

**SOMEWHERE IN FRANCE: CREATING A RESEARCH-BASED CARD GAME
ABOUT MORALE IN THE CANADIAN EXPEDITIONARY FORCE DURING
THE FIRST WORLD WAR (1914-1918)**

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DEDICATION

To Alfred Braisher – while I never met you, you have been on my mind a lot during this project. Thank you for your service.

ABSTRACT

This thesis examines the experience of Canadian soldiers in the Great War (1914-1918) through their writings, for a closer understanding of soldiers' morale in the Western Front. The first chapter of this thesis focuses on morale, and what some of soldiers' writings can tell us about their morale. The second chapter of this thesis discusses the creation, mechanics, and playtesting of the other portion of this project, my card game named *Somewhere in France*, which was made with the intention of "translating" my research into a new medium, as well as some of the pros and cons of creating a historical research-based board game.

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INTRODUCTION

The Western Front in the First World War was perhaps, per square meter, the bloodiest, most miserable area of fighting in the history of the world.¹ Soldiers endured a hellscape of mud, death, and rats, with incessant, thunderous shelling in a seemingly unending war. While soldiers' morale was challenged by all this, they continued to do their duty for a multitude of reasons, including fear of punishment and a desire for justice against an enemy perceived as cruel and barbarous. To help cope with the strain of trench life, soldiers vented to their loved ones, made jokes with each other, and hoped to hear from and to return home quickly after the enemy had been defeated.

My thesis comprises primary source research about morale in the First World War as well as the production of a game that explores morale and the experiences of Canadian soldiers on the Western Front. The purpose of this portfolio-style MA thesis is to answer the following questions: What do letters and trench newspapers tell us about the morale of Canadian soldiers? How was morale maintained and challenged in the Canadian Expeditionary Force during the Great War? What are the advantages and disadvantages of using a game to engage with history?

The goal of my game, *Somewhere in France*, is to allow players to gain a deeper understanding of morale and the Canadian soldier's experience in the First World War. Players will have the chance to virtually see the First World War through the eyes of Canadian soldiers and officers as they try to make it through the war while maintaining morale and potentially butting heads. This game looks upon soldiers not just as victims of the war or as romanticized heroes, but as every-day citizen-soldiers who struggled to navigate a tumultuous time.

¹ Tim Cook, *The Secret History of Soldiers: How Canadians Survived the Great War* (Penguin, 2019), 69.

Historical Context

The First World War, known at the time as the Great War, was fought between the Central Powers and the Allies from 1914-1918, starting after the assassination of Austrian Archduke Franz Ferdinand in Sarajevo, Bosnia and Herzegovina on June 28, 1914. On the side of the Central Powers were Germany and Austria-Hungary, and later the Ottoman Empire and Bulgaria, and on the side of the Allies were France, Russia, Britain, Italy, the United States, Japan, and many other countries such as Belgium and Serbia. Because of an intricate system of alliances, European empires clashed in Europe and their colonies, dragging resources and manpower from across the world into battle.

While fighting raged across the world, the Western Front was where most English-speaking soldiers fought, and where the largest portion of soldiers in the war fought.² After the first few months of open warfare, armies on the Western Front dug a system of trenches into the ground from Switzerland to the coast of northern France and Belgium, creating a huge stalemate that mimicked a large-scale, country-wide siege. Known for static trench warfare, the Western Front remained in about the same position for most of the war, which meant that soldiers of the armies of the Allies and Central Powers endured miserable lives in the trenches for about four years.³

A typical day in the Allied trenches began with stand-to, which was when soldiers checked for an attack from the enemy trenches “an hour before first light, which often meant at

² John H. Morrow Jr., “The Imperial Framework,” in *The Cambridge History of the First World War*, vol. 1, *Global War*, ed. J.M. Winter and Centre de l’Historial de Peronne Cambridge (New York: Cambridge University Press, 2014); Robin Prior, “The Western Front,” in *The Cambridge History of the First World War*, vol. 1, *Global War*, ed. J.M. Winter and Centre de l’Historial de Peronne Cambridge (New York: Cambridge University Press, 2014).

³ Robin Prior, “The Western Front.”

about 4:30,”⁴ all peering across No Man’s Land, a stretch of churned-up muddy wasteland between the two sides’ trenches, filled with craters, decomposing bodies, barbed wire, unexploded shells, and lost equipment, “fully equipped, armed, and ready.”⁵ When it became apparent that the Germans were not planning on attacking, soldiers would then prepare breakfast, which often included bread, bacon, tea, and depending on the unit, a couple tablespoons of rum. Daytime was a time of rest for the First World War soldier; sleeping, eating, watching No Man’s Land, playing cards and writing letters were the most common activities that took place during the day, interrupted by flares of machine gun and artillery fire. It was at night, after dusk stand-to, when “trench warfare flourished.”⁶ Working parties repaired damage to the trenches, and dug more defenses, latrines, or dugouts, and extended underground saps, or tunnels, toward the bottom of the German trenches, which they eventually would fill with explosives.⁷ Wiring and raiding parties or patrols laid barbed wire and provided reconnaissance of the enemy trenches, sabotaging their defenses, thwarting their raids and potentially capturing “a prisoner or two.”⁸ Ration parties brought food, water, and mail to the frontlines while stretcher bearers collected any injured soldiers who couldn’t be evacuated from No Man’s Land in daylight. The “ant-work” (in the words of Paul Fussell) was interrupted by shots and flares quite frequently, a single shot or burst of machine gun fire setting “the trench line blazing.”⁹ A day in the trenches ended with stand-to at dawn again, and the cycle would repeat.¹⁰

⁴ Paul Fussell, *The Great War and Modern Memory* (Oxford: Oxford University Press, 1975), 46.

⁵ Desmond Morton, *When Your Number’s Up: The Canadian Soldier in the First World War* (Toronto: Random House of Canada, 1993), 123.

⁶ Desmond Morton, *When Your Number’s Up*, 125.

⁷ Paul Fussell, *The Great War and Modern Memory*, 47.

⁸ Desmond Morton, *When Your Number’s Up*, 125.

⁹ Paul Fussell, *The Great War and Modern Memory*, 47; Desmond Morton, *When Your Number’s Up*, 126.

¹⁰ Desmond Morton, *When Your Number’s Up*; Paul Fussell, *The Great War and Modern Memory*.

If the regular routine was interrupted, “the favourite time [for] launching attacks” being at stand-to, soldiers helplessly waited under a thunderous hail of shells as the enemy bombarded them before the enemy went over the top.¹¹ As Desmond Morton has written, soldiers often “attempted unconcern,” putting on a brave face and making jokes as they were shelled, also being given rum to steel their courage, especially if they were the ones to go over the top after the bombardment.¹²

In order to successfully complete an attack, soldiers needed to cross the infamous No Man’s Land. Several aprons of barbed wire blocked attackers’ approach, far enough from the trenches to prevent the enemy from “sneaking up to grenade-throwing distance” and funneling them into areas where they would be easy targets.¹³ Machine guns, barbed wire and artillery were the main obstacles that prevented either side from crossing No Man’s Land for much of the war, and even when they did manage to cross, they could not make it far, as reinforcements were ready to plug any gap that emerged using railways and “tentatively sited” rear defenses.¹⁴

Over the course of the war, several new ideas, technologies and what Frédéric Guelton calls “retro-innovations,” which were innovations based on previous designs, were utilized to try breaking the stalemate of the Western Front.¹⁵ Steel helmets and hand grenades were two retro-innovations which were born out of necessity – steel helmets were made to protect soldiers’ heads from the fatal wounds that occurred as a result of shrapnel shells exploding midair, and were based on steel helmets of the middle ages. Similarly, grenades came into mass-production

¹¹ Paul Fussell, *The Great War and Modern Memory*, 46; Desmond Morton, *When Your Number’s Up*, 117-180; John Keegan, *The Face of Battle* (Viking Press, 1976), 227-237.

¹² Desmond Morton, *When Your Number’s Up*, 131.

¹³ Paul Fussell, *The Great War and Modern Memory*, 42; Desmond Morton, *When Your Number’s Up*, 120.

¹⁴ Desmond Morton, *When Your Number’s Up*, 121-122.

¹⁵ Frédéric Guelton, “Technology and Armaments,” in *The Cambridge History of the First World War Volume II: The State*, ed. J.M. Winter and Centre de l’Historial de Peronne (Cambridge. New York: Cambridge University Press, 2014), 247.

because of trench warfare, based on grenades of the eighteenth century. In an enclosed space like a trench, a rifle was a cumbersome and awkward weapon, making the hand grenade much more convenient and effective.¹⁶ Poison gas and tanks were also innovations brought about in attempts to overcome No Man's Land, but both proved to be indecisive on their own: Poison gas, an asphyxiating terror-weapon, was finicky, only working in the right weather conditions, and tanks, while providing cover and fire support to infantry, were slow, vulnerable to artillery, and often broke down in the mud and craters of No Man's Land.¹⁷ In the end, well-coordinated artillery and infantry were what won battles, with all of the other innovations being auxiliary – the British calculated that 59% of their casualties were caused by mortars and artillery, while the Germans calculated that from 1916-1918, 85% of their casualties were caused by mortars and artillery.¹⁸

Because it was near-impossible to breach the impregnable defenses on either side of No Man's Land, both sides' strategies began to revolve around attrition by 1915 – the main purpose, as Tim Cook has written, being to “wear down the enemy by killing his troops.”¹⁹ The brutal and relentless battles caused by a combination of the strategy of attrition and the hope for a quick victory resulted in a huge spike in battle exhaustion, caused by a combination of emotional and physical strain bubbling over in a soldier – it became to be known as “shell shock” in the trenches among soldiers, officers, and doctors alike.²⁰ Morale became very important in the First World

¹⁶ Frédéric Guelton, “Technology and Armaments,” 250-251.

¹⁷ Mark Humphries, *A Weary Road: Shell Shock in the Canadian Expeditionary Force, 1914-1918* (Toronto: University of Toronto Press, 2018), 50-53; Desmond Morton, *When Your Number's Up*, 133-134; Jonathan Boff, *Winning and Losing on the Western Front: The British Third Army and the Defeat of the German Army in 1918* (Cambridge: Cambridge University Press, 2012), 123-159; Frédéric Guelton, “Technology and Armaments,” 261-262.

¹⁸ Jonathan Boff, *Winning and Losing on the Western Front*, 123-159; Tim Travers, “The Evolution of British Strategy and Tactics on the Western Front in 1918: GHQ, Manpower, and Technology,” *The Journal of Military History* 54, no. 2 (1990), 173-200; Desmond Morton, *When Your Number's Up*, 130, 149.

¹⁹ Tim Cook, *The Secret History of Soldiers*, 37.

²⁰ Mark Humphries, *A Weary Road*, 314.

War because of this battle exhaustion, where soldiers who were disciplined, focused, and less-exhausted from battle were better coordinated than those who were not – soldiers who were overcome with fear or battle exhaustion proved less effective in the trenches.²¹ Soldiers dealt with the strain of the trenches in a variety of ways, including hoping for and getting leave from the frontlines, writing letters, and enjoying entertainment, which built trench culture and sustained morale.²²

Among the several armies fighting on the Western Front was the Canadian Expeditionary Force (CEF) – the vast majority of Canada’s forces served there in the First World War.²³ The Canadian Expeditionary Force was made up of 619,636 men throughout the war – 424,589 of whom were shipped overseas, with most serving in the Canadian Expeditionary Force, which was made up of four divisions by 1916.²⁴ Of all the men serving overseas throughout the war, 45% of them were British or imperial-born – Desmond Morton argues that “the emotional links to a suddenly embattled Britain tugged strongest at the British-born.”²⁵ Many Canadian soldiers also felt motivated to fight because of the invasion of Belgium – a desire for justice against the German state brought many Canadians to the trenches.²⁶

While many soldiers fighting for the CEF would have had some family in Britain, all Canadian soldiers were far from home regardless. Canadian soldiers’ experiences there differed

²¹ Alex Mayhew, *Making Sense of the Great War: Crisis, Englishness, and Morale on the Western Front* (Cambridge: Cambridge University Press, 2024), 140-144; Desmond Morton, *When your Number’s Up*, 227-252.

