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FERAL



AMANDA NELANIE NIELSEN
DECEMBER 18, 1988 - MARCH 10/11, 2024



CONTENTS

Interview with Ester Cardella.....PAGE 4
(by Marc Hairapetian)

Feral NewsPAGE 6

Reckatz.....PAGE 36
(Story & Art: Tim Schulze Dieckhoff)

Dreams in the Witch House
Phantasmagoria (part 3)PAGE 10
(Story & Art: Oemer Yalinkilic, Losely inspired by the ideas of Cosmotropia de Xams fantastic Fantasy Spectacle "Phantasmagoria 1 & 2")

Dreams in the Witch House
Diabolique (Part 1).....PAGE 15
(Story & Art: Oemer Yalinkilic, Losely inspired by the ideas of Cosmotropia de Xams fantastic Fantasy Spectacle "Diabolique")

Bloody Hitch-HikingPAGE 35
(Story: Christoff RDGZ / Art: Hernán González)

No Monster under the Bed.....PAGE 39
(Story: M.W. Ludwig/ Art: Detlef Klewer)

Bloodlust.....PAGE 42
(Story & Art: Ester Cardella)

Cover Artwork: Regular issue by Oemer Yalinkilic
Variant Cover by Ester Cardella,
Varaint Cover Record /Comic by Oemer Yalinkilic

Publisher: Oemer Yalinkilic
Editorial staff: Oemer Yalinkilic, Michael Rather, Jan Wiesemann, M.W. Ludwig, Detlef Klewer, Markus von Renthe-Fink, Marc Hairapetian, Dungeonslayer X, Christoff RDGZ.
Editing: M.W. Ludwig.

PAGE 2 (only regular issue):
Feral Vice (Amanda Nielsen)
Photographer: Roy Mc Cann



Dear readers,
Although it is good to have an English version for our international friends again after a break of two years, another piece of sad news overshadows our enjoyment of the new Feral Magazine. Our dear friend and namesake of our magazine "Feral Vice" (Amanda Nielsen) has passed away. In deep mourning I pledged to bring out an international edition in English again in her honor, also to keep her memory alive, I will now continue the production of the international edition on a regular basis.

Our vinyl production, previously only known to German readers, is entering its next round with our "Black Cats"-EP. - See the details in the news section. In this issue, Detlef Klewer and M.W. Ludwig present you a grim good night story.

We also like to welcome Ester Cardella, an excellent Italian artist, who spices up our magazine with her erotic-scary stories, as well as our dear friend Christoff RDGZ, who takes us on a Bloody Hitch Hiking trip (illustrated by Hernán González).

We are happy that Ester and Christoff are on board for several issues!

But now, let the shivers start!

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MASTHEAD

FERAL #5, SPRING 2025 ISSUE PUBLISHED TWO TIMES A YEAR BY CHAPTER-X COMICS
OEMER YALINKILIC PUBLISHING COMPANY DANNENWALDER WEG 70,
13439 BERLIN, GERMANY WWW.CHAPTER-X.COM PRICE 9,99 € PER COPY.

PRINTED BY: UAB OVERPRINTAS / ŽIRMŪNŲ G. 139 / LT-09120 VILNIUS, LITAUEN.
DISTRUBUTION IN UK & SWEDEN, BY

IPS Pressevertrieb GmbH
Postfach 12 11, 53334 Meckenheim, Germany
Tel.: +49-2225-8801-0 / Fax: +49-2225-8801-199
eMail: info@ips-pressevertrieb.de

ISSN 3052-3257

“I love bodies in general!”



We were delighted to have an interview with comic artist Ester Cardella about the difference between eroticism and pornography and why eros and horror often form an alliance.

By Marc Hairapetian

Ester Cardella is an erotic comic artist and is in no way inferior to the protagonists she puts on paper: with her attractiveness, she could also be a female film star! In our written interview, which was conducted via email correspondence, it was the artist, who was born in Palermo and still lives there, who complimented Feral author Marc Hairapetian and his Siberian wolfdog husky mix Felix: "First of all, I wanted to say that I find the questions very interesting and it is a pleasure for me to be able to answer each one of them. Thank you very much for these great questions! And by the way, I think your dog is really very photogenic, he gets more and more beautiful in every photo!"

We don't want to hold back and thank you not only for your answers, but also for the drawings you made exclusively for Feral, cara Ester!

Marc Hairapetian: Did it help that you studied at the Damiani Almeyda Art School and then at the Grafimated School of Comic, or was there not much more they could teach you there?

Ester Cardella: I can say that I learned a lot thanks to the schools I attended, but the most important thing for me was the learning after school, the moment when you are alone in

your studio working. I think that is the most important part of the job because that is where you really find your style.

Marc Hairapetian: Who do you think is the most important artist in the erotic (comic) genre?

Ester Cardella: Certainly one of the most important artists is Guido Crepax with "Valentina", or Milo Manara. I just can't decide between the two of them.

Marc Hairapetian: You are also co-author



of "The Cannibal Family". Why do you think horror and eroticism often form an alliance in comics?

Ester Cardella: I think it's an interesting mix because both evoke strong emotions. It's a contrast that I really like and that I often use in my drawings, so you can see very sexy women with little clothing in a "hospitable" environment with skulls and skeletons or in a cemetery, for example.

Marc Hairapetian: How would you describe your drawing style? What is characteristic for you?

Ester Cardella: My style is a realistic but stylized one. I don't want to be overly realistic because I really like the line of the comic and I want to keep it that way. It is certainly a style that recalls past eras, it is not modern, that is why I also work by hand, I like to carry on the traditions of the past, in fact I am always inspired by artists of the classical - and baroque periods.

Marc Hairapetian: When I look at your drawings and photos, I notice that you give the female body much more space than the male one. Why? Maybe because the female body is simply more beautiful than the male equivalent?

Ester Cardella: I love bodies in general. The fact that I draw more women is because when I draw them, it's like I'm drawing myself. I love men's bodies and I'm always very happy when they ask me to draw them.

Marc Hairapetian: "When we were working on the erotic genre, I felt very comfortable drawing female forms", I quote you on your homepage. Do you also eroticize yourself by drawing erotic pictures?

Ester Cardella: I don't want to lie and say clearly that I love my job very much and it gives me wonderful, strong feelings and passion. When you have to draw things like this, it's normal to get into that mood. But I wouldn't say it's an exciting situation right now...

Marc Hairapetian: Where is the line between eroticism and pornography? Given your overall aesthetic, would you mind if someone said or wrote that your art also has pornographic aspects?

