vampire kills a victim using the Vampiric Bite attack. They are not appropriate for use as characters because they have no free will and are under the complete control of the vampire who created them. A character who becomes a ghoul should be surrendered to the GM to be played as an NPC.

Ghouls have the appearance of a corpse, with grey sagging skin, sunken blank eyes and jagged grey teeth. They are clumsy and shamble when they walk. Their only motivation other than the will of their master is to consume human flesh, which is their only source of nourishment. Once a character has become a ghoul, it cannot be made human again. When a ghoul is killed, its body turns immediately into dust.

GHOUL TEMPLATE (0 POINTS)

Body 5	Mind 1	Soul 0	DEFECTS	BP
Health Points 25	Energy Points 5		Awkward	1
Attack Combat Value 2	Defense Combat Value 1		Marked	2
Shock Value 5			Not So Fast	1
			Owned by Master Vampire	2
ATTRIBUTES	LEVEL	POINTS	Physically Unappealing	2
Features (Longevity)	1	1	Unskilled	1
Natural Weapons (Claws, Fangs)	2	2		
SKILLS	LEVEL	POINTS		
Unarmed Attack (Groping)	2	10		

ARUCARD

Body 8 Mind 7 Soul 9
 Health Points 105 Energy Points 140
 Attack Combat Value 11 Defense Combat Value 9
 Shock Value 21
 Character Point Cost 140 Total Skill Points 40

ATTRIBUTES	LEVEL	POINTS
Aura of Command	2	2
Combat Mastery	3	6
Contamination (Ghoul or Vampire)	5	5
Damn Healthy!	2	2
Energy Bonus	4	4
Extra Attacks	2	8
Features (Longevity)	1	1
Focused Damage (Hand strike)	2	2
Gun Master	3	3
(Dead Eye, Steady Hand, One Bullet Left)		
Heightened Awareness	2	2
Heightened Senses (Vision)	1	1
Highly Skilled	2	2
Kensei (Judge Opponent, Precise Stroke)	2	2
Magic (Vampiric)	12	48
Dimensional Portal (Netherworld)	5	20
Flight (Skimmer)	1	3
Insubstantial	4	16
Invisibility	1	7
Mind Control	6	18
(Humans, Created Vampires and Ghouls)		
Regeneration	5	20
Reincarnation	6	18
Swarm (Insects)	1	2
Telekinesis	3	6
Telepathy	3	9
Natural Weapons (Fangs)	1	1
Organizational Ties (Helsing)	4	12
Special Movement	2	2
(Wall-Crawling, Untrackable)		
Super Strength	1	3
Weapon Attack (Vampire Bite)	4	16
Weapon Attack (Demonic Form)	4	2
Weapon Attack (Hell's Gate Arrested)	4	2
Weapon Attack (13 mm Jackal)	4	2
Weapon Attack (.454 Casull)	3	1
Weapon Attack (Conversion Bite)	3	1

DEFECTS	BP
Attack Restrictions (Integra Targets)	2
Bane (Silver)	1
Bane (Sunlight)	2
Marked (Red eyes, fangs)	1
Nemesis (Andersong)	1
Owned by the Helsing Organization	2
Unique (Only Level 4 human Mind Control)	2
Vampirism	2
Vulnerability (Blessed weapons)	1
Vulnerability (Fire)	1
Vulnerability (Silver)	1

SKILLS	LEVEL	POINTS
Intimidation (Street)	2	6
Stealth (Silent move)	3	12
Urban Tracking (Underworld)	4	8
Wilderness Tracking (Forest)	2	4

MAGIC

While Arucard is a god-like being, he bears some form of restriction as part of his service to the Helsing Organization. These take the form of a control art restriction and a "power restriction." He refers to them as "systems," but they don't appear to be technological in nature. It is uncertain whether they are limitations or simply a method of classifying his powers.

Before he uses many of his powers, he speaks a code phrase regarding the restriction systems mentioned above. It is unclear whether this phrase actually unlocks the power or whether it is merely spoken to keep an unseen person informed of his actions. It is possible that these statements, often uttered along with status checks regarding his assignment, are being telepathically communicated to Integra at the same time. It is left to the GM to decide what limits or constraints if any have been placed on Arucard.

Explanations regarding some of Arucard's magical abilities are as follows:

- Dimensional Portal to the Netherworld — Arucard can open a portal to a dark mirror of the regular world. It requires a level 5 release of Arucard's control art restriction system.
- Insect Swarm — Arucard can transform himself into a swarm of crawling insects, such as centipedes. It requires a level 3 release of Arucard's control art restriction system.

