

Hi,

This is Robert Bohl, designer and writer of Misspent Youth, the game you're reading now.

Here's the deal: I've stolen from myself so you don't have to.

However, if you like the game, and want to get a PDF that doesn't make your eyes bleed, check out misspentyouthgame.com for information on how to buy a screen-friendly PDF or the paper version of this layout. You'll be glad you did.

Hope you enjoy my game. Expect you to stand up to Authority.

- Rob

WASTELAND MISADVENTURE

issue 1

"If you want a picture of the
future, imagine a boot
stamping on a human face
-- for ever
George Orwell

a ROLEPLAYING GAME
by ROBERT BOHL



To see updates on and discussion about this game, check out the game's site:

<http://misspentyouthgame.com/>

I'd love to hear about your experiences playing this game. Write me at rob@misspentyouthgame.com if you'd like.

If you like the game, I'd encourage you to write about it on the Internet. Allow me to suggest a few places:

<http://indie-rpgs.com/>

<http://story-games.com/>

<http://forum.rpg.net/>

If you'd like to use the rules of this game to make your own, just ask me. I'll probably say yes.

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This is shit that either inspired Misspent Youth,
or things that make me think of the
game's ~~best~~ best moments.

Music: Year Zero by Nine Inch Nails, Dead Prez
The Clash, Crass, Anti-Flag, Mos Def, Bikini
Kill, Rancid, Dead Kennedys, Bad Religion,
Artois, Public Enemy, Stiff Little Fingers

Movies: A Clockwork Orange, E.T., A Scener Darkly,
The Corporation, The Animatrix: Kids' Story, Stand by Me,
The Goonies, Home Alone, Mean Creek, The Breakfast Club,
Ocean's 11 (2001), Suburbia (1984), SLC Punk!,
Repo Man, Blade Runner, Kids, Mean Girls

Books: Uglies by Scott Westerfold, The Hunger Games
by Suzanne Collins, His Dark Materials series by Philip
Pullman, Logan's Run by Michael Johnson, Little Brother
by Cory Doctorow, Feed by M.T. Anderson, Snow Crash
& The Diamond Age by Neal Stephenson

Television: The Boondocks, Avatar: the Last Airbender,
Max Headroom, Firefly, Buffy the Vampire Slayer,
The Prisoner, Alien Nation

Introduction

Welcome to Misspent Youth. This is a fucking awesome game. You're gonna have fun with it. So much fun you'll wonder why it's not illegal.

Misspent Youth is a science fiction game about friendship and rebellion. It's a roleplaying game, which means you create a world, pretend to be people you're not, and create a story in real time as you play the game.

The protagonist in the stories you make is called a **Youthful Offender (YO)**, and is a heroic kid between 12 and 17 years old who won't put up with being oppressed. The antagonist is called **The Authority**, the force that's fucking up your world and making it a shitty place to live. You or one of your friends plays The Authority and everyone else plays a single YO.

What You Need
To play Misspent Youth,
you need people, things, &
at least one place.

People: 4-6 Friends, including
you. Friendly strangers count.

Things:

- Two 6-sided dice
- Lots of paper, preferably from illicit sources
- A pencil for each YO player
- A pen for The Authority
- A black permanent marker
- 6 tokens/poker chips for each player. You can use glass beads or something. All 6 should be unique to each player.

Place: Somewhere you can be loud & undistracted.

The Greatest Enemy of Truth

A good antagonist helps you create protagonists you give a shit about, so everyone needs to buy into the villain. Create that bad guy — The Authority — as a group at the start of the game. After you create The Authority, figure out what the world you're in is like, decide what holds your YOs together, and brainstorm a bunch of character ideas.

The Authority

You may already have an idea of the world you want to play in, and you can feel free to discuss that beforehand if you want. However, the first step you're going to take in making your ideas concrete is deciding who's going to get to play the baddie. This person is The Authority. The Authority player roleplays whatever's oppressing the kids, is responsible for starting scenes, and decides when you get to throw dice. It's a big job, but it's also a hell of a lot of fun to play the villain. By the way, you may notice that I use the term "The Authority" to refer both to the player and her character. You'll be able to figure out which I'm talking about from context.

The Authority is about power and control. It attacks freedom and joy and hates whatever the YOs love. The most important thing when coming up with The Authority is to make something that's going to make you — the players, the people sitting around the table — furious. Brainstorm a list of the things that real-life bullies do that make your guts knot up with impotent fury. Keep this list in mind when you're deciding what The Authority will be like. If someone proposes an Authority that you don't give a fuck about, one that doesn't make you want to spit and claw and bite and fight, say so. This is true even if you're playing The Authority.

Keep in mind the scale you want The Authority to operate on. Not every oppressor controls an entire planet. It can be pretty cool if The Authority needs to hide from something more powerful than itself. You can totally do an omnipotent organization that rules every part of the YOs' lives, but the Authority can also be a criminal enterprise on the run from the law, an apparently-legitimate company that has to cover its ass, or a dirty unit in the local police force.

In order to create The Authority, you're going to be choosing stuff from lists. You can probably describe The Authority you have in mind with more than one option on the list, but only pick the one it's really **about**. For example, while it might be greedy and driven by fear, you gotta choose which one matters most to you as a motivation.

You don't have to follow exactly the order I have laid out below for creating The Authority. Feel free to skip anything you can't decide on right away and come back to it later. When the process

is over, read what you've got out loud. You may decide to change some of your earlier choices so they work better with what your concepts of The Authority and the world have become.

Record the choices you make while creating The Authority on the **Dystopia sheet**, which you can find in the back of the book (p. 88) and on the website (misspentyouthgame.com).

The Authority has a:

- * Name
- * Description
- * Vice
- * Victim
- * Visage
- * Need

Name and description

The name is the name — duh — of The Authority and the description is just a sentence or two about what this thing is. This comes first on the Dystopia sheet for ease of reference during play, but you'll probably end up saving it for later once you know The Authority better.

Vice

The Authority's **Vice** is its underlying motivation. What's at the root of all the fucked-up shit it does?

Choose one of the following:

- * **Absolutism:** The Authority knows the way things ought to be done and it can't fucking stand for anything to be even the slightest bit out of place. It's driven by an obsessive-compulsive need for its rules to be followed exactly. The exact nature of these rules is far less important to it.
- * **Fear:** Most bullies do what they do because they're afraid of other people having power over them. The Authority is full of bluster, but at its base it's just a scared little kid.
- * **Greed:** The Authority is driven by an insatiable hunger that it can't deny. Most of the time it's out for money but it could be obsessed with power, sex, or anything else you can think of.
- * **Sadism:** A sadistic Authority

gets off on causing pain: physical, psychological, or both.

- * **Utopianism:** A Utopian Authority thinks it knows what's best for you and it really believes whatever fucked-up scheme it has will make the world a better place.

Victim

The **Victim** is whatever The Authority is killing, consuming, ruining, perverting, or feeding on.

Choose one of the following:

- * **Freedom:** Freedom of choice, speech, religion, the press, movement: all of these things and more are anathema to The Authority.
- * **History:** This is the kind of Authority who publishes history books that say America was this big empty wasteland waiting for white people to come and build strip malls.
- * **Humanity:** It chews up people somehow: kills them, shreds their sanity, enslaves them, and so on.
- * **Nature:** The Authority commits crimes against nature, the world, animals, plants, and natural processes.
- * **Progress:** They want to stop technology from getting out of their hands or prevent social change. Maybe the wrong people are getting away with kissing each other, or The Authority is wiggled out that people are able to edit their own genes.

Visage

The **Visage** is the form The Authority takes. The face it wears tells you what you need to do to attack it directly.

Choose one of the following:

- * **Corporate:** The Authority is a business, big or small. Could be anything from a street gang to an interdimensional megacorp. Whatever the scale, it's got one reason for being: make it for a dollar and sell it for two.
- * **Personal:** It's just one guy, someone with personal magnetism and a vision.

- * **Religious:** It has a direct line to God, or Heinlein, or Adam Smith, or whoever. The Authority operates on unquestioned received wisdom and sees disagreement as moral failing.
- * **State:** The Authority is the group of bandits you've chosen to let bleed you slowly, the holder of "legitimate" reins of power.
- * **Systemic:** A process, a culture, a civil paranoia, a life-defining test regimen, etc. Since it's got no face to spit in and no headquarters to stinkbomb, this Authority can be very difficult to directly confront.

Need

In order to be interesting, characters must want things. The Authority is a character, and its **Need** is what it wants.

The Need is a sentence or two that says what The Authority desires and what it would do to the world if the YOs weren't there to stop it. It's important that this not be something passive. "Things will stay like they are" is a terrible Need, but it's one that I see people try to pass off on me all the fucking time when I'm playing with them. How the hell are you going to motivate The Authority, roleplay it, or — as YOs — fuck with it if all it wants is for nothing to happen? The Need is the sword hanging over the YOs' heads. If they fail, something terrible is going to happen and it'll be their fault. Give the Need teeth — sharp, jagged ones.

Example: The Authority

Brainstorming

From our brainstorming we realize we want an Authority that is really helpful but that punishes you terribly if you step out of line even a little bit. The hypocrisy of a thoroughly violent villain that yammers incessantly about taking care of its people really engages me, so I volunteer to play The Authority in this world.

Name and description

Our world is a technocratic Utopia where everything is handed to you, but where people are killed — "gentled" — when they reach the age of eighteen. The Authority is going to be named the Morpheans, the cops who keep everything running smoothly. The description is "The police force empowered to maintain the city's peace and hunt down people who try to run from gentling."

Vice

So what do we want the Vice to be? Considering we called it a Utopian society during our earlier chatter, Utopianism seems like a good choice. We could choose Absolutism or Sadism. They're certainly going to be hurting people and they have rules they

would be insistent on seeing followed to the letter. After we discuss these options, we decide we're still really most interested in Utopianism, and the other stuff will be flavor.

Victim

Now, what's the Victim? What's The Authority preying upon? This isn't immediately obvious. They kill people and they control almost all aspects of the society, so both Humanity and Freedom work well with the idea we have. We discuss which of those motivates and upsets us more and decide that we want the focus of the game to be on the loss of life, so Humanity is the Victim.

Visage

For Visage, you could argue that at root our game is about a Systemic Authority that uses the Morpheans as its pawns. But since we're really interested in the Morpheans being our primary baddies, and they're the cops, we decide State makes the most sense.

Need

Finally, the Need. This is kinda hard, too. To say "the society will stay as it is" will be passive and shitty. It's the most obvious thing that the Morpheans want, but it doesn't give me any direction to play them in and it lacks a sense of impending doom. We decide that there's an underground network that doesn't believe in gentling and smuggles kids out into a refugee settlement. I write "Identify and destroy the underground network" for The Authority's

Dystopia

You know what The Authority looks like, who it's messing with, and why. Now it's time to figure out what the world it's ruining is like. You're going to give the game a rating, create some sci-fi stuff that makes the world different, figure out what's uniting the YOs, and then brainstorm and assign some character concepts.

Rating

What kind of game do you want to have? What content should be in it and what shouldn't? Sometimes you're in the mood for a profanity-laced trip through ultraviolence, and sometimes you want something light and funny.

Decide on a **rating** for the game. For example, you might use your country's film board ratings, the video game ratings, or the television rating system. Pick the system and rating that works best for how you see the game going, then record it on the Dystopia sheet (p. 88).

Systems of Control

Now you come up with **Systems of Control**. Each YO creates a science fiction thingie that empowers The Authority. Systems of Control are what make the world you're playing in different from the one you're living in. This stuff tells you about the world, tells you exactly how The Authority fucks with your YOs' lives, and serves as a guide and touchstone for detailing the world you play in. Each YO creates only **one** System of Control, and each System of Control must be different from the others. If one of the Systems of Control is removed — which can happen during play — the others still have to make sense on their own. Finally, these Systems of Control are also part of the endgame scoring mechanic (p. 59).

When creating Systems of Control, don't let The Authority be totally omnipotent. Create a world with wiggle room for the YOs. This is also a good time to decide what scale The Authority is operating on. Is it in control of everything? Is it a clandestine organization? Is it on the run from the law?

Systems of Control can be technological (radio frequency ID tags implanted subcutaneously at birth) or they can be social (families have been declared illegal by the government).

People sometimes get stumped when coming up with these. Offer to help out your friends when you see them struggling and ask for help when you're stuck. If someone comes up with a System of Control that's really going to ruin the game for you, let him know, but don't be a prick about it. Just calling bullshit isn't enough. At least say what you don't like about the idea. Even better, suggest a version of it that preserves the initial idea without fucking up the game for you.

What you write down identifies the themes that are going to be important in your game. If there's a slave-race of aliens, your play group pretty obviously cares about bigotry. If sex is restricted — or if it's compulsory — you're going to be dealing with love, sexuality, and maybe gender. Make sure that the Systems of Control show what you want the game to be about.

Finally, make sure you don't define the world to death and leave nothing left to play in the game. While it's fun to come up with tons of Systems of Control and build up a bunch of detail for the setting you're going to play in, if you lock down all of these

details too early you won't have anything to create or explore in the game. Limit yourself to **one** System of Control per YO, and vary them so they don't just repeat or embellish one another.

When you've got these worked out, record them on the Dystopia sheet (p. 88) so people can check them out easily.

Exploits

Just as The Authority has its strengths, the YOs also have advantages that they can use to smash its grip on the world. These areas of Authority vulnerability are called **Exploits**. For example, maybe genetic self-editing is a big part of youth culture. Maybe the city you live in is depopulated and big enough that there are vast areas that The Authority can't patrol. Depopulation and genetic manipulation act as holes in The Authority's Systems of Control: in other words, things that the YOs can Exploit to attack the bad guy.

Just as the YOs create The Authority's initial Systems of Control, The Authority creates the YOs' first Exploit. Like Systems of Control, Exploits are sci-fi elements, things about the world you're playing in that are different from the one you live in. They also serve to underscore thematic elements you want to explore in the game.

After you work out what it's going to be, write it down on the Dystopia sheet too.

Example: Rating, Exploits, and Systems of Control

Rating

First we decide that we're going to use the US movie rating system since we all know it pretty well. We then discuss what we think will show up in the game, and decide that while there might be some nudity and sexuality, there probably won't be a lot of cursing or bloody "on-screen" violence. Still, since naked swimsuit areas mean an R rating these days, we go with R.

Systems of Control

Dave has an idea for a System of Control: Every baby born has a little stone implanted in her palm that shows how close to getting gentled she is.

Rachel then comes up with an idea for a system of control that the society provides whatever pleasure anyone could want without cost or effort, and that denying pleasure to one another is considered a deeply aberrant act. The idea is that the omnipresent access to pleasure on demand breeds complacency. Plus, the mandatory free-love thing makes it hard for people to form lasting, individual

romantic relationships that might be the seed of a threat to the Morpheans' control.

Zeke wants the Morpheans to be equipped with deadly laser guns! This makes Joanna wince. She likes the trend in sci-fi lately that's moved back toward bullets, and laser guns stretch her suspension of disbelief too far. She explains this to Zeke and suggests that maybe they have a wide array of futuristic, non-lethal weapons. He likes this and suggests some possibilities, like will-sapping foam or mists sprayed into crowds that reduce the victims to states of joyful incapacitation.

Joanna starts with an idea about the hand-chips also acting as tracking devices. This is just a feature of Dave's System of Control, though. Since she's mostly interested in surveillance, she decides that there's a daily compulsory sharing ceremony, in which kids meet with randomly-assigned groups of strangers and report their movements for the past day.

Exploit

I'm stumped on what to give the YOs for their Exploit and ask for help. Eventually we come up with the idea that the YOs live in an arcology with sectors that the Morpheans have written off as too dangerous for habitation or patrol. In these abandoned places, wild people are said to dwell. This gives the YOs a hidey-hole where Morpheans are unlikely to go. Maybe the fabled underground railroad the kids have heard about runs through there.

During play you will be writing new Exploits and Systems of Control, as well as getting rid of some existing ones. It is the balance between Exploits and Systems of Control that determines who wins at the end of your story (p. 59).

The clique and casting

Crows come in murders, dogs come in packs, and Youthful Offenders come in **cliques**. What kind of rebels are you going to be? Are you a band? A skate club? Rogue EMTs? What draws you together and why do you stick together? Come up with something interesting and grabby. I pretty much guarantee that if you say "classmates," you'll be bored. At least make them classmates that are always in detention together. Write a description of your clique on the Dystopia sheet (p. 88) and give it a name if you feel like it.

Now you're going to start **casting**. Brainstorm a bunch of YO character concepts that should be a part of the clique. Treat it like you're TV writers figuring out who your recurring cast should be. What "jobs" need to be filled by the group? What kinds of personalities ought to be played in order to underscore the themes suggested by the Exploit (p. 6) and Systems of Control (p. 5)? Come up with about twice as many concepts as there are YO players. The concept is best as a short, two- or three-word phrase — something flavorful, but brief. For example: "little pothead," "genehacking genius," "rich kid," etc.

At some point the ideas are going to come more slowly and eventually stop. Try reading them out loud and see if anyone can think of any more. When you're done, read all the concepts you've come up with aloud one more time. When you hear one you like, say so. If no one else wants it, it's yours. If someone else does, negotiate. Consider combining concepts, too. You can have a lot fun slapping together shit that seems really weird at first: a rockstar scientist, a badass coward, or a graffiti artist vigilante. While this is just the first seed of your character and doesn't need to be recorded, if you want to, you can write your concepts on your Permanent Record (p. 87). Any unused concepts are raw material for characters played by The Authority, either as individual agents of nastiness or characters on the YOs' side.

Once each of you has picked your concepts, it's time to make your dude.

Example: Clique and casting

Clique

The clique we come up with is The Underground Network: a band of kids based in the abandoned parts of the city who seek out those who are about to be gentled and offer to get them to a safe home outside of the Morpheans' reach.

Casting

Our concept list is: ex-Morphean, seducer/seductress to the cause, hand-gem hacker, basement weapons engineer, forager, spelunker of the forgotten city, cult deprogrammer, and newly-liberated runner. Some of our concepts address themes suggested by the Systems of Control and Exploits — seduction, weaponer, spelunker — and some just make sense for the world we created — ex-Morphean, forager, etc.

Zeke leaps on the idea of playing an ex-Morphean, and he especially likes the idea of one who is currently on the run after having been liberated. Dave wants to play a seducer, someone who finds people on the edge and helps them choose liberty. He thinks this would work great with the deprogrammer, but Rachel really wants to play that character so he agrees to give it up to her. She combines the deprogrammer with the person who hacks the hand-gems so that her character is a mind- and tech-hacker. Joanna loves the idea of playing a bold explorer of the lost city's depths and is already imagining her YO as a teenage-girl version of Indiana Jones.

Summary: The Authority

- * Name
- * Description
- * Vice (choose one)
Absolutism, Fear, Greed, Sadism, or Utopianism
- * Victim (choose one)
Freedom, History, Humanity, Nature, or Progress
- * Visage (choose one)
Corporate, Personal, Religious, State, or Systemic
- * Need
What does it want, what drives it, what happens if it wins?

Summary: Dystopia

- * Systems of Control
Sci-fi elements
Differences between the game and real world
Spotlights themes you're interested in
One from each YO
- * Rating
- * Exploits
Sci-fi elements
Differences between the game and real world
Spotlights themes you're interested in
One, by The Authority
- * Clique
What holds you together?
Name (if desired)
Description
- * Casting
Two- to three-word character concepts
Twice the number of concepts as there are YO players
Choose at least one, combine two or more if you like

Devotchkas & Droogies

Now that you know what The Authority is all about and you've got your concepts from casting (p. 7), it's time to create the kids that are going to stand up to The Authority. YO creation is something everyone participates in, and it's done in the same session as the one in which you make your Authority (p. 3) and Dystopia (p. 5). It's easy to get locked up when you're creating your YO. If you're stuck, say so and if you think someone else is stuck, offer to help.

Write everything about your character on your **Permanent Record**, which you can find in the back of the book (p. 87) or on the website (misspentyouthgame.com).