Ester Cardella: Well, the difference is quite crucial in my opinion. I draw erotically because I like to evoke something, to convey something where you can see and not see, where you can see a lot, where you can also see explicit actions, but pornography, on the other hand, is increasingly "fake" and aims to achieve something precise, like masturbation, and often does not focus on the forms and visions of erotic beauty.

Marc Hairapetian: Catholic Italy has traditionally had a large erotic comic scene. Why? Is this a kind of liberation or even a protest reaction against prudishness and conservatism?

Ester Cardella: Yes, I am absolutely convinced that this is precisely because the Church is very present here in Italy. If you look at the state of the Vatican, you can understand that the Church really commands a lot. The contrast arises precisely for this reason: if we had not had this strong presence, I doubt that we would have felt the need to do it.

Marc Hairapetian: You come from Palermo. How much did your hometown influence you

artistically

Ester Cardella: I believe that every context and place in which one is born, grows up and lives has a fundamental influence on life. If I had been born somewhere else, I would have been different and honestly I am OK with that, I love my city very much and the fact that I often attended church environments as a child also shaped a large part of my personality!

Marc Hairapetian: Are there any taboos for you or do you want to draw EVERYTHING?

Ester Cardella: I definitely don't like drawing acts of violence, even if my drawings feature a submissive figure, she is always smiling and the facial expression makes it clear that there is consent.

Marc Hairapetian: Do you have more male or female fans of your drawing?

Ester Cardella: I pay a lot of attention to the statistics on who looks at my drawings more and appreciates them or buys them. Often men appreciate them more, but it is a balanced mix that buys. Often couples consisting of men and women ask me for the drawings. He wants to give her the gift and very often he is the one who asks for it, perhaps because women are still a little ashamed and prefer that the man takes the action first.

Marc Hairapetian: Can you imagine working in the film industry? For example, as a storyboard artist? Or maybe even having your own film? With your looks you could easily work as an actress. But that's just a aside..

Ester Cardella: Thank you for the compliment! Working in films is one of my secret dreams. Not so much for the storyboards, but to

create my own story and have actors acting it out. Above all, it would be wonderful to bring to life the character of the nun that I often draw... who knows, time will see!

Marc Hairapetian: What are your three favorite comics and what are your three favorite movies? Please give a short explanation.

Ester Cardella: My three favorite comics are "Watchmen" by Alan Moore and Dave Gibbons because I really appreciate the concept of the anti-hero, "Valentina" by Guido Crepax for the dreamlike and sensual vision and "Druuna" by Paolo Eleuteri Serpieri for the drawing technique. As for films, however, I would like to mention "The Silence of the Lambs", this was one of the first films I saw as a child and I was really impressed by Jodie Foster's audacity in facing a monster like Hannibal Lecter; then I really like "A Bronx Tale", the film by and with Robert De Niro, I had a crush on Calogero, the son played by Lillo Brancato. Finally, "Raging Bull" by Martin Scorsese, also with De Niro, this film inspired my final project at the comic book school in Palermo.

Marc Hairapetian: A friend said about my favorite actor Oskar Werner: "Intelligence makes you sexy!" Would you generally agree with that?

Ester Cardella: I completely agree with this statement, a person becomes much more attractive and sexier to me when I value their intelligence. I also attach great importance to external appearance and believe that the best mix is one in which mind and body find a good, irresistible balance.



The now 80-year-old comic genius Paolo Eleuteri Serpieri was really speechless for a moment when he met the incarnation of his legendary comic character Druuna from the sci-fi erotic series "Morbus Gravis" (1985 - 2018) in the form of Ester Cardella. Shortly afterwards he had regained his composure and a cordial exchange among colleagues began.





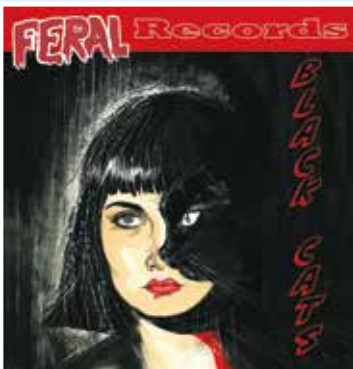
The latest production from Feral Records, "Black Cats", was born out of a series of chance encounters and "happy accidents", to use Bob Ross' phrase. It all started when I met Leah Zador and asked her for a song. In return, she asked me to draw the cover for her upcoming single "Cat & Mouse". A misunderstanding led me to think it was a vinyl release, whereas she was only planning a digital release. My drawings were therefore too large for the planned thumbnails and unusable. Nevertheless, I was convinced that the motifs would fit perfectly with her song "Cat & Mouse" and wanted to use at least the back of the drawing. This is where fate intervened: When choosing a song from Marcel Bontempi's repertoire, I discovered "Black Cat" and decided to use it. Although both Leah's "Cat & Mouse" and Marcel's "Black Cat" were not originally intended for "Feral Horror Sounds Vol. 2", the idea of producing my own cat EP was born. For the cover I wanted to use my personal favorite motif, the cover of "Feral Issue 4", and for the back cover the drawing I had made for Leah's "Cat & Mouse". So the idea was born. Guitaracula from the Messer Chups was kind enough to immediately send me the song "Catzilla Strikes again", which he had composed. Zombierella wrote the lyrics. To my surprise, I received a version sung by the American singer Sean Wheeler, a good friend of the Messer Chups. Chance helped me find the last song when I met Trixie Trainwreck at a concert. Trixie Trainwreck, real name Trinity Sarratt, is a musician from San Francisco who later moved to Berlin. She began her musical career in 1999 as a street musician and later made a name for herself as a promoter of clubs and bars in Berlin. She performs both solo and with her band Trixie & The Trainwrecks, playing a mix of country, blues, trash, folk, garage and punk. Her musical work is known for its authentic and raw quality and often tells personal and moving stories, which made her the perfect choice for our vinyl project! She was also immediately hooked. - Together with The Real Deal (Boris Kontorowski), the song "You're Just a Cat" was spontaneously created. The vinyl record was ready and could be pressed immediately.

