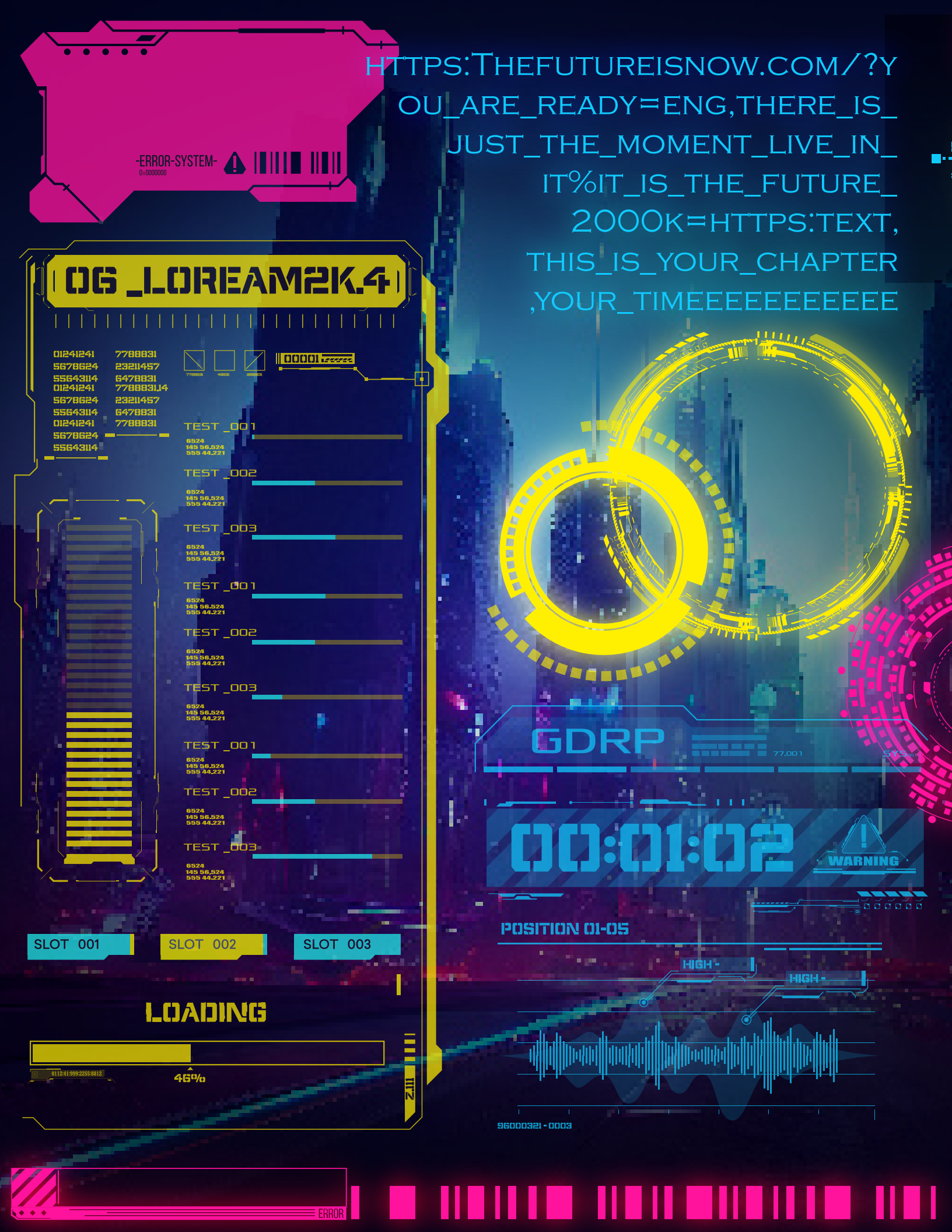
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SLOT 002
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LOADING
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POSITION 01-05
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CYBERFREAK
DEC. 2077
VOL. 12 ISSUE 10
SLUMS GONE
P. 5
VOODOO BOYS
MISSING
P. 9
18+

IN THIS ISS

SLUMS P. 5

SASHA DEVON P. 4

BRAINDANCE CARTRIDGE

LOADING -ERROR-SYSTEM- 0x0000000

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SUE...