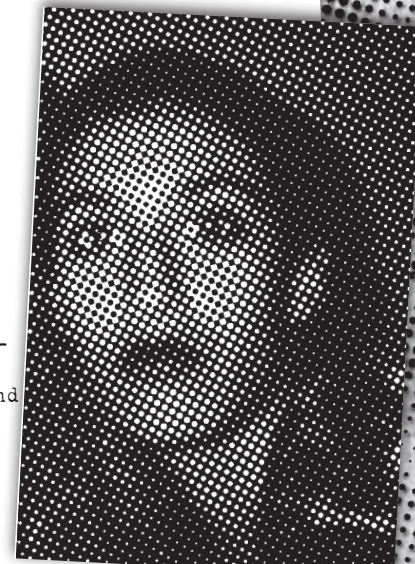
The surface

YOs have a **name**, an **age** between 12 and 17, and a **sex**. You can make these choices now or wait until later. They also have three simple physical characteristics, each no more than a few words. These are called **Looks** on your Permanent Record.

During this part of character creation, I usually make it a point to see if the freedom-fighting youth movement we're creating is going to be a pasty sausage party. I have found that frequently people don't pay attention to gender and ethnicity in their games. Usually just asking if it's all white people or boys results in a wider variety in the characters we play. For me, having an entire rebel movement look like a '50s country club kinda gets in the way of expressing themes of revolt and rebellion. But if that's your thing, that's totally cool. I won't judge you.

If you want to play a trans- or inter-gender character and don't like having to choose "sex" on your Permanent Record, keep in mind that this sheet represents The Authority's dossier on you. Fill in the circle that you think it would label you with and use your Looks to express yourself on the character's gender identity.

Finally, remember that everything you're writing now is just the surface. None of this stuff is going to matter when you've gotta throw dice later in the game. The surface isn't what you use in your struggle to take down The Authority. You fight with something deeper.



Convictions

Convictions are what's at the core of your YO. They tell everyone what's important about your character, they remind you how to play her, and they're what you use to kick The Authority in the face.

There are five convictions: **Means**, **Motive**, **Opportunity**, **M.G.**, and **Disorder**. The first three are **closed** and the last two are **open**.

For each closed conviction, you pick from a list of five choices. For each open conviction, you write a few words to describe something quintessential about the character. Closed convictions give you a framework to build the character on and open convictions give you the opportunity to build on that basic structure.

Closed convictions aren't exclusive. Let's say you pick Smart for your Means conviction. That doesn't mean you're not Tough as well. It just means you're not Tough. It means that while you may be able to kick ass in a fight, ultimately the way you get things done is by being Smart.

Keep in mind what your character's about and reinforce it when choosing and writing convictions. Convictions are useful during play as a roleplaying aid. Don't know what to do? Look at your convictions to get your brain moving again. Other players will

be looking at your convictions, too, to know how to act to make their roleplaying matter to you.

Your convictions start out **free** but they won't all stay that way. While a conviction is still free it represents an aspect of your personality that is youthful, naive, and idealistic. Though free convictions may sometimes be dark, they're still pure, uncompromised, and innocent.

At some point during play you will find yourself faced with a choice between immediate victory and retaining your youthful optimism. If you decide to take the immediate victory, you choose one of your free convictions and turn it into a **sold** conviction. This is called selling out, and is covered in greater detail later (p. 51). Sold convictions stay that way forever, and cannot be made free again.

For closed convictions, the sold-out versions are predetermined, but for open convictions you invent a sold-out version at the moment that you sell out.

Even after you've sold out a conviction, you can still use it to fight The Authority. You'll be like, "I use my sold-out conviction to break my clone's wrist before he shoots!" You just can't sell it out to claim a victory again. You can never go back to being the innocent kid you were before you sold out.

Closed convictions

Means

How do you go about fighting The Authority? What's your approach to dealing with problems? What are you good at?

Fill in the circle on your Permanent Record next to one of the following pairs of convictions:

- * **Bad:** You're the bad kid, the outcast, the leather-jacket-wearer. You specialize at ostentatiously breaking the rules. Bad sells out to **Perverse**. You now engage in profoundly fucked-up behavior in a compulsive need to break every boundary.
- * **Cool:** People want to be with you or be you. You break new ground constantly and when you talk to people you make them feel important. Cool sells out to **Trendy**. You've gone from avant-garde to an avid follower who fakes it.
- * **Fast:** Agility, athleticism, quick-wittedness. You're fast in every sense of the word. Fast sells out to **Efficient**. You accomplish all your aims with uncaring perfection and accuracy.
- * **Smart:** You're a genius. Some people know a lot about one thing, but you know a lot about most things and are an expert in several areas. Smart sells out to **Pedantic**. You're always correcting people, pointing out small and irrelevant errors, and needlessly flaunting how bright you are.
- * **Tough:** You're a badass, able to dish out and take physical punishment, able to shrug off The Authority's PSYOPS. Tough sells out to **Vicious**. If you're in a fight, you're not going to stop until you've totally fucked up the other guy.

Motive

Most kids — and adults for that matter — respond to The Authority's bullshit by politely doing what they're told. You don't. Why not? What makes you so special? Why do you care what happens to other people? What the hell possesses you to put yourself in such danger?

Fill in the circle on your Permanent Record next to one of the following pairs of convictions:

- * **Altruism:** You have an abiding need to come to the aid of anyone who might need it. It's reflexive and sometimes it winds up fucking you over. Altruism sells out to **Unctuous**. Whenever you're helping someone, you're trying to figure out what you're going to get out of it, and you're really good at kowtowing to the right people.
- * **Optimism:** You can see a way through to a better world, and you're sure you can make it happen. Optimism sells out to **Cynical**. Your vision of a better reality is now twisted by the certitude that it will never be achieved.
- * **Outrage:** You're filled with a pure, righteous anger. Injustice drives you bugfuck and you won't sit still for it. Outrage sells out to **Wrathful**. You become consumed by a directionless spite that burns everyone you come in contact with.
- * **Pride:** You know you're a worthwhile person who doesn't have to put up with this shit. Pride sells out to **Arrogant**. Not only are you good, you're better than everyone else. Even your friends.
- * **Thrills:** You're addicted to danger and nothing beats counting coup on The Authority. Thrills sells out to **Nihilistic**. Little-kid shit doesn't cut it for you anymore. You are driven to seek the kind of risk that will end you and you don't give a fuck.

Opportunity

For some reason, you're able to be up in the middle of the night, on a school night, plotting the downfall of the government or spray-painting slogans on the windshields of expensive vehicles. What is it about you that causes The Authority to overlook you, to fail to see you as the vital threat you are? Why aren't you dead or in jail yet?

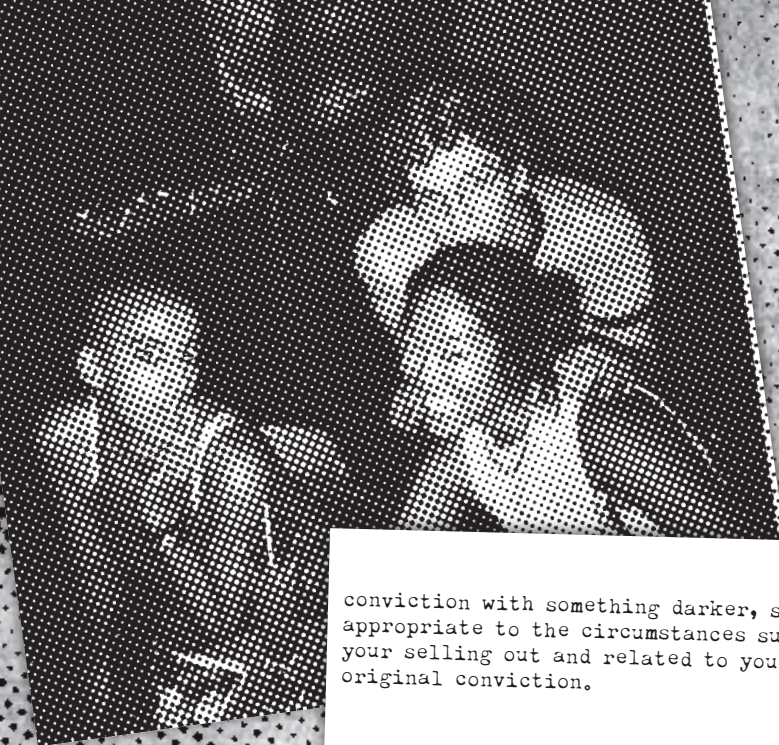
Fill in the circle on your Permanent Record next to one of the following pairs of convictions:

- * **Pretty:** You're such an angel, so pretty and nice. You could never do anything wrong. Agents of The Authority are charmed by you and let you get away with murder. Pretty sells out to **Vain**. Your appearance is now the most important thing about you. You think it makes you better than other people.
- * **Orphan:** You don't have parents, or your parents are zonked out and heedless, or you don't exist in the official records. The Authority doesn't recognize you as a real person. Orphan sells out to **Helpless**. You lose a sense of agency in your life, certain that you are subject to the whims of those more powerful than you.
- * **Rich:** You're incredibly wealthy, able to buy your way past restrictions and bribe officials. Rich sells out to **Profligate**. You now solve every problem by throwing money at it. You splurge wastefully to feel special — to feel anything at all.
- * **Sneaky:** You're really good at hiding your motives, getting around without being seen, and erasing your digital tracks. Sneaky sells out to **Untrustworthy**. You now compulsively lie, even when it isn't necessary.
- * **Trusted:** The Authority believes in you. Maybe your parents are trusted agents. Maybe you superficially fit its ideal of what a young person should be. Trusted sells out to **Believer**. You've drunk a little sip of the Kool-Aid: you now see that in some cases, The Authority has a point. Doesn't stop you from wanting to take them down, of course.

Open convictions

Open convictions are a good place to flesh out your character. Are all your closed convictions funneling you down a narrow path? This is your opportunity to broaden yourself. Are there parts of the character you had in mind that aren't on your Permanent Record yet? Put them here. You can also use open convictions as a way of explaining or elaborating closed ones. In what sense are you an Orphan? Are you Tough because you're ridiculously bulky or because you can take a lot of punishment? Why are you burning with Outrage? It's fine — and important — to talk about these things, but it's great to turn them into convictions that you can use to stand up to the villain.

Write a short phrase for each of your open convictions. If they sell out, The Authority will fuck with your Permanent Record and you'll replace the original



conviction with something darker, something appropriate to the circumstances surrounding your selling out and related to your original conviction.

M.O.

This conviction describes your main technique for beating The Authority. It could be a set of skills, a "job," your YO concept from the casting phase (p. 7), or something about your personality that really stands out. You're the (insert M.O. here) girl or guy.

Disorder

This is your heroic fatal flaw. It's a youthful and innocent failing that helps you beat The Authority even though it fucks with your life. You may not sell out your Disorder until you've sold out all your other convictions. Since it's the last thing to go, it's kinda your core motivation, the ultimate innocence buried inside you.

Other stuff

You might notice that there are a few things on the Permanent Record that I haven't mentioned. "Known associates" is a place for you to record the names of the other YOs, as well as a few notes about who they are and what your relationship with them is like. "Personality assessment" is for writing about parts of your YO's personality that didn't show up in your surface or convictions. "Activities surveilled" is a space for you to note anything important that happens during an episode that you don't want to forget.

Example: YO creation

Brandon, CJ, Dan, Jen, and Kevin are going to play a game about a bunch of kung-fu artists set in the Harmonious Valley Generation Vessel which is chugging through the blackness of space to a hoped-for home on the other side of the galaxy. The Authority — The Flame Clan — intends to utterly dominate the other clans on the vessel and exterminate those clans that won't meekly comply with Flame Clan rule. The Stone Clan is quietly obedient for the most part, the Wind Clan was already wiped out generations ago, and the River Clan is almost gone as well.

Brandon is going to play The Authority, whose Systems of Control include a fleet of carbon-fiber air-ships that are used for rapid transport and surveillance, the leader of the Stone Clan has been replaced with a Flame-Clan-trained operative, the fact that only Flame style kung-fu is legal, and the indoctrinated xenophobia and sense of superiority bred into the Flame Clan citizenry from a young age. The YOs' Exploit is that the fabled master of all styles is prophesized to return any day now and restore balance.

CJ wants to play Jaan, the chosen one, a boy recently found wrapped in a cocoon of null-entropy filament. He was plunged into the bottom of a deep, frozen river with his genetically-altered flying pig-beast generations ago by the last of his Clan. On the surface, Jaan is a 14-year-old boy, whose Looks are "shaved head, always smiling, strange and glowing tattoos." Jaan is very peaceful and friendly, so CJ decides that his Means conviction is Cool/Trendy and his Motive is Optimism/Cynical. Since all of his people have been murdered by The Authority, his Opportunity is clearly Orphan/Helpless. For M.O., he writes down, "The Chosen One." He also decides that Jaan can access past lives and give them control over his body, enabling him to fight like a demon. However, when he's under their influence, he loses self-control and is apt to be way more violent than it is in his nature to be. For Disorder, writes "Aspect of the Demon."

Dan wants to play the young girl who discovers Jaan in the river, and decides that Miara will be a budding River Clan warrior-healer. She's 15. Dan gets to define what River Clan people tend to look like with Miara's Looks: "stocky, dark complexion, elaborately braided-and-looped hairstyle." She's compassionate and the backbone of the clique and driven by a joyful zeal for adventure, but she has a hard time letting loose. Dan decides she'll have Smart/Pedantic for Means, Thrills/Nihilistic for Motive, and — since Miara is very polite and placating with adults — Sneaky/Untrustworthy for Opportunity. Her M.O. is "Wise River Clan healer" and her Disorder is "Know-it-all."

Jen took the "comic relief" and "protective older sibling" concepts from the casting phase (p. 7). She decides she's going to play Miara's older brother, Tok-Tok, a tough kid whose inexperience does nothing to blunt his confidence. He's 17 and for his Looks, Jen writes "tall and lanky, dirty and unkempt, voice still changing." Tok-Tok is really physically competent despite his lack of training, so Jen chooses Tough/Vicious for Means. Pride/Arrogant is tempting as Tok-Tok's Motive, but she likes the idea that despite all his bluster, he really wants to put himself between his friends and danger. She chooses Altruism/Unctuous. Jen makes him Sneaky/Untrustworthy for Opportunity, like his sister. She feels like the comic relief hasn't been captured yet, so for M.O. she writes, "Sarcastic needler." In order to highlight his overconfidence further, for Disorder she writes "I can handle it!"

Kevin is going to play a Flame Clan defector called Xarthon, a young prince of the blood who is on a quest to reclaim his

honor. He is very stiff-necked and proper, but through personal tragedy and loss he has come to see the evil of what his people are doing. He's 17, and Kevin decides he wants him to be very striking, so his Looks are "burned hands almost always covered in gloves, whip-like and well-muscled, long and elaborately-braided hair." Xarthon is definitely a badass, dangerous guy so Kevin chooses Bad/Perverse for his means. He decides that his Motive will be Pride/Arrogant since Xarthon wants to redeem his people and get them back onto a healthy path. At one time, Xarthon was a really important member of his clan, so Trusted/Believer might have made sense for Opportunity, but Kevin decides he's a wanted criminal now. Instead, he goes with Pretty/Vain to highlight his hauteur. His M.O. is "Prince of the Flame Clan" and his Disorder is "Zealot for the Chosen One's cause."

Summary: YO creation

- * The surface
 - Name
 - Sex
 - Age (12-17)
 - Looks (three descriptive features)
- * Convictions
 - Means (How do you fight?)
 - Bad/Perverse
 - Cool/Trendy
 - Fast/Efficient
 - Smart/Pedantic
 - Tough/Vicious
 - Motive (Why do you stand up?)
 - Altruism/Unctuous
 - Optimism/Cynical
 - Outrage/Wrathful
 - Pride/Arrogant
 - Thrills/Nihilistic
 - Opportunity (How do you get away with it?)
 - Pretty/Vain
 - Orphan/Helpless
 - Rich/Profligate
 - Sneaky/Untrustworthy
 - Trusted/Believer
 - M.O. (What's your specialty?)
 - Disorder (What's your heroic fatal flaw?)



Death or Glory? Just Another Story

When you play **Misspent Youth**, the multi-session story of the clique and The Authority they're taking down is called the **series**. Series are made up of a number of **episodes**, gaming sessions which each consist of a complete story. Each episode takes place over seven **scenes**.

Episodes start with the Youthful Offender players creating individual villains for The Authority player to use in this episode. After that, YO players ask questions of one other about the friendship between their characters. Then the game begins and the story evolves over the course of seven scenes, which are:

- * **What's Up**
- * **Fighting Back**
- * **Heating Up**
- * **We Won**
- * **We're Fucked**
- * **Who Wins**
- * **Dust Settles**

In brief, the scene system helps you create stories where we see something happen to the clique that unsettles their world, then we get to see them address and investigate the problem, and we feel the tension rising and the situation getting more dire. After that, there'll be a moment where the YOs feel like everything's going their way, followed by their getting royally fucked up by some unforeseen happenstance. Finally, we find out whether The Authority or the clique wins, and we get a moment of reflection.

Authority Figures

The first thing you do at the start of each episode is give The Authority some ammunition. Each YO creates an **Authority Figure (AF)**, a character or force that is present in this episode and controlled by The Authority: Is it the crooked cop that walks the beat in your neighborhood? The fleet of robot animals that secretly monitor citizens' activities? A psychic virus that will turn people violently paranoid when it's released into the mind-net?

If this is not your first episode, you can reuse AFs from other episodes. Recurring villains kick ass and it can be really draining to have to come up with a ton of new bad guys every episode.

Authority Figures and Systems of Control (p. 5) might seem similar at first. The difference is that Systems of Control are The Authority's permanent features, stuff that can be changed only by YOs winning an episode. AFs on the

other hand are temporary expressions of The Authority's power that can be killed off or neutralized during an episode and that may never return in any form if you don't want them to.

Once the AFs are named, write them down on the **Case File**, which you can find on the website (misspentyouthgame.com) or on the back inside cover of the book.

Friendship questions

At the start of every **Misspent Youth** story, you also take some time to develop the friendship between your characters a bit more. You think of something you want to see highlighted, explored, or explained about the friendship between your YO and that of the player to your left. Then you take a moment to ask a question in the voice of that character to that other player's character. For example, I'm playing Jake, and Laura is playing Sally. I think of something I'm interested in about Jake and Sally's friendship, then I have Jake ask Sally that question.

Even though the question is asked in my character's voice, Jake may or may not have actually asked Sally the question. It may be more like something he wants to know about the relationship, but could never bring himself to ask. Similarly, the answer is given in Sally's voice, but may never have been spoken aloud. Is this something that's unspoken between you, or is it out in the open? This may be obvious. If it's not obvious, and if it matters to you, you can say whether the question or answer was actually spoken in character.

When you're asked a question you can choose to answer it immediately or wait a few minutes while you work on asking your own question of the person to your left. Make sure to ask an open question — that is a question that can't be answered with a mere "yes" or "no." Friendship questions are about something that happened before the series began or something that happened between episodes. They're not something that you'll see occur during an episode, but they will be addressed during it.

This is an opportunity to make up shit about the other characters, so take advantage of it. For example: "After we slept together, why didn't you want to tell

your big brother?" You've now created the fact that the other character had sex with yours, suggested his sexual preferences, and indicated he's hiding things from his family. Don't abuse this power. If you introduce something shitty about your friend's character that's going to ruin it for her, you're an asshole. Check with her if you're going to put something out there that you think she might not like and take it back if it does.

If you're stuck on what to ask, take a look at the character's Permanent Record. Her surface (p. 9) or convictions (p. 10) might inspire you. If you're still stuck, check out the Systems of Control (p. 5) and Exploits (p. 6) for the series, and maybe even look at the AFs you created for this episode. Combining a System of Control, an Exploit, an AF, and shit off another YO's Permanent Record is a great way to get inspiration and to reinforce the feel of the world you set up together.