ATTACK RESTRICTION

Arucard may only attack the targets Integra assigns to him. He is seemingly forbidden to attack anyone who is not undead except in self-defense, with the possible exception of Paladin Alexander Andersong

of the Iscariot Organization. He may not feed off humans, with the exception of the reporter, Kim.

OWNED BY THE HELSING ORGANIZATION

Arucard refers to himself as being "in servitude" to humans, and the Helsing Organization in particular. He obeys the orders of Integra Helsing even though he is far more powerful than she, and tolerates being upbraided by her on occasion. The reason for this servitude is not revealed in the first half of the series, but it is intimated that Arucard has served the Helsing family since Abraham Von Helsing, Integra's great-grandfather and creator of the Helsing Foundation.

NEMESIS

Arucard's Nemesis is Paladin Alexander Andersong of the Iscariot Organization. Andersong's vocation is eliminating undead, a job he takes very seriously. Arucard's continued existence as a member of the Helsing Organization — ostensibly performing the same sacred duties — is an affront to Andersong, and he would love nothing more than a chance to exterminate Arucard once and for all.

WEAPON ATTACKS

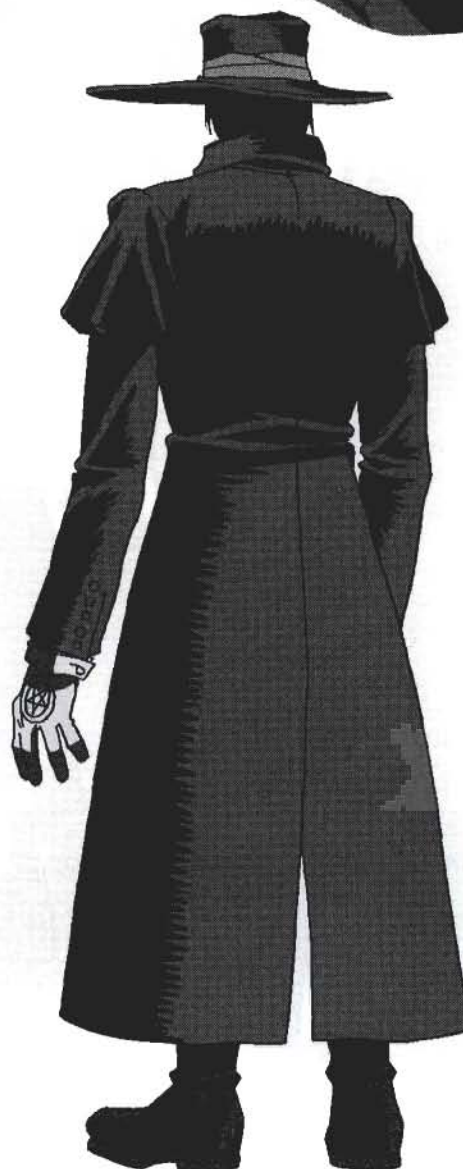
.454 Casull pistol with exploding silver rounds (blessed) — Damage 30, Concealable, Penetrating (Armour), Short Range.

13 mm Jackal pistol with silver mercury charged rounds (blessed) — Damage 30, Concealable, Penetrating (Armour), Short Range, Burning.

Demonic Form — Damage 45, Aura, No Regeneration, Melee. This attack allows Arucard to transform into a shapeless black form covered in red eyes and fanged mouths. In order to take this form, Arucard releases all levels of both power and art restrictions. It is his most powerful attack, and requires special permissions to activate (Cromwell approval).

Hell's Gate Arrested — Damage 60, Linked (Dimensional Portal), No Damage. This attack facilitates the transport of individuals to the Netherworld.





SIR INTEGRA WINGATES HELLSING

Body 4 Mind 9
 Soul 8
 Health Points 60 Energy Points 85
 Attack Combat Value 7 Defense Combat Value 5
 Shock Value 12
 Total Character Points 50 Total Skill Points 50

ATTRIBUTES	LEVEL POINTS	
Appearance	2	2
Art of Distraction	3	3
Aura of Command	3	3
Gun Bunny (Dead Eye)	1	1
Heightened Awareness	1	1
Highly Skilled	3	3
Organizational Ties (Hellsing)	5	15
Personal Gear (Automatic pistol)	1	1