²² Tim Cook, *The Secret History of Soldiers*; Mark Humphries, *A Weary Road*.

²³ Tim Cook, *The Secret History of Soldiers*, 14.

²⁴ Tim Cook, *The Secret History of Soldiers*, 14; Christopher Sharpe, “Recruitment and Conscription (Canada),” *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), <https://encyclopedia.1914-1918-online.net/search/?q=recruitment+canada>.

²⁵ Christopher Sharpe, “Recruitment and Conscription (Canada)”; Desmond Morton, *When Your Number’s Up*, 9.

²⁶ John Herd Thompson, *The Harvests of War: The Prairie West, 1914-1918* (McClellan and Steward, 1978), 29-36, 75.

from those of European soldiers' (along with overseas, non-European soldiers) because of the distance from home they had to travel to take part in the war. The journey via ship took about ten days, too long for a visit on leave, meaning many of the men would not again see their wives, mothers and families for years.²⁷

Historiographical Context

This thesis engages with and contributes to four bodies of academic literature: historical scholarship on morale, as well as research on soldiers' letters, on the soldier's experience during the First World War, and as recent scholarship on historical games.

Morale

Scholars have made various arguments about the definition of morale, but their definitions usually gesture back to some sort of confidence in the nation's or in the military's cause, and a willingness or enthusiasm to put one's life on the line for it.²⁸ Historians like Vanda Wilcox and Daniel Ussishkin argue that while morale is extremely important to success in any army, it is "nebulous" and hard to fully define, given that it is also very contextual and based on human emotion.²⁹ At its core, Alexander Watson argues that morale, in a military sense, is based on "the readiness of a soldier or a group of soldiers to carry out the commands issued by military

²⁷ Desmond Morton, *When Your Number's Up*, 23-4.

²⁸ Vanda Wilcox, *Morale and the Italian Army in the First World War* (Cambridge: Cambridge University Press, 2016); Daniel Ussishkin, *Morale: A Modern British History* (Oxford: Oxford University Press, 2017); David Englander, "Discipline and Morale in the British Army, 1917-1918," in *State, Society, and Mobilization in Europe During the First World War* ed. John Horne (Cambridge: Cambridge University Press, 2009); Alexander Watson, "Morale," in *The Cambridge History of the First World War Volume II: The State*, ed. J.M. Winter and Centre de l'Historial de Peronne Cambridge (New York: Cambridge University Press, 2014).

²⁹ Vanda Wilcox, *Morale and the Italian Army in the First World War*, 4-10; Daniel Ussishkin, *Morale: A Modern British History*.

leadership.”³⁰ Vanda Wilcox argues that morale is not static; being based on human emotion, it is a “sliding spectrum,” which means that soldiers’ readiness to carry out orders often fluctuate.³¹ Some historians such as Ussishkin also argue that morale is wide-reaching and universal, though they do not go too deeply into detail – I use primary and secondary research on the First World War to expand upon this idea later in this paper.³²

A significant amount of work has been done on how soldiers *endured* the Great War, an idea which is related to, yet not the same as morale.³³ Endurance, in the context of the Great War, was more related to time than morale. While morale refers to the readiness of a soldier to carry out orders, in his current state, endurance refers to a soldier’s ability to persist under hardship over a duration of time. Tim Cook has morale in mind in *The Secret History of Soldiers*, though it is not the primary focus of his book. His focus instead lies in endurance, which he highlights with soldiers’ culture and humour in the trenches.³⁴ Similarly, Michael Roper’s *The Secret Battle* has the concept of morale as a vague undertone, but it is not the primary subject of the book: the focus is endurance, with letters as the main primary source.³⁵ Writing about the British Army, Alexander Watson compares endurance to attrition. He argues that attrition was related to materiel, being military equipment and manpower, and endurance to emotion.³⁶ All of these works provide excellent examples of soldiers’ ways to endure the trials of the First World War,

³⁰ Alexander Watson, “Morale,” 176; See also Vanda Wilcox, *Morale and the Italian Army in the First World War*; Alex Mayhew, *Making Sense of the Great War*; Sean Childs, “Soldier Morale: Defending a Core Military Capability,” *Security Challenges* 12, no. 2 (2016), 45-46. <http://www.jstor.org/stable/26465606>.

³¹ Vanda Wilcox, *Morale and the Italian Army in the First World War*, 197; See also Alexander Watson, *Enduring the Great War: Combat, Morale, and Collapse in the German and British Armies, 1914-1918* (Cambridge: Cambridge University Press, 2008).

³² Daniel Ussishkin, *Morale: A Modern British History*, 59; Alexander Watson, *Enduring the Great War*, 140.

³³ Michael Roper, *The Secret Battle: Emotional Survival in the Great War* (Manchester: Manchester University Press, 2009); Tim Cook, *The Secret History of Soldiers*; Desmond Morton, *When Your Number’s Up*; Alexander Watson, *Enduring the Great War*; Alex Mayhew, *Making Sense of the Great War*.

³⁴ Tim Cook, *The Secret History of Soldiers*.

³⁵ Michael Roper, *The Secret Battle*.

³⁶ Alexander Watson, *Enduring the Great War*.

and what exactly those trials were, which I use in my thesis project by connecting this work more deeply to the concept of morale. Some scholars seem to be reluctant to engage too deeply with the concept of morale, staying more closely to the related concept of endurance, because of its complexity and its nebulous and shifting nature, as Vanda Wilcox has suggested – my thesis attempts to quantify this unquantifiable part of morale, putting players of the game in a position where they can see the complex factors of morale ebb and flow through circumstances throughout the war and their personal lives.³⁷

The body of scholarship on the difficulties soldiers faced in the Great War provide additional insight into morale as well. The brutality of the fighting of the First World War, on the Western Front in particular, is one of the most common themes in western scholarship of the war.³⁸ In particular, most scholars argue that the relentless artillery bombardments were the most stressful and terrifying aspect of the war.³⁹ Roper argues that the reason that soldiers were so terrified of artillery shells was because of the damage they did to the body – it was both the scale and type of wounds they dealt, being ruptures in the skin or bone, and the risk of being completely eviscerated by shellfire.⁴⁰ Tim Cook, in *The Secret History of Soldiers*, describes the sheer amount of death that filled soldiers' lives, from No Man's Land, to corpses oozing out of the trench walls and the smell of death that always surrounded soldiers.⁴¹

³⁷ Vanda Wilcox, *Morale and the Italian Army in the First World War*.

³⁸ Tim Cook, *The Secret History of Soldiers*; Desmond Morton, *When Your Number's Up*; Michael Roper, *The Secret Battle*; Alexander Watson, *Enduring the Great War*; Alex Mayhew, *Making Sense of the Great War*.

³⁹ Desmond Morton, *When Your Number's Up*; Mark Humphries, *A Weary Road*; Tim Cook, *The Secret History of Soldiers*; Michael Roper, *The Secret Battle*.

⁴⁰ Michael Roper, *The Secret Battle*, 257-260.

⁴¹ Tim Cook, *The Secret History of Soldiers*, 54-89.

Some scholarship discusses how low morale among soldiers had physical manifestations which affected their ability to fight.⁴² Desmond Morton described the “fiercely pounding “soldier’s heart,” uncontrollable trembling, and cold sweat, to the final, humiliating loss of bowel control” as symptoms of fear, an extreme of low morale, especially when they felt helpless under artillery bombardment.⁴³ Similarly, Mark Humphries wrote about soldiers’ fear affecting their abilities in combat, such as at the Second Battle of Ypres, when soldiers who were afraid of the gas clouds fumbled to get their gas masks on and were extra shaky as they faced a new, terrifying weapon of war.⁴⁴ Alex Mayhew, in *Making Sense of the Great War*, made the differentiation between enduring chronic difficult living circumstances such as mud and rain, and the acute circumstances like battle, where the latter wore down on soldiers’ sanity, and their ability and willingness to fight and perform other tasks.⁴⁵ Tim Cook has written of soldiers’ stress and exhaustion from the helpless danger of the trenches causing them to often take stupid chances, putting themselves in danger.⁴⁶

Scholarship on morale also often discusses discipline, defining it essentially as habits built to overcome negative emotions like fear and stress.⁴⁷ Desmond Morton argues that, while Canadian soldiers generally disapproved of being harshly disciplined, they also recognized its importance as a tool to help “terrified men behave well when they faced mortal peril.”⁴⁸ Vanda Wilcox argues that discipline contributes to morale by “[helping] to create well-behaved,

⁴² Alex Mayhew, *Making Sense of the Great War*; Desmond Morton, *When Your Number’s Up*; Mark Humphries, *A Weary Road*; Tim Cook, *At the Sharp End: Canadian Fighting the Great War, 1914-1916, Volume One* (Toronto: Penguin Group, 2007).

⁴³ Desmond Morton, *When Your Number’s Up*, 227-252.

⁴⁴ Mark Humphries, *A Weary Road*, 50-54.

⁴⁵ Alex Mayhew, *Making Sense of the Great War*.

⁴⁶ Tim Cook, *At the Sharp End*, 285.

⁴⁷ Desmond Morton, *When Your Number’s Up*; Vanda Wilcox, *Morale and the Italian Army in the First World War*; Alex Mayhew, *Making Sense of the Great War*; Alexander Watson, *Enduring the Great War*; David Englander, “Discipline and Morale in the British Army, 1917-1918”; Daniel Ussishkin, *Morale: A Modern British History*.

⁴⁸ Desmond Morton, *When Your Number’s Up*, 248.

organised and reliable troops who are equipped to meet expectations and understand the penalties of infractions.”⁴⁹ At the same time, however, she also notes that harsh punishment could create resentment among soldiers, and a sentiment that they were not valued when it was seen as unjust. The scholarship on discipline is used in this thesis as a major component of morale and a way to inform how soldiers viewed discipline in letters and trench newspapers.

I will also be using scholarship on shell shock to better understand morale, the most significant source being Mark Humphries’ *A Weary Road: Shell Shock in the Canadian Expeditionary Force*.⁵⁰ While Humphries does relate morale to shell shock several times throughout *A Weary Road*, he does not directly tie the two.⁵¹ Instead, similarly to arguments on endurance, arguments on shell shock are related to morale, and vaguely considered in the same broad category, but not quite directly connected.⁵² In *The Secret History of Soldiers*, Tim Cook describes shell shock as a “psychological breakdown from accumulated stress, lack of sleep, and relentless tension.”⁵³ Alexander Watson, in *Enduring the Great War*, briefly discusses shell shock as a “mental collapse,” but primarily focuses on how soldiers were resilient in the trenches rather than how they psychologically broke.⁵⁴ In my thesis, this work is connected to morale by considering shell shock as one of the nadirs of morale, where soldiers’ emotional ability hits its limit.

Letters

⁴⁹ Vanda Wilcox, *Morale and the Italian Army During the First World War*, 8-9.

⁵⁰ Mark Humphries, *A Weary Road*.

⁵¹ Mark Humphries, *A Weary Road*.

⁵² Mark Humphries, *A Weary Road*; Tim Cook, *The Secret History of Soldiers*, 23-53; Desmond Morton, *When Your Number’s Up*, 181-206; John Keegan, *The Face of Battle*, 325-336.

⁵³ Tim Cook, *The Secret History of Soldiers*, 103.

⁵⁴ Alexander Watson, *Enduring the Great War*, 5-7.

As the primary form of communication during the First World War, letters make up the largest portion of primary sources produced by soldiers. Because of this and the fact that they are a good source for emotional and psychological health, most work relating to soldiers of the First World War use or reference letters at some point. Historians have argued for or against the usefulness of letters with reference to soldiers' honesty and the information between the lines.

Paul Fussell and William G. Rosenberg both argue against the usefulness of gauging soldiers' emotions and experiences from letters, arguing that their utility is limited because of self-censorship.⁵⁵ Fussell makes his case by presenting an example of a British soldier writing in his diary about how he decided to leave details of his experience and feeling out of his letters to his uncle because he didn't want to upset his uncle, and thought that the censors would censor it anyway.⁵⁶ Likewise, Rosenberg argues that soldiers' letters in the Russian army were plagued with self-censorship, because if soldiers know their letters were being examined, the threat of punishment would have made them less likely to tell the truth.⁵⁷

On the other side, Martha Hanna argues that soldiers in the French, British, and German armies were honest and emotionally open in their letters, with some variance based on culture, with the British being the most emotionally reserved of the three.⁵⁸ Hanna argues that a culture of honesty was built in the French school system leading up to the war, and that soldiers were usually especially comfortable being open with their wives. She argues also that official censorship was not as bad as other scholars have suggested, and notes that many French soldiers'

⁵⁵ Paul Fussell, *The Great War and Modern Memory*; William G. Rosenberg, "Reading Soldiers' Moods: Russian Military Censorship and the Configuration of Feeling in World War One," *The American Historical Review* 119, no. 3 (2014), 714-40.