If you always sit in the same place every week, you're gonna start to get sick of friendship questions and only highlight part of the clique's friendships. You should shuffle up where people sit, or at least reverse the direction — that is, ask the person to your right a question this week instead.

Finally, sometimes people ask friendship questions that aren't about their friendship, or which aren't questions, or which aren't open questions. I call these "just questions." Just questions are fine, but they're not friendship questions. If you as the asker, askee, bystander, or Authority hear someone asking a closed question, a question not about your friendships, or a question about things that are about to happen, call bullshit. If you let that shit slide, the friendship questions are going to suck and not be helpful.

Record these questions and answers on the Case File too.

Samples of friendship questions

Here are some example friendship questions, just so you can see the kinds of things you might ask each other. The clique in this game is a group of androids on the run from a policeman charged with decommissioning them. Make questions unique to your clique.

- * How did you break the truth to me about the fact that we're androids?
- * What did you teach me about myself that I didn't know?
- * What is your favorite thing to do with me now that we know what we are?
- * What's the meanest thing you ever did to me, and how did we stay friends afterward?
- * How did we become friends?
- * What do you like most about me?
- * What did I do to earn your trust?
- * What are we competitive about?
- * Which of us needs the other more?
- * Who did we both have a crush on and what happened?
- * How did I pull you out of it when you got to your lowest point?
- * What was our favorite thing to do together before we found out what we were?
- * What are you insecure about and how do I make you feel confident about it?
- * What do you miss from your old "life," and why am I the only one you told about it?
- * What's the most terrible thing you've done, and why did you confess it to me?
- * Why am I the one you trust the most?
- * Why are you in love with me, and have you told me?
- * What are you afraid I'll find out about you?
- * What do you hope to do once we're free, and why am I the only one who can know?



Example: Afs and friendship questions

Emily, Joshua, Meg, and Vincent decide to play a game of **Misspent Youth** about an evil galactic kingdom that is out to oppress all the worlds and destroy the last of an order of psychic monks who are the only hope for freedom in the galaxy. The Authority — played by Meg — is the Galactic Kingdom, a State Authority whose Motivation is Greed for power. Its Victim is Humanity (more accurately it victimizes "people," since it is killing and enslaving aliens and robots as well). Its Need is to permanently eradicate the Order of the Sun, the only threat to the untrammelled power of the Order of the Singularity which is the dark heart of the Kingdom.

The clique is a small group of kids who have lost everything to the Kingdom's hunger and are going to join The

Resistance, a multi-planet military force which will stand in opposition to the Kingdom.

Emily is playing Jacob "Jake" Cloudstepper, a 13-year-old orphan dreamer, destined for greatness and skin darkened by the relentless sun of his steppe-covered planet, Nefilhoon.

Vincent is playing Shaia Malana, the haughty, 15-year-old daughter of the royal governor of Nefilhoone.

Joshua is playing Lot Nemo, a cool 17-year-old pilot and Royal Space Corps dropout who runs weapons and other contraband for The Resistance.

The Systems of Control include:

Since psychic powers are inherited, the Order of the Singularity finds children who have psychic potential, brainwashes and trains them, and kills everyone in their families who are too old to be indoctrinated.

Royal Shock Commandos are ubiquitous, ruthless, and intrusive, even in docile star systems where the inhabitants pose no threat.

Non-human species are second-class citizens and robots are slaves.

The Exploit created during Dystopia creation for the series (p. 5) is:

The Resistance, a secret military alliance of aliens, robots, and freedom-loving humans.

Authority Figures

At the start of the first episode, Emily, Joshua, and Vincent come up with the following Afs for Meg to control:

A world-smashing space station that throws asteroids at near-light speed into planets.

Zlo Otec, the King's chief executioner and head of the Order of the Singularity.

Tet Lobo, the mute leader of a Shock Commando reclamation team.

Friendship questions

After naming their Afs, they get started on friendship questions. Meg takes notes on the Case File as they do so.

Jake asks Shaia, "How would you react if you knew I am in love with you?" It's clear from the nature of the question that this wouldn't be asked in-character. Shaia responds, "I would be uncomfortable. You're like my little brother."

Shaia asks Lot, "Why am I keeping my love for you a secret?" Lot answers, "Because I act like I don't care about anything." Again, Shaia's feelings are obviously kept secret — for now.

Lot asks Jake, "Why do I take you seriously?" Jake's answer underscores the destiny theme Emily built into her character: "Because you can see that I'm a natural leader and believe I'm going to smash the Kingdom."

Setting the scene

Each scene starts with a player taking a turn answering these questions:

- * Which friendship question is the scene about or which Authority Figure is in the scene?
- * What is happening in the first five seconds as the scene opens? What are the Youthful Offenders and/or The Authority doing as we start?

A couple of notes: for the first question, you're naming either an Authority Figure or a Friendship Question. You don't need both. Also, when you give the "first five seconds" answer, avoid dialog between characters. You are only setting the tableau. Leave the roleplaying for later.

For the first scene, The Authority picks a YO player to answer these questions. In scene two, the player on that YO's left gets a turn. This scene framing power continues to pass to the left, with every player — including The Authority — getting at least one turn. When I'm playing The Authority I like to make sure I get to frame the fifth scene. This is where the YOs get hammered the worst, so it's fun to have maximum control and put them in deep shit from the start.

After the questions are answered, The Authority then frames the scene using what she's been given. Her job is to introduce everything that comes after the first five seconds. She can ask some follow-up questions about the initial situation if anything's not clear, but her follow-up questions must not be about stuff past that first five seconds.

Helpful follow-ups could be things like: Where are we? Are you pissed off at each other? What just happened? Is everyone there?

Usually The Authority doesn't have to ask if everyone's together. In most scenes, the YOs should be with each other. There are a couple of reasons for this. **Misspent Youth** is a game about friendship. You want to see these kids together as often as possible so you can see their relationships evolve and

deepen. Also, for reasons that will be clear when you learn how the dice work, the fewer YOs are in a scene, the more they're endangering their convictions (p. 10), and the quicker the series will end.

Also worth keeping in mind is that your next scene doesn't have to pick up right where the last left off. You can make the next scene a flashback, or it can take place two weeks after the one you just ended.

For the most part, The Authority is responsible for making sure that what needs to happen in a scene happens. This is not a game for people who want to sit back and be passively entertained, though. YO players have to move shit forward, too. They should help out The Authority by playing into the featured question or Authority Figure for a given scene, keeping the Systems of Control and Exploits in mind, and staying conscious of what the scene requires.

Finally, The Authority is responsible for ending the scene. Cut the scene when it's dramatically appropriate. If you're not sure, ask the other players if it feels right to them, too.

Scenes

Each scene description below starts with "The Story," which tells you what function the scene serves in the story structure. It also includes a summary of what needs to happen in the scene. The terms "claim numbers" and "Struggle" will be explained fully in the chapter on Struggles (p. 41). However, I'll briefly note here that a Struggle is the part of the game where you roll dice, and claim numbers have to do with the numbers The Authority gets to have during the Struggle. There is always one (and no more than one) Struggle per scene.

In the examples that follow the rules for each scene, you'll encounter more things that you haven't seen before. In most cases the context should suffice, but where things aren't totally clear, remember that I'll get to all of this later in greater detail.

Scene one: What's Up

The What's Up scene helps us get to know the characters, see their interpersonal interactions, and see them experiencing their everyday lives. If you want, you can start in the middle of some big, splashy action, James-Bond-style. The point of the action is to give us an intense look at what the characters are about, though.

This scene also establishes the **Kickoff** for the episode. The Kickoff is the thing that the story's about. When I tell you, "The movie is about a guy who gets blown up and has to build a suit to stay alive," I'm telling you the Kickoff. In *Misspent Youth*, this is most often an attack on The Authority or a reaction to an attack by it.

The Kickoff usually flows out of what happens in a scene. For example: the bad guys found out about the software dingus the clique invented that lets anyone crack computer systems and now they want to kill you. If the Kickoff isn't happening naturally, you can make it happen. Look at the Systems of Control and Exploits (p. 5) and friendship questions (p. 18), and have an Authority Figure (p. 17) aggressively fuck with something the YOs care about. Alternatively, the clique may choose to go after something The Authority cares about in the same way. The reaction of whoever is the be-fucked-with will probably give you the Kickoff. The Kickoff can happen at any time during the scene, and can even be identified after the scene is over.

At some point during this scene — and every scene — you also have to have a Struggle. Details on this are covered in the chapter *Throwing Your Body on the Gears* (p. 41).

By the end of the scene, identify the Kickoff for the episode and write it down on the Case File.

Scene one: What's Up

- * **The Story:** See the clique, their world, their friendships, and see what changes in that world to set the new story in motion
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * Have a Struggle
- * Create and record the Kickoff

Authority claims: 3 or 11

Scene two: Fighting Back

Now you've got the Kickoff and you've seen where the Youthful Offenders are at emotionally, physically, and interpersonally, it's time to get shit moving. The Fighting Back scene is when the heroes take on the problem directly instead of merely reacting to it.

Example: Scene one, What's Up

Since Meg wants to be the one to frame the fifth scene, and since there are three YOs, she decides to set the first scene.

Authority Figure

Tet Lobo, the mute leader of a Shock Commando reclamation team.

First five seconds

The clique is sitting around Jake's workshop where he makes little robots and gadgets. Lot has just walked in — Jake and Shaia are waiting for him — after having been off-planet for months delivering illicit cargo to a Resistance cell.

Free roleplay

There's some hinting at the buried romantic tensions in the group, as well as the kids just fucking with each other. They're glad to be together again, but they also enjoy giving each other shit.

Kickoff

Meg watches, enjoying the interplay as audience, and waits for the moment when it begins to slacken. As it does, she decides it's time to get the plot going, so she rolls out her idea for the Kickoff. Outside the shack they're in, there's an explosion which causes the entire room to rattle. The kids rush outside to find that an escape pod has dug a furrow into Jake's aunt and uncle's farm. As they approach it, the hatch explodes and a gold-plated barrel-shaped robot ejects from it and lands in front of them.

The robot identifies himself as Arsten Prime, an escaped slave and member of The Resistance. As he's about to explain why he's there, the mute terror Tet Lobo (the Authority Figure called for at the

start of the scene) and his Shock Commando squad shatter the sky with their personal atmospheric entry pods.

Struggle

Meg calls for a Struggle (p. 41). She says The Authority's objective (p. 42) is for Jake's family to be killed. After consulting with one another, the YOs name their hope: Lobo will be killed by his overlords as a reward for failure. Then they start the Struggle, and their rolls create the following story-stuff:

The Commando captain's men eject from their pods and bolt toward the kids. Jake gets everyone into his Grasskisser groundcar and zooms off the farm, leading the soldiers away from his relatives. Lobo's men jump into the air and, propelled through the air by their jetpacks, race after the YOs. There follows an exciting chase through the alien steppe. The captain takes a bead on the golden robot and gets a shot off, causing him to go haywire in a shower of sparks and electronic screams.

At this point in the Struggle, Vincent has picked up the dice and rolled for Shaia. He rolls a failure and doesn't think it's worth it to sell out (p. 51) so early — besides, everyone likes the tragedy of Jake losing his remaining family. Since Vincent is choosing to lose, Meg narrates how Shaia causes the clique's hope to be lost (p. 50). Shaia pulls her plasma pistol and takes expert shots at the soldiers, driving them off. There's a moment of exultation. Meg edits time forward and has Lobo call them over the Cloudstepper home's holocaster. He shows them the burned corpses of Jake's uncle and aunt, then promises that the kids are next if they don't turn over the slave.

Lot tells him to fuck off and cuts the connection, and Meg ends the scene.

Bookkeeping

They record the Kickoff on the Case File: "A robot being chased by The Kingdom's most vicious killers dropped out of the sky into our heroes' collective lap."

Beats

In this scene you also introduce the first **beat**. A beat is a twist or turn in the story, a plot point where something new comes into the narrative, or where it's changed pretty significantly in some way we couldn't have foreseen. The beat you introduce now will be an important driver of the action for the rest of the episode. You'll also be creating another beat that is related in some way to this one in a later scene, scene five: **We're Fucked (p. 30)**. As with other scene elements, The Authority is responsible for making sure this stuff happens, but the YOs should help unless they like being assholes.

The beat can come at any point in the scene. Sometimes it even becomes clear as a scene is ending: "Oh, well, we obviously totally failed in that scene, that was a catastrophe." In this case you're more identifying than introducing the beat.

There are four different kinds of beats:

Catastrophe: Something really fucked-up happens that seems to entirely change what the story's been about so far.

A lovable rogue gets frozen in a suspended animation field and carted off to who-knows-where by the bad guys.

Complication: Something gets in the way of your plans.

You escape the blockade only to have your hyperdrive fail on you.

Discovery: We learn something significant we didn't know before that makes everything thus far look completely different.

The bad guy turns out to be your dad.

Reversal: Shit goes from bad to good or from good to bad.

You're following a small fighter craft toward a moon, only to have the old guy sitting next to you declare, "That's no moon. It's a space station."

The Question

In this scene you also have to create the Question for the episode. The Question is the thrust for the rest of the story, and is answered later in scene six: **Who Wins (p. 32)**. The Question could be something like: "Will the YOs counteract the mind virus?" or "Will all the aliens in the ghetto be exterminated?"

During the rest of the episode, don't step on the Question. Nothing can answer it until it comes time to do so.

Make sure that the first beat and the Question are recorded on the Case File.

Scene two: Fighting Back

- * **The Story:** The clique takes on the problem, the first beat is introduced, and you come up with the Question
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * **Have a Struggle**

Authority claims: 3 or 11

Example:

Scene two, Fighting Back

It's Emily's turn to set the scene. First, she has to choose which friendship question or System of Control she wants to have present in the scene.

Friendship question

Emily chooses the friendship question Lot asked Jake: "Why do I take you seriously?"

Jake answered, "Because you can see that I'm a natural leader and believe I'm going to smash the Kingdom."

First five seconds

Emily opens the scene in an abandoned warehouse in the spaceport town of Dahl Sessen. Shaia watches out the front door while Jake blinds himself to the pain of his lost family by focusing on fixing the damaged robot. Lot is looking on, worried, and gently prodding Jake, trying to see if he's ok.

Free roleplay

The players take some time to roleplay the tension. Lot tries to tease the younger boy, to play a bit of the hard-ass with him and get him out of his shell. Jake is getting increasingly frustrated with the jury-rigged repair job — at least, that's his excuse for being on the edge of tears. Shaia is avoiding the tension on the surface, but is in fact completely wrapped up in it and feels impotent to help her

friend.

First beat

Meg decides this is a good time to introduce the first beat. Thinking about the friendship question and Jake's future, she gets an idea of what it could be. She interrupts the conversation at a particularly tense moment, when it seems like Jake is about to snap at one of Lot's teasing remarks, to say that Arsten Prime pops back on, fully operational. He immediately mindcasts a recording into the YOs' heads. Suddenly, they perceive themselves to be sitting in a royal dungeon cell across from legendary Resistance leader Yarrel Ban Qarest, a two-meter-tall, brown-furred, humanoid amphibian. The King's people have clearly tortured her, and one of her eye-sacs is a flaccid, withering husk drooped against her cheek.

It turns out that Arsten Prime was hiding out as a servitor robot in a royal facility. He snuck in and recorded this message, then fled under pursuit. Yarrel identifies herself as a monk of the Order of the Sun, a fact she says the King suspects. It's commonly believed throughout the Kingdom that the Order of the Sun has been eradicated, so this is an astonishing revelation.

Meg decides she's now going to incorporate the friendship question about Jake's destiny that Emily provided when she set the scene. Yarrel goes on to tell Jake that his father — who he never knew — was a great leader in the Order of the Sun. She has been watching Jake his entire life and is sure he has powers as great as his father's, or greater. She knows it won't be too long before she cracks and the King's Singularity monks use their powers to get inside her mind and reveal Jake's presence. She doesn't want to be forced to betray him and endanger his family.

The recording ends and the kids decide they need to get to Lot's ship and travel to the base at the coordinates retrieved from Arsten Prime's damaged memory.

Struggle

Meg calls for a Struggle on this, and says her objective is for the Royal Shock Commandos to capture and imprison the clique. The YOs already know what their hope is: "Escape Nefilhoone, shaking off Royal pursuit entirely."

The clique heads to the hangar bay

and Meg says that there's a shadowy, anteater-snouted alien following them and murmuring into a device. Joshua grabs the dice, rolls them, and says that Lot Nemo leads them through a side alley he knows about from his days on the streets of Dahl Sessen. Meg responds that when they reach the hanger, Lot's ship, **The Centurion Harrier**, is crawling with Shock Commandos. Vincent has Shaia start scattering the Commandos by firing blindly into them. The kids make their way into the ship and start it up. Meg says that Jake suddenly gets a premonition of Zlo Otec, a red-clad, faceless warrior making his way to the hangar bay. She says he knows somehow that this man is incredibly dangerous. Emily rolls the dice and wins! Fueled by a spurt of terror, Jake reaches out with his awareness and closes every blast door between the red-costumed man and the hanger. He then rips open the launch doors and — in a spookily disconnected voice — tells Lot to get them out of there.

Bookkeeping

Finding Yarrel is a pretty big deal, but after a moment or two of discussion, everyone agrees that Jake's inherited powers are a bigger deal. Meg records the beat "Discovery: Jake has inherited vast psychic powers."

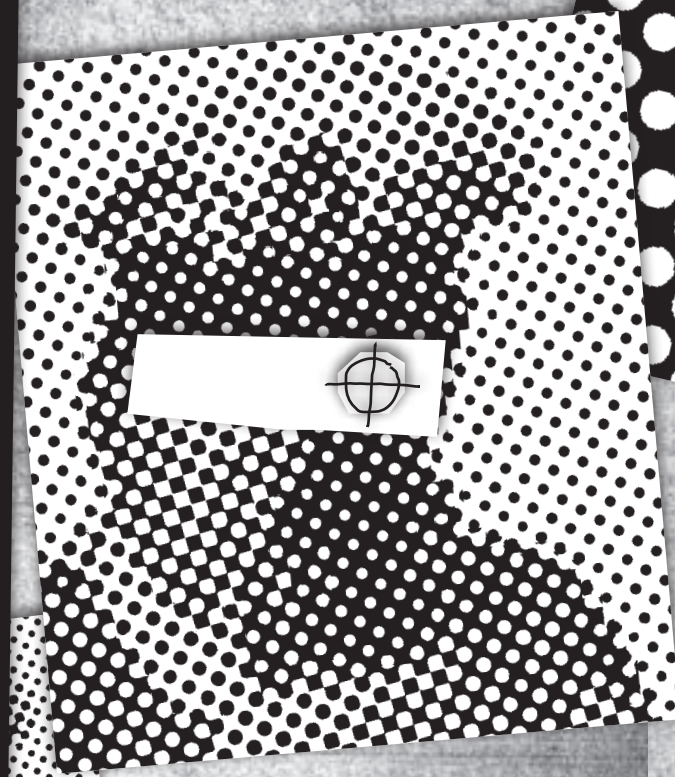
They also kibitz over what the Question should be for the episode, and arrive at: "Will the kids wrest control from the Kingdom?"

Scene three: Heating Up

This is where the plot gets really cranked up. The Heating Up scene is all about intense action or interpersonal conflict. The YOs continue to confront the Kickoff and work toward answering the Question. They're also going to react to the first beat and incorporate it into their plan to defeat The Authority. The beat is intensified and further explored and new elements about it are revealed. This might be a longer scene than most others. It's a build-up to when shit really starts to fly.

Scene three: Heating Up

- * **The Story:** Tension mounts and the stakes get higher
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * **Have a Struggle**
- Authority claims: 4 or 10



Example: Scene three, Heating Up

It's Vincent's turn to set the scene.

Authority Figure

A world-smashing space station that throws asteroids at near-light speed into planets.

First five seconds

Vincent says that at the start of the scene, the clique and Arsten Prime are all in the cockpit of **The Centurion Harrier**. Meg asks what the kids' mood is like as things open and Vincent says everyone is freaked out by what Jake did to set them free.