VOODOO BOYS

P. 9

RESEARCH P. 13

BRAINDANCE
WARNING
EXTREME
SENSATION
LIVE LIFE
FULL BLA
BRAINDANCE
CARTRIDGE
CAUTION
THIS BRAINDANCE CONTAINS SCENE
CONSIDERED TRAUMATISING T
SOME MEMBERS OF THE PUBLIC
VIEWER DISCRETION IS ADVISED.

3MOUTHS
1DESIRE
SashaDevon
experience
18+

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VOODOO BOYS

MISSING

Night City's infamous Voodoo Boys seem to have left their Pacifica territory without a trace. Residents report a lack of activity from the gang, and crime rates have dropped drastically within the last month. Mama Brigitte, the leader of the Haitian gang, also seems to have gone missing, but no bodies have been found.

The Voodoo Boys were known as netrunners involved with trying to break through the Blackwall. There's possible rumors that they may have succeeded in this goal, resulting in their recent disappearance. The sudden absence also precedes a power struggle over who will now claim rule over Pacifica District. Could another gang rise to fill this role, or will the government make another attempt to turn this into a "paradise"?

BULLDOZING NIGHT CITY SLUMS

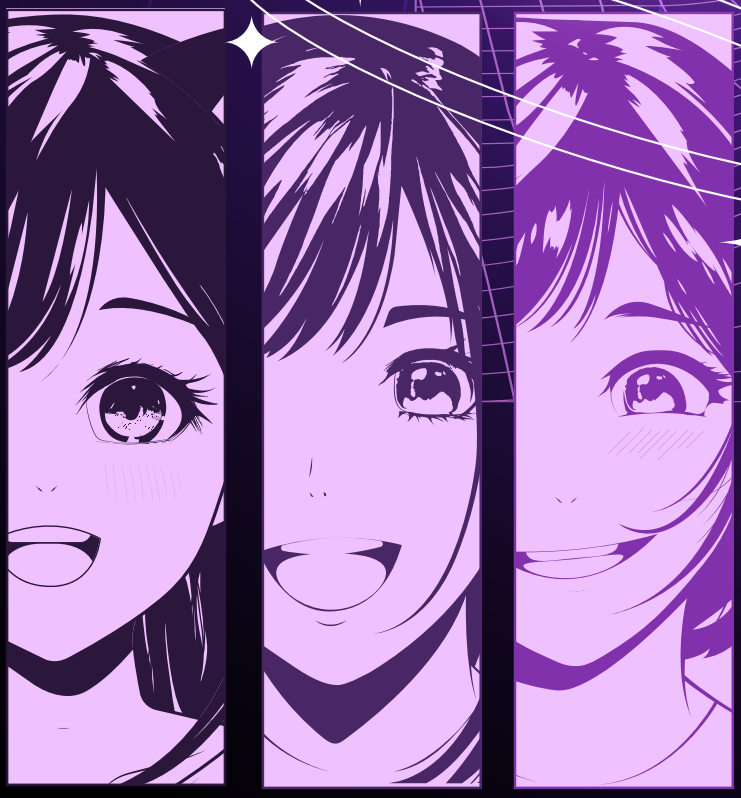
Weldon Holt, Night City's acting mayor in the passing of former mayor, Lucius Rhyne, declares a new government initiative to demolish some of the city's slums to "tidy up the appearance and reputation of Night City." The city has always been home to numerous slums in wake of increasing poverty, but these residents must now find new places to call home by the end of the month. Destruction is set to start January 3, 2078, and will progress from the north downward.

Despite the protests assembled against this news, Holt has come out to say that he stands by his plans as they are the "first steps to renovating the city for the better." Current plans for the land are to allot them to the big industries in Night City to "expand corporate presence and boost the economy."