DEFECTS
 None

SKILLS	LEVEL POINTS	
Business Management (Corporate)	5	5
Cultural Arts (Occultism)	5	1
Intimidation (Political)	5	15
Law (British criminal)	3	3
Military Sciences (Intelligence Analysis)	4	8
Police Sciences (Forensics)	3	6
Gun Combat (Pistols)	3	12

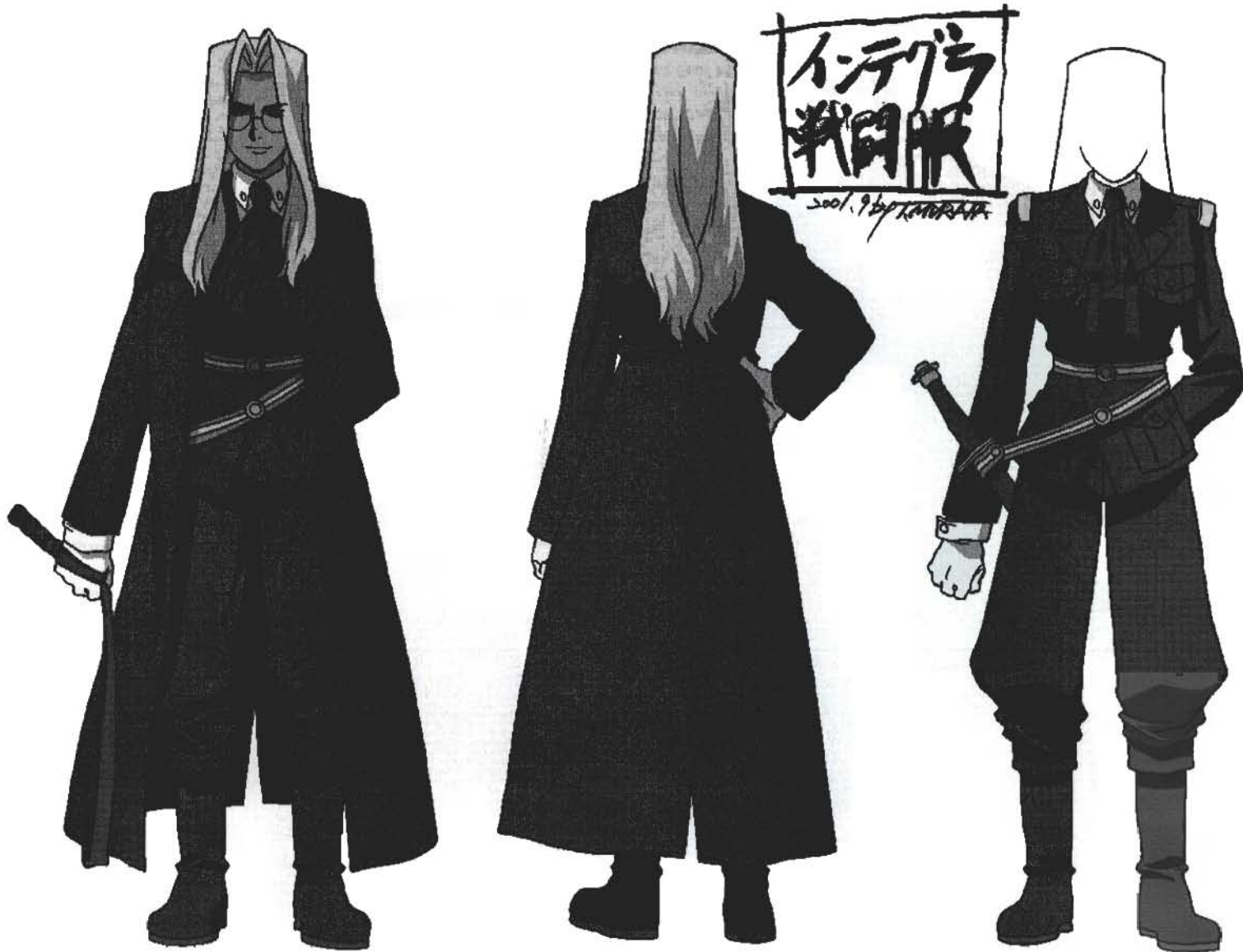
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ORGANIZATIONAL TIES

Integra is the head of the Hellsing Organization and works in concert with the other members of the Knights of the Round Table, a group of high-ranking government individuals including the head of MI-5 (the British intelligence agency).

PERSONAL GEAR

Integra carries an automatic pistol with mercury ignition rounds (blessed) — Damage 15, Burning, Concealable, Low Penetration, Short Range.