Free roleplay

Shaia prods Jake to ask him how he did what he did. Jake talks about it, about how it felt, and talks about the faceless red-costumed man who was on their tail. Shaia recognizes the man as Zlo Otec, the King's main enforcer and master of the powers of the Singularity.

At an opportune moment, Meg says that Lot notices a small shuttle on **The Harrier's** viewscreen. The shuttle is heading toward the coordinates that Arsten's memory provided. At first it looks like a little rogue planetoid, but then it becomes clear it's under powered movement.

Struggle

She calls for a Struggle, and since she wants them to get aboard, she doesn't set their failing to do so as her objective, even though in-character she imagines the Kingdom wouldn't want the kids on board. Instead, she names The Authority's objective as "Damage **The Harrier** so it won't be able to leave the station after it lands."

After conferring, the YOs say their hope is "We get onto the station without them knowing."

Meg starts. She says that they feel a judder as some device inside the station intensifies the gravity between it and **The Harrier**. Joshua grabs the dice first, rolls, and says he races around the ship, making it look ransacked and empty.

Meg describes the ship being pulled toward the hangar bay of the station. Emily rolls, then says that Jake's fingers fly across the ship's controls, gridlocking the computer and making it seem utterly fried.

Meg says that the cockpit is now in sight of the hangar bay and that there are hundreds of Shock Commandos visible, waiting patiently with their plasma throwers ready. Vincent now rolls and says that Shaia seizes the boys and hustles them to the escape pods at the rear of the ship, with Arsten following them. They cram themselves into a single pod, then simultaneously jettison all of them.

Meg reveals previously-unseen automatic turrets which start to pick off the pods. This gives Emily an idea, and she grabs the dice before anyone can. She rolls and says that Jake gets a calm look on his face, closes his eyes, and the other two can see the cannons fold back into their hidey-holes, as if all the threats had been destroyed. The pod then burrows into the rock of the asteroid that the station is built into and breaches a little-used side-corridor in the Kingdom facility.

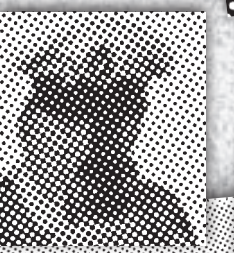
Meg then says that it turns out there are two Commando cadets cleaning that corridor. Vincent rolls, fails his roll, but decides to sell out a conviction (p. 51). He decides on selling out Shaia's M.O. (p. 13), Meg takes a black marker and scribbles out "I cut through the bullshit" on Shaia's Permanent Record. Vincent says that Shaia jumps out of the pod's hatch, walks up to the two as though she has a right to be there and is angry at them for screwing around. Taking advantage of their bewilderment, Shaia pulls a plasma thrower out of hiding and burns a hole clean through the forehead of each Commando. She turns, coldly orders the boys to help her stuff the bodies into the pod, then closes it up.

Everyone agrees that was pretty cold — good enough for a sell-out — and Vincent writes "Ruthless leader" for Shaia's sold-out M.O.

Free roleplay

The others are a bit aghast at the brutality that Shaia showed in solving the problem. She's a little unsettled at what she's become, too, but shrugs it off, pointing out that they have to figure out where Yarrel Ban Qarest is being held. "Come on," she says, "this diversion won't last forever."

Meg ends the scene there.



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What's your
Pry for DUBITS

Scene four: We Won

So far, things have been getting more difficult and complicated for the clique, and tension has been mounting. In the We Won scene, the YOs need to get a victory that makes them feel like everything's going to be okay — especially given the crushing setback they're going to suffer in the next scene. You know that moment in a movie where it seems like the heroes get their way, but you check the time and there's still like 45 minutes left? This scene is that moment in your game. It can be a really good turn of events, an unexpected success, or even a false ending.

Keep in mind that the YOs might lose the dice-rolling part of this scene. With that in mind, make sure that you don't hinge the positive turn in the story solely on whether they win or lose the Struggle. Allow for it to happen before the dice come out, after they're done rolling, or — if they lose — have their loss be something that the YOs don't know about even though the players do.

Scene four: We Won

- * **The Story:** Looks like everything is going to go just fine for the clique
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * Have a Struggle

Authority claims: 2 or 12

Example: Scene four, We Won

It's Joshua's turn to set the scene.

Friendship question

Shaia asks Lot, "Why am I keeping my love for you a secret?"

Lot answers, "Because I act like I don't care about anything."

First five seconds

Joshua sets the scene in a data processing room. Jake is working on figuring out where Yarrel is and Lot is trying to talk to Shaia about what just happened. Meg feels no elaboration is necessary there, so tells them to go ahead and roleplay.

Trying to ignore the discussion that's going on behind him, Jake rapidly tickles the keypad with his fingertips. Lot does what he usually does, teasing Shaia as a way of getting her to come out of her self-loathing-inspired isolation. He makes a big deal of being afraid of her now. Her horror at what she did combines with her frustration over his cavalier attitude and she blows up at him.

Just as things are about to reach the point of no return, Meg interrupts and says to Emily, "The readout changes to a language you have never seen but somehow understand. It's Yarrel, and she's telling you where she is, but says she's about to be executed."

Struggle

Meg feels this is an obvious place for a Struggle, and she says her objective is "The Kingdom finds out where The Resistance is hiding." At first, clique wants to have its hope be to save Yarrel. However, they decide to change it for two reasons. First, if they lose the Struggle, then putting Yarrel into play in their hope endangers her further. Losing the Struggle means you don't get your hope, which means Yarrel is not saved, which means maybe she'll be killed. They don't want that. Second, Meg's objective makes it clear that Yarrel was only bait. They want their hope to really stab at The Authority's heart, to go after something it cares about. Since The Authority doesn't care about Yarrel anymore, they choose to set their hope to "We kill Zlo Otec."

Meg describes the display that Jake is reading beginning to flicker, the letters changing to a somehow-darker version of the same script. "Who are you?" it says. Emily throws the dice and says Jake shouts "NO!" at the pad, causing it to blow out and cauterize the information flow. "We've got to go!" he says, and the kids race out of the room.

Meg cuts to a room with a holocaster. A man kneeling in front of it rises, puts on a red helmet which obscures his face before we can see it, and then steps out of the room. Tet Lobo is waiting outside with a squad of elite Shock Commandos. Otec asks Lobo if "the device" is on the ship, and the soldier wordlessly confirms it. "Let's go kill

the bitch, then," he says.

Emily grabs the dice again before anyone else can, rolls, and says that Jake leads the kids through the sewage system. They grumble about how awful it smells, but eventually find their way into Yarrel's cellblock and blast her out.

The kids fight their way down to the hangar bay, and Meg says that when they reach the ship, both Zlo Otec and Tet Lobo are there, waiting at the ship's gangway.

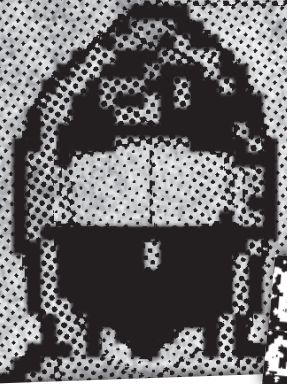
Joshua rolls now, and fails. He decides not to sell out (p. 51), though, so Meg gets to say how it's Lot's fault that they fail. Given that in the We Won scene, it's necessary that the YOs have an apparent victory, she decides that their failure won't be clear until later.

She says that Lot leads the assault on the ship, firing wildly. During the fight, Yarrel summons a glowing blue double-headed spear of psychic energy and holds off Zlo Otec and his dull-red mind-energy cutlass. As **The Harrier's** ramp is raising and Lot pilots the ship into the air, Jake Cloudstepper reaches out with his nascent powers and pulls Yarrel into the ship. In the chaos of the fight and celebration over "winning" it, Meg says no one notices the tracking device embedded on the bottom of the ship. She ends the scene there.

In your child's language

When you're writing, you want to make the scene as clear as possible. You want to be able to see the scene in your mind's eye. You want to be able to see the scene in your child's mind's eye.

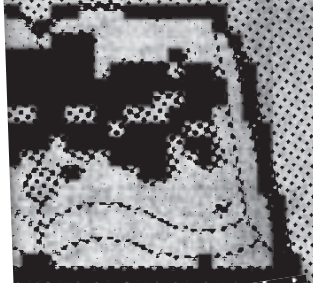
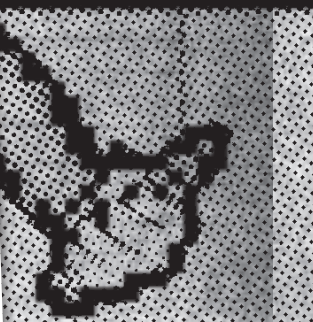
Art Supplies
Backpack Art
Supplies



Hidden Cameras

Hidden Cameras

33 MARKERS



3000

Flora

Scene five: We're Fucked

At this point in the story, the YOs have to be pushed to their nadir. All hope should seem lost and they're gonna have to scramble mightily to get their shit together. The Authority needs to make the villains and situations as fucked-up, wrong, and cruel as possible.

The defeat that the clique suffers is something that YO players must take on and play into. If you've planted a mole in their midst, it's incumbent upon the YOs to trust him, give him their secrets, and so on. Dramatic irony fucking kicks ass and makes later success much sweeter.

Just like in the We Won scene (p. 28), the We're Fucked scene requires a certain tone be set. You therefore must not rely wholly on the results of the dice to set that tone. Also, somewhere during this scene you have to introduce another beat (p. 24) in the same way you did in the Fighting Back scene (p. 22). This beat also must

in some way reference, reflect, or enlarge upon the first one in some way. It doesn't have to be a direct duplication of the earlier beat. It can contrast the earlier beat, widen understanding of it, or introduce facets of it that weren't previously considered.

Finally, since the numbers are set so hard in We're Fucked you should probably give plenty of room to roleplay the tension up to the moment when the dice come out. That part can end pretty quickly and you don't the scene to be anticlimactic.

At the end of the scene, record new the beat on the Case File.

Scene five: We're Fucked

- **The Story:** The clique suffers an awful setback, and the second beat is introduced
 - **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - **Have a Struggle**
- Authority claims: 6 or 8

Example: Scene five, We're Fucked

As she intended, Meg gets to set the We're Fucked scene.

Authority Figure

A world-smashing space station that throws asteroids at near-light speed into planets.

First five seconds

Meg jumps time forward a month. On the Resistance planet Yalkoth, Yarrel has been training Jake Cloudstepper. He has been excited by all he's learned, but is feeling a mounting

unease. Lot has been feeling jumpy, eager for action, while Shaia has been feeling closer to him and has been tempted to reveal her feelings. Yarrel is in a jungle clearing teaching Jake to expand his perceptions beyond the planet's atmosphere while his friends look on.

begins to glow with the dull crimson psychic energy that made up Zlo Otec's cutlass in the last scene.

Emily rolls, and fails! She decides that as horrible as it will be, it will also be really cool to see the planet destroyed. Besides, she wants to play in to the horrors that the We're Fucked scene calls for.

Free roleplay

Meg gives plenty of time for the characters to play out the emotions and issues she set up when she set the scene. She's also roleplaying the training between Yarrel and Jake Cloudstone. Yarrel starts to question Jake about his parents and encourages him to seek inside himself to learn more about them.

Meg takes over narration. Jake is in the other gunnery spot, and has a moment where his burgeoning psychic powers snap into place. He could make a shot that would destroy Zlo Otec and render the weapon useless as it requires a Singularity monk to power it. As he's about to make the shot, though, Meg tells him he finds himself completing the earlier, interrupted exercise. He finds himself seeking his father, and finding him in Zlo Otec. He freezes, and in that moment Otec's powers — augmented by the power of the station — reach out and shear the planet in half, then in quarters, and so on in diminishing shreds. Thousands of Resistance fighters and dozens of battle cruisers are destroyed.

Jake is just on the verge of some revelation about them when Lot's communicator beeps. It's **The Harrier's** automated systems, warning him of a Kingdom transponder detected within the star system. This is Meg introducing some of the "awful shit" required by the scene.

Before she, too, is shredded by the evil power, Yarrel mindcasts to the clique. "All is not lost."

Struggle

Meg calls for a Struggle, and says her objective is for the planet of Yalkoth to be destroyed! The YOs' hope is to get all Resistance members free of the planet and safe.

Bookkeeping

Meg starts the Struggle by cutting to space. She describes the station turning toward the planet, revealing an enormous trench that leads to the heart of the station. A red-clad figure is at the center of the trench, barely seen by the "camera."

Meg ends the scene, and they discuss what the beat will be (p. 24). They all agree that the destruction of the planet — plus finding out about Jake's father — counts as a Catastrophe. Meg writes the second beat on the Case File: "Zlo Otec — Jake Cloudstepper's real father — destroys the Resistance base." This expands upon the first beat, uncovered in the Fighting Back scene, "Jake has inherited vast psychic powers" by both addressing who he inherited them from, and how vast they are, potentially.

Vincent rolls first, and says that after **The Harrier** launches and begins to fly among the Commando Sabrecraft fighters, Shaia takes up the gunnery position and destroys a dozen within moments, causing the fighters to focus on **The Harrier**.

Meg responds by saying that the trench

30

31

Scene six: Who Wins

Now that the YO's are thoroughly fucked, this is the scene where they recover from their setback and stick it directly to The Authority. In the Who Wins scene, the Question (p. 24) will be answered definitively, and you find out whether the clique or The Authority wins this episode.

Whoever wins the Struggle for this scene wins the episode. This also determines what happens to the Exploits (p. 6) and Systems of Control (p. 5) and how likely the YO's are to beat The Authority at the end of the series (p. 59).

As in the We're Fucked scene, the numbers The Authority has make it likely that the dice-rolling part will end early. Make sure you've given yourselves enough time to play things out so that an abrupt conclusion doesn't feel anti-climactic.

Scene six: Who Wins

- * **The Story:** We find out who wins the episode, and the Question (p. 24) is answered
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * Have a Struggle

Authority claims: 5 or 9

Example: Scene six, Who Wins

It's Emily's turn to set the scene again.

Authority Figure

Zlo Otec, the King's chief executioner and head of the Order of the Singularity.

First five seconds

Jake, Lot, and Shaia are in a mission briefing about the Resistance's plan to destroy the space station. Meg asks for some background details about how they got there, and Emily says that the remnants of the Resistance fled to their last holdout world, Ragolet. Arsten Prime had a great deal of information

on the station from his time in it, and Jake and the Resistance scientists extracted it successfully. Now they're planning a massive attack to destroy the space station.

Free roleplay

Meg takes over, and says that the bat-like alien, Captain Aktoon, is explaining how they plan to destroy the station. The plan is to have small fighters harry the station and occupy its defense systems while the cruisers bomb the planetoid-ship. He then asks for volunteers to pilot these fighters, and the clique offers themselves without pause.

The briefing is ended and the kids talk about what they're going to do. Some of the bubbling romantic issues are hinted at a little more, and as things draw to a close, Meg calls for the Struggle.

Struggle

Meg says her objective is to destroy The Resistance as a movement. The YO's name their hope as the destruction of the space station.

Meg starts off by getting them out into space, and saying that when they come upon the station, not only does it scramble uncountable attack squads of Sabrecraft, but there's a full complement of Royal Skyracker cruisers! Joshua rolls first and says that he's been showing the Resistance fighters some fancy techniques in the past few months, and as a result they're easily out-flying and out-fighting the Shock Commandos: for each Resistance fighter that goes down, the Resistance destroys five Sabrecraft.

Meg says a wing of Sabrecraft heads toward them, one lead by a new ship unlike the others. Most Sabrecraft are perfect matte-black arrows of metal. This one is a jagged flying arrowhead of translucent, dull-crimson crystal. She tells Emily that Jake instantly knows Zlo Otec is piloting that ship.

Emily pauses, thinking about that, and Vincent grabs the dice and rolls while she does so. Shaia snaps Jake out of his reverie by pointing out excitedly that she's found a structural weakness in the station. If they're willing to fly their little fighters into the trench that houses and defends the station's planet-destroying gun, they can launch missiles into the heart of the station and destroy it.

Meg counters by having Otec's wing follow the clique's into the bore and start to fire upon them freely. Furthermore, she says that Jake can feel his father reaching out with his mind, trying to take over young Cloudstepper.

Emily eagerly rolls, but her dice fail her! She thinks for a moment, and decides that this is worth selling out (p. 51). She chooses for Jake's Means conviction (p. 11) to change from Tough to Vicious. Meg redacts (p. 51) the old conviction, then calls on Emily to describe what happens.

Jake sees with a flash of psychic insight that the Commandos are weak, held together by fear and the mental control of their leader. All he needs to do is destroy his father, and the weaklings who follow him will fall apart. He pivots his fighter 180 degrees and fires on the crystal ship. As his father's fighter explodes into a shower of sparks, something inside Jake shatters. All throughout the field of battle, the Shock Commandos flee or are destroyed.

Jake pivots his ship back, and coldly instructs his wingmates to fire their missiles. His tone stills the words of shock and sympathy on the lips of his companions, and they grimly do what they came here to do.

The station is destroyed by the three kids and the remaining Commandos are mopped up by the combined forces.

Bookkeeping

The clique has won the episode, and Meg records this fact then ends the scene.

Scene seven: Dust Settles

Whew. It's over. Now what? Give yourselves a scene of reflection, recuperation, and retreat if you fucked up badly enough in the last scene. The Dust Settles scene should be quieter, giving plenty of room for character exploration, and perhaps give a hint at what's ahead in the next episode.

This should also be the shortest scene. The interesting stuff is mostly done, so don't overstay your welcome.

Scene seven: Dust Settles

- * **The Story:** A moment of reflection and setup of next episode
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * Have a Struggle

Authority claims: 2 or 12

Example: Scene seven, Dust Settles

It's Vincent's turn to set the scene.

Authority Figure

Tet Lobo, the mute leader of a Shock Commando reclamation team. Vincent noticed that they don't yet know what happened to him.

First five seconds

The scene starts with the kids on the exterior of the vacuum-exposed, methane ice planes of Ragoleth as The Resistance are packing up vital stuff and trapping non-vital gear to leave as a nasty surprise for the Kingdom's forces.

Free roleplay

Jake, Lot, and Shaia are doing their part while simultaneously having a long-forestalled serious conversation about all the terrible things that happened in the past few days. For a change, there's no sarcasm or teasing. There's just genuine, healthy communication.

Struggle

As things wind down, Meg calls for a Struggle. She says that her objective is for Tet Lobo to secretly track the Resistance to its next base of operations. The kids' hope is to capture Lobo for questioning. Either outcome will be more fully explored in the next episode.

Meg opens by saying that Lobo's ship, the sleek little recon vessel called **The Odalisque**, has sent out a spidery spy-drone which crawls over a berm made of packed ice and soil and watches the kids. Vincent rolls and says that, just as Shaia is about to reveal her crush, she pulls her plasma thrower and shoots over Lot's shoulder, taking out the drone.

Meg has the drone explode so forcefully that it's utterly, instantly vaporized, suggesting the presence of self-destruct explosives. Emily throws the dice, and says that Jake extends his hand and gathers the ethereal remnants of the signal that the drone was sending to Lobo, and tracks them back. He comes out of his trance and leads the others toward Lobo's hiding place in a deep fissure in the wasteland's surface.

Lobo's proximity monitors go crazy. Meg has him launch from the fissure into orbit. Emily rolls again, and says Jake detects his intent to

launch, then turns to his friends and says, "Get to **The Harrier**. This guy's about to get away." His friends trust him and the clique heads for Lot's ship.

Lobo launches a spray of nanoscopic tracking devices into the orbit around the planet, then folds space to get away. Meg says the mist is fine and voluminous enough that most ships that leave atmosphere will be peppered with them without knowing it. Joshua rolls, then says that Lot manages to instinctively pilot **The Harrier** through the swarm without realizing it, then turns on an illegal fold-space analyzer that he uses to figure out where **The Odalisque** went.

