

The Droog family Songbook

A ROLEPLAYING GAME INSPIRED BY THE FILMS
A CLOCKWORK ORANGE & THE SOUND OF MUSIC

THE DROOG FAMILY SONGBOOK

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A CLOCKWORK ORANGE & THE SOUND OF MUSIC

Written for the 2011 Movie Mashup Competition,
hosted by 1KM1KT.net



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Burnt paper image from Lightworker

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This game is a work of fiction. Treat it as such.

CONTENTS

THE SOUND OF NAZIS	3
AUSTRIA, 1995	4
The low-down, straight-up	5
<i>The Really Low-Down</i>	5
Obligatory Explanations	6
Bowler hats, mascara and dice	6
CHARACTERS	7
Name & Description	7
Appearance	7
Favourite Things	8
Share & Discuss	8
MY FAVOURITE THINGS	9
PLAYING THE GAME	11
Starting the game	11
Leading a scene	11
<i>Framing Scenes</i>	12
Play out the scene	13
Resolve the scene	13
Move on	14
<i>Resolving Scenes</i>	15
DENOUEMENT	16
Using The Denouement Chart	16
Denouement Chart	17
CHARACTER SHEETS	20

'Tis the future - 1995 to be exact - and
I, your humble narrator, am trappi-
wapped in the hell that is the Austrian
Alps, while the Nazis crawl all over the
hills with their machine guns and slavering
dogsies. All I can do is think-pink the
exciting murder and defecating and
ultraviolence they are up to. Daddy
won't let me join them, but says nothing
'bout having the old topsy-turvy against
them. We Droogs are fond of the ultra-
violence. I will one day crumple so many
Noggins the Queen of England will give me
a medal for it, which I'll spit on and wear
as a codpiece. Nanny Maria tells me I
am quite good at the ol' ultraviolence. She
gives me milk-plus to make me strong and
sings songs about a better Austria.
Daddy says she used to be a nun. He
says she is one of his favourite things. I
understand that.

- A

The background of the page is a faded musical score on aged, yellowed paper. The score is written in treble and bass clefs with various musical notes and rests. The title 'THE SOUND OF NAZIS' is printed in a large, bold, brown serif font, underlined, across the middle of the page. The lyrics are written in a black serif font, aligned with the musical staves. The page number '3' is centered at the bottom.

THE SOUND OF NAZIS

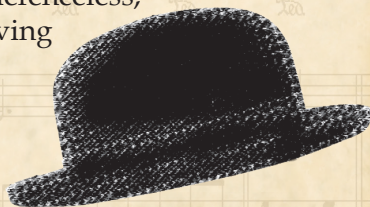
The hills are alive with the sound of Nazis
With guns they have slung for fifty years
The hills fill your ears with the sound of Nazis
My heart wants to kill everything it hears.

My heart wants to beat like the drum of the war lords
that rise from the lands beyond the trees
My heart wants to cry like a child that flees from its family
who are shot like dogs down on their knees
To laugh at a Jerry when it trips and falls over stones
on its way
To stalk through the night like a savage beast hunting its prey.

I go to the hills when my heart is angry
I know I will hear what I've heard before
My heart will be blessed with the sound of Nazis
And I'll kill them all.

AUSTRIA, 1995

It's 1995 and the Nazi's have run rampant across Europe. Yes, 1995, and yes, Nazis. Go with it. They rushed Poland and took France before the allies could do anything about it. They probably used some secret weapon that involves mind control and probes. It's called the Von Keeton Technique and it pacifies the population, making it easier to control them. They (the Nazis) are at the doorstep of Austria, banging with black leather-clad fists. It's dark all the time. In 1995 it was flooding in Louisiana, Korea and the Netherlands, so it's probably raining in Austria too. You wear a hat to keep the rain from running down the neck of your shirt – not a backwards baseball cap, something with class, this is Europe. Put on a cassette of Beethoven's Greatest Hits (his 9th Symphony is a good place to start) – Grandma probably has a copy if you don't, so just go get it and take her jewelry, Grandpa's ashes and her false teeth while you're at it. Set fire to everything else. All her furniture is that moulded plastic stuff that people in the 1970's thought was totally futuristic – it ain't gonna burn much, but it will smoke like all get-out. Get your VHS copies (yes, VHS, it's 1995) of *The Sound of Music* and *Clockwork Orange*, put them on the floor and jump on them with your black boots. Jump, jump, jump. Jump like you're having a fit at a Marilyn Manson concert. Smash those black plastic rectangles until they are crashed and smashed and more fractured than an eggy-weggy. Spill those little white spindles and all that tape. All that tape. Wrap yourself in it, tie knots and lick it. Have a close look at the knots, the bits where the tape from the two movies are now bound together and stuck with your globby spit – that's where the setting is most tightly mashed, so make sure you pay attention to those bits. Now imagine those sick Nazi bastards seeing the smoke from your burning Grandma's house and coming to investigate. Imagine her, defenceless, toothless, at the mercy of the Swastika loving genital fondlers. What are you gonna do about it, Droog?