NIGHT CITY
WATSON
CITY CENTER
WESTBROOK
HEYWOOD
SANTO DOMINGO
PACIFICA
FIX CAR ERROR

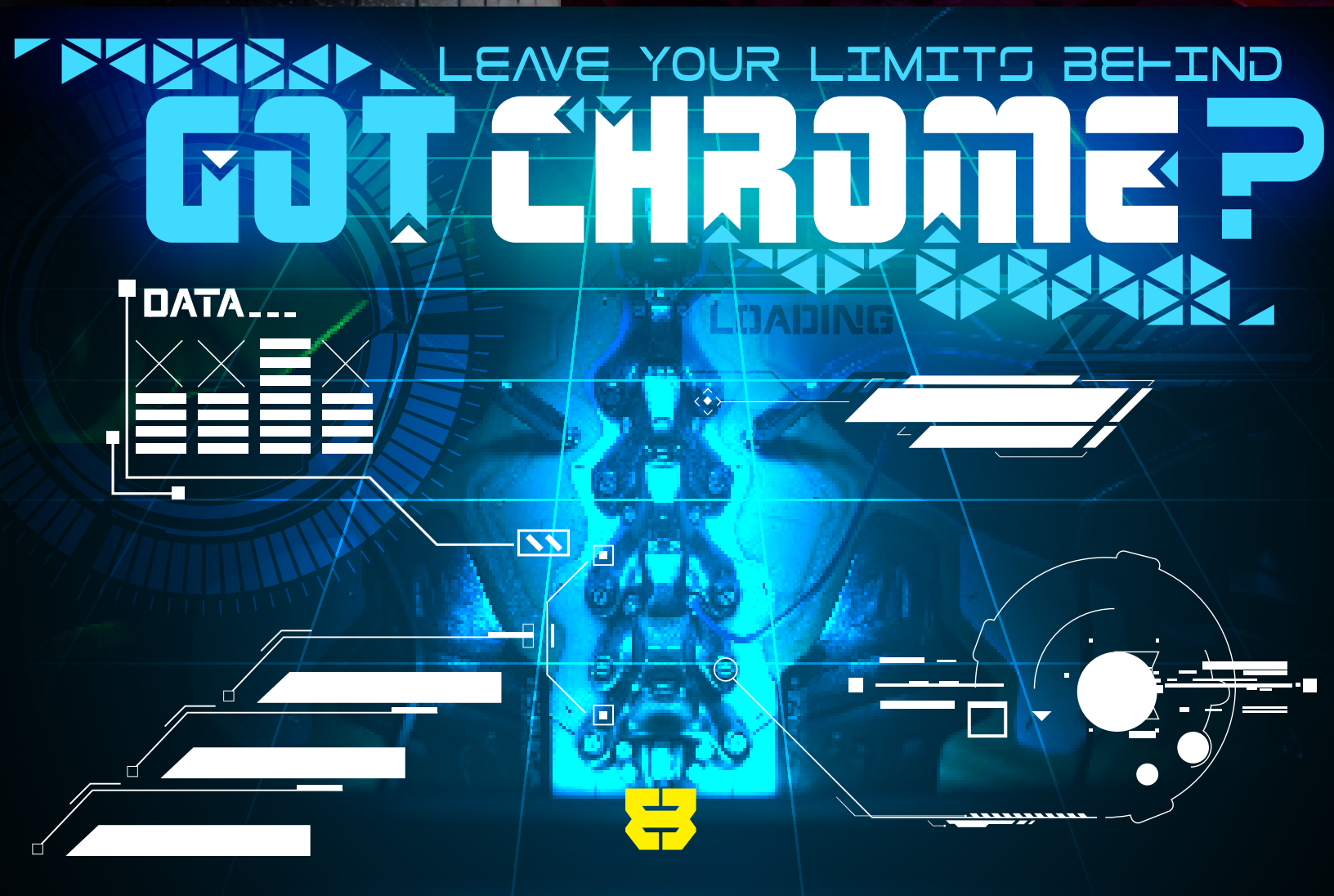
NIGHT CITY KARAOKE

NEW AND CLASSIC JAPANESE SONGS



LOCATED AT:
CHERRY BLOSSOM MARKET
JAPANTOWN,
WESTBROOK DISTRICT

KIROSHI
Lizzies
BAR
MINDFUCK
JUST GAINED A NEW MEANING


LEAVE YOUR LIMITS BEHIND
GOT CHROME?
DATA...
LOADING

COME TO
アオバ
AOBA
天狗
TENGU
kabayan
FOODS

APANTOWN
KIROSHI
OPTICALS
SAMURAI
WARNING

RESEARCH

For my research project, I decided to make a magazine that would be found within the Cyberpunk 2077/Cyberpunk: Edgerunners universe (the game, and therefore the magazine, are set in Night City). The first step of this project was to get a good sense of the visual aesthetic I would be aiming for. To do this, I first consulted the official artbook, which specifically listed the four different themes the game sought to capture: Kitsch ("style over substance"), Entropism (poverty), Neomilitarism (which was not reflected here because this magazine was the same target demographic that current celebrity/pop culture magazines are for), and Neokitsch (luxury) (Dubińska). I used this information to guide the visuals of my magazine and played the most into kitsch (as I felt neokitsch may alienate the common audience that are not the elite upper class), putting focus on bright colours and striking visuals rather than lots of text and information.

To aid my visual knowledge, I also used "Research on Cyberpunk Images in…Media," which expanded past aesthetics to the contrasting images associated with cyberpunk settings, some of the most prominent being the disparity between a lively, neon city and ruined, abandoned buildings (Zhang & Zhang). I used this, alongside the entropism the artbook described to fuel one of the short featured stories about the new mayor destroying the slums (p.5). I was originally debating on whether to expand or destroy the slums, but settled for the latter to play a bit into the post-humanism in a sense with how humans are being set aside for soulless corporations and advancing technology (Zhang).