⁵⁶ Paul Fussell, *The Great War and Modern Memory*, 183.

⁵⁷ William G. Rosenberg, "Reading Soldiers' Moods: Russian Military Censorship and the Configuration of Feeling in World War One."

⁵⁸ Martha Hanna, "A Republic of Letters: The Epistolary Tradition in France during World War I," *The American Historical Review* 108, no. 5 (2003), 1338-1361.

love letters only got more sexually explicit when censorship actually began in early 1917.⁵⁹ In regard to Canadian letters, Desmond Morton argues that soldiers' letters were only censored for sensitive military information and criticizing officers, meaning that soldiers were not as constrained as Fussell believed.⁶⁰

Kristine Alexander, Ashley Henrickson and Michael Roper also argue for the usefulness of letters in reading morale through understanding soldiers' emotions and relationships, suggesting that reading between the lines can be useful. Alexander and Henrickson argue that, while letters are not good for determining tactics, troop movements, and military information, they are good for finding out more about "gender, subjectivity, and the emotions, as well as about relationships between soldiers and their mothers, sweethearts, and wives."⁶¹ Similarly, Roper argues that psychoanalytical insight can be used to read between the lines, arguing that emotional states are not wholly conscious. This means that paying attention to patterns in a soldier's writing can provide insight into the soldier's mood. A soldier who suddenly starts writing short letters after having been writing long and detailed ones or starts making more mistakes than usual, is not necessarily simply just busy – it could be an indicator of stress. Roper also acknowledges that one should be wary when analyzing letters in this way, as a small grammatical error does not mean a fluctuation in a soldier's psychological state – it could have been a mistake, but he argues that major derivations from regular patterns can certainly and most likely do indicate that something is wrong.⁶²

⁵⁹ Martha Hanna, "A Republic of Letters: The Epistolary Tradition in France during World War I," 1356.

⁶⁰ Desmond Morton, *When Your Number's Up*, 238.

⁶¹ Kristine Alexander and Ashley Henrickson, "Children, Soldiers, and Letter-Writing in Canada's First World War," in Barbara Lorenzkowski, Kristine Alexander, & Andrew Burtch, eds. *Small Stories of War: Children, Youth, and Conflict in Canada and Beyond*. Montreal & Kingston: McGill-Queen's University Press, 2023. 121-140.

⁶² Michael Roper, *The Secret Battle*.

The Soldier's Experience

My thesis also engages with literature on the soldier's experience in the war. On the one hand, Paul Fussell argues that the soldier was completely separate from the civilian and the military command, being the only group of people who were truly seeing the horrors of the First World War. Because of this, Fussell argues that there was a growing bitterness throughout the war from soldiers toward everyone else, and an increasingly large rift between the front lines and the home front.⁶³ On the other hand, Martha Hanna, Kristine Alexander, and Ashley Henrickson argue that there was a deep interconnectedness between soldiers and their families back home, especially their wives.⁶⁴ Tim Cook argues for soldiers' distinction from everyone else through a unique trench culture, but also emphasizes that soldiers were not wholly apart from people back home and behind the front lines, especially as many were only temporary soldiers for the duration of the war.⁶⁵ While the soldiers indeed had their own experience separate from the rest of the population, numerous scholars argue that soldiers were still very much connected to their families, even if soldiers' experiences in the trenches of Western Europe differed vastly from their civilian counterparts' experiences in Canada.

The most obvious way in which soldiers were most separate from everyone else was the experience of trench warfare. Civilians and the military high command above the level of battalion did not have to endure the stress of going over the top and being relentlessly bombarded by artillery. A common argument among scholars of the First World War is that the romanticism felt by enlistees before reaching the front was shattered by the violence and death that pervaded

⁶³ Paul Fussell, *The Great War and Modern Memory*.

⁶⁴ Kristine Alexander and Ashley Henrickson, "Children, Soldiers, and Letter-Writing in Canada's First World War"; Martha Hanna, "A Republic of Letters: The Epistolary Tradition in France during World War I."

⁶⁵ Tim Cook, *The Secret History of Soldiers*.

life in the trenches.⁶⁶ Scholars such as Tim Cook, Paul Fussell and Martha Hanna agree that, while the chest-thumping nationalism of the early war continued on the home front, it dissolved relatively quickly among soldiers because of the war's intensity and brutality.⁶⁷

Another very important part of the soldier's experience, according to Rachel Duffett, Desmond Morton, and Michael Roper, was food.⁶⁸ Duffett argues that food is more than just a replenishment of calories, and while the army at the time saw it that way, the official ration, which Morton notes in the Canadian case "supplied each man with 4,300 calories a day" but was always the made of the same corned beef, and "left men constantly hungry and with such a tendency to flatulence that it might even have been dangerous for soldiers in the quiet of No Man's Land."⁶⁹ Duffett, in her article on food in the British army, asserts that "preparing a snack" was a "reassertion of self" for the soldiers, in the face of a culinarily (and otherwise) oppressive military world.⁷⁰ Similarly, Roper argues that only "for the very poorest recruits" was food in the army an improvement in diet, but many officers attempted to feed their soldiers as best as possible to take care of them.⁷¹ He also wrote about the communal importance of sharing parcel treats together and making meals for one another, along with Duffett, who wrote about the pleasure derived from sharing meals as a group.⁷²

⁶⁶ Tim Cook, *The Secret History of Soldiers*; Desmond Morton, *When Your Number's Up*.

⁶⁷ Paul Fussell, *The Great War and Modern Memory*; Tim Cook, *The Secret History of Soldiers*; Martha Hanna, "A Republic of Letters: The Epistolary Tradition in France during World War I."

⁶⁸ Rachel Duffett, "A Taste of Army Life: Food, Identity, and the Rankers of the First World War"; Michael Roper, *The Secret Battle*.

⁶⁹ Desmond Morton, *When Your Number's Up*, 142.

⁷⁰ Rachel Duffett, "A Taste of Army Life: Food, Identity, and the Rankers of the First World War," 263.

⁷¹ Michael Roper, *The Secret Battle*.

⁷² Michael Roper, *The Secret Battle*; Rachel Duffett, "A Taste of Army Life: Food, Identity, and the Rankers of the First World War."

A final very important part of the soldiers' experiences were the idleness, boredom, and pastimes that they adopted in the trenches.⁷³ Tim Cook, Desmond Morton, and Paul Fussell go into great detail about the things that Canadian and British soldiers did while not working or fighting – these activities involved writing letters, drawing cartoons, making trench newspapers, drinking and playing cards, and even the occasional football (soccer) game.⁷⁴ Tim Cook argues that a shared culture between soldiers helped their morale and helped them endure, and the pastimes they did when not fighting were a very important part of that culture.⁷⁵

Historical Games

With board games and video games becoming ever-more mainstream, scholars have begun to think about how they can be used as tools for teaching history, and whether they run the risk of trivializing serious historical topics such as war.⁷⁶ Scholars such as Eirik Brazier and Daniel Reynaud argue that games can best be used as “a complement to more traditional approaches” of teaching history, rather than a replacement to traditional tools such as textbooks.⁷⁷

With respect to the First World War, Adam Chapman argues that video games about the war

⁷³ Desmond Morton, *When Your Number's Up*; Tim Cook, *The Secret History of Soldiers*; Paul Fussell, *The Great War and Modern Memory*.

⁷⁴ Desmond Morton, *When Your Number's Up*; Tim Cook, *The Secret History of Soldiers*; Paul Fussell, *The Great War and Modern Memory*.

⁷⁵ Tim Cook, *The Secret History of Soldiers*.

⁷⁶ Eirik Brazier and Magnus Henrik Sandberg, “Gamer’s perspectives on the First World War: Developing historical consciousness using video games in teacher education,” in *New Perspectives on Educational Resources: Learning Materials Beyond the Traditional Classroom*, ed. Karl Christian Alvestad, Kari H. Nordberg and Hege Roll-Hansen (London and New York: Routledge); Alex Moseley, “The Great History Conundrum: Could Immersive Games Enhance an Undergraduate ‘Skills’ Course?” in *Historia Ludens: The Playing Historian (1st ed)*, ed. Alexander von Lunen, Katherine J. Lewis, Benjamin Litherland, and Pat Cullum (London & New York: Routledge, 2019), <https://doi.org.ezproxy.uleth.ca/10.4324/9780429345616>; Daniel Reynaud and Maria Northcote, “The World Wars Through Tabletop Wargaming: An Innovative Approach to University History Teaching,” *Arts and Humanities in Higher Education* 14, no. 4 (2015): 349-367; Benjamin Hoy, “Teaching History with Custom-Built Board Games,” *Simulation & Gaming* 49, no. 2 (2018): 115-133.

⁷⁷ Eirik Brazier and Magnus Henrik Sandberg, “Gamer’s perspectives on the First World War: Developing historical consciousness using video games in teacher education,” 211; Daniel Reynaud and Maria Northcote, “The World Wars Through Tabletop Wargaming: An Innovative Approach to University History Teaching”; James Coltrain and Stephen Ramsay, “Can Video Games Be Humanities Scholarship?” in *Debates in the Digital Humanities 2019*, edited by Matthew K. Gold and Lauren F. Klein (Minnesota: University of Minnesota Press, 2019) 36–45, <https://doi.org/10.5749/j.ctvg251hk.6>.

oftentimes avoid the trenches out of a fear of trivialization. One example is the video game *Battlefield 1*, which was criticized by some when it came out for that very reason.⁷⁸

On the other hand, scholars such as Benjamin Hoy, David T. Schaller, and Juan Luis Gonzalo Iglesia argue that games are in fact very useful tools for history, teaching historical empathy by placing players in historical actors' shoes and giving them agency, and teaching broad concepts such as diplomacy or strategy and tactics.⁷⁹ These scholars' work has informed my attempt to make a game that us a useful a resource for learning while still being fun. While some may argue that creating a game about morale in the First World War "fun" is trivializing, I believe that it instead teaches players to be empathetic to soldiers in the past, and offers the potential to understand their lives more deeply.

Methodology

This support paper and the game *Somewhere in France* are based on my analysis of three bodies of writing produced by soldiers: letters, trench newspapers, and one journal. These different primary sources shed light on morale by providing information about how soldiers saw the world, the war, and what concerned them and affected their emotional state. My thesis examines themes of morale, endurance, and trench life for Canadian soldiers in the First World War as seen through their writings. I chose to use these particular collections of correspondence because of their relation to morale and their vivid descriptions of life in France and Belgium, and because of the variety of people these soldiers wrote to, including parents, wives, and siblings,

⁷⁸ Adam Chapman, "It's Hard to Play in the Trenches: World War I, Collective Memory, and Video Games," *Game Studies* 16, no. 2 (2016).