THE LOW-DOWN, STRAIGHT-UP

The Droog Family Songbook is a roleplaying game inspired by the Movie Mashup game design competition, hosted by 1km1kt.net. This particular game is inspired by the films *A Clockwork Orange* and *The Sound of Music*. In this game you play a member of the Von Droog family, or one of their close friends, as they attempt to survive or escape the German occupation of Austria. Each character is desperate to save their Favourite Things - without them life is pretty much not worth going on with and escape pointless. Opposing the characters is the German army (mostly Evil Nazis with black leather boots, black leather gloves, sneers and loud guns), double-crossing Nazi sympathisers, and slavering, barking dogs. Leading them all is Doctor Von Keeton who has assured the Führer that his new mind-altering Technique will not only pacify the restless population, but build an unstoppable force of brain-washed soldiers.

The setting is an intentionally vague time and place in a future that never came to pass, based on a past that might have happened, depending on whether you believe Maria Von Trapp. Draw on the imagery of both films - sweeping vistas of snow-capped mountains, grand manor houses, ultramodern milk bars, dark roads and whatever else takes your fancy. But also draw on our own past - specifically 1995. I personally love the fact that *A Clockwork Orange* is set in 1995, and I get a perverse satisfaction out of layering the worst cultural trends of my teens on top of this already horrendous mash-up. I suggest you do the same.

THE REALLY LOW-DOWN

Let's just get this straight, right here, right now. This is a game and a work of fiction. Mostly a work of fiction, because, quite frankly I think you would have to be totally bonkers to be playing it - have you even read this tripe? Anyway, fiction. It deals with graphic violence, Nazis and Catholic Nuns - stuff that no-one really wants to associate themselves with in real life. If you find any of this offensive, please burn the material. Unless you are reading it on a public library computer - we need our libraries and I would hate for you to have your library card revoked.

OBLIGATORY EXPLANATIONS

The Droog Family Songbook is a roleplaying game. In a roleplaying game players work together to tell a compelling, dramatic story. Each player takes the role of a character and has one or more turns "in the spotlight", where the other players help to create a dramatic scene centred on them. It is a little like improvisational theatre, where everyone cooperates to come up with the "best" story. You don't have to get up and "act out" what you are doing (a good thing in a game with Nazis and ultraviolence), but you should be prepared to "talk in character" - pretend to be your character.

For longer, more detailed and better explanations of what roleplaying is, you should hit the web.

More experienced roleplayers should take notice of that first paragraph. There is no mention of a game master there. That's right, *The Droog Family Songbook* is one of those GM-less games.

BOWLER HATS, MASCARA AND DICE

Before getting into play you will need to gather a few things;

Music: Both *A Clockwork Orange* and *The Sound of Music* make dramatic use of music to tell their stories. In fact, music plays a central part in the plot of both films - the Von Trapps use a concert to escape Austria, while Alex De Large's only true passion is Ludwig Von Beethoven. Enhance your games by putting on a suitable sound track. Beethoven's music would be entirely appropriate, but I am actually partial to Wagner - *The Flight of the Valkyries*, *Tannhauser* and more are bold and dramatic, just the thing for this game!

Dice: You will need some dice, both six-sided (D6) and ten-sided (D10). Ideally each player will have one of each.

Chits: Grab a handful of coins, counters or chits - about two for every player. You will need them when you make life tough for other characters.

Index Cards: Use index cards or sticky-notes to keep track of interesting locations and important characters.

Pen & Paper: You are going to need to record some information about your character, either on paper or the official character sheet.