The post-humanist elements, and specifically how Zhang's article mentioned that this is brought on by technology in cyberpunk, also drove me to select the Voodoo Boys as the topic for my other story. The Voodoo

Boys are one of many gangs in the Cyberpunk 2077 universe (they're all detailed in the artbook if you are curious), but I wanted a story that showcased technology interacting with people and the "mixture of the social 'real' landscape that we see and computerized images" (Gu). The Voodoo Boys are all Haitians who preserved their culture following the destruction of Haiti, and carry on their traditions, just adapted and combined with the high-tech future of the cyberpunk world. Their main goal is to breach the Blackwall in cyberspace and release the rogue AIs they believe are trapped behind it (and though they escaped the city in this story, in the game, they can all die trying to do this as well). I thought this played well as a relevant story within the universe that also represented the themes I learnt about in my research.

Regarding the ads I included, to account for the Japanese Cyberpunk: Edgerunners aesthetics, I consulted Taillandier's article, which tackled how cyberpunk looked in Japan rather than Western glamourisations of Japan, and used all I learnt to create ads for places in Japantown, a subdistrict of Night City. I also made the first ad one for "Brain Dances," to play further into the recurring theme of abusing technology to dissociate from reality, and especially from the aforementioned entropism.

For the visual aspects, I mostly used Adobe Stock items; there were people who made various vectors for all the small decorative visuals I used, and I sourced some of my background images from there as well (which Adobe, oddly, is licensing out even though they said it was AI generated…). Other images and logos were directly from the game, and I searched up cyberpunk-themed fonts I could use and chose a few that I rotated out throughout the magazine.

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LOADING
-ERROR-SYSTEM-
0x0000000
GDRP
00:01:02
WARNING
POSITION 01-05
NIGHT CITY
CHANGES
EVERYBODY
FUTURE IS NOW
FUTURE IS NOW
FUTURE IS NOW
FUTURE IS NOW