⁷⁹ Benjamin Hoy, "Teaching History with Custom-Built Board Games"; David T. Schaller, "The Meaning Makes It Fun: Game-Based Learning for Museums," *The Journal of Museum Education* 36, no. 3 (2011): 261-68; Juan Luis Gonzalo Iglesia, "Simulating History in Contemporary Board Games: The Case of the Spanish Civil War," *Catalan Journal of Communication & Cultural Studies* 8, no. 1 (2016): 143-158.

because of the different ways that they tend to write to different people. I decided to include two junior officers' writings in my selection of primary sources. This is because while the Canadian Expeditionary Force was, at its core, hierarchical, with officers of the General Staff spending most of the time away from the front, junior officers were a middle ground. They fought and spent time in the trenches with the soldiers, taking care of them and going through much of the same morale-draining trouble that their men had to go through, but they also were criticized (sometimes ruthlessly) by the soldiers.⁸⁰ Below is a list of all of the soldiers whose writings I engaged with in this thesis, with some additional information:

| Name | Primary Source | Role in the Army | Enlistment |
|---------------------|-----------------------|--|---|
| Allan Hamm | Letters | Private in the 85 th Infantry Battalion | Conscripted in 1917 at Charlottetown, NS |
| Amos William Mayse | Letters | Corporal in the 222 nd Infantry Battalion | Enlisted January 7, 1916, at Emerson, MB |
| Coningsby Dawson | Letters | Lieutenant in the 53 rd Battery, Canadian Field Artillery | Enlisted March 28, 1916, at Kingston, ON |
| Cecil Tyrell Moody | Letters | Stretcher-bearer in the 8 th Canadian Field Ambulance | Enlisted October 19, 1915, in SK |
| Daniel Spencer Reid | Letters | Sergeant in the 85 th Infantry Battalion | Enlisted October 23, 1915, in Halifax, NS |
| Frank Maheux | Letters | Sergeant in the 21 st Infantry Battalion | Enlisted November 6, 1914, at Kingston, ON |
| Frank Walker | Journal | Stretcher-bearer in the 1 st Canadian Field Ambulance | Enlisted September 24, 1914, at Valcartier, QC |
| George Henry Redman | Letters | Corporal for Fort Garry Horse | Enlisted February 5, 1915, at Pincher Creek, AB |
| George Timmins | Letters | Lance Corporal in the 18 th Infantry Battalion | Enlisted March 21, 1916, at Oshawa, ON |

⁸⁰ Paul Fussell, *The Great War and Modern Memory*; Michael Roper, *The Secret Battle*.

| | | | |
|------------------|--------------------------------|--|--|
| James Wells Ross | Letters, doubling as a journal | Major in the 9 th Battery, Canadian Field Artillery | Enlisted September 22, 1914, at Valcartier, QC |
|------------------|--------------------------------|--|--|

The Listening Post, my other main primary source, was a trench newspaper made by soldiers of multiple armies in the trenches during the war, including French, British, Canadian, and German. An example of what Tim Cook considers “soldiers’ culture,” it is a good source of mostly unfiltered thought by soldiers, mostly for soldiers.⁸¹ Trench newspapers served to entertain the soldiers living in the monotony and misery of trench life with humour and a little bit of news, as many soldiers also did not trust official, chest-thumpingly patriotic news outlets.⁸² *The Listening Post* in particular was chosen in part because of its popularity not just among the 1st BC Battalion, but among all Canadian soldiers across the Western Front, being sold across the front and available to read for most Canadian soldiers.⁸³ The other main reason for choosing to use a trench newspaper as a primary source for this thesis was because it serves to provide soldiers’ perspectives as they shared them with one another, rather than the perspectives they shared with their families as can be seen in letters.

Because of the difficult lives that soldiers lived, different from lives at home because of the misery, uncleanliness and constant danger, Tim Cook argues that they developed their own secret trench culture which differentiated them from civilians, including their own sense of humour and language.⁸⁴ *Somewhere in France*, the game I created as part of this thesis, uses some of this slang to introduce players to trench culture. Below is a table that includes some of

⁸¹ Tim Cook, *The Secret History of Soldiers*, 20-21.

⁸² Tim Cook, *The Secret History of Soldiers*, 203.

⁸³ Tim Cook, *The Secret History of Soldiers*, 194-5.

⁸⁴ Tim Cook, *The Secret History of Soldiers*.

the slang I used, with quotations extracted from a series in *The Listening Post* called “Trench Terms and Their Meanings,” as well as Tim Cook’s *The Secret History of Soldiers*.

| Trench Term | And its meaning |
|------------------------|--|
| Blighty | “A moderately painful, moderately severe wound that will allow the proud owner the privilege of hitting it across country at a fair pace, and yet guarantee his passage to England.” ⁸⁵ |
| Napoo | While there were “a plethora of euphemisms for being killed”, one of the most common was ‘Napoo’. Another common euphemism among Canadian Soldiers was saying the dead soldier had “Gone West.” ⁸⁶ |
| Jake | Not common among other commonwealth soldiers, “Jake” was a uniquely Canadian trench term that was “generally used to mean ‘fine’ or ‘okay’.” ⁸⁷ |
| Fritz/Fritzie/Boshe | “A name given by our troops to a mildly-offensive, undesirably dirty, highly-kultured – likewise smelling – but otherwise perfectly good citizen of the Germanic Empire, who lives in a little cave across the street from us.” ⁸⁸ Refers to German soldiers as a collective. |
| Bath-Mat | “A kind of raft designed by the engineers for the purpose of navigating communication trenches. Should the water in these trenches subside, they are then used as a sidewalk, and industrious sappers are sent to remove occasional slats, so that infantry will learn to watch where they are treading after falling through the holes so made.” ⁸⁹ Refers to the duckboards that laid on trench floors. |
| Whiz-Bang | “A dark, elongated insect that flies through the air at a terrific pace and carries a vicious sting. Sometimes collides with a trench and causes annoyance and trouble to the inhabitants. Its bark is worse than its bite, but most men refuse to believe this.” ⁹⁰ Refers to light artillery shells. ⁹¹ |
| Strafe/Straafe/Straffe | “A deliberate effort to annoy and inconvenience the other people by firing guns, rifles, trench-mortars, machine guns, or any old thing at all. A wiggling: a correction: a reproof for wrong-doing. In fact, will cover doing anything to annoy someone else.” ⁹² |

⁸⁵ Adam Matthew Digital [hereafter AMD], *The Listening Post*, (August 10, 1917), 146.

⁸⁶ Tim Cook, *The Secret History of Soldiers*, 101; Coningsby Dawson, *Carry On: Letters in War-Time* (New York: John Lane Company, 1917): 79.

⁸⁷ Tim Cook, *The Secret History of Soldiers*, 97.

⁸⁸ AMD, *The Listening Post*, (August 10, 1917, and March 15, 1916) 146, 35.

⁸⁹ AMD, *The Listening Post*, (August 10, 1917) 146.

⁹⁰ AMD, *The Listening Post*, (December 1, 1917), 202.

⁹¹ Tim Cook, *The Secret History of Soldiers*, 29.

⁹² AMD, *The Listening Post*, (December 1, 1917), 202.

My analytical process started with using secondary literature to define morale and understanding its workings, which I will discuss further in the next chapter. Then I moved to a close reading of primary sources, looking for examples from soldiers' correspondence in letters, as well as in poetry, short stories, and jokes along with some sketches and cartoons that soldiers contributed to *The Listening Post*. Through my examination of these sources, I asked what they can tell us about morale, through soldiers' emotions expressed to loved ones, each other, and indirectly to their officers seen through the confession, longing, complaint and humour dispersed throughout their letters and trench newspaper articles.

Soldiers' letters and trench newspapers like *The Listening Post* are valuable sources for learning about morale. While scholars such as Vanda Wilcox, Alexander Watson, and Alex Mayhew have explored the concept of morale with letters as important sources, my focus is on Canadian soldiers, so I will be applying their arguments on morale for Italian and British soldiers to Canadians.⁹³ Another important contribution to morale that I will be making is using work done on Canadian soldiers that are not quite directly about morale, such as Tim Cook, Michael Roper, and Mark Humphries' books on Canadian soldiers' endurance of trench warfare and shell shock.⁹⁴ While these books refer briefly and indirectly to morale, my contribution is to directly tie the arguments these scholars make to what morale was in Canadian soldiers' lives.

Along with this support paper on morale, my thesis includes *Somewhere in France*, the research-based card game that I created to go along with it and translate the research into a

⁹³ Vanda Wilcox, *Morale and the Italian Army During the First World War*; Alexander Watson, "Morale," in *The Cambridge History of the First World War Volume II: The State*; Alexander Watson, *Enduring the Great War*; Alex Mayhew, *Making Sense of the Great War*.

⁹⁴ Tim Cook, *The Secret History of Soldiers*; Michael Roper, *The Secret Battle*; Mark Humphries, *A Weary Road*.

playable format that will offer a new and interactive way to learn about Canadian soldiers' morale and their experiences on the Western Front.

Conclusion

This support paper, which is intended to be read in combination with my game *Somewhere in France*, comprises two body chapters and a conclusion. Chapter One examines soldiers' letters and the trench newspaper *The Listening Post* to apply a slightly more refined definition of morale to Canadian soldiers' writings. I start the chapter by defining morale using various scholars' work, whether it be directly about morale or more about endurance and strain. The rest of the chapter will go through numerous examples of negative and positive impacts on morale for Canadian soldiers to support my argument, that soldier's writings can show that morale is affected by numerous factors throughout their lives.

Chapter 2 focuses on the game *Somewhere in France*. The chapter begins with a brief explanation of historical empathy and a discussion of relevant scholarship on historical game-design. Following that, I describe the game's components and what a round of play looks like. The last part of the chapter is where I go in-depth about some of the design choices I made for the game, including game mechanics and the unique art.

CHAPTER I: “WE ARE GOING TO WIN OF COURSE”: MORALE IN SOLDIERS’ WRITINGS

This chapter is split into three sections: The first establishes the definition of morale, from the secondary research I have done, the second goes into detail about the negative effects on soldier morale as seen through their writings, and the third does the same for positive effects on morale. Through these three sections, I establish that soldiers’ writings (being letters, trench newspapers, and journals) show that morale is universal, being maintained and challenged by a vast number of factors in their lives. These factors included negative ones such as the distance from home, the length of the war, the conditions of the trenches, and bad news or the absence of news from home, and positive ones, such as soldiers’ mindsets, relationships, reasons for fighting, food, and pastimes.

What is Morale?

Morale is potentially one of the most important factors to consider when fighting a war. The problem is that it is such a broad and hard-to-fully-define concept – because of this, it is easy to disregard it as useless from a strategic perspective. This difficulty to define, measure and thus be able to control morale is because a core aspect of morale is human emotion, which makes the concept significantly more fluid and complicated. Morale consists of emotions connected to confidence, enthusiasm, group cohesiveness, and discipline.⁹⁵ At its core, then, morale is related to a soldier’s “absolute determination to do his duty to the best of his ability,” which is often related to his emotions toward the duty or the overall objective in relation to the duty.⁹⁶ The

⁹⁵ Sean Childs, “Soldier Morale: Defending a Core Military Capability.”

⁹⁶ Vanda Wilcox, *Morale and the Italian Army during the First World War* (Cambridge: Cambridge University Press, 2016), 5.

difficulty with attributing certain emotions to morale, is that different individuals, due to varying factors, will behave differently under the influence of certain emotions.

Through my research, I have come up with my own definition of morale, based on the refinement of prior definitions mixed with works on shell shock and endurance. Morale in this study is defined as confidence in the success toward some sort of a cause, and an emotional or psychological readiness to perform tasks for an authority figure or collective in support of said cause – in this case, for the military.

As a state of being, morale can be influenced by a variety of factors that come from every part of a soldier's life, including fear, dread, hopelessness, discomfort, relationships, food, and escape. The rest of this chapter discusses various influences on the state of soldiers' morale, separated into negative impacts and positive impacts commonly felt in the First World War among Canadian soldiers, all contributing to the argument that morale was affected by every part of a soldier's life.

Negative Influences on Morale

Soldiers' writings can tell us that morale is negatively affected by anything that contributes to them eventually being emotionally or psychologically unable or unwilling to follow the military's objectives. One way to try and measure low morale is to examine the psychological reactions and physical actions taken by those suffering extreme cases of low morale: shell shock, desertion, and self-harm. Shell shock, for soldiers, officers, and doctors, was a flexible term which was used as a "shorthand for a variety of responses to combat ranging from mild fatigue to severe psychological or even physical trauma." Essentially, shell shock was another word for battle fatigue, caused by a combination of both emotional and physical strain or

stress.⁹⁷ Shell shock could have a number of effects on a soldier's body, including fits, tremors, heart palpitations, deafness, anxiety, and depression.⁹⁸ Writing to his wife on May 25th, 1918, George Timmins claimed to be feeling "a little shell shocked" after a few close encounters with enemy "Heavies, Whizz bangs & overhead shrapnel," suggesting he needed a rest.⁹⁹ While shell shock was mainly caused by the extreme stress caused by the dangers of trench warfare, any form of stress in a soldier's life could contribute to a psychological breakdown, such as "familial distress" as experienced by a Private Michael H. before he even reached the frontlines.¹⁰⁰ While it was a common problem for soldiers in the First World War, resting away from the trenches was often a simple solution that helped most cases of shell shock.