Left: Trixie Trainwreck

Photo by Nathan Eaton Baudalins

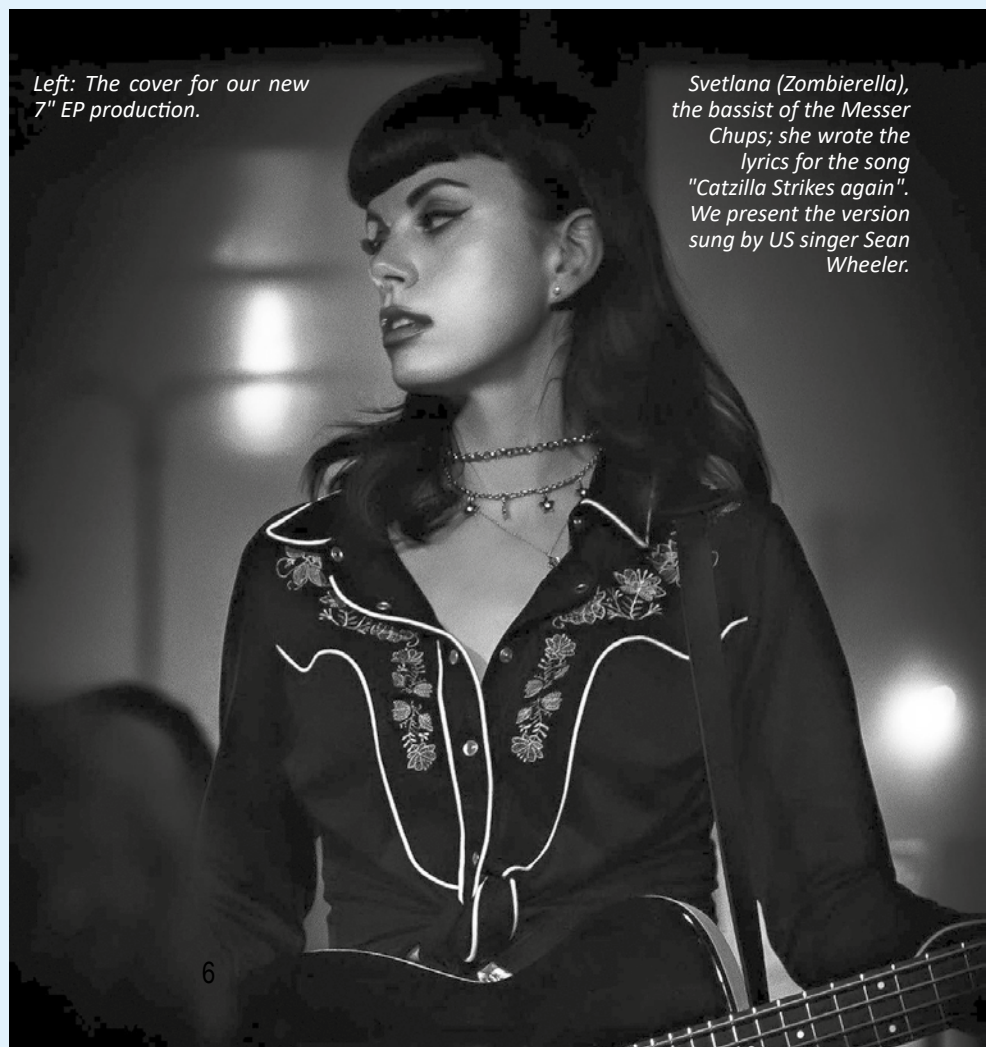
@mistereb.com

BLACK CATS - THE NEW FERAL VINYL PRODUCTION



Left: The cover for our new 7" EP production.

Below: Leah Zador is holding our first 7" EP production in her hand, on which she is immortalized on vinyl for the first time. She is also back with a song on our second 7" EP production.



Svetlana (Zombierella), the bassist of the Messer Chups; she wrote the lyrics for the song "Catzilla Strikes again". We present the version sung by US singer Sean Wheeler.

The Messer Chups conquer America!



We are proud to have the Messer Chups on board of our vinyl project, because they are more than just a band - they are a phenomenon! After their US-tour in 2024, Oleg (Guitaracula) and Svetlana Zombierella are the Americans' favorites. With a new drummer, they tirelessly gave one concert after another in front of an enthusiastic audience. However, the Messer Chups are not only a musical experience, but also a visual one. Their American fans could be particularly pleased. There is even more Zombierella merchandise

there than here in Europe. From cardboard stands and glasses to skateboards with her image, there is everything a horror rock fan's heart desires. And that's not all! The Messer Chups scooped a prestigious award: the Ameripolitan Music Award in the Rockabilly Group category, which they accepted in Texas. The Ameripolitan Music Award is a prize that is awarded to artists who make music that does not correspond to today's "country music". It was created by Dale Watson to honor and promote the traditions of outlaw country, western swing, honky tonk and rockabilly, and has been held since 2014 (mostly in Austin, Texas). We congratulate the Messer Chups on this great honor and thank them for being part of the Feral Horror Sound Vinyl Project! We have already featured them on our last 7" EP export version and are very happy to have them once more on our next 7" EP release with their song "Catzilla Strikes again".



Leah Zador: Look, what the (black) cat brought in

At the Halloween Hoochie Koo Party in Berlin's Resett Club we made an extraordinary discovery: Leah Zador, an Australian singer with Swedish roots who enchanted us with her distinctive voice. Leah Zador is the front woman of Black Cat Ballroom, a Berlin band made up of musicians from different parts of the world. Black Cat Ballroom's music offers a look through the keyhole into the surreal world of smoky late nights, dark dreams and stories of love and murder. The band follows the footsteps of Nick Cave in the genre of noir rock, with one shot of punk and two shots of dark cabaret aesthetics. It conveys a theatrical atmosphere that brings back memories of Kurt Weill and Erik Satie, altogether with a provocative stage presence. With its Tarantino-inspired, reverb and tremolo drenched guitars, seductive saxophone, sexy bass lines, jazzy drums and whiskey-soaked vocals, Black Cat Ballroom takes listeners on a carousel ride through dangerous and alluring corridors of the underworld. Music for dancing, debauchery and rebellion.

Now that's what I call a promise! Black Cat Ballroom have currently released some great music digitally - Their singles "Cat and Mouse" and "Bloodlust" give a little taste of their album "Black Cat ballroom", which is also available on all streaming platforms such as Spotify and Apple Music since June 2024. We were very delighted to have her song "Bloodlust" on vinyl for the first time ever on our 7" EP. The band is only at the beginning of their career, but we have a feeling they will really take off in the next few years. Since they have that certain something, an unmistakable voice that makes it unique. It's only a matter of time before Black Cat Ballroom makes a breakthrough - and we're glad we were able to get them on board for the Feral Vinyl project so we can support them a little on this path. We are sending her a "G'day!" to Australia, where she is right now, and hope to have her back here in Germany really soon!