SERAS VICTORIA

Body 8 Mind 5 Soul 7
 Health Points 105 Energy Points 60
 Attack Combat Value 9 Defense Combat Value 7
 Shock Value 21
 Total Character Points 75 Total Skill Points 20

ATTRIBUTES

	LEVEL POINTS	
Appearance (Cute)	1	1
Combat Mastery	3	6
Contamination (Ghoul or Vampire)	5	5
Damn Healthy!	3	3
Features (Longevity)	1	1
Gun Bunny (Dead Eye, Steady Hand)	2	2
Heightened Awareness	1	1
Heightened Senses (Vision)	1	1
Magic	3	12
Mind Control (Created Ghouls)	6	12
Mind Control (Fearful Humans)	1	2
Regeneration	4	16
Natural Weapons (Fangs)	1	1
Organizational Ties (Hellsing)	3	9
Personal Gear (Rifle)	1	1
Super Strength	1	3
Weapon Attack (Vampiric Bite)	4	16
Weapon Attack (Conversion Bite)	3	1
Weapon Attack (Halconnen)	1	1

DEFECTS

Attack Restriction (Only monsters)	1
Bane (Silver)	1
Bane (Sunlight)	2
Marked (Red eyes, fangs)	1
Owned by Arucard	1
Vampirism	2
Vulnerability (Blessed weapons)	1
Vulnerability (Fire)	1
Vulnerability (Silver)	1

SKILLS

POINTS

Law (British criminal)	2	2
Military Sciences (Tactics)	1	2
Police Sciences (Criminology)	3	6
Ranged Defense (Personal)	2	10

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ATTACK RESTRICTION

Seras is very hesitant to kill anything or anyone that isn't obviously a monster. She finds it difficult to fire on anyone who might be an innocent, even under direct orders. She is overcoming this restriction, but any time she is forced to fire, she is wracked by feelings of horror and guilt for days thereafter.

OWNED BY ARUCARD

Seras is largely under the command of Arucard. While she still has free will in most matters, she acknowledges his control and calls him Master. She attempts to follow his orders, but by a struggle of will she can disobey him if she feels she must.

PERSONAL GEAR

Seras is assigned a rifle in Episode 2 — Damage 15, Auto-fire, Penetrating (Armour). This rifle is a powerful weapon, likely based upon the Barret Light .50 rifle. The Barret light 0.50 fires the same ammunition as the large fifty-calibre machine gun.

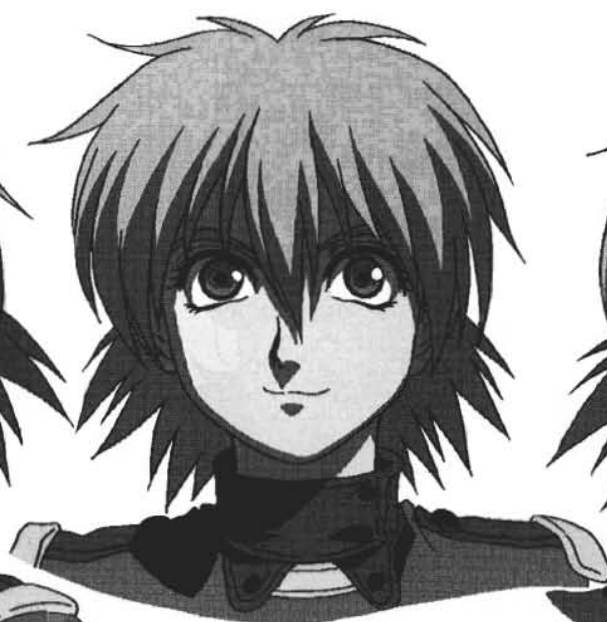
WEAPON ATTACKS

Seras also uses a 30mm Halconnen, which fires both depleted uranium rounds and explosive incendiary rounds used in armoured vehicular weaponry. Damage 45, Penetrating (Armour), Static, Limited Shots x 3. Depleted uranium rounds add Spreading x2 to the weapon — up to 2 targets for every 15 points of damage (targets must be in a line). Explosive rounds add Area Effect.





