



SELL OUT WITH ME



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This is a kickass supplement for **Misspent Youth**, the roleplaying game of teenage rebellion in a fucked-up future. You need that book to use this one, but this one is packed with 18 different new settings to play the game in: We got space, we got fantasy, we got historical drama, we got uplifted animals, we got the real fucking world, and of course, it wouldn't be an RPG supplement without your standard black and white world where you are the only ones who can bring color to it.

And if that weren't enough, we've got two hacks of the game. These are complete minigames based on **Misspent Youth**, but with their own unique twists. You can play out the story of a band making music for Love, or a bunch of bitter Old Fucks who have to drag their carcasses out of retirement to fix a world gone (back) to hell.

So come on and **Sell Out with Me!**

BURNING WHEEL HEADQUARTERS

YOUTH MISSPENT YOUTH ISSUE 2

# SELL OUT WITH ME

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# Introduction

Welcome to **Misspent Youth: Sell Out with Me**. This is a fucking awesome supplement. I've gathered together some of the best writers and artists in the RPG hobby to present you with a metric fuckton of cool alternative options to play the game with.

I'm proud to present you with this hoard of new settings. Each includes The Authority (that asshole who's fucking up the world), the Dystopia (the world being up-fucked), and the YOs (the meddling little "youthful offender" fuckers who are the world's only hope for freedom). Normally, it's the Authority and Dystopia generation systems in the core book that lead players through the process of creating a cool world. Here, the writers I've collected for you showcase the kinds of things you can make with those systems: we got space, we got fantasy, we got historical drama, we got uplifted animals, we got the real fucking world, and of course, it wouldn't be an RPG supplement without your standard black and white world where you are the only ones who can bring color to it.

And if that weren't enough, we've got two hacks of the game. These are complete minigames based on **Misspent Youth**, but with their own unique twists. You can play out the story of a band making music for Love, or a bunch of bitter Old Fucks who have to drag their carcasses out of retirement to fix a world gone (back) to hell.

Orders from the original Authority: **Fun is mandatory. Anyone not having fun will be held for special questioning!**

-- Rob



# Real Worlds



While the rules of **Misspent Youth** call upon you to create a Dystopia that's a different world, set in the future, you can use the same system to investigate oppression in any era. And while it's nice to have a fabulizer to make it safer to investigate fraught subjects, sometimes it's good to stare evil in its unmasked face.

These worlds don't rely on magic or high tech to model oppression. They don't take place in fictional worlds. Two of them address fucked-up shit that's going on in our world now, and the other focuses on the sexism of Regency-era England. Oppression doesn't need laser swords, as these worlds will show you.

## India's Daughters

by **Strix Beltrán** and **Ajit George**—The girls of Dumra working at the new chicken factory seek to lift themselves and their families out of poverty and suffer the full weight of unalloyed patriarchy.

## Young, Gifted, and Black

by **Misha Bushyager**—A semi-autobiographical world about the author's experiences of racism as a teenager entering a progressive, mostly white private school.

## Rage and Resentment: Jane Austen's Misspent Youth

by **Bill White**—A group of close friends tries to avoid the fate of an unhappy marriage.



# India's Daughters

by Strix Beltrán & Ajit George

I met Ajit and Strix at a Double Exposure con, through X-Card creator John Stavropoulos. They're totally awesome, fierce advocates for inclusion and political responsibility in the roleplaying hobby, and I'm grateful both for the way they're changing it for the better, and the ways they've helped me on a personal level during some ugly times.

Strix is the amazing co-designer of **Bluebeard's Bride**, a terrifying and fucked-up and wonderful game about the Bluebeard fairy tale, told from the point of view of Bluebeard's wife. I played this game once, early, and now I can't wait to try it again. It's a totally-amazing implementation of the Powered by the Apocalypse engine where you play different aspects of the wife's personality as she picks through the dangers of her new husband's home.

In addition to being a pillar of the roleplaying community, Ajit is the Director of Operations for the Shanti Bhavan Children's Program and a star of the upcoming Netflix original documentary series about the program, **Daughters of Destiny**. Shanti Bhavan is a school in Baliganapalli, India, dedicated to educating India's poorest and most socially disadvantaged children, helping to give them the tools they need to lift themselves out of poverty. Ajit's work clearly had an influence on the amazing and disturbing dystopia Strix and he created. There are no fabulizers here, folks, and no exaggeration. The world that they wrote exists in your world. This is happening right now, to our sisters. And there are badass women out there, just like these, fighting for the right to live their lives and care for their families.