Photo: René Ruprecht

The Dark Side of Dr. Bontempi

After the release of Feral Horror Sounds Vol. 1, we immediately started looking for more suitable musicians for Vol. 2. My great passion is hillbilly music, which is country music from the 40s/50s, also known as "old time". One of the rare bands in Germany that can really do this authentically is "Dr. Bontempi's Snake Oil Company". When they played at the Roadrunners Club in Berlin recently, I really wanted to hear them live. Actually, I was there to see the Blue Velvets, who were the support act, and to do a bit of promotion for Feral Horror Sounds Vol 1, because the Blue Velvets were already on our first vinyl production. In fact, they were the first band to say yes back then!

After the great concert, a friend backstage introduced me to singer and band leader Marcel Bontempi, and I asked if Marcel would like to participate in our second vinyl production. To my great surprise, I realized that Marcel not only makes hillbilly music, but had already produced a lot of similar songs that we just needed for the "Feral Horror Sounds" project. I quickly realized that he was a multi-talent! Marcel Bontempi, whose father is a sculptor, studied art himself and is both a graphic artist and a musician (as well as an art teacher). He has released many spooky songs on several singles, which he then compiled on two albums whose covers underline his great talent.

Marcel Bontempi: Crawfish, Troubles, Cats & Ghosts - Demos And... (LP)

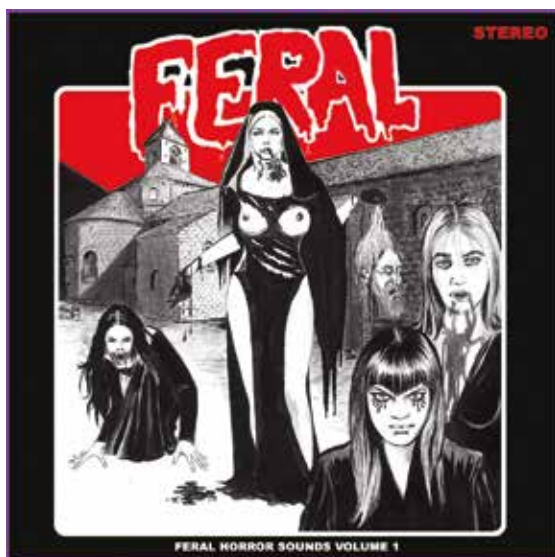
Marcel Bontempi: Witches, Spiders, Frogs & Holes: Demos & Recordings 2009-20 (LP & CD)

Since Feral Magazine also deals with films in addition to comics and music, I noticed a very special song by him on YouTube, for which there is a very nice video that Ren Ruprecht made. "Hounted House". This video has the look and feel of an episode of "The Munsters" or "Adams Family". The QR code at the end of the article will take you to this video, which I can highly recommend.



Photo: Michaela Winter





"Feral Horror Sounds Vol. 1"
(10" MLP Vinyl Record)



Feral Records "Bloodlust"
(7" EP Vinyl record)

For more cool rockabilly & rock and roll vinyl productions, we warmly recommend our friends at Migraine Records. Of course you can combine your orders there with ours.



www.migraine-records.com

You want to buy our vinyl records in person? Our partner record stores are listed here (and are constantly being added to). They also have an online service where you can combine your purchase with other items from the store and save on postage costs.

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DURING AN OCCULT INCANTATION, THE WITCH SHAZZULA WAS BROUGHT BACK TO LIFE BY A PRIMEVAL BEING, A BLIND DEMON. THIS REQUIRED A SACRIFICE - VALENTINA, WHO WAS INFECTED WITH THE BLOOD OF A VAMPIRE MAIDEN DURING THE UNHOLY CEREMONY. THIS TURNED HER INTO A HALF-VAMPIRE, CAUGHT BETWEEN TWO WORLDS. WHEN SHE TASTES BLOOD, SHE AWAKENS INCREDIBLE POWERS, WHILE BEING IMMUNE TO SUNLIGHT, GARLIC AND CRUCIFIXES. BUT THE TRANSFORMATION IS NEVER PERMANENT - AFTER A CERTAIN TIME, SHE TURNS BACK INTO A HUMAN AGAIN.

DIANA, ON THE OTHER HAND, BEING BITTEN BY THE VAMPIRES IN BATTLE, IS NOW AN UNDEAD HERSELF, DRIVEN BY AN INSATIABLE THIRST FOR BLOOD. THE WITCH SHAZZULA OFFERS THE TWO WOMEN PROTECTION IN THEIR SEARCH FOR AN ANTIDOTE, AS MANY HUMAN AND NON-HUMAN CREATURES ARE NOW AFTER VALENTINA'S RARE BLOOD AND HOPE TO GAIN IMMENSE POWER FROM IT.

Phantasmagoria

Story & Art: Oemer Yalinkilic

Translation: M.W. Ludwig

Losely inspired by the ideas of

Cosmotropia de Xam's

fantastic Fantasy Spectacle

Phantasmagoria 1 & 2






AS IF BY A MAGIC TRICK, DIANE TRANSFORMS INTO A BAT.





WHILE DIANE SEES HER FLAT THROUGH THE WINDOW, VALENTINA, IN THE GUISE OF A CAT, HAS TO TAKE THE STAIRS.






THE SUN IS ABOUT
TO RISE, YOU HAVE
TO LEAVE.

PUKE!.....

I SUSPECT THAT THE SUN'S
RAYS CAN DO AS LITTLE TO ME
AS A CRUCIFIX OR GARLIC, AS
WE HAVE DISCOVERED.



OH, I FEEL SICK.



YOU TURN BACK
INTO A HUMAN AGAIN.
THE ANTIBODIES IN
YOUR BLOOD FIGHT
THE VAMPIRE VIRUS

I'M SORRY THAT
I HAVE TO LEAVE
YOU ALONE WITH YOUR
MISERY NOW, BECAUSE
I HAVE TO TAKE CARE
OF MY SKIN. UNFORTU-
NATELY, A SUNSCREEN
WITH THE RIGHT UV
FACTOR DOESN'T
EXIST YET



YES, GO AHEAD,
I CAN MANAGE ON
MY OWN.



A LITTLE LATER

GOOD, IT'S ALL DARK HERE AND SHE'S ASLEEP.



I FEEL GUILTY FOR HER CONDITION. I HAVE TO PROTECT HER AND DO EVERYTHING I CAN TO HEAL HER AGAIN.