#1セリス
cool. & by Y. MURAKA



WALTER

Body 7 Mind 8 Soul 8
 Health Points 75 Energy Points 80
 Attack Combat Value 10 Defense Combat Value 8
 Shock Value 15
 Total Character Points 75 Total Skill Points 30

ATTRIBUTES	LEVEL POINTS	
Appearance	1	1
Aura of Command	1	1
Combat Mastery	3	6
Extra Attacks	2	8
Gun Master	2	2
(Steady Hand, Weapons Encyclopaedia)		
Heightened Awareness	2	2
Highly Skilled	1	1
Kensei	3	3
(Judge Opponent, Lightning Draw, Precise Stroke)		
Organizational Ties (Hellsing)	4	12
Weapon Attack	4	16
(Finger Monowire Garrotte)		

DEFECTS BP
 None

SKILLS	LEVEL POINTS	
Computers (Network)	3	6
Cultural Arts (Occultism)	4	4
Social Sciences (Psychology)	3	3
Stealth (Silent move)	3	12
Melee Attack (Monowire gloves)	1	5

WEAPON ATTACK

Finger Monowire Garrotte — Damage 30, Accurate, Area Effect, Concealable, Flexible, Melee. Walter extends thin monowires from his gloves, using them to decapitate or otherwise maim his opponents.



PALADIN ALEXANDER ANDERSONG

Body 7 Mind 8 Soul 9
 Health Points 90 Energy Points 85
 Attack Combat Value 11 Defense Combat Value 9
 Shock Value 18
 Total Character Points 85 Total Skill Points 20

ATTRIBUTES	LEVEL POINTS	
Appearance	2	2
Aura of Command	2	2
Combat Mastery	3	6
Damn Healthy!	1	1
Divine Relationship	1	1
Extra Attacks	3	12
Heightened Awareness	2	2
Kensei	5	5

(Judge Opponent, Katanaspace,
 Lightning Draw, Precise Stroke,
 Two Weapons)

Organizational Ties (Iscaiot)	3	6
Personal Gear (Blessed Swords)	1	1
Regeneration	5	20
Unique Attribute (Purifying Ward)	2	6

DEFECTS

Attack Restriction (Iscaiot targets)	1
Special Requirement (Prayer)	1
Nemesis (Arucard)	1

BP

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SKILLS

SKILLS	LEVEL POINTS	
Cultural Arts (Occultism)	2	2
Intimidation (Street)	1	3
Social Sciences (Theology)	3	3
Stealth (Silent move)	3	12

ORGANIZATIONAL TIES

Andersong is a Catholic priest and a member of the Iscaiot Organization — a division devoted to combating and destroying the undead wherever they are found. He holds the rank of Paladin. He is also connected to the Vatican's secret bureau, Section Thirteen.

PERSONAL GEAR

Andersong attacks using blessed single-edged short swords — Damage 15, Accurate, Affects Incorporeal, Concealable, Melee. Although primarily melee weapons, he can throw them a few metres when necessary.

UNIQUE ATTRIBUTE

Alexander Andersong is a Catholic priest who specializes in dealing with the undead. To help him in his quest against the forces of darkness, he has perfected a method of warding an area against vampiric powers, blocking their use. In order to use the purifying ward, Andersong must secure blessed pieces of paper inscribed with arcane symbols around the area to be affected (requires one combat action). The ward is in

effect for as long as the papers remain in place and does not need to be maintained.

Purifying Ward — Special Attack: Area Effect, Unique Ability (block vampiric Magical Powers), No Damage; Focus — arcane papers, 8 Energy Points to invoke.

ATTACK RESTRICTION

Andersong is not supposed to attack anyone other than his assigned target. This does not always stop him, especially if he sees the chance to rid the world of either additional undead or a representative of the Hellsing Organization. He is answerable for his actions, however, and must make a full accounting to his superior upon returning home.

SPECIAL REQUIREMENT

Before any combat action, Andersong gives a brief and sometimes bloodthirsty prayer for the soul of the person he's about to attack. It remains to be seen whether this is merely habit for him or a necessary part of his regimen.

NEMESIS

Andersong gains Arucard as a Nemesis following their encounter in Episode 3. While they do not meet again in the first six episodes, it is clear that Arucard would happily kill the priest when next they meet, as shown in Episode 5. When Arucard receives the 13mm Jackal, Seras asks if the gun could kill Andersong, to which Arucard replies "Of course!"