CHARACTERS

You will play a member of the Von Droog family, one of their employees, or a close family friend. This character is attempting to survive the Nazi occupation of their beloved Austria, and protect the things they love.

NAME & DESCRIPTION

Who is your character? What is their name, and what is their relationship to the Von Droogs? Are you Alex, the oldest son; Liesl the 16-year-old daughter; Captain Von Droog, head of the household, or someone else? Write your name and a brief description.

Example boys names: Alex; Bruno; Erwin; Franz; Frederick; Hansel; Jurgen; Johan; Kurt; Leopold; Max; Rudolph

Example girls names: Anna; Brigetta; Franziska; Joanie; Katherina; Laura; Liesl; Maria; Theresa; Viveka

Example roles: Oldest son/ daughter; Youngest son/ daughter; Ignored middle child; Spoilt baby; Tom-boy; Governess; Master of the house; Gardener; Cook; Postman; Schoolyard chum; Music Tutor; Doddering grandfather; Clergyman; Physician; Chimney sweep; Milk maid.

APPEARANCE

What does your character look like? What do they wear? How is their hair cut? Remember, this is the strange-old world of Nazi-occupied Austria, circa 1995. Here is a chart to help you out.

Roll	Roll or choose once from each column		
1	Lederhausen and...	Doc Martens and...	a Rachel haircut
2	Bowler hat and...	flannel shirt and...	a flattop
3	Long johns and...	KK underwear and...	Goth makeup
4	Felt cap and...	Reebok pumps and...	long greasy hair
5	Apron and...	black trench coat and..	a bowl cut
6	Curtains and...	Converse All Stars and...	scrunchies

FAVOURITE THINGS

This is what it's all about. The world around you is going all to hell. No-one knows what the future will hold for you and Austria, so you need to hold on to what's important to you - the things you love, desire and are passionate about.

Choose three Favourite Things. These can be objects, people or places. They must be real, tangible things - stuff that can be seen, held, tasted, taken, ruined, killed and destroyed. During play your Favourite Things are going to be placed in danger, which will cause you to take action to save them. They should be things you would be willing to kill to protect.

Example people: Astrid, me secret love; My brother Fabian, and his family; Isidor, the little boy I baby sit; Maria, my nanny; Klemens, the boy I am betrothed to.

Example objects: My collection of Beethoven records; A locket with a picture of my dead Mother; My wedding ring; Fluffy, my pet rabbit; The family Bible; My guitar.

Example places: The family home; The Church; The pine tree where Klemens proposed to me; The family mausoleum; The milk bar where my friends hang out; Mozart's historic home; The music hall.

You can choose any combination of Favourite Things, just make sure they are things your character would fight for.

SHARE & DISCUSS

You have now created your character. Share them with the other players, laugh at each others outrageous fashion sense, and discuss why each Favourite Thing is important to your characters. The other players will be the ones putting your Favourite Things into danger, so they need to know what they are and why your character would fight for them.



MY FAVOURITE THINGS

Blood drops on roses and blisters on kittens;
Bright children's fingers made into warm mittens;
Lovely young ladies tied up with long strings;
These are a few of my favourite things.

Cream-coloured ponies made into strudels;
Burgers, sausage and pies made with poodles;
Wild geese that fly with pins in their wings;
These are a few of my favourite things.

Girls in white dresses with deep razor slashes;
Salt rubbed in wounds, eyes and eyelashes;
Silver flick knives to slice white dove's wings;
These are a few of my favourite things.

When the dog bites,
When the bee stings,
When I'm being bad,
I simply add them to my favourite things,
And then I feel so glad.

NAME & DESCRIPTION:

Erwin, the Captain's second son.

APPEARANCE:

Long jolins and reebok pumps and scrunchies in my hair

FAVOURITE THINGS:

Saved?

Ultraviolence

	Saved?	Ultraviolence
1 The guitar Father gave me	Yes / No	<input type="checkbox"/>
2 The treehouse in the woods	Yes / No	<input type="checkbox"/>
3 My little sister, Anna	Yes / No	<input type="checkbox"/>

NOTES

Jerry came looking for banned music today. "By order of the so-and-so" they were. Nailed a poster with a thud-thud to the front gate. I was up for the ol' Ultraviolence, but Daddy was watching from the upstairs window. Tis so disapproving with that furrow in his brow. The leather boots clippety-clopped off with my albums, but I know their names. All their names.