Lobo's paranoid, Meg says, and he stops at his jump point destination and launches debris to make it look like his ship was destroyed by smashing into an asteroid. Vincent throws the dice and loses, but likes the idea of the Kingdom knowing where they are for the next episode. Meg takes over control of Vincent's YO and says that when the clique arrives at Lobo's coordinates and examines what appears to be the destroyed remnants of his ship, Shaia bossily insists that they head back to Ragoleth. The Resistance fleet needs them and their ship, and whoever it was, they chased him off. The others agree, and Meg ends the scene.

Aftermath

So this story's over, but you're not done. Did the YOs or The Authority win the Struggle in the Who Wins scene (p. 32)?

If the YOs won, they can write a new Exploit (p. 6) on the Dystopia sheet. This Exploit has to flow naturally from what happened in the game. It's got to be something that was either created or highlighted during this episode. If the story allows for it, they can — instead of merely writing a new Exploit — convert one of The Authority's Systems of Control (p. 5) into an Exploit. This means that some way The Authority had to control the YOs no longer exists, and moreover, has been turned against it. In order for you to pull this off, the conversion has to have happened "on camera" during the episode. You can't say that as a result of your actions, this System of Control is now yours. It needs to have become yours during play. That means if you want to do such a conversion, you need to target the System of Control you want to commandeer during the episode. Talk about it ahead of time with the other YOs and push yourselves to take one out.

If The Authority won, she has the same options. She may create a new System of Control, or she can also convert a YO Exploit into a System of Control if what happened in the episode allows for it.

If an Exploit or System of Control was destroyed, but it was not converted into something usable by the other side, then the side that "lost" gets to rewrite a new one. So, for example, if I'm the Authority and you destroyed my brainwashing machine factory, but you didn't convert it for your own use, I get to rewrite that System of Control in a similar vein that takes into account what happened in the fiction — maybe I now only have the technology to brain wash but I don't have factories to make machines anymore.

Everyone has to agree that the Exploit or System of Control was legitimately created during the episode, and if a conversion is being attempted everyone needs to agree that that former strength has been turned against those who used to hold it.

Finally, the System of Control or Exploit that is removed, changed, or created at the end of this session is a good thing to focus on in the ensuing session. I'd recommend The Authority and the YOs either work it into the plot, or make its presence felt constantly.

Example:

Aftermath

The YOs beat The Authority in the Who Wins scene, and thus earned the right to create a new Exploit. First, they see whether they succeeded at destroying and repurposing any of the Systems of Control. The Order of the Singularity wasn't shattered, the Shock Commandos are still out there, and non-humans and robots are still oppressed, so they're gonna have to come up with a new Exploit.

What new strength did they gain that they can use to attack the Kingdom in future episodes? Emily argues that Jake could have started a renewed Order of the Sun after the events of this episode, but it didn't take place in the episode so it can't be the new Exploit. Instead, given the destruction of the space station, they decide on "The Kingdom's war machine has been crippled."

If the YOs hadn't won in the Who Wins scene, Meg would have been able to create a System of Control. Since she said she wanted to destroy the Resistance in that Struggle's objective, she's partway to converting the YOs' only Exploit into a System of Control. If she'd somehow managed to take the destroyed Resistance and, in the Dust Settles scene, managed to turn it into something The Kingdom could use against the clique, she could argue for a conversion to something like "Military coup has proved useless against The Kingdom's forces."

Summary: The episode

Setup

- * Each YO comes up with an Authority Figure (p. 17)
- * Each YO comes up with a friendship question (p. 18)

Scene one: What's Up (p. 22)

- * **The Story:** See the clique, their world, their friendships, and see what changes in that world
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
 - * Create and record the Kickoff
- Authority claims: 3 or 11

Scene two: Fighting Back (p. 22)

- * **The Story:** The clique takes on the problem, the first beat (p. 24) is introduced, and you come up with the Question (p. 24)
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 3 or 11

Scene three: Heating Up (p. 26)

- * **The Story:** Tension mounts and the stakes get higher
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 4 or 10

Scene four: We Won (p. 28)

- * **The Story:** Looks like everything is going to go just fine for the clique
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 2 or 12

FUCK
FASCISM!

Scene five: We're Fucked (p. 30)

- * **The Story:** The clique suffers an awful setback, and the second beat (p. 30) is introduced
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 6 or 8

Scene six: Who Wins (p. 32)

- * **The Story:** We find out who wins the episode, and the Question (p. 24) is answered
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 5 or 9

Scene seven: Dust Settles (p. 34)

- * **The Story:** A moment of reflection and setup of next episode
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 2 or 12

Aftermath (p. 36)

- * Create or convert an Exploit or System of Control





Throwing Your Body Upon the Gears

Revolutions are struggles between everyday people and the motherfuckers who use their power to screw them over. In **Misspent Youth**, when the Youthful Offenders piss off The Authority enough to make it pay attention to them, The Authority player calls for a **Struggle**, and that's when you break out the dice. While you could merely negotiate between players what happens when there's a fight or an intense argument, the randomness inherent in a Struggle allows for shit to go down in an entirely new way. Struggles lead to fun and exciting moments that tug the story in new ways you may not have previously anticipated.

You've gotta have one — and no more than one — Struggle per scene (p. 21). When the clique is doing something that The Authority wants to stop, that's a good place to start a Struggle.

All Struggles are between The Authority and the entire clique. There are no one-on-one Struggles between the bad guys and a single YO, and there are no YO vs. YO Struggles.

Since YO vs. YO Struggles are not possible, there's no way for the game to resolve arguments between the characters. If an argument between the kids becomes boring, circular, or pointless, talk about it at the player-to-player level. Maybe you can resolve it. Maybe you can do what I do when this kind of shit happens and have The Authority step in to remind them what's worth fighting over.

Struggles don't have to take place moment-to-moment. You can have the elements of a Struggle take place over the course of days, weeks, or months.

Finally, in all Struggles all the characters are engaged. If they're not there physically or by telepresence, they could still be rolling to represent the impact they've had on their friends. That can get kinda weird and clunky, though. This is why I strongly recommend you keep the YOs together as much as possible.

Overview of a Struggle

Take out a copy of the **Struggle sheet**, which you can find on the website (misspentyouthgame.com) or in the back of the book (p. 86), and set it in the middle of the table. Whenever a YO rolls the dice, she will be marking whatever number she hit on the Struggle sheet. Put two 6-sided dice in the middle of the sheet. Make sure each of you has six tokens unique to you. I prefer to use poker chips but anything will do as long as you can tell who a given token belongs to.

Struggles start when The Authority calls for one. The Authority says what he wants, then the YOs say what they, as a group, want. The Authority makes an initial attack against the clique at the start of the Struggle, and the first YO player to respond rolls the dice and puts markers down on the Struggle sheet on the number he rolled. The Authority reacts, then puts markers on predetermined numbers on the Struggle sheet during

his turns. (Note: **Only** YO players roll dice. The Authority never does.) This continues back and forth until one side of the other wins. The YOs win if they hit a number they claimed by rolling it previously, and lose, usually, if they hit a number The Authority claimed.

I want to note that the Struggle system is very fiddly and you should make sure to follow it exactly the first few times you play. If you get a couple of small things wrong you may be very confused.

When to start a Struggle

You can have fun letting the first outrageous thing the YOs do pass without resisting it. They know that you have to have a Struggle in the scene, so passing up an obvious opportunity for one can be pretty creepy.

A lot of times I wait until things slow down or are threatening to stall, and then throw out a Struggle to kick them back into life. It's also fun to slice into a moment where the tension between the YOs is really high. Having dudes come in shooting at them just as Johnny's about to finally tell Joanie how much he loves her **enhances** that tension.

You can also go into the scene with an idea of what you want the Struggle to be about. Be flexible, though. Don't get so hung up on what you want to see that you ignore something far more important. For example, you may have gone into the scene assuming you'd be trying to blow up the YOs' food supplies, but if during the scene the clique players start addressing some previously-hidden romantic tension, it may be more interesting to have the Struggle be about that instead.

Finally, it may be obvious that the YOs are itching to initiate a Struggle. If people are all but shouting "hey let us do something!" that's a pretty good signal to start a Struggle. At least acknowledge that you get that they want it and say why you're not giving it to them yet.

Hope and objective

After The Authority starts the Struggle, he names his **objective**, and after he has recorded it on the Case File (found on the inside back cover), the YOs decide on their **hope**. Record it on the Case File as well. If the YOs win the Struggle they get their hope and The Authority loses his objective (and vice versa). The scope of hopes and objectives is a tricky and important thing to hit just right. You can't be too wide-ranging, but you also can't be too specific.

Hopes and objectives are the result or effect of what happens during the Struggle. So if you say how you're going to get what you want, you're fucking it up. "We're gonna get the plans" is kosher, "We're going to trick the guards into thinking we belong there and have them give us the plans" is not. Leave the path to victory open. Hopes and objectives are not tactical plans, they're strategic goals.

The hope and objective have to be something that can be achieved by the characters themselves. You can have the hope "Convince him that he's fighting for the wrong side," but you can't have the hope "End world hunger." At least, it can't be the effect of a single Struggle. Can The Authority achieve its objective through its Systems of Control (p. 5) or the powers and agents that have been established for it in the game? If so, it's a valid objective. If not, it's not. Same goes for the YOs. Can they make what they want to have happen happen with their convictions (p. 10) and Exploits (p. 6)? If so, cool. Otherwise, the hope's not valid.

YO death

Don't try to kill YOs with your objective. First, it's an objective that YOs are always going to sell out to avoid, so it's boring the same way any obvious sell-out objective is. Second, this is a game about examining the friendship of the kids you started the game with. Constantly jacking new YOs into the mix robs you of the opportunity to take the good, long look at the friendships that the game is meant to provide.

YOs: if The Authority loses, it's not going to get its objective, so don't make your hope "We hope The Authority doesn't get what it wants." That's already going to (not) happen. Instead, ask for something new, and ask for something meaningful. Same goes for The Authority, though. Whatever you name as your hope will be lost if it wins.

There's a special wrinkle to keep in mind when you're playing The Authority. The YOs have an option you don't. It's been mentioned briefly before, and I'll get into it in greater detail later, but if they're going to lose they can always sell out a conviction (p. 51) and win a Struggle anyway. Whether or not to sell out a conviction should be a difficult decision, a moment of tension. So if you always set objectives so awful that there's no fucking way they're going to let themselves lose, all that tension is gone. If you go into every Struggle intending to lop off limbs, kill family members, and turn favorite pets into mindless killing machines for The Authority, Struggles will lose all tension and interest. The YOs are always going to sell out. You need to get to know the people you're playing with and pitch your objectives to be evil, but not so evil that they'd always rather sacrifice their youthful innocence. Make it a hard choice.

Example: Hope and objective

Daniel, Gabby, Judd, and Terry are playing a PG-rated game where The Authority is the FBI and the YOs are a group of kids and their secret alien pal. Gabby is playing The Authority; Judd is playing Pelag Tau (PT), a cute, squat, blue-skinned alien; Daniel is playing Ethan, the boy who found the alien; and Terry is playing Beatrice (Beatie), Ethan's tomboy younger sister. They're in the Who Wins scene (p. 32). PT has successfully contacted his people to take him back to his alien world, and they're on their way. However, the FBI captured PT in a prior scene and are about to dissect him in a trailer by the river.

During the scene, Gabby calls for a struggle in response to Ethan and Beatie finding out where PT was being kept. Her initial thought for an objective is "Destroy the alien vessel before it lands." She realizes that they'll definitely sell out to prevent this, however. So she revises her objective to "Strand these aliens on Earth, too." The clique's initial instinct is "Free PT" but everyone knows that's going to happen anyway. Instead, they decide their hope will be "Deliver PT to his people."

Don't repeat hopes and objectives from scene to scene. Not only is it boring to see the same things contested over and over again, but it's a shitty thing to do to the other players. If you get something out of a prior Struggle, but it can just get negated by the next Struggle you get into, pretty soon you're going to stop giving a fuck about the game.

Sometimes there's negotiation over hopes and objectives. If you think a hope or objective is stupid, is uninteresting, goes too far, is wrong for the scene you're in, or repeats one that came before, say so, and — most importantly — provide an alternate suggestion.

First exchange

The Struggle is made up of **exchanges**, each of which has an **Authority turn**, and a **clique turn**. To simplify it a great deal, during an exchange, The Authority does something, then one of the YOs grabs the dice, rolls, and says what he is doing.

Authority turn

- * The Authority does not roll the dice now — or ever — and does not put any tokens down on the Struggle sheet.
- * The Authority player narrates The Authority taking direct action. This narration gets toward achieving his objective and to denying the YOs their hope. His narration is incremental, meaning it can't successfully get him his objective and it can't utterly block the clique's hope. It has to be an action that approaches the objective without achieving it. It should also be something that compels the YOs to act, something that makes them feel outraged or endangered. Try and make your narration poke at something that will really set off another player or his character.
- * Again, The Authority waits to put down any tokens until later.
- * The Authority then says "Who's going to stand up?" This is a key phrase. Once it's spoken, important shit can happen. Until it is, the YOs have to hang back.

Clique turn

- * The first person to either grab the dice or say she wants to stand up in response to The Authority's question gets to go first. If there's any doubt who was first, The Authority judges.
- * YO player: you may not say what you are going to do now. I know you want to. Shut up. If you absolutely have to, you can think of what you might like to do, but don't get too attached to your idea. The way the dice work, it's pretty likely you're not going to do what you had planned. When you stand up, you're rushing headlong, jumping out of the plane and building your parachute on the way down. Commit to act before you know what you're going to do. It's the only way this works.

* The YO who's standing up does the following:

rolls her dice and adds them together (dice rolls closer to 7, like 5 or 9, are better because the odds of rolling a number near to 7 are higher, and if any YO rolls the number you hit, you win. Rolling a 7 right now is even better, because it is the most likely number to be hit again, and because it robs The Authority of one of his numbers)

looks at her Permanent Record (p. 87) and decides which conviction she's going to use

says what conviction she is using (e.g., "I'm using my Means: Fast")

describes how her YO uses the chosen conviction to move toward the clique's hope without achieving it

claims the number she rolled by taking one of her tokens and putting it on the Struggle sheet on the number she rolled (this is the first token to be placed on the Struggle sheet)

writes the number she rolled on her Permanent Record next to the conviction she used

You won't be able to use the conviction you chose again during this Struggle, but you can use it again in a later scene. Also, remember that you can use sold convictions just like free ones to fight The Authority in Struggles.

Whatever the YO player narrates can't contradict what's already been established in the fiction. Things can't unhappen. If a bystander was shot, he's still shot. You can't have him get un-shot — unless your Exploits or convictions let you travel briefly back in time.

After the YO's done narrating, The Authority must describe "taking the blow." That is, he must show his Authority Figures reacting to the YO's successful action: being duped, beaten up, confused, etc. Just don't say what they're doing to fight back, yet. That comes next.

("Taking the blow" is a phrase stolen from Vincent Baker's excellent game *Dogs in the Vineyard*. If you haven't read and played it you should stop reading right now, go buy his game, and play it.)

Example: First exchange

Gabby starts off her turn by saying that an agent who's patrolling the area outside the trailer is headed around toward the back where Beatie and Ethan are hiding. "Who's going to stand up?" she asks.

Terry grabs the dice first and rolls. Her total is 8, a really good dice roll because 8 is more likely to be rolled than other numbers. She decides she's going to use her M.O.

Terry says, "I'm using my M.O.: 'Brazen tomboy.' I turn to Ethan and say, 'I'll make a distraction, you get PT,' then I step out in front of the FBI agent. I shout at him for skulking around on my grandma's property and ask him what he thinks he's doing. I don't think he's gonna buy that for long but he's thrown." She claims her number by putting one of her tokens on 8 on the Struggle sheet, then writes an 8 next to M.O. on her Permanent Record.

7	9	10	11	12
6	5	4	3	2

Gabby says, "The agent splutters, 'What are you talking about, kid? This area's been quarantined by the Bureau. I'm sure your grandmother was notified of this.' He's confused and still a little wary, but completely faked-out for the moment."

Second exchange

Now The Authority responds to the first YO roll and gets to claim some numbers. When it claims a number, it puts a marker down and if the YOs roll that number later in the Struggle, they have likely lost. Note that The Authority never claims numbers by rolling. Its numbers are predetermined depending upon what scene it is.

Authority turn

* Authority player: narrate your response to the YOs' actions in the first roll and talk about what you're doing to get what you want. Like the YOs, you can't make shit happen. Also, don't spend all your time cockblocking the clique's awesome. Make The Authority do cool things instead of merely uncooling others. Also, don't feel like you need to respond with the same AF who took the blow on the last YO roll, or even have the response be about the same thing exactly.

*If the YOs didn't get 7 on the first roll, The Authority claims 7 by putting a token on it on the Struggle sheet. From this point forward, if anyone rolls a 7, The Authority will win unless the YO who rolled is willing to sacrifice his innocence (p. 51).

*If the YOs did roll 7 on their first roll, you don't get 7.

*Now The Authority claims one of the two numbers it is permitted to take based on what scene it is by placing a token on that number. To see what numbers you could claim check the table on this page.

Claim whichever number has fewer claims on its side. For example, if the YOs rolled 6, and it's the What's Up scene where you get to claim 3 or 11,

●	8	9	10	11	12	
●	5	4	3	2		

you'd have to claim 11 since it's on the opposite side of 6.

●	8	9	10	●	12	
●	5	4	3	2		

However, if the YOs rolled 7,

●	8	9	10	11	12	
●	6	5	4	3	2	

you may claim **only one** of the two numbers you have available to you. So in the above example, you can pick 3 or 11. Which one you choose doesn't matter mathematically so go with whatever you feel like.

●	8	9	10	●	12	
●	6	5	4	3	2	

* From this point forward, if the YOs hit one of the numbers you

claimed in this step, you win unless the YO is willing to permanently sell out part of himself (p. 51).

* The Authority asks, "Who's standing up?"

Clique turn

* The first person to say "I am" or grab the dice in response to The Authority asking who's going to stand up gets to roll next. This **can** be the same person who rolled last time. You don't have to take turns. However, if you're hogging the dice too much, you're being a dick to your friends, so don't.

* The YO rolls his dice and, again, **must not say what he is going to do.**

After this die roll, the Struggle may be won or lost, or it may continue.

It's won or lost if the YO hits a number already claimed by someone.

It continues if he rolls a number that hasn't been claimed by anyone.

I'll talk more in a minute about what happens when he hits a number that's claimed (p. 45), but for now I'll focus on what happens if he hits an open number.

* If the die result is an open number, one not already claimed by The Authority or a member of the clique, the YO who rolled repeats the procedure from the first roll (p. 45). He: rolls the dice (let's say in this case he gets a 5),

picks a conviction,

tells what it is,

says what he's doing,

claims his number by putting a marker down on the number he rolled, and

writes that number on his Permanent Record.

●	8	9	10	●	12	
●	5	4	3	2		

* Now The Authority takes the blow again (p. 45) before he takes his turn.

Numbers that The Authority claims, by scene

- * Scene one, What's Up: 3 or 11
- * Scene two, Fighting Back: 3 or 11
- * Scene three, Heating Up: 4 or 10
- * Scene four, We Won: 2 or 12
- * Scene five, We're Fucked: 6 or 8
- * Scene six, Who Wins: 5 or 9
- * Scene seven, Dust Settles: 2 or 12

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Example: Second exchange

Now it's time for Gabby to respond. She says, "Cut to inside the trailer, where PT is restrained and surrounded by government scientists. A kindly-looking lady smiles down at him and coos gently, 'It's ok. This won't hurt, fella,' like she's talking to a skittish animal. She nods at the anesthesiologist next to her, who nods in turn, gives PT a smile of her own, and starts to lower one of those knockout-gas-delivery-mask things onto his nose and mouth. They're totally going to knock him out and start cutting him open."