PETER FARGASON

Body 5 Mind 6 Soul 6
 Health Points 65 Energy Points 60
 Attack Combat Value 6 Defense Combat Value 4
 Shock Value 13
 Total Character Points 45 Total Skill Points 70

ATTRIBUTES

	LEVEL POINTS	
Aura of Command	4	4
Combat Mastery	1	2
Damn Healthy!	1	1
Gun Master	2	2
(Steady Hand, Weapons Encyclopaedia)		
Heightened Awareness	1	1
Highly Skilled	5	5
Personal Gear (Medium Pistol)	1	1
Organizational Ties (Hellsing)	4	12

DEFECTS

None

SKILLS

Cultural Arts (Occultism)
 Demolitions (Bomb disposal)
 Interrogation (Physical)
 Intimidation (Political)
 Military Sciences (Tactics)
 Police Sciences (Forensics)
 Gun Combat (Pistol)
 Heavy Weapons (Gunnery)
 Ranged Defense (Personal)
 Unarmed Attack (Throws)
 Unarmed Defense (Holds)

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LEVEL POINTS

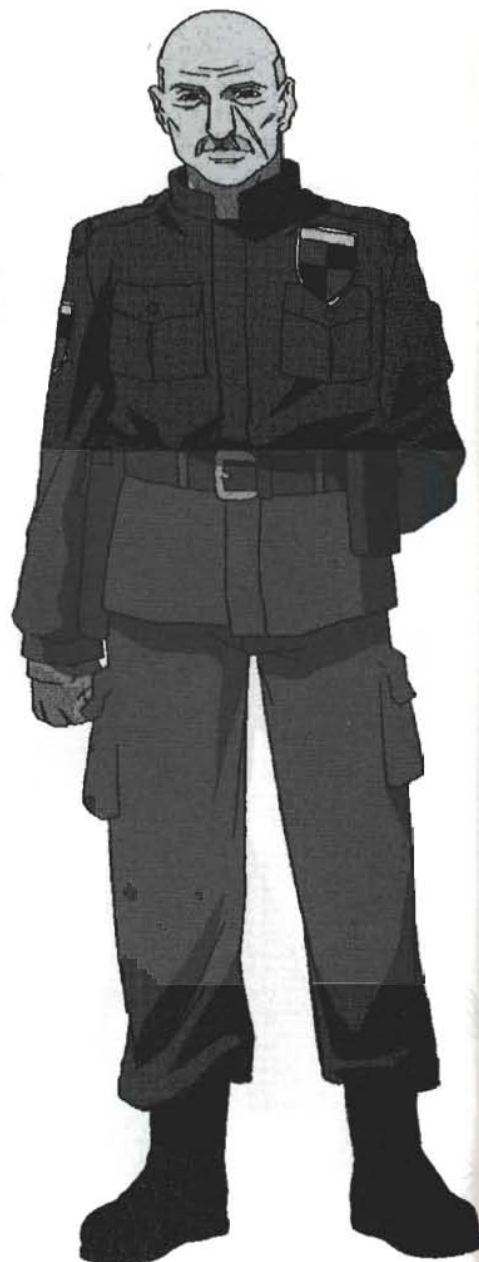
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2	10
2	10
2	10

PERSONAL GEAR

Peter always carries a medium semi-automatic pistol in a hip holster — Damage 5, Concealable, Short Range.

ORGANIZATIONAL TIES

Peter is the head of military operations for the Hellsing Organization and the commanding officer of Company A. He takes orders directly from Integra.



JAN VALENTINE

Body 7 Mind 4 Soul 6
 Health Points 85 Energy Points 50
 Attack Combat Value 8 Defense Combat Value 6
 Shock Value 17
 Total Character Points 55 Total Skill Points 30

ATTRIBUTES	LEVEL	POINTS
Combat Mastery	3	6
Contamination (Ghoul)	5	5
Damn Healthy!	2	2
Gun Master (Two Gun)	1	1
Highly Skilled	1	1
Magic (Vampiric)	3	12
Mind Control (Created Ghouls)	6	12
Mind Control (Fearful Humans)	1	2
Regeneration	4	16
Natural Weapons (Fangs)	1	1
Organizational Ties (Freak distribution)	2	2
Personal Gear (Weapons)	1	1
Weapon Attack (Vampire Bite)	4	16

DEFECTS
 Bane (Silver) 1
 Bane (Sunlight) 1
 Marked (Gold eyes, fangs, piercings) 2
 Physically Unappealing 1
 Vampirism 1
 Vulnerability (Fire) 1
 Vulnerability (Silver) 2

SKILLS	LEVEL	POINTS
Burglary (Break & enter)	2	4
Intimidation (Street)	2	6
Seduction (Female)	1	2
Gun Combat (Pistol)	1	4
Heavy Weapons (Gunnery)	1	4
Ranged Defense (Personal)	2	10

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ORGANIZATIONAL TIES

Jan is a member of a larger group responsible for the creation and distribution of the Freak chip. When Integra confronts Jan at the end of Episode 6 and asks who his master is, Jan sets himself on fire so that she'll be denied the information.