Trying to escape the frontlines or even the army was potentially another result of soldiers' morale being dangerously low. Frank Maheux, a French-Canadian soldier from Baskatong Bridge, Quebec, reported to his wife of a group of soldiers getting "[cold] feet" and shooting themselves in the legs to get out of going to the frontlines, only to be kept in the hospital for two months, paraded in front of the battalion and sent to the frontlines anyways.¹⁰¹ Soldiers decided to inflict wounds on themselves when they felt it was the better alternative to fighting in the brutal trench warfare of the First World War – their confidence in their survival was next to nothing, and cowardice was punishable by death, so the next-best option was to inflict a wound that rendered them useless to complete military objectives.¹⁰²

⁹⁷ Mark Humphries, *A Weary Road*, 105.

⁹⁸ Mark Humphries, *A Weary Road*, 15-16, 38-39.

⁹⁹ George Timmins, *Kiss the Kids for Dad, Don't Forget to Write: The Wartime Letters of George Timmins, 1916-18*, ed. Yvonne Aleksandra Bennett (Vancouver: UBC Press, 2009), 108.

¹⁰⁰ Mark Humphries, *A Weary Road*, 39.

¹⁰¹ Library and Archives Canada [hereafter LAC], "Francis-Xavier Maheux fonds," Frank Maheux, letter to Angelique Maheux, May 7th, 1916.

¹⁰² Desmond Morton, *When Your Number's Up*, 247-52.

A few soldiers also attempted to escape army life altogether by deserting. Some officers argued that this was a matter of discipline – Lieutenant Colonel Davies of the 44th Battalion argued that “the exemplary power of one single Death sentence carried out would, in my opinion, absolutely stop desertion.”¹⁰³ Frank Maheux also told his wife about deserters sometime in 1915, saying “in France a soldier that deserted the army, if they catch him in they they shoot him.”¹⁰⁴ While morale certainly played a part in some soldiers’ desertion, Teresa Iacobelli argues that not all soldiers deserted the army because of morale, providing some examples in *Death or Deliverance* where soldiers deserted for other reasons, such as drug use or feeling like an outsider, though “most deserters whom [she] studied had seen over a year of service and had been engaged in some of the war’s most bitter battles:” those soldiers had “simply burned out.”¹⁰⁵

The most common source of stress expressed in the soldiers’ letters I analyzed was the distance from home and their loved ones. Men frequently lamented the length of the war, and how they deeply missed their loved ones. Cecil Moody, a stretcher bearer who had immigrated to Saskatchewan from England, wrote to his wife, Budsie, “Three years is too long for a man to be away from his wife, that is if he loves her as I do you ... How long I wonder before I see you again?”¹⁰⁶ Cecil was twenty-five when he enlisted in October 1915, with a wife and a small child back at home. Throughout his letters, he expressed to his wife how much he missed her and how difficult it was for him to be so far from her for so long.¹⁰⁷ Moody’s letters tell that his morale

¹⁰³ Teresa Iacobelli, *Death or Deliverance: Canadian Courts Martial in the Great War* (Vancouver: UBC Press, 2013), 41.

¹⁰⁴ LAC, Frank Maheux, letter to Angelique Maheux, (No Month Identified) 1915.

¹⁰⁵ Teresa Iacobelli, *Death or Deliverance*, 44, 40-53.

¹⁰⁶ The Canadian Letters and Images Project, <https://www.canadianletters.ca> [hereafter CLIP], Cecil Moody, letter to Budsie Moody, March 1918.

¹⁰⁷ CLIP, Cecil Moody, letter to Budsie Moody, January 7, 1918.

was affected then by his stress from being far from his wife, as their relationship was a source of comfort and strength which he often lamented being unable to access from so far away.

As made clear in one of the collections of letters I used for this thesis, another very common source of stress for the soldiers was the length of the war. Coningsby Dawson was a Lieutenant in the Canadian Field Artillery, born in England with his family living in the United States, who first went to the frontlines in September of 1916. By the end of October, he wrote to various family members about how he would think about “[his] own celebration of” the end of the war, “only it doesn’t seem possible that the war will ever end.”¹⁰⁸ As the war dragged on, and as soldiers had to endure purely horrifying experiences, they often began to think that escaping from the trenches would never happen. Daniel Spencer Reid, a soldier in the 85th Nova Scotia Highlanders, wrote to his father in July of 1916 that he “would not be surprised” if the war went on into 1917, but that he hoped for the best.¹⁰⁹ These letters are good examples of a number of men who felt very disillusioned by the stagnation of the war, some losing hope in the war ever ending.

While not every soldier expressed his feelings about the length of the war in his letters home, *The Listening Post* contained jokes and stories about the war dragging on forever, showing that the sentiment resonated with numerous Canadian soldiers. In an article from August 10, 1917, called “The Limit of Frightfulness, A.D. 1967,” the Great War was still raging in Northern France. One of the characters, “Shrapnel Bill,” is an old man with a “long, white beard” and a “wooden leg” with “fifty years’ trench experience.” The character is supposed to represent the soldiers reading the paper, as Shrapnel Bill’s trench experience started in 1917. One of the side

¹⁰⁸ Coningsby Dawson, *Carry On*, 71-74.

¹⁰⁹ CLIP, Daniel Reid, letter to father, July 3, 1916.

characters is supposed to represent the newest batch of recruits from the never-ending war: “No. 401691832 Pte. Vimy Ypres Brown.” This character has a comically large regimental number, showing how many men the army has gone through (most regimental numbers are a few digits shorter, such as the author of the short story, 16264), and is named after a couple important battles for the Canadian Expeditionary Force.¹¹⁰ While the story is meant to be humorous and entertaining, behind the veil of humour is an expectation or a fear of the war continuing on forever, which, based on their letters, was a major source of stress for soldiers, which affected their enthusiasm and added up to the pile of stress that soldiers had to manage.

One aspect of the war that made it difficult to endure, and that made it seem like it would continue forever was the sheer brutality of the trenches, which took its toll on soldiers’ emotional fortitude and morale. On September 19, 1916, Coningsby Dawson wrote to his father about his first experience in the trenches:

You enter a kind of ditch, called a trench; it leads on to another and another in an unjoyful maze. From the sides feet stick out, and arms and faces – the dead of previous encounters. “One of our chaps,” you say casually, recognizing him by his boots or khaki, or “Poor blighter – a Hun!” One can afford to forget enmity in the presence of the dead. It is horribly difficult sometimes to distinguish between the living and the slaughtered – they both lie so silently in their kennels in the earthen bank.¹¹¹

The source of much of the brutality that the soldiers wrote about in their letters was from artillery shells. In their letters and diaries, soldiers described their “dread of a stomach wound”, seeing “obliterated” soldiers with body parts “grossly out of place” and finding old corpses in the walls of the trenches.¹¹² Not only were soldiers affected by the fear of being mutilated by modern

¹¹⁰ AMD, *The Listening Post*, (August 10, 1917), 158.

¹¹¹ Coningsby Dawson, *Carry On*, 50.

¹¹² Michael Roper, *The Secret Battle*, 254-60.

weaponry, but they were also forced to be completely surrounded with death in their day-to-day lives. They lived and ate next to and around rotting corpses – “dead men caught on the barbed wire, like nightmarish scarecrows, were a constant reminder” of the danger they were submerged in.¹¹³ Frank Maheux wrote to his wife on May 21st, 1916, about the stench of bodies reeking throughout the trenches:

we take some clory lime, we throw it on the bodies that takes the stink away, that only what we are able to do, and dear wife there some all over, maybe you will believe that I am making stories but dear I dont tell you half it is the same as in a grave yard does it make no matter how you beried them the shell's and bombs, unberried them quicker.¹¹⁴

While there was a masculine culture of “stiff upper lip” among soldiers in the CEF, the brutality still took many men to their breaking points and affected their morale.¹¹⁵

An extension of the brutality of the trenches was the treatment soldiers were subjected to by the junior officers of the battalion, which ranged from Sergeants to the Lieutenant-Colonel. While they were forbidden from writing negatively about officers in their letters home, soldiers frequently criticized their superiors for a multitude of things, including stealing the battalion’s rum ration, being pompous, and treating their men harshly in their trench newspapers and in the songs they sang in the trenches.¹¹⁶ In the issue of *The Listening Post* dated December 1, 1917, there is an article called “Additions to Webster’s Dictionary,” which lists and humorously describes the ranks of a Canadian battalion. The Lieutenant-Colonel, the highest rank of the battalion, is described as an intimidating man with “supernatural powers, which cause the men’s

¹¹³ Tim Cook, *The Secret History of Soldiers*, 64.

¹¹⁴ LAC, Frank Maheux, letter to Angelique Maheux, May 21, 1916.

¹¹⁵ Mark Humphries, *A Weary Road*, 16.

¹¹⁶ Desmond Morton, *When Your Number’s Up*, 238; Tim Cook, *The Secret History of Soldiers*, 118-142.

knees to knock together when he speaks to them.”¹¹⁷ He “dishes out” Field Punishment No. 1, a punishment where soldiers were tied to an object for two hours a day, “without winking an eyelid.”¹¹⁸ A cartoon in *The Listening Post*’s July 1918 issue shows a sergeant kicking a sleeping soldier on the behind as he is sleeping in through the morning stand-to. The caption reads, “Beloved, it is the Dawn!”¹¹⁹



While this image depicts the event in a humorous light, it shows that this kind of treatment could be a regular occurrence, depending what kind of officers they had, otherwise soldiers would not have found it relatable and funny. While many officers, as Michael Roper has argued, acted as mothers to their men, *The Listening Post* shows that soldiers’ relationships with their officers were more complicated when they had officers who mistreated them.¹²⁰ Dead bodies oozing out of the walls, trenches filled with the stench of bodies and “unguessable horrors,” the constant

¹¹⁷ AMD, *The Listening Post*, (December 1, 1917), 195-6.

¹¹⁸ AMD, *The Listening Post*, (December 1, 1917), 196.

¹¹⁹ AMD, *The Listening Post*, (July 1918), 249.

¹²⁰ Michael Roper, *The Secret Battle*.

dread of potentially being next, and the brutal hierarchy of the army left a large weight of stress on soldiers of the Western Front.¹²¹

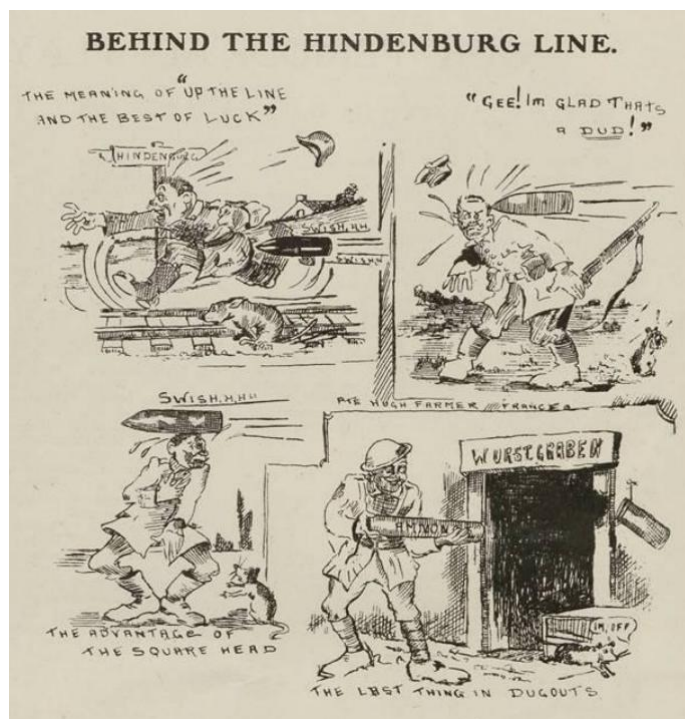
Another constant source of stress, disgust, and irritation, which negatively affected soldiers' morale, was "the only sound at night – the scurry of rats."¹²² They appear quite often throughout *The Listening Post* and are brought up by soldiers many times in their letters home. With references to rats also in practically every issue of *The Listening Post*, it is obvious that they were a regular part of everyday life in the trenches. The constant presence of rats left soldiers always on edge, as they could not even sleep without the thought of rodents crawling over them at night. Among the huge number of references to rats includes an article called "Wratz," which fictionalizes a "rat [trench] raid" in some soldiers' dugout at night, with "a thousand pairs of beady, green, hungry looking eyes" and "a monster rat" as the "C.O." (commanding officer), raiding the dugout and stealing all the food and rum.¹²³ Rats also appear in some of the cartoons drawn by soldiers. For instance, in a cartoon called "Behind the Hindenburg Line," German soldiers are the subject of some jokes about artillery shells, but in the bottom right corner of each panel, there is a little rat as a side character.¹²⁴

¹²¹ Frank Walker, *From a Stretcher Handle: The World War I Journal and Poems of Pte. Frank Walker*, ed. Mary F. Gaudet (Charlottetown: Institute of Island Studies), 99.