TURNING BACK INTO A HUMAN TOOK AN ENORMOUS AMOUNT OF ENERGY FROM VALENTINA. HER IMMUNE SYSTEM'S DEFENSES WERE RUNNING AT FULL SPEED AND NOW, EXHAUSTED, SHE FALLS INTO A DEEP SLEEP

PROLOGUE

MEANWHILE, SOMEWHERE IN THE CARPATHIANS



AT THE SAME TIME IN NEW YORK



WHAT IS IT?
HAVE YOU BEEN
DREAMING AGAIN?



NO, IT WAS
SHAZZULA.

SHE WANTS US BOTH
TO COME BACK TO
EUROPE.



WHY DOESN'T SHE JUST
USE THE PHONE?



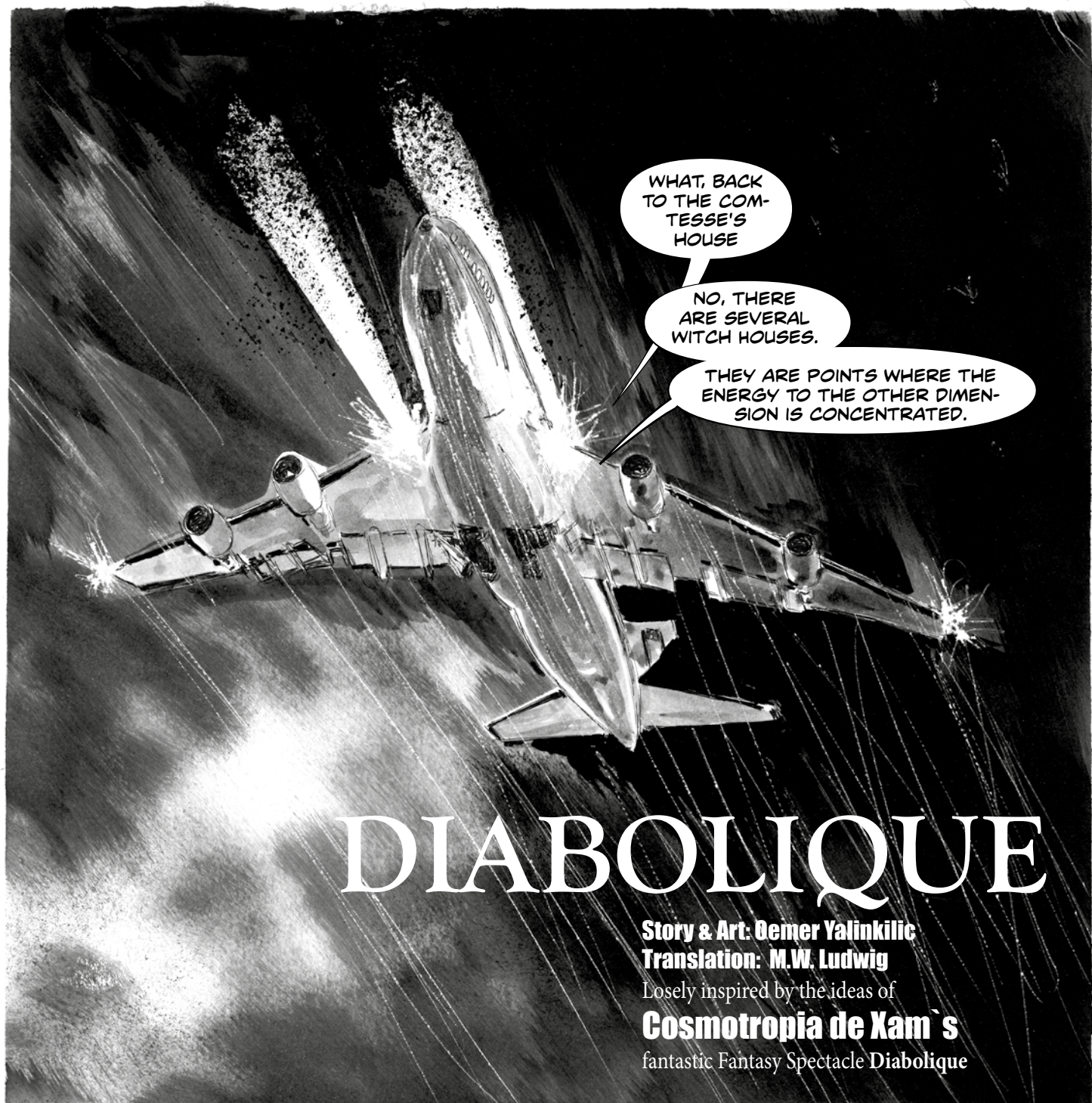
MAYBE BE-
CAUSE SHE IS
A WITCH!



AFTER ALL, YOUR
GREAT-GREAT-GRANDMOTHER
THOUGHT A TELEPHONE WAS
WITCHCRAFT.

ANYWAY, WHERE IS THE
JOURNEY GOING? HOPEFULLY
NOT TO LODZ AGAIN!

NO, TO GER-
MANY, TO THE
WITCH HOUSE.



WHAT, BACK
TO THE COM-
TESSE'S
HOUSE

NO, THERE
ARE SEVERAL
WITCH HOUSES.

THEY ARE POINTS WHERE THE
ENERGY TO THE OTHER DIMEN-
SION IS CONCENTRATED.

DIABOLIQUE

Story & Art: Oemer Yalinkilic

Translation: M.W. Ludwig

Loosely inspired by the ideas of

Cosmotropia de Xam's

fantastic Fantasy Spectacle Diabolique

THE WITCH HOUSE. SITUATED IN THE MIDDLE OF A MODERN RESIDENTIAL COMPLEX, YET INVISIBLE TO A NORMAL PERSON.

A MAGICAL POWER EMANATES FROM THERE AND MIRACULOUSLY CAMOUFLAGES IT, EVEN THOUGH IT REMAINS VISIBLE. PASSERS-BY, AND EVEN THE AUTHORITIES, SIMPLY IGNORE IT. WHEN A BUILDING PROJECT IS PLANNED, THE PLANS ARE SIMPLY DRAWN AROUND IT AND NOBODY ASKS WHY. IT'S JUST THERE, BUT SOMEHOW IT'S NOT. IT IS A PHANTOM BUILDING.

IN THE ANONYMITY OF THE MODERN WORLD, EVERYONE LIVES ALONE. A PLACE MADE FOR VAMPIRES TO FIND VICTIMS THAT NO ONE MISSES.

THERE IS SOMETHING WRONG. APPARENTLY I NEVER HAD CONTROL OVER THE GIRL! IT'S THAT WITCH.

SHE'S LEADING THE GIRL HERE! BUT WHY? IS THIS A BAIT?

YOU HAVE TO STOP THE CONNECTION TO THE WITCH.