7	●	9	10	11	12	
6		5	4	3	2	

Since the YOs didn't hit 7, she gets to have 7. Since it's the Who Wins scene, Gabby has to claim 5 or 9. There are fewer claimed numbers on the 5 side, so she must claim 5. She claims her numbers by putting her tokens on them on the Struggle sheet.

●	●	9	10	11	12	
6	●	4	3	2		

"Who is going to stand up?" she asks.

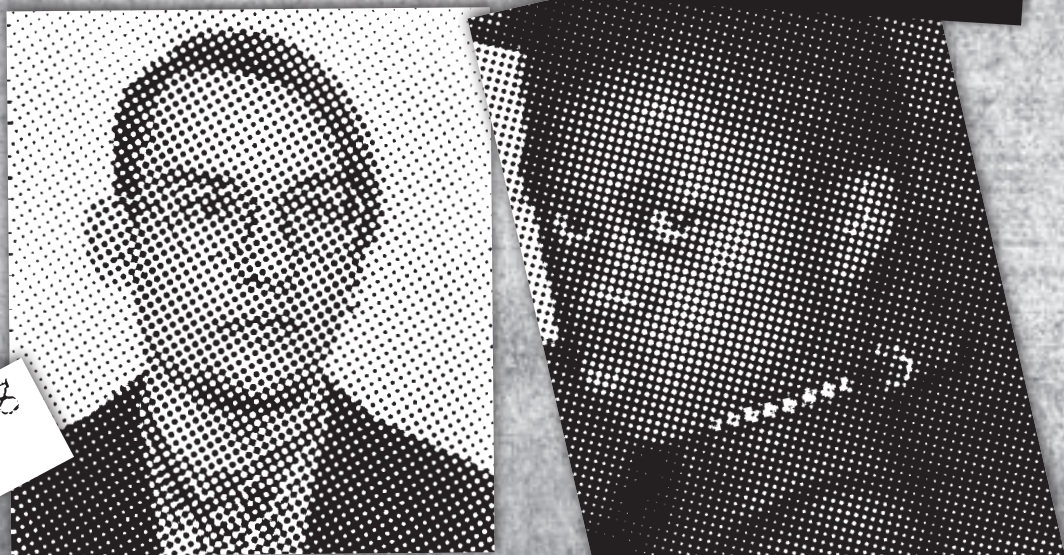
Daniel, who's been hovering over the dice with a big shit-eating grin on his face while Gabby was speaking, grabs the dice the minute she says the magic words. He's got an idea of how to take advantage of his sister's distraction, but he knows when to keep his mouth shut. He rolls the dice and gets an 11.

"Goddamnit!" he groans. It's a pretty shitty roll, because the probability of one of the others rolling an 11 again is low. He looks over his Permanent Record and decides he'll use Means. "I'm using my Means: Smart. I poke my head up, notice what's about to happen, and look around like crazy. I notice the generator chugging along next to me. I pull a multi-tool out of my pocket, pop the casing, and yank and fiddle with the wires until there's a burst, a spark, and a little fire. The lights go out in the trailer and I sneak in during the chaos."

He claims 11 by putting one of his tokens on the Struggle sheet on 11 and writes 11 next to his Means conviction.

●	●	9	10	11	12	
6	●	4	3	2		

Now Gabby has to take the blow. She says, "It's a madhouse in there. Normally they have a guard on the front door but you're able to sneak in and hide behind a rack of servers."



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Future exchanges

If the Struggle didn't end in the second roll, this is how it's played out in every roll thereafter.

Authority turn

- * The Authority says what his agents are doing to jack up the tension, try to get what they want, etc.
- * He claims the "worst" — that is, least-probable to be rolled as the total on two six-sided dice — number he can. The numbers, in pairs from worst to best, are 2 and 12, 3 and 11, 4 and 10, 5 and 9, and 6 and 8.
- * For example, in this case:

●	8	9	10	●	11	
6	●	4	3	2		

* The Authority must claim 2:

●	8	9	10	●	11	
6	●	4	3	●		

* If both "worst" numbers are available:

●	8	9	10	●	12	
6	●	4	3	2		

He must claim the number on the side of the line that has fewer claims on it — in this case, 12:

●	8	9	10	●	●	
6	●	4	3	2		

* If each side has an equal number of claims,

●	8	9	10	11	●	
6	5	4	3	●		

claim whichever one you feel like, since both choices are mathematically identical — in this case, 3:

●	8	9	10	11	●	
6	5	4	●	●		

- * The Authority now asks, "Who's standing up?"
- * This is what The Authority continues to do for the rest of the Struggle, until it ends. He has a slow, creeping advance from the bottom up.

!A KILO OF CRAP!

- BOWEL DISRUPTORS**
Deal with them the old-fashioned way: make them shit themselves.
- CAMERA CLOUDS**
Spray & record. Good res up to 30 meters. Rec. time 2 ksec. Don't let their version be the only one on record!
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Grows huge & tangles up your target. Throw at cops & run away!
- LCD SPRAYCANS**
Preprogrammed with random crap like "fuck," "shit," & "destroy capitalism!"

You zip us only 3K repred!
We zip you the patterns!
Your maker cooks the gear!

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49

Clique turn

The YO who stood up rolls and repeats the process from the first and the second roll. You already know about that. Keep it up until the Struggle ends. What happens, however, if you end the Struggle by hitting a number that's already been claimed?

Winning on your own conviction

- * If you hit a number you claimed, you win. The YOs get their hope, and The Authority is denied his objective. In this case:

●	8	9	10	●	12
●	●	●	4	3	2

- * if you roll a 5 and one of your markers is on 5 because you rolled it earlier on in the Struggle, you win for the YOs. Look at your Permanent Record to see what conviction is on 5 and describe how you win the clique's hope with it, and deny The Authority his objective. This should be pretty easy if it's your own conviction. Just say what you're doing, and how it comes out.

Winning on someone else's conviction

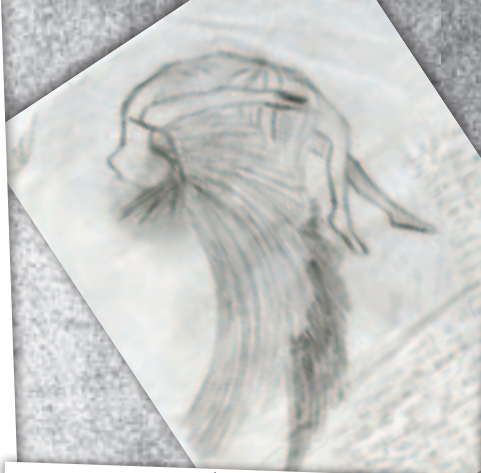
- * If you hit a number a different YO claimed, you still win. You get your hope, and The Authority loses his objective. In fact, most of the time when a YO wins by hitting a clique-claimed number, you'll be winning by hitting someone else's conviction. In this case:

●	8	9	10	●	12
●	●	●	4	3	2

- * if you roll a 5 and your friend claimed that number, you win your hope with **her** conviction. Ask her what the conviction is, then describe how you get the clique's hope with it.
- * "How the fuck do I do that?" you ask? You're winning through the actions, influence, teachings, etc. of that character:
 - maybe you learned a trick from her
 - maybe you bucked up your courage because she's fighting beside you
 - could be you saw how she deals with this shit before or
 - if you're a leader-type, maybe you used her skills by giving her an order.
- * Any way you do it, keep in mind that it's **your** YO who's winning the hope, it's just that he's adopting **her** style to do so.

Straight-up losing

- * If you hit a number that The Authority claimed, you lose, and it's your fault. The Authority takes over narrating what your character does to lose your hope and get his objective, and describes your fuckup in the most tragic and interesting way possible. In this case:



A really weird situation that happens once in sixty games

So it turns out something very strange can happen if you play the game enough. It's so fucking annoying it's barely worth talking about, but sooner or later someone's going to run into it, and this way I can at least say "I told you so" when I answer your question. Here goes:

If the YOs hit 7 on their first roll, and the Struggle continues until every space on the board is filled, the last space to be filled will be filled by a YO roll.

It will now be The Authority's turn to take action, but you won't have any open spaces to put down more markers.

So have The Authority take action like it would anyway, but don't put down a marker.

After you narrate what The Authority is doing, ask "Who's standing up?" but remember you're not putting down a marker.

Whoever grabs or says first rolls, like normal, and this will determine who wins the Struggle.

●	8	9	10	●	12
●	●	●	4	3	2

- * if you roll a 7, you fucked up somehow and lost for your side. Sucks, right? Well, all's not lost. At this point, you have a decision to make. Is it more important for you to win this Struggle, or for your character to stay the young, hopeful, innocent, idealistic warrior he started out as? If winning matters more, you can always sell out your convictions.
- * When choosing how to describe your fuck-up, I encourage The Authority to take special note of the YO's sold-out convictions (p. 10) and use those as inspiration. If you don't have anything sold out, the Disorder conviction (p. 13) is a good substitute.

Winning by selling out

- * If you hit a number that The Authority claimed, but you don't want to lose, you can **sell out** your convictions for immediate victory, winning your hope and undoing The Authority's objective. In this case:

●	8	9	10	●	12
●	●	●	4	3	2

- * if you roll a 7, you can say "fuck that" to losing, and choose to sell out instead.
- * Only you can sell out now. No one else can step in and save you from making this decision. Once you make it, you can't back out of it and no one can sell out for you. Don't let anyone else make this decision for you. It's in your hands whether you accept the loss or become more of a prick to win.
- * Pick one of your convictions to sell out. this conviction still has to be free (p. 10)
 - you can't have used it yet in this Struggle,
 - this conviction will never be free again — it's irrevocably tainted
- * Tell everyone which conviction you're going to sell out.
- * Using the sold-out version of this conviction, describe doing something so vile, heinous, and Authority-like that it makes everyone writhe and groan with loathing and sadness. If it doesn't make all the players sad and uncomfortable, you're slacking and everyone else is obligated to tell you so. You're permanently becoming more like The Authority to achieve your short-term goals. That's gross. Play it up. Be prepared to try again if people call bullshit.
- * If the conviction is closed (p. 10), The Authority **redacts** the free version. This means he takes a black marker and scribbles over the free version of the conviction so that it can no longer be read. From now on, you only use the sold version of the conviction.

FUNPLOYEES OF THE MONTH.

Hear, see, & smell:
Hetero Lifemates.

Sensorium 1
The Most Ugliest of CHUDS
Eat More Pussy
Fire at the Quick Stop

Sensorium 2
Ass to Mouth
Sucking Frodo's Cock
Pillow Pants.

Download the sensorium.
Point your brain at
url: | |dK197OmURa37FFXe.

LIVE THE MUSIC.

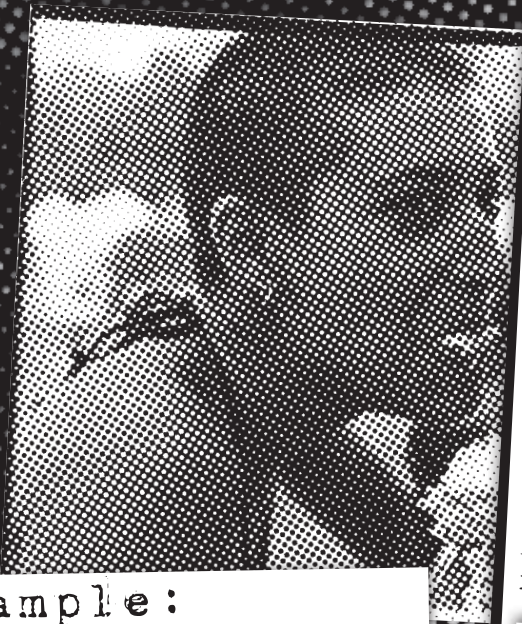
JUST FIVE BUCKS.

- * If the conviction is open (p. 12), write the new version of it. It has to befit the narration you just gave, and it has to relate in some way to the free version. Run it by everyone else before you settle on it. The Authority then redacts the free version. Again, you may only use the sold version from now on.
- * Remember, you can't sell out your Disorder (p. 13) conviction unless it's the only free conviction you have left. If you do so, that means this is the last episode of the series (p. 59).
- * Just because you can sell out, doesn't always mean you should. Yes, it's nice to win every Struggle, but think carefully about whether it's worth it in this case or not. Do you want to take the story in this dark direction right now? Is this a place where maybe you can afford to lose? Maybe losing even makes the story better. Think about the pacing of the series, too. Once any Youthful Offender has sold out all of his convictions, this episode is the last one of the series. Are you ready to let it end yet? Has the clique accomplished everything they want to? Are you going to have enough Exploits (p. 6) to beat The Authority in endgame (p. 59)?

Recording the results

At the end of the Struggle, record on the Case File:

- * who won the Struggle
- * whether there was a sell-out
- * if so, who sold out what for what



Example: Future exchanges

So now there's a bunch of chaos in the trailer and it's The Authority's turn.

Authority turn

Gabby says, "Outside, the minute the power goes out in the trailer, the agent with Beatie goes rigid and grabs her by the arm. He starts to reach for his holstered sidearm with his other hand. Meanwhile, half the agents in the operations trailer rush past Ethan, drawing their guns. Beatie's in trouble."

		9	10		12
6		4	3	2	

Gabby has to claim one of the worst numbers available to her, and that's 2 or 12 in this case. There are two claims on 12's side and one on 2's, so she claims 2 by putting a marker on the Struggle sheet on 2.

		9	10		12
6		4	3		

"Who's going to stand up?" she asks.

Clique turn

Judd offers to stand up, and takes the dice. He doesn't know what he wants to do but he knows he wants to do something. He rolls a 12 and everyone hisses at his bad luck.

"I'm using Means: Brutal" which is a sold out Conviction. He thinks for a moment, keeps the PG rating in mind, then says, "PT closes his eyes and concentrates for a moment. His body's size and density begins to expand rapidly and the straps holding him snap loudly. He sits up quickly and whacks Kind Lady with superdense and superbig fists, knocking her out. He turns to where Ethan is hiding. "You brought the bikes, right? Let's get out of here," he thinks at him.

Judd claims 12 by putting a marker on the Struggle sheet on 12, then writes 12 next to his Means.

		9	10		12
6		4	3		

Gabby says, "The two doctors fall limp and the other scientists rush to take care of them as Ethan and PT run out to help Beatie."

Authority turn

Gabby continues, "A bunch of agents circle Beatie with their guns drawn. The guy she tricked has her gripped by the upper arm but hasn't pulled his gun. He still seems a little dazed. There's a confused babble as they all demand different things from her."

She claims the worst number, a 3.

		9	10		12
6		4			

"Who's standing up?"

Clique turn

Judd grabs the dice and rolls. He gets a 6! That's more like it. "I'm gonna use my Disorder, 'Likes to light things on fire with his brain.' PT glares at the bad men with guns, then at their guns, and grins. In moments they're turning red with heat. 'Let's go,' he thinks at Beatie

and Ethan, 'now!'"

He drops a token on 6 and writes 6 next to his Disorder.

		9	10		12
	6		4		

Gabby takes the blow: "They drop their guns pretty quickly, cursing and flapping their hands like idiots. You've got plenty of time to jump onto the bikes and head to the rescue."

Authority turn

Gabby now takes her turn: "Back in the trailer, the others rouse the Kind Lady. She says, 'Contact the local PD. Tell them to close off all the roads. Not that they're going to take the roads.' She then leads her people outside and points at the woods. 'That's where they're heading anyway. Let's get them before they hurt themselves.'"

Everyone oohs over the creepy "care" the Kind Lady shows for the kids. The two worst numbers available for Gabby to claim are 4 or 10. There are four claims on 4's side of the line, and three claims on 10's, so she claims 10.

		9			12
	6		4		

"Who stands up?" she asks.

Clique turn

There's a quiet moment while people think, then Terry decides it's time for Beatie to be cool again. What she doesn't know is her roll is going to end the scene. Now let's take a look at the alternate possibilities for her roll.

Alternate possibility one: Beatie wins on her own conviction

Terry picks up the dice and rolls, and hits an 8. She hit her own claim! Everyone cheers. Terry checks what conviction she has staked on 8. It's her M.O.: "Brazen tomboy." She tells everyone what it is and says, "We're racing a down a dark trail in the night, headlong and crazy. Beatie hits the brakes suddenly. 'You two go on ahead! I got these dummies!' She then races back down the trail and starts fucking with the agents. She races up to them, then disappears into the woods she knows so much better than they do. She calls out mockingly to them to lead them the wrong way — all that stuff."

Gabby records on the Case File that the YOs won this Struggle.

cont.

Alternate possibility two: Beatie wins with someone else's conviction

Terry picks up the dice, rolls, and hits an 11. That's one of Daniel's tokens. She asks him what conviction it's for and he checks his Permanent Record. It's his Means: Smart. Terry decides that one of those times Ethan was droning at her about police procedure, Beatie was actually listening.

She says, "Beatie starts pedaling harder and catches up with her brother and PT. PT's balanced on the grocery-carrier thing that's over the back tire 'cause his legs are too short to sit on the seat or to pedal himself. She shouts over at Ethan, 'Hey, Braniac, they're gonna do that thing where they break the forest down into quadrants and stuff, right?' They all talk about what methods the agents are going to use, and Beatie figures out a plan of movement through the forest — which she knows really well — that'll let them evade the Feds."

Gabby records on the Case File that the YOs won this Struggle.

Alternate possibility three: Beatie just loses

Terry picks up the dice and rolls, and hits a 7. Crap! What to do? It's the Who Wins scene (p. 32), and it's going to determine whether they get to create an Exploit or convert a System of Control into an Exploit for this episode (p. 36). A loss in this scene is really going to hurt.

Terry just can't bear to have Beatie do something so terrible right now, though. She's had a really tough episode, already sold out a conviction, and she can't bear to think of how messed-up her girl will be if she sells out now.

"No, I'm not gonna sell out. Beatie loses for us."

Gabby asks to look over Beatie's Permanent Record, and decides she's going to use Beatie's recently sold-out Motive: Nihilistic for inspiration. "Beatie insists she knows the forest better than any of you and makes you follow her. She leads you up on this high, craggy trail that would be quicker, if only it weren't so dangerous. She's perfectly happy to race along it but the other two of you are freaked out and sure you're going to crash. You wind up going slower, and getting there just in

time to see the SWAT team detonate the alien ship. Soldiers are surrounding a half dozen of PT's people."

Gabby records on the Case File that the YOs lost this Struggle.

Alternate possibility four: Beatie sells out

Terry picks up the dice and rolls, and hits a 7. Crap! What to do? It's the Who Wins scene, and it's going to determine whether or not they get to create an Exploit, either by converting a System of Control into an Exploit (p. 36) or making up a brand new one. A loss in this scene is really going to hurt.

She decides she's going to sell out again, even though she already sold out to win an earlier Struggle in this episode. This scene is really important to win, and worth it.

Terry thinks it's time to sell out her Means (p. 11), which is Fast, and she thinks she has an idea of how to go about becoming creepily Efficient.

"I'm going to sell out my Means from Fast to Efficient. Beatie drops back and shouts, 'Go ahead, I got these jerks!' then pulls off the trail they were on. She doubles back and starts going Rambo on them. She manages to get the drop on one guy with the slingshot in her backpack. She beans him right in the forehead and he drops cold, then she looms over his body and picks up the MP5 submachine gun he was carrying. She then makes her way through the forest, holds up the FBI guys, takes and ditches their guns, and zip-ties them to each other."

Given that up until now, Beatie was a happy-go-lucky 12-year-old girl, and given the fact that this is a PG-rated series, everyone agrees that the image of this angelic little girl carrying a submachine gun and holding up federal agents counts as an unsettling sell-out of her convictions.

Gabby records on the Case File that the YOs won this Struggle, and that Beatie sold out her Means conviction from Fast to Efficient.





Summary: Fighting The Authority

Struggles (p. 21)

- * Must have one per scene
- * May not have more than one per scene
- * A Struggle is declared by The Authority
- * The Authority calls for a Struggle when most dramatically interesting

Objective and hope (p. 42)

- * Objectives and hopes are wide ends, not means, leave room to see how it happens
- * The Authority declares objective
- * The clique declares hope

First exchange (p. 44)

- * Set out the Struggle sheet (p. 86)
- * Put two 6-sided dice on it
- * Each YO has five unique markers and The Authority has six

Authority turn

- * The Authority says what he's doing to push toward his objective
- * The Authority asks, "Who's gonna stand up?"