¹²² Coningsby Dawson, *Carry On*, 50; Tim Cook, *The Secret History of Soldiers*, 34-5.

¹²³ AMD, *The Listening Post*, (July 1918), 264.

¹²⁴ AMD, *The Listening Post*, (August 10, 1917), 153.



Soldiers wrote about their experiences with rats in their letters, telling their wives or family members about the little beasts “thick as flies” around them in the trenches or jumping over their rifles when peering through No Man’s Land.¹²⁵ Frank Maheux wrote to his wife on February 5th, 1916 about German and French corpses “mixed up in the [barbed wire], [which were] only skeletons now, the rats have them eat up.”¹²⁶ Cecil T. Moody also wrote to his wife about the rats, telling her about one of his friends, “Fat Creighton,” who was obsessed with hunting the rats:

His latest craze is hunting rats with a French bayonet. All day long, he pokes around the holes in the dugout with his bayonet in one hand and a candle in the other. Last night after we went to bed, he got up and sat in the passage for about an hour, as still as a cat, waiting for one to come in, but he had no luck. The damn things chew into our tunic and overcoat pockets, eat our rations, and run over our faces and bodies while we are asleep. And they're big enough to wear puttees and an overcoat!¹²⁷

¹²⁵ LAC, Frank Maheux, letter to Angelique Maheux, February 5, 1916.

¹²⁶ LAC, Frank Maheux, letter to Angelique Maheux, February 5, 1916.

¹²⁷ CLIP, Cecil Moody, letter to Budsie Moody, September 30, 1916.

Soldiers were extremely discomforted by rats crawling over them at night, or even the thought of it. Their discomfort contributed to the great levels of stress they experienced, affecting their morale by eroding their psychological readiness to perform military tasks.

As if rats weren't enough, soldiers' writings show that their morale was challenged by the constant rain of Northern France and Belgium, resulting in flooded and muddy living conditions when coupled with the destruction and trenches dug into the ground.¹²⁸ The soldiers in the trenches "lived like tramps," sleeping out in the mud, victim to the elements, and constantly stressed because of it.¹²⁹ George Timmins wrote to his wife about the stress of the weather and "nice oozy mud," which was also often a subject in trench newspapers and the other cultural productions of the soldiers.¹³⁰ George Henry Redman wrote to his sister about "digging trenches about two hundred from the front line at nights," where "the mud is terrible a lot of the boys are going under with being continually wet."¹³¹ A postcard drawn by Fergus Mackain, a Canadian-born soldier who served in the British army, depicts a soldier who had been cleaning his rifle for two hours, only to drop it in the muddy trench. It was allegedly the only time he "saw a man cry."¹³²

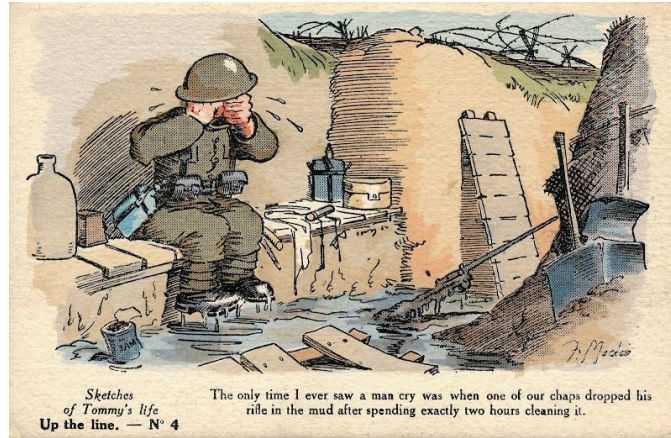
¹²⁸ Tim Cook, *The Secret History of Soldiers*, 26-7; Alex Mayhew, *Making Sense of the Great War*, 85-93, 240.

¹²⁹ Desmond Morton, *When Your Number's Up*, 136.

¹³⁰ George Timmins, *Kiss the Kids for Dad, Don't Forget to Write*, 108.

¹³¹ CLIP, George Redman, letter to Ivy Redman, January 19, 1917.

¹³² Fergus Mackain, *Sketches of Tommy's Life: Up the Line No. 4*, postcard, Fergus Mackain's Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.



Mud got everywhere and in everything. James Wells Ross, a medical student from Toronto who was a Major by the end of the war, wrote to his mother about a shell that had exploded near some soldiers who were having some soup, finding it amusing “to see the men pick the mud out of their soup” with “an awful howl of good natured disappointment.”¹³³ As a constant source of irritation and discomfort, even sometimes getting in their food, the mud and weather of the trenches played an important role in stressing soldiers out and grating on their nerves, thus wearing down their morale, in addition to the more tangible, physical health problems it would have caused.

The poor living conditions which ranged from brutally mutilated corpses, mud, and lots of rats was only made worse by the helplessness that soldiers were forced to live through in the trenches. With most of the soldiers’ time being spent doing manual labour to build or repair trenches, or spent ducking from gunfire or artillery shells, George Henry Redman, a soldier from Norfolk, England who enlisted in Pincher Creek, Alberta, was understandably frustrated.¹³⁴ Writing to his sister on November 25, 1916, Redman wrote: “Soldiering is not fighting it is just

¹³³ CLIP, James Wells Ross, letter to his mother, March 18, 1915.

¹³⁴ Tim Cook, *The Secret History of Soldiers*, 33.

waste of time and it gets my goat.”¹³⁵ As Joanna Bourke wrote, “more men broke down in war because they were *not* allowed to kill than collapsed under the strain of killing.”¹³⁶

Soldiers’ writings also show that those who had a romanticised idea of the war started out with high morale, eager to fight the enemy, but often became disillusioned at the lack of fighting and the demoralizing helplessness which characterized much of the experience of the infantry in trench warfare. In a letter home to his father, Daniel S. Reid wrote that in “this sort of warfare [they] use the shovel about as much if not more than the rifle.”¹³⁷ A comic from the April 1918 issue of *The Listening Post* depicts a soldier wanting to leave his labour job for a job as a soldier, to get away from his shovel. To his dismay, his job in the army involved him digging trenches, this time under shellfire!¹³⁸ Instead of fighting as they had imagined, soldiers found themselves doing hard labour while in danger.

¹³⁵ CLIP, George Redman, letter to Ivy Redman, November 25, 1916.

¹³⁶ Joanna Bourke, “Effeminacy, Ethnicity, and the End of Trauma: The Sufferings of ‘Shell-Shocked’ Men in Great Britain and Ireland, 1914-39,” *Journal of Contemporary History* 35, no. 1, Special Issue: Shell-Shock (January, 2000), 58.

¹³⁷ CLIP, Daniel Reid, letter to father, October 14, 1917.

¹³⁸ AMD, *The Listening Post*, (April 1918), 235.



Soldiers' letters also show that when a bombardment came, they struggled with hopelessness. In the trenches, "death was infinitely cunning and unpredictable."¹³⁹ Soldiers felt stripped of control over their situation, especially under bombardment, where all they were able to do was take cover and hope for the best. Bombardments were the height of terror in the trenches because of the power behind them: Frank Maheux told his wife that "the canons makes so much noise, it is like the thunder," leaving little in their wake.¹⁴⁰ Soldiers were especially terrified of shells because of the damage they could do to the flesh – soldiers generally could not expect a "blighty" from artillery, and there were constant reminders in the horribly mutilated corpses that were strewn about the battlefield at all times.¹⁴¹

¹³⁹ Desmond Morton, *When Your Number's Up*, 229

¹⁴⁰ LAC, Frank Maheux, letter to Angelique Maheux, August or September 1915; Michael Roper, *The Secret Battle*, 247-257; Desmond Morton, *When Your Number's Up*, 248.

¹⁴¹ Michael Roper, *The Secret Battle*, 257.

Soldiers' morale was also affected by the dread, fear, and hopelessness of being bombarded without having any control of the situation, as seen in their letters and trench newspapers. When being bombarded, soldiers attempted to distract themselves with laughter and conversation, but their focus always remained on the shells that sailed relentlessly toward them.¹⁴² Frank Maheux wrote that "it [was] only shells that [he was] afraid [of], because for them you can do nothing."¹⁴³ The fear of shelling drove men nearly insane, especially as they could only hopelessly watch as they were shelled – it was the thing that men were most willing to admit they were afraid of.¹⁴⁴ In *The Listening Post's* issue of the paper for December 1, 1917, there is a punchline that reads: "Shells were dropping closer and closer, so the old soldier turned to his companion and said, 'I think we'd better move.' 'I've quit thinking,' came the answer from the nearest dug-out."¹⁴⁵ All soldiers could really do in the face of bombardment was hunker down and wait it out. Since soldiers of the First World War were often waiting, working or under bombardment, helplessness was a major dampener on morale and a source of stress.

The primary sources I engaged with in this thesis also tell that soldiers' morale was affected by their stress caused by bad news from home. Because many married Canadian soldiers' families had to rely on the Canadian Patriotic Fund to make ends meet, soldiers like Frank Maheux were often worried about their wives and children. When Maheux's wife was not writing to him about whether she got the money in her letters, Maheux became increasingly concerned in his writing – "for God sake let me know if you got your money or not. you don't

¹⁴² Desmond Morton, *When Your Number's Up*, 131.

¹⁴³ LAC, Frank Maheux, letter to Angelique Maheux, September 30, 1915.

¹⁴⁴ Mark Humphries, *A Weary Road*, 52.

¹⁴⁵ AMD, *The Listening Post*, (December 1, 1917), 211.

say a word in the last letter.”¹⁴⁶ Knowing that their families were being taken care of was of extreme importance to soldiers living overseas for long periods of time.

Similarly, when soldiers did not receive a letter at all it greatly upset them, especially soldiers who were married and living a sea away from their wives. Cecil Moody got upset with his wife after a month without a letter:

Now I'm sure you would not let 23 days go by without ever thinking of your boy! Do you know girlie I have had a letter written to you that I have carried in my pocket for four days. I wouldn't post it until the Canadian mail came in again to see if I would get a letter then. Dearie, it was exactly one month between letters - so you can imagine how mad I was!¹⁴⁷

Moody, among most other soldiers, depended on letters to stay connected to his family, so it was very important to him to receive letters from his wife, lest he “feel so damn homesick [that he] just [hates] everybody.”¹⁴⁸ A few months later, on January 7, 1918, Moody wrote to his wife that he received a letter from her that “was written on November 24th '17,” telling her that he now realized how long the letters could sometimes take to reach the front, which was clearly a vital issue for soldiers’ morale, because of the stress it caused them to be worrying about the unknown.¹⁴⁹

Losing friends or relatives to the war was another topic related to morale that soldiers wrote about. When George Henry Redman died in April 1918, his brother Eric wrote to his sister, “I suppose before you get this letter you will of heard about George, it sure came a hard knock to me.” When a relative of Frank Maheux’s went missing (later

¹⁴⁶ LAC, Frank Maheux, letter to Angelique Maheux, March 12, 1917; Desmond Morton, *When Your Number's Up*, 10.

¹⁴⁷ CLIP, Cecil Moody, letter to Budsie Moody, March 1, 1917.

¹⁴⁸ CLIP, Cecil Moody, letter to Budsie Moody, December 26, 1917.