I WILL USE A SPELL TO BLOCK IT



AURA, PLEASE WAIT, I'LL DO ANYTHING FOR YOU!

WARMING UP THE ENGINES



Christoff RDGZ

Greetings, friends of Feral, and welcome to these lines from the undersigned. I cordially invite you to join us on this road trip where the curves and layout are beyond lethal. Are you up for it?

But first, shall we warm up the engine a little? I'm sure you'd like to hear what this machine sounds like. In the meantime, let me tell you a little about how we got here...

The truth is, when the opportunity to publish a story in Feral arose, I couldn't believe it. I had come across the publication almost by chance about a year and a half ago and had virtually met Oemer, who kindly opened the doors for me to present my work as a comic writer. What had happened to me with Feral was just love at first sight; the enigmatic and suggestive feel of the publication was addictive, and the quality of the authors involved was truly remarkable. So, the immediate question that resonated in my head was, what would be the best story to debut with? It had to be something powerful that would make it clear from the start the type of stories I could deliver to the magazine and, well, the answer didn't take long. Almost instantly, I thought of Bloody Hitch-Hiking. After all, it's a short, gritty, genre story.

It wasn't by chance why I chose Utah, one of the few remaining states where hitchhiking isn't illegal, to take that beautiful '81 Chevrolet Yenko for a ride. It is not that I'm not a huge motor enthusiast or a big fan of muscle cars, but there's something about those machines from the late '70s and mid-'80s that I find simply irresistible, almost hypnotic.

Perhaps it is just nostalgia or the desire to have driven one of these noisy cars in my younger days, or perhaps the simple fact that in one of the neighborhoods where I lived as a kid, one of the neighbors had one, which he used to take out only at night. The engine of that monster

sounded like a lion marking its territory. I guess it was a sort of parallelism with nocturnal creatures, a theme I might one day explore.

But, for now, I prefer to stick to my particular vision of Death Proof meets The Hitcher, tackling a sensitive subject like kidnappings and disappearances. Although, sometimes, something sinister can hide behind a pretty face or a good pair of legs.

The story itself was conceived with the help and collaboration from my great friend, the Argentine artist Hernán González. Hernán is a true force of nature when it comes to the visual power of his strokes and his ability to work with textures and those powerful blacks and whites. Internationally known for his brutal and direct style and for his dynamic storytelling, he seemed perfect for bringing the tale to life.

So, amidst squealing tires, tight curves, and hot asphalt, we embarked on a story somewhere between an urban myth and a police report. Who knows how many things like this have happened and continue to happen on different dusty roads and lone highways around the world?

I bet you are now wondering what happened next, though. Who knows, maybe one day Hernán and I will get back in that '81 Yenko and see where it takes us. Do you dare to join us? While you think about your answer, I'll say goodbye for now, but not before thanking you for your kind attention and reminding you to check your oil, hehe.

Thank you very much, and Long Live Feral!

-Christoff



Hernán González

SOMEWHERE NEAR DIXIE
NATIONAL FOREST, UTAH.



HMM, ALRIGHT TOMMY,
YOU KNOW WHAT TO
DO...



BLAM!
CAUSE IT'S THIS
TIME OF YEAR!



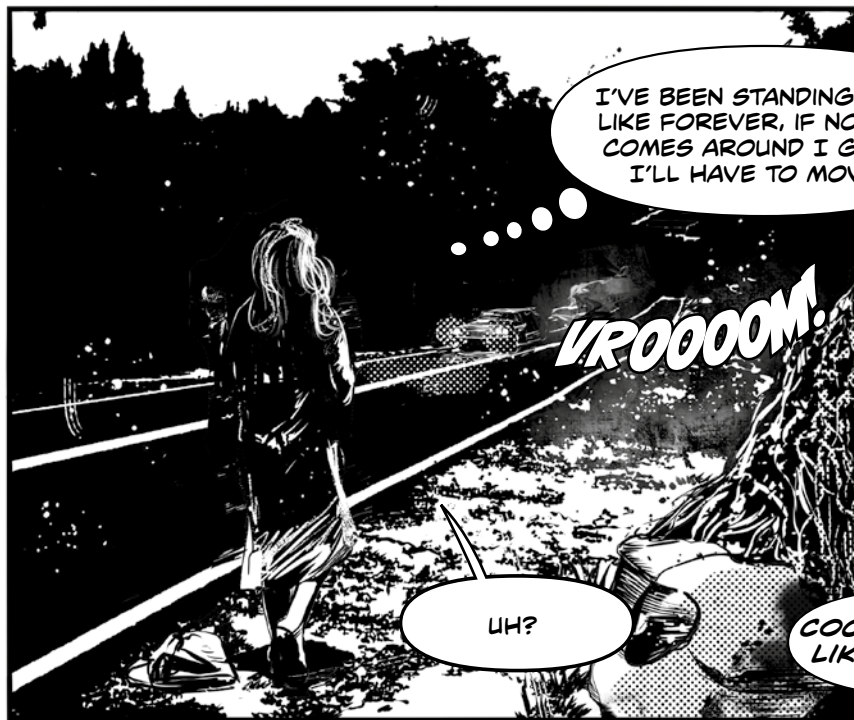
YEAH, I'M PRETTY SURE I'LL FIND
AT LEAST ONE OR TWO CUTE CHICKS
AMONG ALL THOSE CAMPERS. ALL I
GOTTA DO IS BE IN THE RIGHT SPOT
AT THE RIGHT TIME...

ALRIGHT DUDE, LET'S
HAVE A GOOD TIME!

Bloody Hitch-Hiking

Script by **Christoff RDGZ**
(@Imchristoff)
Art by **Hernán González**
(@hernangonzalezdraw)