“They came at night, seven men, and dragged my mother out by her hair. They tore her sari off, threw her into the street, and called her daayan (witch). They said she had jadu-tona (black magic), was a curse to the village and a shame to our family. Then they beat her with iron rods until she was dead. All because she dared to work, to make a few rupees of her own. My cousin was one of those men.”

## Authority

**Name: The Rural Indian Patriarchy**

**Vice: Fear**

**Victim: Freedom**

**Visage: Systemic**

**Need:** To control the women of the village of Dumra, stop them from being employed in jobs that pay well, and ensure that they are obedient to the men. If they win, the women will be trapped in servility, unable to work, robbed of agency and choices.

In the village of Dumra, a chicken factory opened and offered the women a chance to work and gain some measure of equality through financial power. But the men of the village saw this as a threat to their dominance and told the women to stop working. Those who defied the will of the men were branded as witches, and this legitimized the violence against them.

## Dystopia

**Rating: R** (violence)

### Systems of Control:

- Dumra is a poor, deeply conservative village
- Women are subservient to the men of their family
- Superstition is deeply ingrained
- Violence against women is acceptable
- The panchayat elders are all men

### Exploits:

- The new industrial chicken farm employs women and through it, they can acquire financial power, leverage, and status.

**Clique:** The Witches are a circle of young women who have witnessed their mothers, grandmothers, sisters, and aunts oppressed by men. They seek a better life for themselves, and because of their defiance, have been branded witches, a tactic sometimes employed in rural India to justify violence against women and undercut their agency. They shared the common difficulties and hardships of women living in Dumra, and bonded through their work at the chicken factory.

Refusing to leave their jobs, their sisterhood is forged through their defiance against oppression.

# Rekha

**Sex:** Girl

**Age:** 17

## Looks

- Dresses in colorful saris
- Very light brown skin
- Fierce and outspoken, sharp-tongued

## Convictions

**Means:** Tough / Vicious

**Motive:** Pride / Arrogant

**Opportunity:** Sneaky / Untrustworthy

**M.O.:** Leader of the women at the chicken farm

**Disorder:** Fearlessly defiant

## Personality Assessment:

Rekha was born in the village of Dumra, youngest of nine children. Even as a child, she held her ground. If an older brother stole from her plate, she would tear his hair out or bite his arm. She would not let anyone push her around. Her father abandoned the family when she was three, and they survived through begging and the support of an uncle. She evaded marriage by running away from home until her would-be husband's family gave up. After that, other suitors avoided her because of her temper. When the industrial chicken farm opened up, Rekha was the first to venture from Dumra and ask for a job. She did whatever was necessary—washing, sweeping, cleaning latrines—and within six months, she was put in charge of a small group of women who worked in the factory. The new income gave her status in the village.

She holds herself defiantly against the accusation of witchcraft.

# Meira

**Sex:** Girl

**Age:** 17

## Looks

- Small and full-bodied
- Old, tired eyes
- Glorious, long black hair

## Convictions

**Means:** Smart / Pedantic

**Motive:** Altruism / Unctuous

**Opportunity:** Trusted / Believer

**M.O.:** Financially savvy

**Disorder:** Protective mother

## Personality Assessment:

Meira was married at the age of 14, bore a son by the age of 15 and a daughter by the time she was 16. Her husband beat her the first time she cooked him a meal he did not like. The beatings became a frequent occurrence, especially after he was maimed during a dynamite accident at the quarry and lost his job. With two children and no reliable source of income, Meira was easily persuaded by her friend Rekha to work at the chicken farm. She had a sharp mind and soon put together a financial cooperative with the other working women, elevating their situation.

Being branded a witch has devastated her and she worries for the future of her two children.



# Kamla

**Sex: Girl**

**Age: 15**

## Looks

- Facial disfiguration from acid
- Scraggly hair
- Fast, electric movements

## Convictions

**Means: Fast / Efficient**

**Motive: Thrills / Nihilistic**

**Opportunity: Orphan / Helpless**

**M.O.: Leader of the Witches**

**Disorder: Survivor against all odds**

## Personality Assessment:

Kamla had been once **been considered** the loveliest girl in her village. **That was before she** rebuffed Sumit, a man more than **twice her age**. **He and three friends** decided to teach her **a lesson for her defiance**, for her “arrogance.” They **surprised her on the way** to the market one morning and **threw acid on her face**. Her screams lasted for hours. She survived, but **the horrific scarring** could not be undone. She was **only 14**. **Since then**, she has been ostracized by much of the **village**, who blamed her for instigating the attack. When **the chicken farm** opened up, she was the first **to join** Rekha. And when the women were branded Witches, **she organized** those who refused to give up.

**While** Rekha manages them at the chicken factory, it is **Kamla** who leads the Witches in the village.