PERSONAL GEAR

Jan carries a medium pistol — Damage 5, Concealable, Short Range. He also owns a pair of submachine guns he uses during the siege of the Hellsing headquarters — Damage 5, Auto-Fire, Limited Shots (6), Short Range.

MARKED

Jan is easily recognized by his gold eyes and sharp fangs. He also has multiple facial piercings, including the eyebrow and lip, all with small gold hoops inserted.



LUKE VALENTINE

Body 7 Mind 7 Soul 8
 Health Points 95 Energy Points 75
 Attack Combat Value 10 Defense Combat Value 8
 Shock Value 19
 Total Character Points 75 Total Skill Points 30

ATTRIBUTES

	LEVEL POINTS	
Appearance	2	2
Aura of Command	2	2
Combat Mastery	3	6
Contamination (Ghoul)	5	5
Damn Healthy!	3	3
Extra Attacks	3	12
Gun Master	3	3
(Lightning Draw, Steady Hand, Two Gun)		
Heightened Awareness	1	1
Highly Skilled	1	1
Magic (Vampiric)	3	12
Mind Control (Created Ghouls)	6	12
Mind Control (Fearful Humans)	1	2
Regeneration	4	16
Natural Weapons (Fangs)	1	1
Organizational Ties (Freak distribution)	2	2
Personal Gear (Weapons)	2	2
Weapon Attack (Vampiric Bite)	4	16

DEFECTS

Bane (Silver)	1
Bane (Sunlight)	1
Marked (Red eyes, fangs)	1
Vampirism	1
Vulnerability (Fire)	1
Vulnerability (Silver)	2

SKILLS

	LEVEL POINTS	
Architecture (Fortifications)	2	2
Business Management (Small business)	2	2
Demolitions (Artificial structures)	2	4
Interrogation (Physical)	2	4
Intimidation (Street)	3	9
Military Sciences (Strategy)	2	4
Ranged Defense (Personal)	1	5

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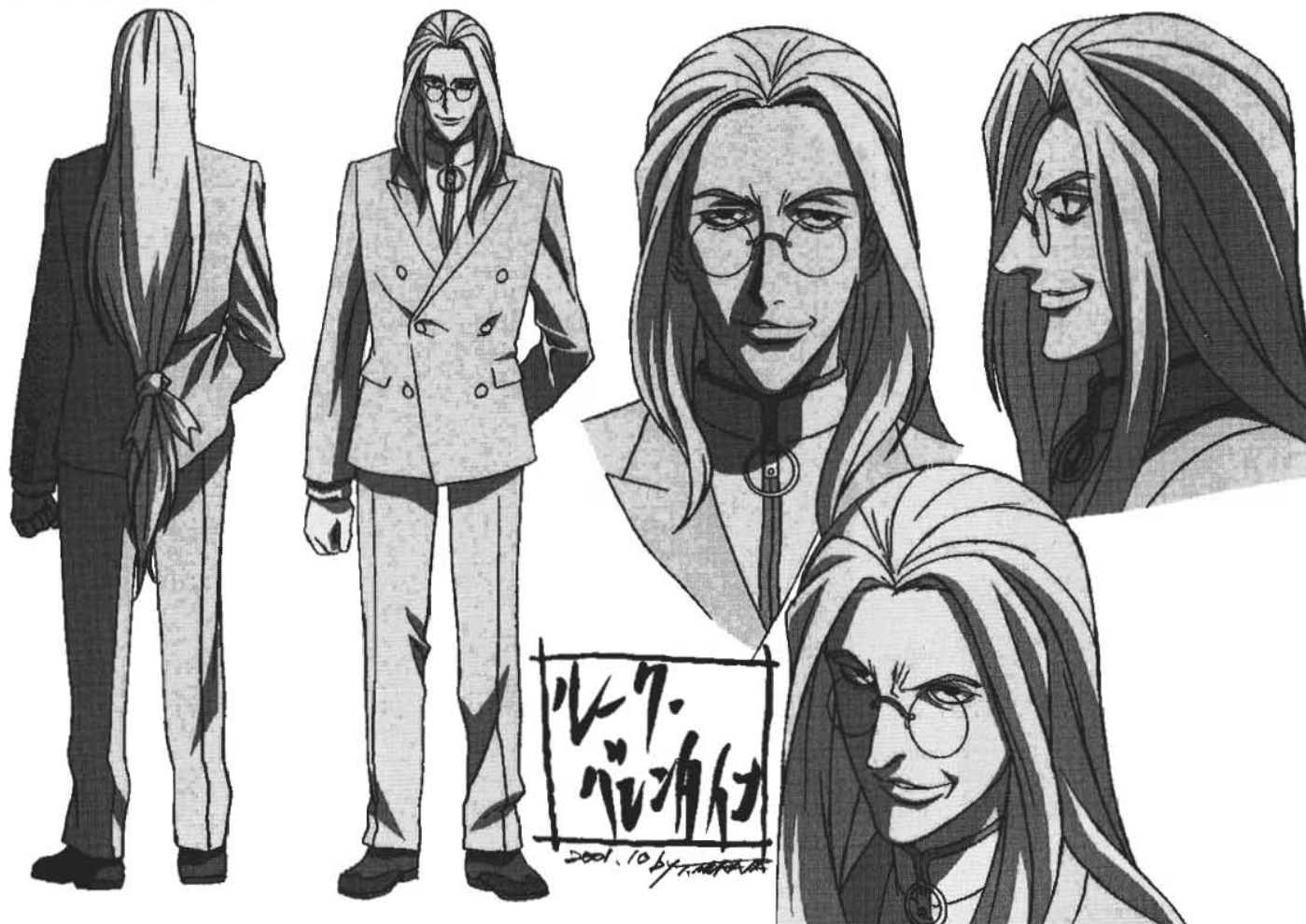
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ORGANIZATIONAL TIES