Clique turn

- * The first YO to grab the dice or say he's going gets to go
- * **Do not say** what you're going to do
- * Roll the two 6-sided dice and add them
- * Pick your conviction
- * Say what conviction you're using
- * Describe what you're doing
- * Claim your number by putting a marker on it on the Struggle sheet
- * Write your number next to the conviction you used
- * The Authority narrates taking the blow

Second exchange (p. 46)

Authority turn

- * The Authority says what he's doing
- * The Authority claims 7 by putting a token on the Struggle sheet on 7 unless the YOs rolled it in the first roll
- * The Authority claims one of two numbers available to him based on what scene it is:
 - Scene one, What's Up: 3 or 11
 - Scene two, Fighting Back: 3 or 11
 - Scene three: Heating Up: 4 or 10
 - Scene four: We Won: 2 or 12
 - Scene five: We're Fucked: 6 or 8
 - Scene six: Who Wins: 5 or 9
 - Scene seven: Dust Settles: 2 or 12
- * He claims the number that has fewer claims on its side of the line, and if neither number has more claims on its side, he claims whichever he wants
- * The Authority asks, "Who's gonna stand up?"

Clique turn

- * The first YO to grab the dice or say he's going gets to go
- * **Do not say** what you're going to do
- * Roll
- * At this point you can win, lose, or the Struggle can move forward another step

Moving forward (p. 47)

- * If the YOs roll a number no one claimed, the Struggle moves forward
 - Pick a conviction you haven't used yet this Struggle
 - Say what conviction you're using
 - Describe what you're doing
 - Claim your number by putting a marker on it on the Struggle sheet
 - Write your number next to the conviction you used
 - The Authority narrates taking the blow
- * Move on to "Future exchanges," below

Winning

- * You win by hitting a number claimed by the clique
 - Hitting your own conviction (p. 50): narrate winning the YOs' hope with the conviction on that number
 - Hitting YO's conviction (p. 50): narrate **your** winning the YOs' hope through that **other character's** conviction

Losing (p. 50)

- * You lose if you hit an Authority number
The Authority describes how you are the cause of failure of you hope and the winning of his objective, using your sold convictions and Disorder for inspiration
- * You can instead win by selling out

Winning by selling out (p. 51)

- * If you hit an Authority number, you can sell out
Say you're selling out
Only you can sell out: no one can do it in your place and no one can tell you that can't
Pick a conviction that's free and that you haven't used in this Struggle
Tell everyone what conviction you're selling out (can't pick Disorder unless everything else is sold)
Narrate winning your hope with the sold version of the conviction
The Authority redacts it and if it's open, the YO who's selling out writes in a new version

Future exchanges (p. 49)

Authority turn

- * If the Struggle didn't end in the last roll, The Authority says what he's doing
- * The Authority claims the worst available number with the fewest claims on that side of the line

Clique turn

- * Continues as in the second roll, until the Struggle is won or lost



End of the Line

The last episode of the series is reached when one of the Youthful Offenders sells out her last conviction. At the end of that episode, create or convert your Exploit or System of Control (p. 36) and then it's time to figure out the endgame.

For the world

What happens to the world at large? Does The Authority acquire its Need (p. 4)? Do the YOs get to write a new future?

To find out, you have to compare the number of Exploits (p. 6) to the number of Systems of Control (p. 5). If the YOs have more Exploits, then The Authority is overthrown. However, if the number of Systems of Control is equal to or greater than the number of Exploits, then The Authority wins.

Whichever side wins gets to narrate what happens in the world after the series is over. Wait until the fate of each character is decided before you do this, though.

For your character

To find out your character's future, roll a 6-sided die for each free conviction (p. 10) you have and add up all the rolls you make. Then roll a die for each sold conviction (p. 10), and total them separately. If the free total is equal to or greater than the sold total, your character will have a happy ending. If the free total is less than the sold total, you're going to have a sad ending. Once everyone has rolled and totaled, go around the table and say whether you have a happy or sad ending. Don't say what happens to your YO yet, though.

Obviously, since the game only ends when someone sells out her last conviction, at least one person is not going to have any free dice to roll, and will thus have a bad ending. However, there's a way out — sorta.

Once the fates of the YOs are decided in broad strokes, one YO can sacrifice herself for a friend. If someone has a sad ending and you have a happy one, you can give up your happy ending, take a sad ending, and give your friend your happy ending. This can only happen once per series, and it's given to the first person who claims it. The "victim" can't refuse your offer. You're forcing a positive future on the other character, and he doesn't have a choice in the matter.

If there's a sacrificer, she says what happens to her character first. The person whose sell-out ended the series goes next. After that point, figure it out for yourselves.

Happy endings mean that you don't become a huge prick after all of this. Somehow you retain some of your youthful idealism. Sad endings mean that you become like The Authority, or you grow up to be an inveterate criminal, or something else you don't want your character to have turned into.

Summary: End of the line

World

- * Count Systems of Control (p. 5)
- * Count Exploits (p. 6)
- * If there are more Exploits, the YOs win and will narrate (later)
- * If there are fewer Exploits, or if the number of Systems of Control equals the number of Exploits, The Authority wins and will narrate (later)

YO

- * Roll a die for each free conviction (p. 10) and sum them
- * Roll a die for each sold conviction (p. 10) and sum them
- * Happy ending if free sum \geq sold sum
- * Sad ending if sold sum $>$ free sum
- * One happy ending can swap with one sad ending
- * Only one swap per series

How to Be a Bastard

Being The Authority in **Misspent Youth** means you got a bunch of shit to do that other people don't necessarily need to worry about. You're ultimately responsible for making sure the story structure happens the way it's supposed to, you have to set up most scenes with what the YOs give you, you have to start Struggles (p. 41), and worry about when scenes end.

I've run this game a few dozen times as of this writing, so I know what you're in for. Consider this chapter advice from a guy who's played the game a bunch, not rules or Instructions from the Author.

Flags

Read the YOs' Permanent Records over and over again throughout the game. Make your Authority Figures address the YOs' convictions (p. 10). You've got someone who's Fast/Thrills/Sneaky? Give her a big, slow, but perceptive guy to fight. Have to decide what The Authority is trying to do right now? Who hasn't been doing a lot yet? Look at his convictions, and poke at them.

Furthermore, make sure everyone knows what one another's convictions are and encourage them to play up to one another's strengths and weaknesses.

Spotlight

As the only one without a single character to fully invest in, you're totally set up to be paying attention to the big picture. This means you're more likely to notice when someone isn't getting a lot of screen time. If a YO player hasn't had a lot to do, either start offering things that'll interest her character or that her character would be good at, have an AF go directly after her, or even ask her out-of-character whether she's enjoying herself. That is, ask what you — all of you — can do to engage and involve her more.

Sharing authority

The first step to dealing with having too much responsibility is passing it around. Can't think of a good beat (p. 24)? Ask for help. Think your objective (p. 42) sucks balls? Let everyone know. In particular, I frequently ask for help coming up with the YOs' Exploit (p. 6) during the setup part of the game, as I've usually spent all my creative energy helping to work out the Systems of Control. Another good thing to do is, if someone's YO is not in a scene for some reason, give her an Authority Figure to play.

Also — and this is more of a YO player responsibility, but fuck it — it's really important that the YOs are pushing at The Authority as hard as you are pushing on them. If they're not actively seeking to fuck with you, you're going to get exhausted and dissatisfied very quickly. Everyone needs to know that everyone needs to be active. Passive people don't become Youthful Offenders.

Guiding, not controlling

Being responsible for making sure all the story shit gets done doesn't mean the story's your baby alone. YOs are responsible for their characters, but they take input from you and from one another during character creation and play. The YOs likewise have the right and responsibility to create new things that push the story forward.

Here's a "secret." You want the YOs to win just as much as they want to win. Note that none of the choices you make can stop them from winning. It's true. Take a close look at Struggles (p. 41) and you'll see. Wanting them to win and wanting to make a great story are not incompatible with playing tough opposition. Being driven down hard makes an eventual heroic comeback exciting. It's being driven like that, also, that can make failure so heartbreaking and wonderfully cathartic.

Making it hard on them

Since the rules don't give you any options for making things more difficult for the YOs, how do you provide that awesome opposition everyone wants to see?

Incitement

When you created the world and The Authority together, you all chose to give The Authority features that bothered you personally and individually. You asked yourselves what bullies do that makes you nuts. Go after that. Make The Authority act in ways that trigger those feelings. You can even ask YOs after, between, or before episodes whether you're hitting on the things that upset them. Lots of open communication never fails in my experience.

Division

This is a game about friendship, and a lot of the structure focuses on reinforcing these friendships and exploring them. That's fucking awesome. They need and want to work together. However, all that light casts some shadows. There **are** differences in the way these characters see the world. Exploit that. Have Authority Figures appeal to certain characters' weaknesses, or offer YOs opportunities to indulge themselves.

A united clique is a problem for characters The Authority player controls. Consciously and unconsciously they try to pry the YOs apart. The Authority is drawn to them when they get into pointless arguments that go nowhere.

Aggression

In the words of my friend, Judd Karlman, aggressive scene framing is "... the opposite of saying, 'So, whaddya do next?' It is combining the bits on the character sheets and the consequences of the players' actions and using them to make a scene that demands action."

Wasteful Youth is not a game where you spend hours of real-world time buying magic items or talk about how you're wandering the wilderness in real-time. Get to the point, and make the point matter, and put the YOs in a situation where they have to make a decision.

There's another meaning to aggressive scene framing in this game. Even though each person is responsible for providing details to set the scene (p. 20), it's your responsibility to synthesize those details into the start of a scene. You can use that ability to totally fuck with the YOs. If they tell you that the scene is going to involve Officer Friendly, and they're all sitting around on the corner, it's totally in your power to be like, "Ok, you're dividing up the loot from your latest haul when Friendly comes up and says, 'We've got it all on tape. You kids are coming down town.'" Don't be an asshole about it, but frame your scenes aggressively. Get to the point. And also aggressively, go for the clique's throat.

Demagoguery

At the start of a Struggle, you set your objective (p. 42). This is actually your main and most effective way of screwing with the clique through the rules. Make your objectives be things that really make the YO players froth with rage. Like I said before, you don't want to make selling out a soft and obvious option, but if you pitch your objective right, you'll get them plenty mad without the Struggle itself becoming boring.

Also keep in mind that when the YOs lose, they also lose their hope. When you win, it's not just that you get your objective. They also lose what they staked. If they've put on the table convincing the mob of the evil of eating cloned alien meat, and they lose, maybe the mob now thinks this is a pretty cool use of aliens.

Setting a bad example

Sometimes I see the clique reveling in being evil fuckers. To a certain extent, this is a natural outcome from the sell-out mechanic (p. 51). As they take on more of The Authority's ways, they're obviously going to act more like it. When I feel like things are getting too fucked up, when they've forgotten they're heroes taking down a bad guy, I get itchy. Sometimes what I like to do when this happens is to set my objective to be something awful that I know they want to do. "If I win, you kill the school bully." When you set up their own likely-intended hope as your objective, it really fucks with them and makes them reconsider the kinds of actions they've been making. Also, it's manipulative and passive-aggressive, and that's a healthy way to deal with your friends, right?

Smarminess

The Authority's a bad guy, sure, but sometimes it does good things. Maybe all the alien meat is making people healthier. Maybe after the clique blows up a facility that it was using, it goes in and builds a free medical clinic for the poor. This is an especially good tactic for Utopian Authorities. Ultimately, The Authority is going to make the world an awful, unlivable place, but along the way it can do some temporary good. Maybe it's doing some whitewashing or corporate P.R. Maybe it's acting out of a genuine sense of mission. Doesn't make it any less evil. In fact, the hypocrisy is likely to make the YOs nutty with rage.

Plot techniques

There're a few things you can introduce into the game that can act as hidden dynamos, powering the story forward. A lot of times things will flow just fine without these techniques, but using them can really help goose things along.

The clock

Something terrible is about to happen — not in the distant future, but by the end of the episode. The clique has to do something about it or the worst will come to pass. Letting the YOs know something's about to happen can give the entire episode a propulsive energy. This is a great thing to reveal in the Kickoff (p. 22).

The secret

Secrets are super-fun, but I tend not to enjoy playing games with a secret that's held from the other people at the table. The characters can all be clueless about it, but if the players know that Janey's best friend really works for the cannibal clan, everyone can have lots of fun trusting her up until the point when it's revealed on-stage. This is particularly good with the box. If you tell everyone you don't know what's in it, the group can have a lot of fun jockeying to define it or being careful not to reveal it.

The gun

Introduce something really interesting, tantalizing, awful, or exciting early on. Maybe something like a gun being held menacingly by a guy named Anton Chekhov (or a small guy in an all-white suit, or a big red button in a suitcase, etc.).

Take this interesting element, and just casually throw it into the world. Pretend like you don't care about it or it doesn't matter, but make it really yummy. You've got to pay it off by the end, though, or you're wasting everyone's time. Maybe there's a bomb that'll wipe out all brains everywhere or a meteor that hits off in the distance. It needn't be — shouldn't be — a major focus, but it should be interesting enough to get everyone's attention.

The box

There's this box, see. It's got something really interesting in it. No one knows what it is but everyone wants it. In fact, you don't know what's in it. Introduce a mystery that has no solution, not even in your own mind. Maybe this will wind up being a red herring, something that doesn't matter but appears to, and draws attention. Sometimes it'll be something really important. But what I like to do is introduce something like this that I have absolutely no idea about, and get everyone guessing about what it is, trying to declare it, etc.

The bad penny

When you see something early on, and it keeps getting brought up, that makes whatever you're seeing way more interesting and "true." This can be a theme, a thing, an animal, an Authority Figure, a way of acting toward people, a joke, whatever. This is especially good when someone else introduced something, and you're taking the time to respect and reincorporate that.

The plunge

It's really cool to set up a situation where you push the clique to make a decision that they can't go back on. Getting the YOs to commit to something that will change them forever gives the story a real drive. "Out" their secret cabal, push them to decide if they're going to side with the enemy in the war, get them to accept that psychic implant that the bad guys have been using so that the YOs can find a way to use it for good. Get them to jump in, and then figure out how to swim.

The discovery

A lot of times, the clique comes into the game already knowing who The Authority is, the full depths of its depravity, and exactly what it's capable of. What if they don't, though? What if they start out not knowing it exists, or what it's really doing, or even trusting and loving it? Your first episode — maybe your first several episodes — can focus on discovering what's going on. This is sort of a macro-level use of open secrets, and it's something I encourage you to consider.

Drawing out Struggles

Many times, Struggles (p. 41) happen moment-to-moment. You can totally do a struggle that takes place over a few moments of in-game time. You could even do one that lasts several nanoseconds, depending on the Exploits (p. 6) and Systems of Control (p. 5) present in your series. However, another technique that might not be as obvious is to have a Struggle that plays out over hours, days, or even weeks or months.

It's pretty straightforward. Just have your response to a given roll (p. 45) occur a week after what the YO does. You might want to warn the clique so they're not caught off-guard. You can even tell them ahead of time about this option so if they want to play this way they can do so, too.

This is a really cool technique to take control of what's happening during the rolls and plays especially well in later episodes.

I tend to find that extended Struggles happen in the Dust Settles scene (p. 34), or in scenes where characters are setting up their masterstroke for the Who Wins (p. 32) scene.

Metaplot

While each episode of *Misspent Youth* has a pretty strong internal structure, there is no structure that carries you between episodes. There may be someday, but not now. However, I can tell you some things I've noticed in running several series of the game.

In my experience, the first episode is usually about either finding out about The Authority, or confronting it directly for the first time, or becoming directly victimized by it for the first time.

By the time of the second episode, the YOs have usually dealt with a local and immediate threat, and find themselves trying to build something bigger than themselves (rebellion movements and so on), or shooting for much bigger targets than the ones they faced in the first episode.

In my experience, once I get to the third episode, the clique spends most of its time trying to utterly destroy The Authority. This frequently involves making permanent changes to the culture, especially if The Authority has a Systemic Visage (p. 3).

This is by no means a proscriptive list of how each episode should go. It is, rather, a descriptive account of what I've seen. Email me if you see different.

The Authority's back is broken!

Given the fact that the clique can convert The Authority's Systems of Control into Exploits (p. 36), it's possible that all of its control over the world — as represented by these Systems of Control — is gone before any of the YOs has sold out (p. 51) her last Conviction.

At this point, it may no longer make sense to continue the series unless you really want to. My personal preference tends to be to play until someone's sold out everything. But if you'd rather move on to a new game or a sequel to the series you just played, I've got two methods to suggest. One's mean, one's nice.

If the YOs beat The Authority this handily, giving them a straight up, unsullied victory might be what works best for you and your friends. Have each YO roll her Convictions, as per Aftermath system (p. 36), to see who has a happy ending and who has a sad ending. It may be that everyone gets a happy ending. Great!

On the other hand, if, as a group, you like darker and meaner stories, the YO with the most sold-out Convictions becomes the one that must have the bad ending called for by the Aftermath system.

As for which one to go with, and how to deliver it, I'd recommend considering the preferences of the YOs, then making a decision based on what you think they'd be into. You could also ask them directly but for some players, asking would ruin shit.

Playing by the rules

So this is a game. A game has rules. I worked a long time on getting these rules right. I think they're pretty close to right. I know they work for me and a bunch of other people. There can be a tendency among gamers — roleplayers in particular — to immediately ignore any rules that seem like they won't work instead of trying them out first. I encourage you to play the game at least once or twice as written.

Maybe I'm right. Maybe what's here works well. Maybe what seems weird at first winds up clicking and totally making sense. Try it out.

But maybe I'm wrong. Maybe what works for me doesn't work for you. I'm just this guy, like you. Feel free to hack and fuck with the rules to your heart's content. I'd still recommend you try it the way I intended it to start with, and if you hack away without trying it as written first, the warranty is void.

Anyway, hacking is great. All game design starts out as hacking. There's a section on the *Misspent Youth* website (misspentyouthgame.com) for hacks of the rules, both ones I came up with and ones other people suggested.



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Glossary

- * **The Authority:** The force that's fucking up the YOs' world.
- * **Authority Figures (AFs):** Expressions of The Authority's power that are introduced at the start of each story. These could be people, animals, technologies, forces, and so on.
- * **Altruism:** A free Means conviction that's about helping others at your own expense.
- * **Arrogant:** A sold Motive conviction that's about a poisonously inflated self-opinion.
- * **Bad:** A free Means conviction that's about breaking rules and being a badass.
- * **Beat:** An important turn in the story that tells you something you didn't know before. A beat is either a catastrophe, a complication, a discovery, or a reversal. Beats are introduced in scene two: Fighting Back and scene five: We're Fucked.
- * **Believer:** A sold Opportunity conviction that's about how you now kinda think like The Authority because you agree with it a little bit, even though you want to take it down.
- * **Casting:** The part of dystopia creation where you come up with character concepts for the YOs that should be part of the clique.
- * **Catastrophe:** A beat where something really awful happens that changes everything.
- * **Closed conviction:** A Conviction where you choose one free/sold pair from a list of five choices.
- * **Clique:** The collective noun for a group of YOs.
- * **Cynical:** A sold Motive conviction that's about how you have an idealistic view about how the world should be, but are now embittered and certain it can't come to pass.
- * **Complication:** A beat where something happens that blocks or makes really difficult the path you had planned on taking.
- * **Convictions:** The things you use to fight and take down The Authority. Convictions are core elements about your YO and a roleplaying guideline. Convictions can be free (hopeful and idealistic) or sold (cynical and darker). They can also be closed — this means you pick one free/sold pair from a list of five choices — or open — you make something up in a short phrase.
- * **Cool:** A free Means conviction that's about how you're an awesome chick or dude who everyone wants to be like and who people listen to.
- * **Discovery:** A beat where you learn something really big that you had no idea about before.
- * **Disorder:** An open conviction that is your heroic fatal flaw that you use to beat The Authority but that makes your life difficult. You can't sell it out if you have any other free convictions, so it is your last shred of hope and youth.
- * **Efficient:** A sold Means conviction that's about how you're still fast and athletic and quick-thinking, but now it's all got a cold and unfeeling patina to it.
- * **Exchange:** A unit of action in a Struggle, which is made up of an Authority turn and a clique turn. During an exchange, The Authority fucks with the clique, and one YO steps up, rolls, and acts against it.
- * **Exploit:** A fundamental science fiction fact about the dystopia you've created that is something the YOs can take advantage of to permanently get rid of The Authority. You have the opportunity to create a new Exploit at the end of every story.