¹⁴⁹ CLIP, Cecil Moody, letter to Budsie Moody, January 7, 1918.

confirmed dead), he wrote to his wife about “[seeing] so many getting killed [in France],” and that “it would be so nice to all going back home with our life, and to [think], that I’ll never see him again.”¹⁵⁰ While it brought Maheux great sadness that he lost his relative, he wrote that he felt somewhat assured that “we all have to die some time,” and that “it is [God’s] will.”¹⁵¹ Hearing of loved ones dying or rumours of them dying was a common source of stress in the war, as such a huge proportion of Canada’s population fought in the war, causing emotional distress and thus dampening morale for some, but it could also be motivation to fight at the same time, and will be discussed later in this chapter.

Soldiers’ writings reveal that there were a wide range of factors that negatively influenced soldiers’ morale, whether they be from the distance from home, the length of the war, the conditions of the trenches, or from bad news or the absence of news from home. Because morale relies on not only willingness but emotional readiness to follow orders, soldiers who were fully willing to serve still could end up with low morale when the overwhelming stress of life in the trenches and beyond overcame them, resulting in shell shock, self-harm, mutiny, or even just lowered focus and combat capabilities. The next section delves into how soldiers coped with and dealt with the stress they encountered overseas.

Positive Influences on Morale

Soldiers’ writings can also tell us about the positive influences on their morale, which came from every aspect of their lives, motivating them, binding them together as a group, and keeping them confident and enthusiastic. On September 30, 1917, Cecil Moody wrote to his wife

¹⁵⁰ LAC, Frank Maheux, letter to Angelique Maheux, February 1, 1917.

¹⁵¹ LAC, Frank Maheux, letter to Angelique Maheux, February 1, 1917.

about his confidence after artillery support in his unit began to increase, saying “it's only a question of time now - Victory is certain!” Similarly, on December 17, 1916, Daniel Reid wrote to his father, “I guess I will have to stay here awhile longer as Bill [Kaiser] doesn't see fit to give in yet.” While Reid wasn't as enthusiastic as Moody, he still wrote with the confidence in victory – the Germans were the ones that were going to give up. The positive effects of morale that resulted in this outlook were entwined with every aspect of soldiers' lives. Soldiers' writings tell that morale was something that soldiers worked hard to maintain through their own actions and mindsets, but also something that was affected by their relationships with the people in the trenches and at home.

One way in which soldiers' writings show that they maintained their morale and sought to ignore their stress was through positivity – humour and hope, which while it could partly be based on the personality of a soldier, also was an important part of the soldiers' culture. Soldiers who could laugh at their situations were always in better spirits than those who did not. Laughing and making jokes at their situation, however horrifying it was, helped soldiers to look at everything in a more positive light, especially for circumstances over which they had no control. Despite the horrible conditions in which he was living, Coningsby Dawson wrote that he “[laughed] a good deal more than [he moped].” Writing to a “Mr. T,” Dawson explained that “anything really horrible has a ludicrous side ... it's a gross exaggeration.”¹⁵²

While *The Listening Post* was mainly intended as a source of entertainment, it was full of gallows humour, indirectly giving soldiers a “shield” against the horrors of war.¹⁵³ This included short stories, small punchlines, and cartoons, all intended to make bored soldiers laugh. The

¹⁵² Coningsby Dawson, *Carry On*, 97-8.

¹⁵³ Tim Cook, *The Secret History of Soldiers*, 203.

humour of *The Listening Post* helped soldiers vent about their living conditions and to look a bit more brightly unto something that otherwise would be impossible to do so with. For example, one poem called “Sing me to sleep” reads as follows:

Sing me to sleep where bullets fall,
Let me forget the world and all.
Damp is my dugout, cold are my feet,
Nothing but bully and biscuits to eat.

Sing me to sleep in some old shed,
A dozen rat holes around my head,
Stretched out upon my waterproof,
Dodging the raindrops from the roof.

Far, far from Ypres I long to be,
Where German snipers can't pot at me.
Think of me crouching where the worms creep,
Waiting for the sergeant to sing me to sleep.¹⁵⁴

The poet describes his living conditions as damp, cold, rainy, and full of creeping worms and rats. While this was certainly intended to make soldiers laugh, being a parody of a popular song, “Someone sing me to sleep,” it also gave the soldiers a chance to vent about their living conditions.¹⁵⁵ Jokes also included ones about battle, as it was entertainment for soldiers. Similarly to “Sing me to sleep,” jokes about battle and things that would have been incredibly stressful and often traumatic were used to vent in a way that was a little more subtle. Another example of *The Listening Post* joking about combat is a fictional advertisement published in the newspaper's twentieth issue, on December 10, 1916. It jokingly advertises a dance programme, listing some

¹⁵⁴ AMD, *The Listening Post*, (August 30, 1915), 6.

¹⁵⁵ Tim Cook, *The Secret History of Soldiers*, 135.

dances, such as the “Whiz bang two step” and the “trench mortar [waltz],” indicating that “fireworks [are provided] by Fritz.”¹⁵⁶

Soldiers’ writings also indicate that many dealt with stressful circumstances they had no control over through hope. As nobody knew when the war was going to end, soldiers either assured themselves and each other that they were certain to win, or they developed a mindset of having a job to complete. In a journal entry that starts describing filling sandbags, Frank Walker wrote that “this job ought to be part of the Kaiser’s punishment, after the War,” because of how miserable a job it is.¹⁵⁷ The assumption that the Kaiser would be punished after the war shows not only a confidence in victory but a hope for it.

George Timmins’ hope for total victory can be seen in his letter to his wife from December 1916, where he wrote about a game that he and other soldiers played in the monotony of the trenches: a mock peace conference, where “of course Germany always pays a huge indemnity,” rebuilds everything that was destroyed in the war, and “reimburses Canada’s sons for their trouble. We are going to win of course, but us fellows so seldom see a paper we can’t form an opinion as to how its going except in our own immediate neighborhood.”¹⁵⁸ Even though Timmins didn’t really know how the war was going, harbouring the hope that they would win and force Germany to pay for all the damage was good for their morale, helping boost their confidence.

A poem from *The Listening Post*’s August 1916 issue titled “A Thought” is another good example of positivity being good for morale, with the poet telling fellow soldiers to put mind

¹⁵⁶ AMD, *The Listening Post*, (December 10, 1916), 85.

¹⁵⁷ Frank Walker, *From a Stretcher Handle*, 91.

¹⁵⁸ George Timmins, *Kiss the Kids for Dad, Don’t Forget to Write*, 35.

over matter, one line saying, “if you think you’ll lose, you’re lost.”¹⁵⁹ Many soldiers kept this mindset regardless of how they felt, “because so on or late the man thats wins /Is the man who thinks he can.”¹⁶⁰ Even if it seemed like the war “must go on forever,” as it did to Coningsby Dawson, many soldiers used positivity to maintain their enthusiasm toward the war effort.¹⁶¹

Soldiers’ relationships with their loved ones back home, as seen in their letters, were also a reason to keep fighting and a way to improve their morale. Knowing that loved ones were thinking about them was not necessarily something that dramatically improved soldiers’ motivation to fight, but it was important for the men to feel cared for while enduring gargantuan levels of stress. In response to receiving a few letters from his sister after a while, George Redman wrote in October 1915, “You dont know how pleased I was to recieve your letter, I got four all at once three from Passboy I thought you had all forgotten me but I see now that you haven't they sure did me good as I was feeling pretty blue.”¹⁶² To his mother on November 4, 1916, Coningsby Dawson wrote of a parcel that she sent to him: “It somehow makes you seem very near to me to receive things packed with your hands.”¹⁶³

Soldiers’ letters indicate that receiving letters from home as well as photos and parcels was good for morale as it lifted men’s spirits when they received them and, as was discussed in the last section, lowered them when they did not.¹⁶⁴ Cecil Moody wrote to his wife in October 1916 after receiving a photo of her and their child: “So glad to receive your letter at last, and was so delighted with the pictures. Yes! You do look so nice all in white, and little Bubs frowning in

¹⁵⁹ AMD, *The Listening Post*, (August 10, 1917), 79.

¹⁶⁰ AMD, *The Listening Post*, (August 10, 1916), 79.

¹⁶¹ Coningsby Dawson, *Carry On*, 94-5.

¹⁶² CLIP, George Redman, letter to Ivy Redman, October 14, 1915.

¹⁶³ Coningsby Dawson, *Carry On*, 78-80.

¹⁶⁴ Kristine Alexander and Ashley Henrickson, “Children, Soldiers, and Letter-Writing in Canada’s First World War”; Martha Hanna, *Your Death Would be Mine*, 43.

the sun. I looked at them and studied them so long I just felt homesick.”¹⁶⁵ Seeing photos of and receiving letters and parcels from loved ones was a reminder of what these soldiers were fighting for, who they were protecting. It helped relieve stress to hear from ones they missed and also could help to strengthen their resolve in fighting the enemy.¹⁶⁶

Soldiers who were living so far from their wives wrote about how much they missed them often, and sometimes would write love letters to them, despite the fear of censors reading them.¹⁶⁷ Love letters were important for morale because they let men focus on their relationships, cherishing the past or hoping for the future, and they gave some respite from the horrors of the present. These letters were especially good for relieving stress when they were not being examined by censors. George Timmins wrote about this to his wife, expressing his happiness for having the opportunity to write in a green envelope, which was uncensored, saying that “[it was] the only chance [the soldiers got] to write to [their] wives without the knowledge that some other guys are going to read our innermost thoughts.”¹⁶⁸ While many soldiers may have been reluctant to write love letters with censors watching, others wrote anyways.¹⁶⁹ Frank Maheux often wrote to his wife about the dreams he had of her – one instance about him cuddling up to her when she told him to give her space on the bed.¹⁷⁰ Love letters were important for the morale of soldiers who were far away from their wives for so long to express their emotions, helping them to relieve stress especially when they had the freedom of a green envelope.

¹⁶⁵ CLIP, Cecil Moody, letter to Budsie Moody, October 12, 1916.

¹⁶⁶ Michael Roper, *The Secret Battle*, 47-72.

¹⁶⁷ Martha Hanna, “A Republic of Letters: The Epistolary Tradition in France during World War I.”

¹⁶⁸ George Timmins, *Kiss the Kids for Dad, Don't Forget to Write*, 33.

¹⁶⁹ Martha Hanna, “A Republic of Letters: The Epistolary Tradition in France during World War I.”

¹⁷⁰ LAC, Frank Maheux, letter to Angelique Maheux, December 15, 1914.

Soldiers' relationships with each other and with officers were also important as morale relied on group cohesion. On St. Patrick's Day, 1915, Frank Walker wrote in his journal about an open-air concert held behind the frontlines after being there for some time, saying that "everyone seems contented" now that they were finally able to rest:

There is an almost brotherly affection existing betwixt us all – from the dear old Colonel – ("Daddy," we call him) – down. We are beginning to understand and appreciate each other. We are all a big family, planted in an alien part of the world, and it's up to us to love each other.¹⁷¹

Being put in the same unfamiliar and dangerous situation brought soldiers together as friends and brothers, especially when far from home and separated from their families – they were alone together, they had to take care of each other. George Timmins described to his wife how, upon returning to his battalion from leave, he was "greeted enthusiastically by the whole bunch," with them giving him food and being excited to see him, which changed his outlook from "[swearing] at the outfit when [he had] to stay with it" to saying that "it sure does a fellow good to see such good hearted fellows."¹⁷²

Good relationships with the junior officers were also an important factor which affected soldiers' morale. It was the officer's duty to discipline his men and maintain a strong "fighting spirit," providing leadership and setting examples.¹⁷³ They were often the first to die in good units, considering themselves the parents of an artificial family, and in bad units, they left the dying to their men.¹⁷⁴ While both officers and soldiers had the same overarching goal – to defeat the Germans – there was a clear hierarchy and tension between the two groups, with the soldiers at the bottom, the general staff at the top, and junior officers somewhere in the middle. The

¹⁷¹ Frank Walker, *From a Stretcher Handle*, 59-60.

¹⁷² George Timmins, *Kiss the Kids for Dad, Don't Forget to Write*, 111-12.

¹⁷³ Tim Cook, *The Secret History of Soldiers*, 36-7.