Luke is a member of a mysterious organization that supplied him and his brother with the Freak implants they wear. Their club is one of the distribution points for the Freak chips, as shown by the introduction to Episode 5.

PERSONAL GEAR

Luke's preferred weapons are two customized sawed-off shotguns firing slug ammunition — Damage 15, Penetrating (Armour), Limited Shots (6), Short Range). He typically wears them hidden under his jacket.



CAST

Arucard George Nakata (Japanese)
Crispin Freeman (English)

Integra Yoshiko Sakakibara (Japanese)
Victoria Harwood (English)

Seras Fumiko Orikasa (Japanese)
K.T. Grey (English)

Walter Motomu Kiyokawa (Japanese)
Ralph Lister (English)

Andersong Nachi Nozawa (Japanese)
Steven Brand (English)

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Gareth Tomoyuki Shimura (Japanese)
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Dr. Movie

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Dr. Movie

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Naoyuki Taniguchi
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Sound Assistant Fumaiki Tanaka

Sound Effects Manager Yoshimi Sugiyama

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Yasunori Urata

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3D CG Teitoku Kaneda

Digital Colouring Keiko Kai
Takae Iijima

Digital Retoucher Ishin Inoue

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Performed by Mr. Big

Written by Riche Kotzen/Richie Ziti
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Weapons Technical Support Dainihongiken

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(Pioneer Entertainment USA)
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Fuji Television

English Version Produced by Pioneer Entertainment (USA) Inc.

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ADR Script Editors Taliesin Jaffe
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Provided by The Post Office, LLC.

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Sound Mixer Sean Vahle

Video Editor Chris Ladegaard

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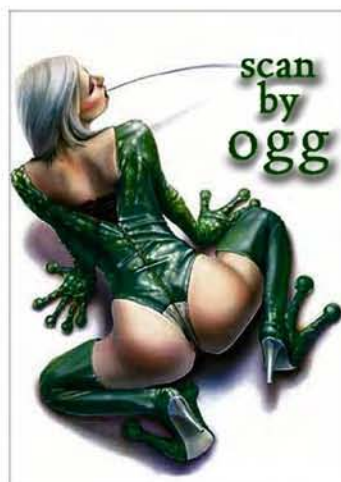
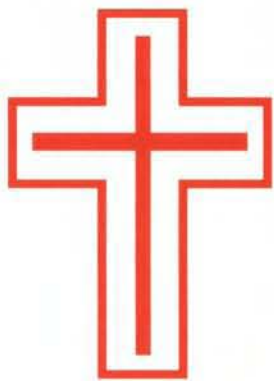
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Hellsing

In the name of God, impure souls of the living dead shall be banished into eternal damnation. Amen.



THE ESSENTIAL REFERENCE GUIDE TO HELLSING

BOOK #1
COVERS EPISODES 1-6

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