- A

PLAYING THE GAME

The Droog Family Songbook is played out in scenes, where each character gets a turn to be in the “spotlight”. Your character will be in the spotlight three times in total. When you are not in the spotlight you will either be the scene Leader, or a supporting character.

Spotlight Character: The character the scene will be about.

Scene Leader: The player that frames the scene and puts one of the Spotlight character’s Favourite Things into danger. The Leader will play the main antagonist of the scene.

Supporting Character: Any other character involved in the scene.

Each scene shows a character trying to protect or save one of their Favourite Things. While the character’s ultimate wish might be to escape Austria, or defeat the German invaders, or stop Doctor Von Keeton, that is not what these scenes are about. The way each of these scenes is resolved, however, *will* affect the final outcome for each character.

STARTING THE GAME

The player who has most recently lost something dear to them will be the very first Leader. Play will then proceed clockwise until all players have been a Leader three times.

LEADING A SCENE

The scene Leader will frame a scene for the character that has been in the spotlight the least number of times. If there is more than one character that fits this, the Leader may choose who they are framing a scene for.

When framing a scene you put one of the Spotlight character’s remaining Favourite Things into danger. Someone might attempt to steal, damage, destroy or take a treasured keepsake; kill, injure or kidnap a loved one; or occupy, demolish, repurpose or burn down a location of importance to the character. Essentially, the leader is setting up a situation where the Spotlight character will be deprived of the Favourite Thing.

FRAMING SCENES

Framing is another way of saying “setting up” a scene. You describe where the scene takes place, who is involved and what is about to happen. When framing a scene you should draw on all the senses and tell all the players at the table not just what the scene looks like, but what sounds the characters hear, the smells, the tastes. Is the breeze cool or warm? Do they smell the pies baking in the kitchen? Does distant artillery fire echo from the mountains?

Point out important or interesting features that will enhance the scene. Drop in subtle pieces of “colour” to make the scene “come alive.” Introduce an antagonist (the person threatening the Favourite Thing) and anyone else that is present.

When introducing characters, put them in action. The Spotlight character finds their true love in an embrace with another man; The Germans are preparing to turn the family chapel into a field HQ; The neighbours are so hungry they have stolen Fluffy and intend to cook him. Put both the Spotlight character and an adversary in the scene, and have them at the point where they confront each other.

Make the threat imminent and real. It is going to happen now, and it will be irreversible if someone doesn't intervene. Play up how horrible it will be to lose the Favourite Thing in this way. You want the Spotlight player to want to act, to save the Thing.

When you are at this point dish out the roles. The Spotlight character will be played by whoever created them; the main antagonist will be played by the scene Leader; and any other character in the scene can be played by the other players at the table. Non-Spotlight players can play their own character or other characters appropriate to the scene.



PLAY OUT THE SCENE

Who says what? Who does what? The Spotlight character and antagonist are already in opposition and the other players can take sides as is appropriate for their characters. It may be in their interest to make things tough for the Spotlight character.

What arguments does the Spotlight character use to sway the antagonist? What is the antagonist's response? Do the other characters back-up one side, or heap on fuel to flame the conflict? Spend a few minutes roleplaying the scene. It will reach a head pretty quickly, and then it will be time to resolve it.

RESOLVE THE SCENE

When the scene reaches a climactic moment the Spotlight player chooses how they want to resolve the conflict. They can choose to (a) use Ultraviolence, or (b) leave it to Fate.

Ultraviolence: If the Spotlight player chooses to use Ultraviolence they use violence - brutal, savage, cold action - to enforce their will on those who oppose them. Their Favourite Thing is safe from harm, no questions asked. But, the Spotlight player must describe the sick, depraved and violent manner in which they achieve it. Let me stress this - if you use Ultraviolence you *must* describe gut wrenching, revulsion causing, involuntary flinching violence. Stuff you don't want your mum to overhear you saying. The kind of thing that, if overheard by someone not in the know, would give gamers a bad name. If they don't do this the other players must encourage them to go on in more detail (no matter how much they don't want to hear it). They should go on until one or more of the other players tells them they have gone too far. The player wanted his own way, but they have to do a bit of the ol' Ultraviolence to get it.

The Spotlight player marks on their character sheet that they used Ultraviolence to save their Favourite Thing. There's a spot right there on the sheet.