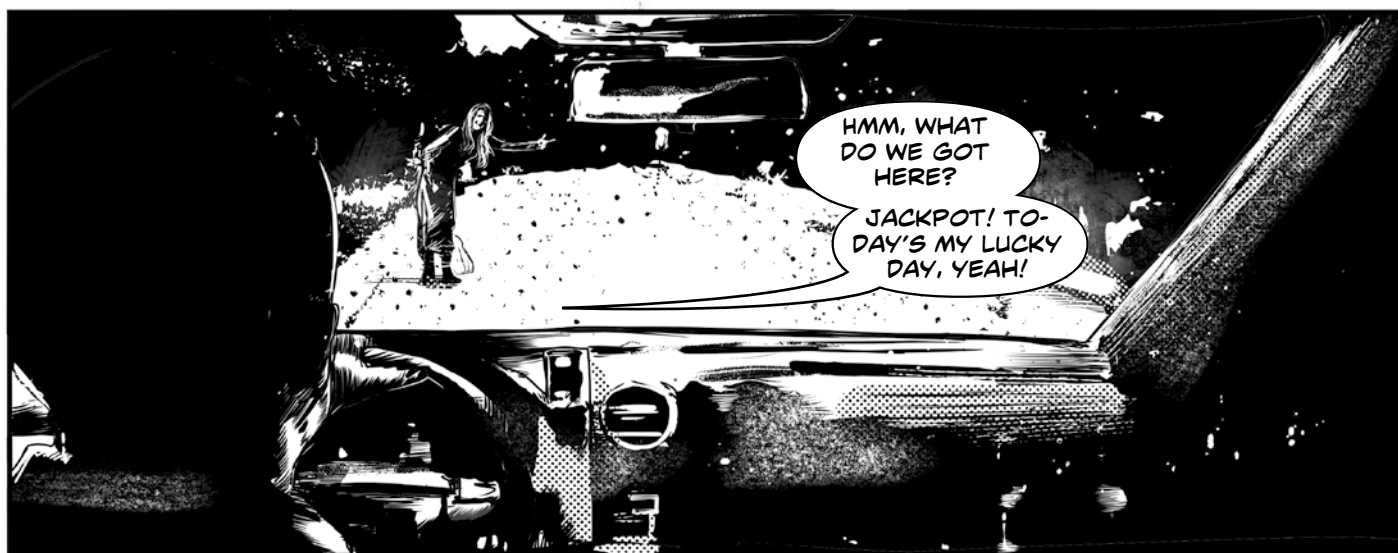
VROOOOM!



I'VE BEEN STANDING HERE
LIKE FOREVER, IF NOBODY
COMES AROUND I GUESS
I'LL HAVE TO MOVE...

UH?

COOL, THAT SEEMS
LIKE A NICE ONE...



HMM, WHAT
DO WE GOT
HERE?

JACKPOT! TO-
DAY'S MY LUCKY
DAY, YEAH!



HEY THERE! YOU
COULDN'T HAVE CHO-
SEN A WORST PLACE TO
HITCH-HIKE, GORGEOUS.
THIS PLACE IS DEAD!

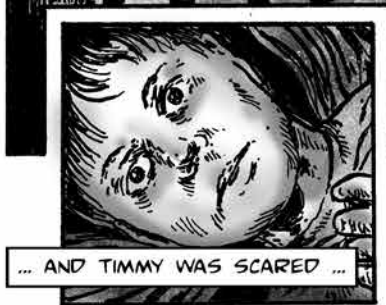
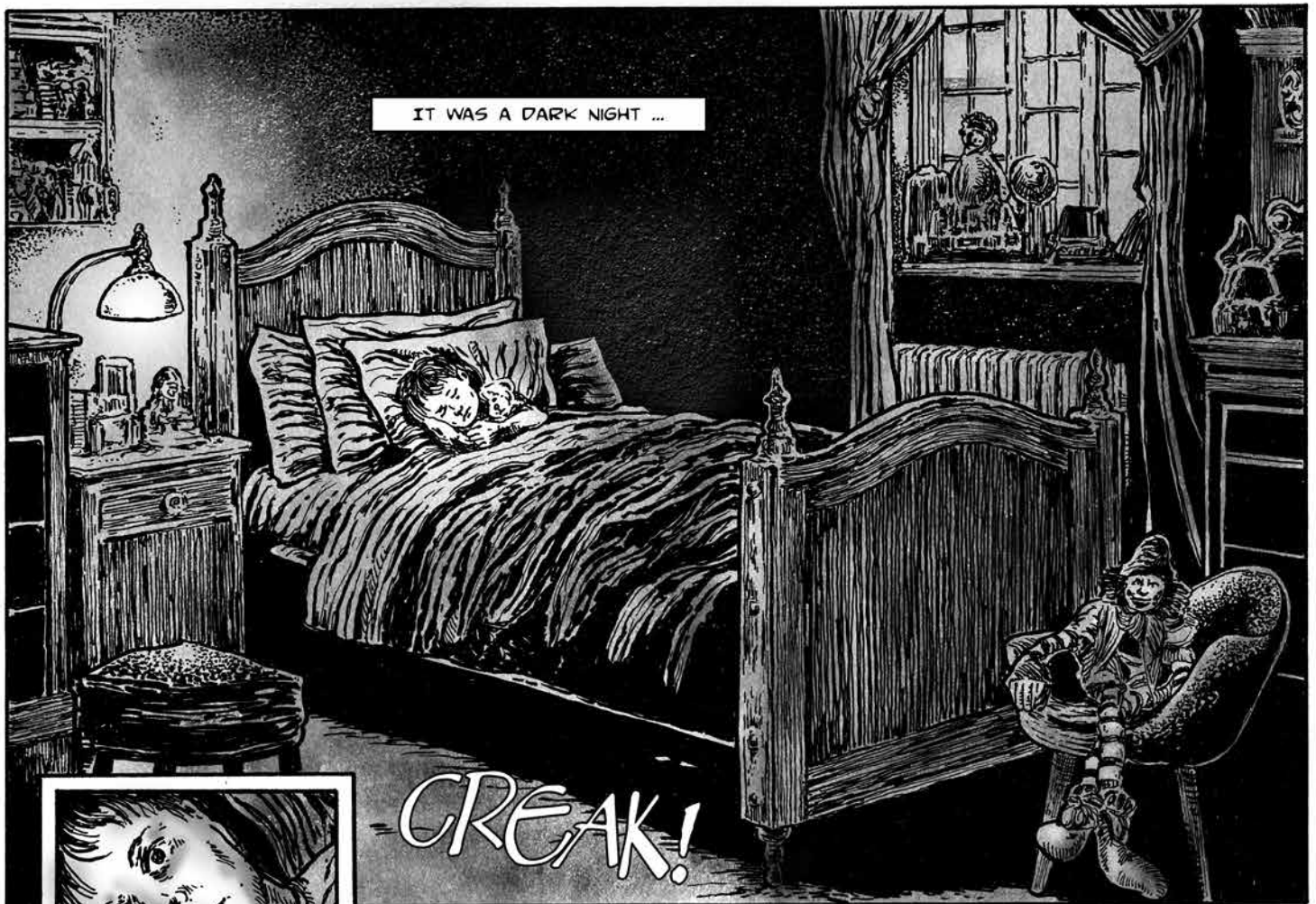
HI! YEAH, I
KNOW...