* **Fast:** A free Means conviction that's about how you're agile and quick-witted and full of athletic, youthful abandon.

* **Free conviction:** A conviction that is still hopeful and innocent and unsullied by The Authority's corrosive influence.

* **Helpless:** A sold Opportunity conviction that's about seeing yourself as a wretched thing, acted upon and victimized.

* **Hope:** what the YOs try to achieve during a Struggle. The hope is a strategic goal rather than a tactical plan, and it does not define how it'll come to pass.

* **Kickoff:** The first big thing that happens that jolts the YOs into action in the story. This is usually an attack on or by The Authority.

* **Looks:** The part of your YO's surface where you provide three phrases describing your character, each no more than a couple of words.

* **Means:** A closed conviction that is the default mode you use to attack The Authority.

* **M.O.:** An open conviction that is your main shtick. It's your thing. It's what you are known for and are about. It could be a really significant part of your personality, your role in the clique, or something you know how to do really well.

* **Motive:** A closed conviction that is the reason you fight The Authority.

* **Need:** This is The Authority's motivation, as well as indicating what catastrophe will happen to the world if the YOs lose.

* **Nihilistic:** A sold Motive conviction that's about how you're now suicidally reckless.

* **Objective:** This is what The Authority wants to do to the YOs as a result of a Struggle. The objective is a strategic goal rather than a tactical plan, and does not define how it'll come to pass.

* **Open conviction:** A conviction where you write a brief, colorful phrase. They can be used to comment on your closed convictions or include things that your closed convictions didn't capture about your YO.

* **Opportunity:** A closed conviction that tells you what you do or what it is about you that makes The Authority overlook you.

* **Optimism:** A free Motive conviction that's about your hopeful vision of a future world.

* **Orphan:** A free Opportunity conviction that's about how you don't register as a full person on The Authority's radar because you don't have a family.

* **Outrage:** A free Motive conviction that's about how you're powered by righteous indignation.

* **Pedantic:** A sold Means conviction that's about you being a jerk and correcting everyone all the time with your voluminous knowledge.

* **Perverse:** A sold Means conviction that's about you being a twisted little freak for no reason other than compulsion.

* **Pretty:** A free Opportunity conviction that's about The Authority's inability to imagine that someone so attractive could be bad.

* **Pride:** A free Motive conviction that's about how your innate self-respect leads you to buck The Authority's power.

* **Profligate:** A sold Opportunity conviction that's about how you're spending money all the time now to solve every problem and to feel alive and special.

* **Question, the:** The dramatic through-line of the episode, created in response to the beat in scene two: **Fighting Back.** This question may not be answered until scene six: **Who Wins.**

* **Rating:** You pick a rating system and a rating on that system as a guideline for you during play. This is useful to you in respecting one another's limits and comfort levels, but it can also be guidance that tells you you're not pushing hard enough.

* **Redact:** The act, by The Authority, of taking a black marker to your Permanent Record and permanently eradicating the free version of a conviction you've just sold out.

* **Reversal:** A beat where things that were going well start to go bad, or vice versa.

* **Rich:** A free Opportunity conviction that's about you being a rich kid who can avoid The Authority's attention by using money and influence.

* **Scenes:** The units of the episode. A scene begins with someone offering The Authority some initializing details. A scene ends when The Authority stops it.

What's Up: In this scene, you get to see the YOs and find out what happens that they need to react to. This scene establishes the Kickoff.

Fighting Back: In this scene, the YOs react to the Kickoff and start to take direct action against The Authority. This scene establishes the first beat and the Question.

Heating Up: In this scene, the YOs take in the first beat and begin to enact their plan for dealing with The Authority.

We Won: In this scene, the YOs have an apparent victory that makes them feel really good.

We're Fucked: In this scene, the YOs suffer a tremendous setback which leaves them feeling like all hope is lost. This scene establishes the second beat.

Who Wins: In this scene, you

figure out whether The Authority or the clique wins the episode. This scene determines whether an Exploit or a System of Control is authored at the end.

Dust Settles: In this scene, you have a moment to reflect on what's happened, repair friendships, and deal with fallout.

* **Series:** The ongoing game you play. The collection of all the episodes that come out of your play.

* **Smart:** A free Means conviction that's about your supergeniusness.

* **Sneaky:** A free Opportunity conviction that's about you knowing how to get around without being seen and covering any trace of your presence in The Authority's records.

* **Sold conviction:** A conviction that you've chosen to twist into a dark and ugly reflection of your youthful purity in order to beat The Authority.

* **Struggle:** The dice-mechanical part of the game.

* **System of Control:** A fundamental science fiction fact about the dystopia you've created that is something The Authority uses to control and torture the YOs. Each episode is a new opportunity for The Authority to impose yet another System of Control on the lives of the YOs.

* **Thrills:** A free Motive conviction that's about jumping headlong into the most-dangerous-possible shit.

* **Tough:** A free Means conviction that's about being a physically and psychologically powerful and resilient kid.

* **Trendy:** A sold Means conviction that's about being an empty-headed follower of trends who can nonetheless use your skills to push people around socially.

* **Trusted:** A free Opportunity conviction that's about The Authority thinking you are awesome and good.

- * **Turn:** The actions of a given side during an exchange of a Struggle. Struggles are made up of exchanges, which are each made up of an Authority turn and a clique turn.
- * **Unctuous:** A sold Motive conviction that's about being a greasy suck-up who is always on the lookout for how you can get something out of helping people.
- * **Untrustworthy:** A sold Opportunity conviction that's about how you're a compulsive liar and manipulator.
- * **Wrathful:** A sold Motive conviction that's about being consumed with unending spite that gets unleashed even on innocents.
- * **Vain:** A sold Opportunity conviction that's about feeling like your physical appearance is the only thing that matters about you.
- * **Vice:** The underlying sin that causes The Authority to do the awful things it does.
- * **Vicious:** A sold Means conviction that's about how you are a bloodthirsty, cruel motherfucker when someone messes with you.
- * **Victim:** Whatever The Authority is destroying or consuming in trying to get what it wants.
- * **Visage:** The form that The Authority takes, which tells you how you fight it.
- * **Youthful Offenders (YOs):** The rebellious little fuckers who are out to save the world.



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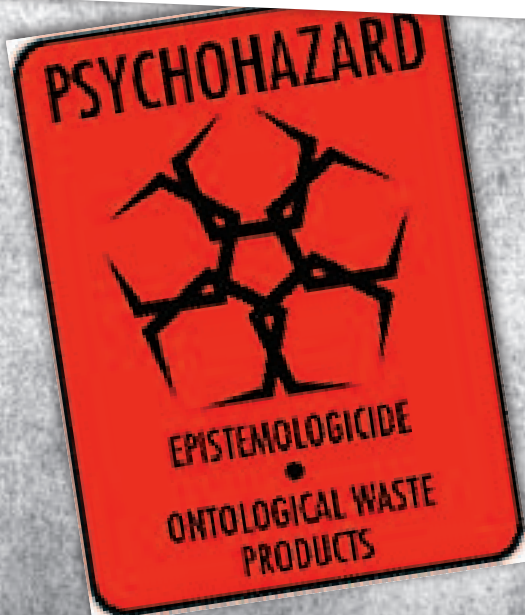
- * Name
- * Description
- * Vice (choose one)
Absolutism, Fear, Greed, Sadism, or Utopianism
- * Victim (choose one)
Freedom, History, Humanity, Nature, or Progress
- * Visage (choose one)
Corporate, Personal, Religious, State, or Systemic
- * Need: what does it want, what drives it, what happens if it wins?

Summary: Dystopia

- * Systems of Control
Sci-fi elements
Differences from the real world
Shows themes you're interested in
One from each YO
- * Rating
- * Exploits
Sci-fi elements
Differences from the real world
Shows themes you're interested
One, by The Authority
- * Clique
What holds you together?
Name (if desired)
Description
- * Casting
Two- to three-word character concepts
Twice the number of concepts are there are YO players
Choose at least one, combine two or more if you like

Summary: YO creation

- * **The surface**
 - Name
 - Sex
 - Age (12-17)
 - Looks (three descriptive features)
- * **Convictions**
 - Means (How do you fight?)
 - Bad/Perverse
 - Cool/Trendy
 - Fast/Efficient
 - Smart/Pedantic
 - Tough/Vicious
 - Motive (Why do you stand up?)
 - Altruism/Unctuous
 - Optimism/Cynical
 - Outrage/Wrathful
 - Pride/Arrogant
 - Thrills/Nihilistic
 - Opportunity (How do you get away with it?)
 - Pretty/Vain
 - Orphan/Helpless
 - Rich/Profligate
 - Sneaky/Untrustworthy
 - Trusted/Believer
 - M.O. (What's your specialty?)
 - Disorder (What's your heroic fatal flaw?)



Summary: The episode

Setup

- * Each YO comes up with an Authority Figure (p. 17)
- * Each YO comes up with a friendship question (p. 18)

Scene one: What's Up (p. 22)

- * **The Story:** See the clique, their world, their friendships, and see what changes in that world
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
 - * Create and record the Kickoff
- Authority claims: 3 or 11

Scene two: Fighting Back (p. 22)

- * **The Story:** The clique takes on the problem, the first beat (p. 24) is introduced, and you come up with the Question (p. 24)
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 3 or 11

Scene three: Heating Up (p. 26)

- * **The Story:** Tension mounts and the stakes get higher
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 4 or 10

Scene four: We Won (p. 28)

- * **The Story:** Looks like everything is going to go just fine for the clique
 - * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
 - * Have a Struggle
- Authority claims: 2 or 12

Scene five: We're Fucked (p. 30)

- * **The Story:** The clique suffers an awful setback, and the second beat (p. 30) is introduced
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * Have a Struggle

Authority claims: 6 or 8

Scene six: Who Wins (p. 32)

- * **The Story:** We find out who wins the episode, and the Question (p. 24) is answered
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * Have a Struggle

Authority claims: 5 or 9

Scene seven: Dust Settles (p. 34)

- * **The Story:** A moment of reflection and setup of next episode
- * **Setting the scene:** Which AF or friendship question and what's in the first five seconds?
- * Have a Struggle

Authority claims: 2 or 12

Aftermath (p. 36)

- * Create or convert an Exploit or System of Control

Summary: Fighting The Authority

Struggles (p. 21)

- * Must have one per scene
- * May not have more than one per scene
- * A Struggle is declared by The Authority
- * The Authority calls for a Struggle when most dramatically interesting

Objective and hope (p. 42)

- * Objectives and hopes are wide ends, not means, leave room to see how it happens
- * The Authority declares objective
- * The clique declares hope

First exchange (p. 44)

- * Set out the Struggle sheet (p. 86)
- * Put two 6-sided dice on it
- * Each YO has five unique markers and The Authority has six

Authority turn

- * The Authority says what he's doing to push toward his objective
- * The Authority asks, "Who's gonna stand up?"

Clique turn

- * The first YO to grab the dice or say he's going gets to go
- * **Do not say** what you're going to do
- * Roll the two 6-sided dice and add them
- * Pick your conviction
- * Say what conviction you're using
- * Describe what you're doing
- * Claim your number by putting a marker on it on the Struggle sheet
- * Write your number next to the conviction you used
- * The Authority narrates taking the blow

Second exchange (p. 46)

Authority turn

- * The Authority says what he's doing
- * The Authority claims 7 by putting a token on the Struggle sheet on 7 unless the YOs rolled it in the first roll
- * The Authority claims one of two numbers available to him based on what scene it is:
 - Scene one, What's Up: 3 or 11
 - Scene two, Fighting Back: 3 or 11
 - Scene three: Heating Up: 4 or 10
 - Scene four: We Won: 2 or 12
 - Scene five: We're Fucked: 6 or 8
 - Scene six: Who Wins: 5 or 9
 - Scene seven: Dust Settles: 2 or 12
- * He claims the number that has fewer claims on its side of the line, and if neither number has more claims on its side, he claims whichever he wants
- * The Authority asks, "Who's gonna stand up?"

Clique turn

- * The first YO to grab the dice or say he's going gets to go
- * Do not say what you're going to do
- * Roll
- * At this point you can win, lose, or the Struggle can move forward another step

Moving forward (p. 47)

- * If the YOs roll a number no one claimed, the Struggle moves forward
Pick a conviction you haven't used yet this Struggle
Say what conviction you're using
Describe what you're doing
Claim your number by putting a marker on it on the Struggle sheet
Write your number next to the conviction you used
The Authority narrates taking the blow
- * Move on to "Future exchanges," below

Winning

- * You win by hitting a number claimed by the clique
Hitting your own conviction (p. 50): narrate winning the YOs' hope with the conviction on that number
Hitting YO's conviction (p. 50): narrate **your** winning the YOs' hope through that **other character's** conviction

Losing (p. 50)

- * You lose if you hit an Authority number
The Authority describes how you are the cause of failure of you hope and the winning of his objective, using your sold convictions and Disorder for inspiration
- * You can instead win by selling out

Winning by selling out (p. 51)

- * If you hit an Authority number, you can sell out
Say you're selling out
Only you can sell out: no one can do it in your place and no one can tell you that can't
Pick a conviction that's free and that you haven't used in this Struggle
Tell everyone what conviction you're selling out (can't pick Disorder unless everything else is sold)
Narrate winning your hope with the sold version of the conviction
The Authority redacts it and if it's open, the YO who's selling out writes in a new version

Future exchanges (p. 49)

Authority turn

- * If the Struggle didn't end in the last roll, The Authority says what he's doing
- * The Authority claims the worst available number with the fewest claims on that side of the line

Clique turn

- * Continues as in the second roll, until the Struggle is won or lost

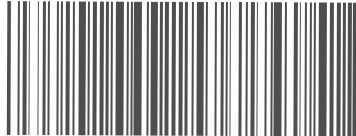
Summary: End of the line

World

- * Count Systems of Control (p. 5)
- * Count Exploits (p. 6)
- * If there are more Exploits, the YOs win and will narrate (later)
- * If there are fewer Exploits, or if the number of Systems of Control equals the number of Exploits, The Authority wins and will narrate (later)

YO

- * Roll a die for each free conviction (p. 10) and sum them
- * Roll a die for each sold conviction (p. 10) and sum them
- * Happy ending if free sum \geq sold sum
- * Sad ending if sold sum $>$ free sum
- * One happy ending can swap with one sad ending
- * Only one swap per series



USE BY AUTHORIZED
EMPLOYEE-ASSOCIATES ONLY

PROPER
 IMPROPER
 DIAGNOSTIC

PROGNOSTIC
 IMPOSTER
 DIAGONAL

IMPORTANT

USE #2 PENCIL ONLY

- REPORT CHEATING AND RECEIVE 10% INCREASE IN GOOP® SUPPLEMENT
- IF YOU DISCOVER AN ERROR PLEASE REPORT TO DEPT. OF INFORMATION RETRIEVAL
- REMEMBER: CHEATING IS SUBJECT TO A 10% INCREASE IN GOOP® SUPPLEMENT

MAKE DARK MARKS
ERASE COMPLETELY TO CHANGE
EXAMPLE

DO YOU USE ENOUGH GOOP®? YES NO

PERMANENT RECORD FORM NO. 27B-6
TO REORDER, DO NOTHING. THIS FORM WILL REORDER ITSELF.

NAME

AGE 12 13 14 15 16 17

SEX GIRL BOY OFFICIAL USE ONLY

LOOKS

CONVICTIONS FREE SOLD

MEANS

MOTIVE

OPPORTUNITY

M.O. FREE SOLD

DISORDER FREE SOLD

KNOWN ASSOCIATES

ROWDIES
 MISCREANTS
 PUNKS
 NE'ER DO WELLS
 SLACKERS
 HACKERS
 DROPOUTS
 GEEKS
 OTHER (PLEASE EXPLAIN)

DO NOT MARK IN THIS AREA

PERSONALITY

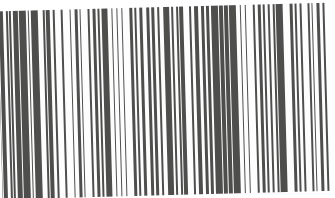
DISRESPECTFUL OF AUTHORITY
 CURIOUS
 AGGRESSIVE
 SOCIAL
 OTHER (PLEASE EXPLAIN)

ACTIVITIES SURVEILLED

BAD LANGUAGE
 ART
 IMPROPER USE OF MEDIA
 SEXUALITY
 INCORRECT CLOTHING
 OTHER (PLEASE EXPLAIN)

DYSTOPIA SHEET FORM 0

TO REORDER, PICK UP PHONE AND TALK WITHOUT DIALING.



DEGREE OF TOTAL CONTROL

- PROPER
- OBSCENE
- UNIVERSAL
- POLITE
- OBTUSE
- OMNIVERSAL

IMPORTANT

USE PERMANENT MARKER

SCENES

- 1: "WHAT'S UP". CLAIM 3/11
- 2: "FIGHTING BACK". CLAIM 3/11
- 3: "HEATING UP". CLAIM 4/10
- 4: "Y.O.S WON". CLAIM 2/12
- 5: "FUOK Y.O.S". CLAIM 6/8
- 6: "WHO WINS". CLAIM 5/9
- 7: "DUST SETTLES". CLAIM 2/12

STRUGGLES

1. NAME AUTHORITY OBJECTIVE
2. ALLOW YOUTHFUL OFFENDERS TO NAME HOPE
3. NARRATE SITUATION
4. ONE YOUTHFUL OFFENDER STANDS UP
5. THAT Y.O. ROLLS, CLAIMS THAT NUMBER, AND SAYS WHAT HE/SHE IS DOING
6. CLAIM YOUR APPROPRIATE NUMBER

AUTHORITY

VICE	<input type="radio"/> ABSOLUTISM	<input type="radio"/> FEAR	<input type="radio"/> GREED	<input type="radio"/> SADISM	<input type="radio"/> UTOPIANISM
VICTIM	<input type="radio"/> FREEDOM	<input type="radio"/> HISTORY	<input type="radio"/> HUMANITY	<input type="radio"/> NATURE	<input type="radio"/> PROGRESS
VISAGE	<input type="radio"/> CORPORATE	<input type="radio"/> PERSONAL	<input type="radio"/> RELIGIOUS	<input type="radio"/> STATE	<input type="radio"/> SYSTEMIC
NEED					

BRUTALITIES

MARK
WHERE-
EVER
YOU
WANT

SYSTEMS OF CONTROL

RATING

EXPLOITS

WARREN MISSPENTY

Teenage rebellion in a fucked-up future

There's a time when the operation of the machine becomes so odious, makes you so sick at heart, that you can't take part, you can't even passively take part, and you've got to put your bodies upon the gears and upon the wheels, upon the levers, upon all the apparatus, and you've got to make it stop! And you've got to indicate to the people who run it, to the people who own it, that unless you're free, the machine will be prevented from working at all! -- Mario Savio

I like it when a flower or
a little tuft of grass grows
through a crack in the concrete.
It's so fuckin' heroic.
-- George Carlin

No future for you!
-- The Sex Pistols



Unthinking respect for Authority
is the greatest enemy of truth.

-- Albert Einstein

there's an asshole fucking up your
world. you're the little bastards who
are going to make it right.
misspentyouthgame.com