The player who framed the scene gets a chit - a token that they might use later for their own advantage. You see, if you frame a scene so horrible and nasty that it causes the Spotlight character to use Ultraviolence, you gain an advantage.

Fate: If the Spotlight character chooses to leave the outcome to Fate, dice are rolled. Any player who has a character invested in the scene rolls a D6. That includes the scene Leader, the Spotlight player and any other player that portrayed a character in the scene. Players with chits can discard one to roll a D10 instead of a D6.

The player that rolls the highest gets to decide how the scene ends, and narrate it. They can describe the scene ending in favour of the Spotlight character, or against them, but should fall in line with the side their character was on during that scene. It can involve violence, soft words, empty threats, backing down or anything else they choose. The description should clearly indicate whether the Favourite Thing is lost or saved. Other players can suggest ideas for ending the scene, but it is ultimately up to the high rolling player.

Song: If the high roll is tied the scene ends in Song. The high rolling players work together to decide how the scene should end, then everyone at the table sings about the event! Yes, sings. You had to know this was coming - I mentioned way back on page 6 that music was an integral part of both *A Clockwork Orange* and *The Sound of Music*. To misquote another film, "Everybody sings, no body quits."

Creating your song simply involves one player beginning by saying (or singing) a line and the next player singing a line that rhymes. The third player says a new line (it does not have to rhyme with the first two) and the fourth player sings a line that rhymes with it. Yes, you are creating rhyming couplets - it isn't going to win you a Grammy, but it sure can be fun! Continue until all players have had a chance to contribute to the song, but by all means keep going until you feel the song has properly "finished". The lines sung *must* make sense, both in context to the previous lines in the song, and what has happened in the scene. Ideally, the song you create will narrate the resolution that the high rolling players decided on, in the same way that songs in stage musicals often do.

MOVE ON

With a scene resolved, the next player becomes Leader and a new scene is begun. Continue in this fashion until all the players have been Leader and Spotlight character three times.

RESOLVING SCENES

When resolving a scene, whoever has "won" the right to narrate the outcome gets final say. They must clearly indicate whether the Favourite Thing at the centre of the scene is lost or saved. Either way, that Thing cannot be threatened in the future.

Other players can make suggestions on how the scene might end, and this kind of "table talk" is encouraged. If someone has a cool, interesting or horrible way to close a scene they should share it. That way the player resolving the scene has plenty to work with when they make their final decision.

Killing: Scenes will often end in bloodshed and violence, but do not have to. When violence does occur, only antagonists and other characters not owned by the players may be killed. Even then, it is often more interesting to not kill an antagonist - pluck out an eye and leave them broken in a ditch so they can come back later for revenge. Likewise, although player owned characters cannot be killed, they can be maimed, beaten and injured - feel free to wreak havoc.

Plot Immunity: Doctor Von Keeton can appear in scenes as an antagonist or supporting character, but should not be killed. He is working in the background and will ultimately play a part in each of the character's final fate. Also, Favourite Things that are not being threatened in a scene can never be damaged, injured or destroyed.

The Turnip Boys from 'cross the Lake were giving Nanny the ol' leery eye - their slack jaws dribbling and mind wandering to all the places I would have them not. I told them to shove off and what-to but the Turnip's are right slow. It took a proper beating and gutting Largs - right from jocks to jaw - before the others took to the hoof.

DENOUEMENT

When all the players have been Leader and Spotlight Character three times, the story will wrap up. You will find out the ultimate fate of each of the characters and get to describe how your character exits the story. For some it will be joyful, for others it will be tragic.

Each player must look at their character sheet and count up how many Favourite Things they saved and how many times they used Ultraviolence. These will both range between 0 and 3 and are cross referenced on the Denouement Chart.

USING THE DENOUEMENT CHART

Cross reference the number of times you used Ultraviolence with the number of Favourite Things you saved. This will give a “big picture” hint at how your character’s story ended. Use this as a springboard for framing a closing scene for your character. This can be as simple as a brief description of what happens to them, or a proper scene roleplayed with the other players. Decide as a group how you want to handle these scenes and do everyone’s the same.

The following descriptions are a guide to what happens to your character. Use them as starting points and incorporate the previous parts of your character’s story. Take ideas and suggestions from the other players, too. This is the only scene that you get to both frame and resolve about your own character, so go out with a bang! It doesn’t matter how depraved your character has been, or how their story is going to end, this is the point where you get to bring it all home. Make it memorable, cool, cathartic or tragic. Make it yours.