IS THAT I HAD
A FIGHT WITH MY... HMM
EX-BOYFRIEND AND THE
BASTARD DUMPED ME
HERE.



WHAT A DICK! I'M TOM,
BY THE WAY, C'MON
JUMP IN!

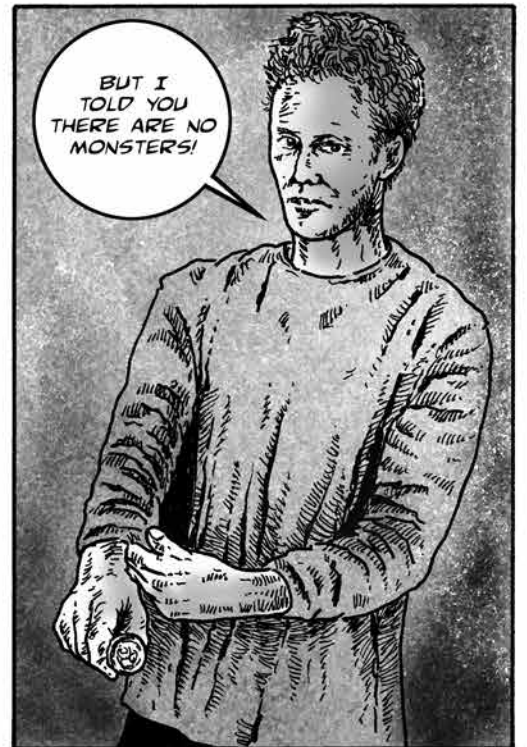
I'M CLARICE! YOU ARE
MY SAVIOR, TOM!



NO MONSTER UNDER THE BED

STORY: M.W. LUDWIG ART: DETLEF KLEWER





BLOODLUST

Story & Art:
Ester Cardella
„Translation“: *M.W. Ludwig*



ALRIGHT, CLARE,
ARE YOU SURE?



YES, I AM.



DO YOU
UNDERSTAND WHAT
WE ARE GOING TO
DO?

YES, LET ME BE
YOUR CREATION!



I'VE BEEN WAITING
FOR THIS MOMENT
FOR A LONGTIME....

WELL THEN...

... LET YOUR-
SELF GO NOW...

YOU WILL NEVER GO
BACK, EVERYTHING
WILL BE NEW.

OH YES...

AAAAARGGHH...

GHHHH

HOLY FUCK, HOW I
LOVE THE TASTE OF
BLOOD, AND YOURS IS
SO SWEET ...

AND YOU
ARE SO
HOT....

NOW LET THE PLEA-
SURE ENTER OUR
BODIES....





FERAL #1



FERAL #2



FERAL #3



FERAL #4



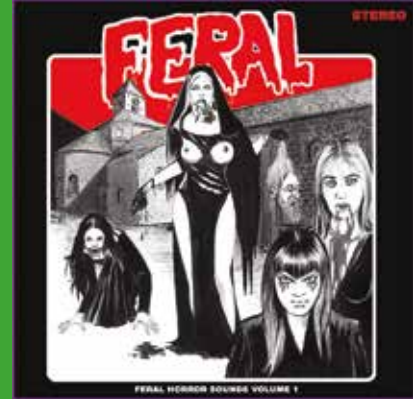
FERAL #5



FERAL #5
VARIANT COVER
(ESTER CARDELLA)



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FERAL #2



FERAL #3

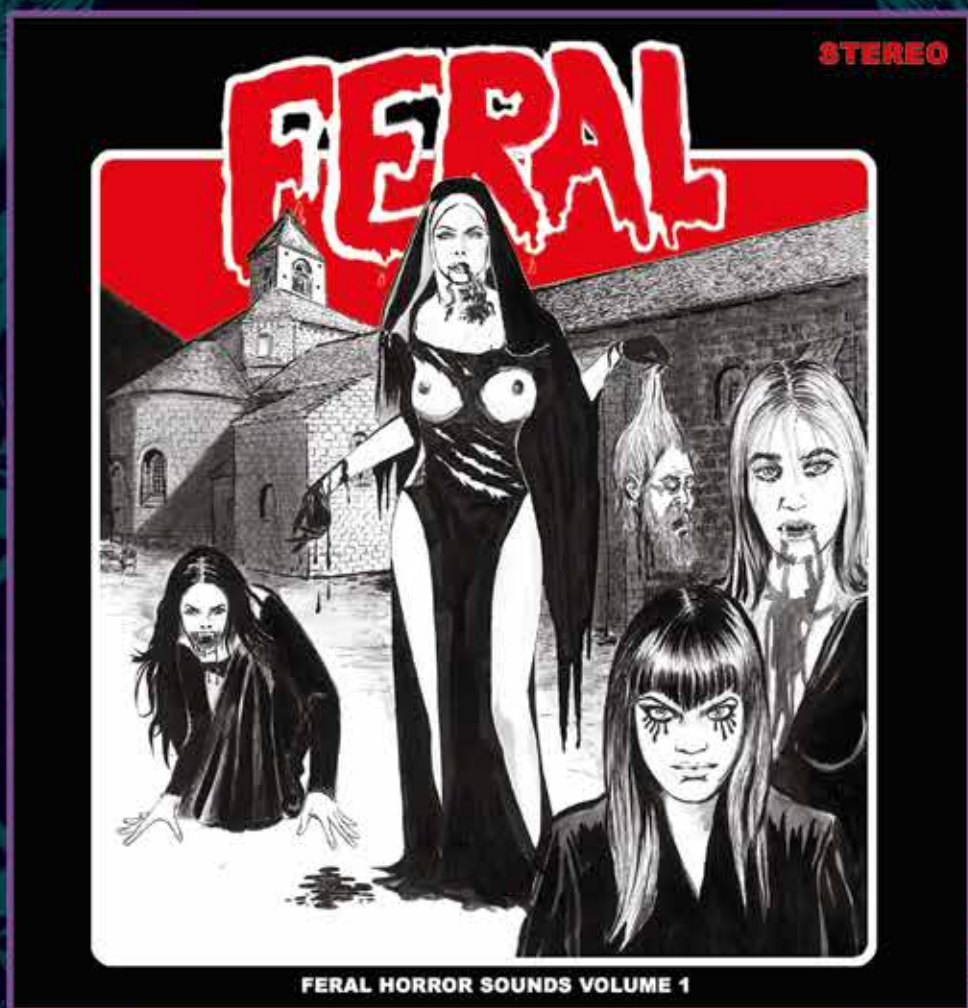


FERAL #4

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