Weak & Broken: Unable to protect the things you love most, and unwilling to force your will on others, you are tired and broken. You are numb, no longer able to feel love or joy. You are a perfect example of Doctor Von Keeton’s pacification Technique - whether you underwent the treatment or not.

Refugee: You escape Austria with almost nothing. A faceless nobody, one amongst the thousands that make the exodus under the cover of darkness, via back roads, and with the aid of others. There is nothing left for you back home. What will you do now?

DENOUEMENT CHART

		How many Favourite Things did you save?			
		0	1	2	3
How many times did you use the ol' Ultraviolence?	0	Weak & Broken	Refugee	New Life	Folk Hero
	1			Test subject #1034	Wanted
	2			Zombie Soldier	Resistance Fighter
	3			Dangerous loner	
					Violent Psychotic

New Life: You make it out of Austria with most of your possessions. More importantly, you didn't compromise your morals or integrity by acting like an animal. You know you have the moral high ground there. You are superior than those ruffians and thugs who thought to fight and threaten their way to safety.

Folk Hero: Stories are told of your dramatic escape from Austria, of the manner in which you stood up to the invaders, of how you refused to bend to their will. Maybe you play down your actions. Or perhaps you play up to them, basking in the attention.

Test Subject #1034: Your savage, violent assault bring you to the attention of Doctor Von Keeton, while your many tragic losses make you an excellent test subject giving him many hooks with which to prod your fragile psyche. Maybe you are another of his successes, or perhaps you are locked in some dark chamber somewhere while he continues to search for a "cure".

Wanted: Your violent attacks and continued meddling make you a thorn in the side of the occupying forces. There is a warrant for your arrest. Perhaps you are long gone, concealed amongst the throngs of refugees. Or perhaps you linger, unable to cross the border now your face is on a wanted poster.

Resistance Fighter: Your varied skills and many local successes, coupled with the fact you aren't afraid to strike blows when needed, bring you to the attention of the Underground. You now strike against the invaders, perhaps to help those unable to help themselves, or maybe to keep protecting the things you treasure most.

Zombie Soldier: Your capacity for violence makes you an excellent candidate for Doctor Von Keeton's re-education program. Now you serve the Führer in a mindless fury driven by the knowledge that the only certain way to success is through violence. Perhaps you have forgotten all that you have won or lost. Or perhaps those foggy memories are all that keep you sane.

Dangerous Loner: You protected the things that matter most to you, but at what cost? The things you have done haunt you. You know your friends cannot look at you without remembering what you did. Perhaps you have exiled yourself, afraid of what you might do. Perhaps nobody will have anything to do with you.

Violent Psychotic: You become a degenerate monster, unable to tell the difference between the euphoria of senseless violence and the passion for the things you once loved. You become a danger to all those around you, including your favourite things. Did your friends offer you up to Doctor Von Keeton for his experimental Technique.

That Doctor keeps coming. He stands at the gate and smiles at the window, like he knows I'm here. Sometimes he brings others and they all point at the window and the short one nods and smiles under his toothbrush.

The Doctor's been leaving little brown packages at the door - little, like folded origami envelopes - but I haven't been opening them. I know what's in them. Black bits. Itsy-bitsy fragments of my records. All broke up like Humpty-dumpty off his wall.

Why would he do that? And smile. With his slopex-crook mouth and German teeth. Who smiles at broken Beethoven?

I'm going to glue them together. All the itsy-bitsy's. Better than all the king's men I am. I spent the morning looking for the glue. It's not where Nanny Maria usually keeps it. I wish she was here. Perhaps I shouldn't have let her leave. But she begged so nicely. At least I still have her teeth.

- A

NAME & DESCRIPTION:

APPEARANCE:

FAVOURITE THINGS:

Saved?

Ultraviolence

1	Yes / No	<input type="checkbox"/>
2	Yes / No	<input type="checkbox"/>
3	Yes / No	<input type="checkbox"/>

NOTES

NAME & DESCRIPTION:

APPEARANCE:

FAVOURITE THINGS:

Saved?

Ultraviolence

1	Yes / No	<input type="checkbox"/>
2	Yes / No	<input type="checkbox"/>
3	Yes / No	<input type="checkbox"/>

NOTES