¹⁷⁴ Desmond Morton, *When Your Number's Up*, 107-8; Michael Roper, *The Secret Battle*.

officers were expected to take care of their men, and to discipline them when necessary – in some ways akin to father-son or mother-son relationships.¹⁷⁵

Making sure that their men were fed and properly clothed was another way in which junior officers maintained the soldiers' morale. They were responsible for the "general comfort and morale of [their] men."¹⁷⁶ Officers inspected their men for trench foot, looked after their overall hygiene, and provided them with food and drink.¹⁷⁷ James Wells Ross wrote in a letter on November 22, 1914, that he and the other officers in his unit "[drew their] rations the same as the men" and was excited to tell his mother about the extras they would be able to buy by contributing to a fund, which included "butter, milk, eggs, coffee, etc." and that they would "get a turkey [for Christmas dinner] if they have such animals over here."¹⁷⁸ While this letter was before Ross was in the trenches in France, it shows that he was responsible for the comfort of his men to a degree, participating with the other officers to get extra food for his unit. According to Michael Roper, officers looked after their men the best they could by keeping an eye on their diet with an aim to "relieve the monotony of Army food," asking for recipes in their letters to cook with foods like bully beef, onions, rice, bacon, and other foods sometimes to help make their men's lives a little more comfortable.¹⁷⁹

Soldiers' writings also show that while officers looked after their men by catering to their basic needs, it was, also their job to discipline and punish the soldiers in perhaps a more fatherly way, which they were frequently criticized for.¹⁸⁰ In "Songs and their Singers," soldiers jokingly

¹⁷⁵ Michael Roper, *The Secret Battle*, 121-46.

¹⁷⁶ Michael Roper, *The Secret Battle*, 130.

¹⁷⁷ Michael Roper, *The Secret Battle*, 130-46.

¹⁷⁸ CLIP, James Wells Ross, letter to his mother, November 22, 1914.

¹⁷⁹ Michael Roper, *The Secret Battle*, 132.

¹⁸⁰ Michael Roper, *The Secret Battle*.

wrote their officers as the singers of humorously titled songs, such as “How’d you like to spoon with me,” or “Please go and let me sleep.” Lieutenant-Colonel Odium was the singer of a song called “Hold out your hand naughty boy,” implying he was disciplining the men as if they were children.¹⁸¹ Using humour to criticize their superior officers was one way that soldiers could air their grievances and make light of a situation they had no control over. That being said, most soldiers also felt that discipline was important, even if some officers took it too far.¹⁸² Frank Walker wrote in his journal about “the Colonel [who] has been a father to us all, and, if he ever had to punish us, it was “more in sorrow than in anger.” He was almost too lenient. But what a virtuous failing!”¹⁸³

While soldiers criticized, made fun of, and teased their superior officers when mistreated, their writings show they also often held a great deal of respect for them, which was important for group cohesion. Officers were invited to write articles in *The Listening Post* from time to time, specifically for its anniversaries. When officers were promoted, it was reported in *The Listening Post* and celebrated. For example, in the second issue of *The Listening Post*, the writers congratulated “Capt. Humble on his new dignity. We humbly submit that it has certainly not come too soon.”¹⁸⁴ Some officers also helped with editing the trench newspapers and were mourned when they were killed in battle. Captain Bingay was the “Sub-Editor of the 8th Canadian Battalion” for *The Listening Post*, and when he died of his wounds in 1916, the newspaper had a special block in the paper mentioning this, remembering him as a “capable Officer” and “enthusiastic worker.”¹⁸⁵ When some of his superior officers waited on his table for Christmas

¹⁸¹ AMD, *The Listening Post*, (August 10, 1915), 3.

¹⁸² Desmond Morton, *When Your Number's Up*, 248.

¹⁸³ Frank Walker, *From a Stretcher Handle*, 77.

¹⁸⁴ AMD, *The Listening Post*, (August 10, 1915), 6.

¹⁸⁵ AMD, *The Listening Post*, (March 15, 1916), 38.

dinner, Cecil T. Moody noted that he was very pleasantly surprised and that it was a “show of good comradeship,”¹⁸⁶ showing that while there was a clear divide between the officers and soldiers, there was also a level of group cohesion created by care and a common goal; something very important for morale.

This element of communal identity and support could also have a darker side. Some soldiers wrote about how they were motivated to continue fighting in the war to avenge their friends. When a chum of Frank Maheux’s was killed beside him, in the moment he “saw red” and slaughtered German soldiers “like in a butchery,” and when the Germans raised their hands in surrender, knowing they were beat, Maheux was still in a rage and “it was [too] late.”¹⁸⁷ Nearly a year later, in July of 1917, Maheux was calling the German soldiers pigs, and telling his wife that “often when [the Germans] see that they [can’t] kill any more of us, than they lift their hands over their heads and saying (Mercy Comrades) how could you spare them, when you see your poor boy’s laing dead all over, it is impossible, the men are in rage.”¹⁸⁸ When Frank Maheux lost his friends, it motivated him to continue fighting, to see the war to the end and to get revenge. “I am dying to go home, the same as all of us but God, we like to have complete Victory over them just around here I saw to many of our poor Canadiens killed.”¹⁸⁹

Perceptions of the enemy are important factors which affect morale, and soldiers’ writings show that they were often motivated to fight because of Germany’s perceived barbarity and dishonour.¹⁹⁰ Many Canadian soldiers viewed German soldiers as barbaric, hence one of the

¹⁸⁶ CLIP, Cecil Moody, letter to Budsie Moody, December 26, 1916.

¹⁸⁷ LAC, Frank Maheux, letter to Angelique Maheux, September 20, 1916.

¹⁸⁸ LAC, Frank Maheux, letter to Angelique Maheux, July 1917.

¹⁸⁹ LAC, Frank Maheux, letter to Angelique Maheux, May 23, 1918.

¹⁹⁰ Tim Cook, *The Secret History of Soldiers*, 143-62.

many nicknames for them being “Hun.”¹⁹¹ Due to a number of atrocity stories, exaggerated or sometimes made-up, Allied (specifically British) propaganda and atrocity stories emphasized the barbarity of the Germans, from atrocities like the sinking of the Lusitania or the execution of Edith Cavell.¹⁹² The reason for this can also be exemplified through James Wells Ross’ letters, as he had a complete shift in attitude toward the Germans after the 2nd Battle of Ypres, in April 1915. Prior to the battle, while still calling Germans “Hun,” he noted that the Bavarians were a “decenter sort of Hun,” having exchanged tunes after shelling one another.¹⁹³ After the 2nd Battle of Ypres, where chlorine gas was used for the first time on the Western Front, Ross’ tune completely changed to call Germans “superhuman barbarous devils,”¹⁹⁴ and that “[he] would even shoot a [German] prisoner if [he] saw one pass.”¹⁹⁵ While he had already been calling the Germans “Hun,” Ross’ attitude turned aggressively hostile after he experienced poison gas. Cecil Moody wrote to his wife about an experience he had helping civilians clean up the ruins of their homes that were destroyed by German artillery shells. “I would like some of the Canadian slackers to have seen that poor family tearing away the ruins to find the body of that wee baby. It would have opened their eyes some, I’ll tell you. I saw the body and it near broke my heart.”¹⁹⁶ These soldiers’ morale was deeply affected by the way they perceived the enemy as barbaric, bringing them to be determined to do their duty to the best of their ability.

Dehumanizing the enemy by characterizing them as monolithic was another way in which soldiers’ writings can contain information about morale. Sean Childs argues that an important

¹⁹¹ CLIP, James Wells Ross, letter to his mother, March 18, 1915.

¹⁹² Tim Cook, *The Secret History of Soldiers*, 156; Alex Mayhew, *Making Sense of the Great War*, 223-25, 230-31.

¹⁹³ CLIP, James Wells Ross, letter to his mother, March 18, 1915.

¹⁹⁴ CLIP, James Wells Ross, letter to his mother, April 27, 1915.

¹⁹⁵ CLIP, James Wells Ross, letter to his mother, May 17, 1915.

¹⁹⁶ CLIP, Cecil Moody, letter to Budsie Moody, September 6, 1917.

part of morale is the “attitude toward the enemy,” which can appear as dehumanization.¹⁹⁷ As the enemy, and also due in part to their perceived barbarity, the German soldiers were made into a monolith with a wide range of unsavoury nicknames being used for them, ranging from “Kraut” to “Hun” to the, by far, most common nickname, “Fritz.”¹⁹⁸ In “Trench Terms and Their Meanings” in *The Listening Post*, a definition is provided:

“Fritzie.” – A name given by our troops to a mildly-offensive, undesirably-dirty, highly-kultured—likewise smelling—but otherwise perfectly good citizen of the Germanic Empire, who live in a little cave across the street from us. Doesn’t come and play in our back-yard any more. Is of a very retiring disposition, and withdraws immediately a brawl starts.¹⁹⁹

Many soldiers used Fritz as a substitute for Germans, as the quote from *The Listening Post*’s “Trench Terms and Their Meanings” suggests.²⁰⁰ Soldiers would write about being “35 [yards] from Fritz”²⁰¹ in their letters home, or about how they were going to defeat “Fritz” in the war. Cecil T Moody wrote, in April 1918, that “Fritzy is doing his damndest to bring things to a finish and we must admit he has had some success so far. But our turn will come any day now, and when it does, God help Fritz!”²⁰²

Aside from name-calling, soldiers’ trench newspapers contain artistic depictions of Germans which is important for morale as it aided in characterizing German soldiers as a monolith which was something easier to be motivated to fight against. German soldiers were depicted as bumbling, foolish, cowardly, cartoony villains. This is due in part just to the fact that they were the enemy and had exacted a certain level of pain on many of the soldiers over the

¹⁹⁷ Sean Childs, “Soldier Morale: Defending a Core Military Capability,” 46.

¹⁹⁸ Tim Cook, *The Secret History of Soldiers*, 94.

¹⁹⁹ AMD, *The Listening Post*, (August 10, 1917), 146.

²⁰⁰ AMD, *The Listening Post*, (August 10, 1917), 146.

²⁰¹ George Timmins, *Kiss the Kids for Dad, Don’t Forget to Write*, 33.

²⁰² CLIP, Cecil Moody, letter to Budsie Moody, April 14, 1918.

course of the war, but also through some experiences they had with German soldiers. Amos William Mayse described German soldiers being quick to surrender as soon as the Canadians got to the trenches with bayonets, and while this could be an exaggeration, it was not an isolated case.²⁰³ *The Listening Post* contains several jokes accusing the German soldiers of being cowards, with one cartoon showing German soldiers panicking at their officers telling them to “fix bayonets and charge the Canadians!”²⁰⁴



After the Battle of Passchendaele, in April of 1918, *The Listening Post* included a picture at the end of the issue of a giant Canadian soldier chasing a frightened group of Germans away from Passchendaele. While the Germans are depicted as cowardly in the cartoon, the battle of Passchendaele was a very tough fight for the Canadians, with lots of mud and lots of bunkers

²⁰³ CLIP, Amos William Mayse, to Betty Mayse, June 10, 1917.

²⁰⁴ AMD, *The Listening Post*, (August 10, 1917), 152.

known as “pillboxes” in No Man’s Land.²⁰⁵ The cartoon seems to be boasting that the Canadians did eventually defeat the Germans, as formidable as they were.²⁰⁶



Nationalism, while less of a motivator than justice, was still important for Canadian soldiers' morale in the First World War. With sixty-four percent of the CEF's first contingent being made up of men born in the British Isles or the empire, many men felt a strong sense of attachment to Britain once they joined the war.²⁰⁷ In addition to many men of the CEF being from Britain, some Canadians also felt a sense of nationalism to Britain out of necessity – with the

²⁰⁵ G.W.L. Nicholson, *Canadian Expeditionary Force, 1914-1919: Official History of the Canadian Army in The First World War*, (Montreal: McGill-Queen's University Press, 2015), 311-327.

²⁰⁶ AMD, *The Listening Post*, (April 1918), 248.

²⁰⁷ Desmond Morton, *When Your Number's Up*, 50-3; Christopher Sharpe, "Recruitment and Conscription (Canada)."

United States a growing power in the Americas, and Canada growing apart from Britain, Canada could not necessarily count on British support in the event of American annexation – because of this, and because of a desire to be seen as an equal within the empire, Canadian nationalism toward Britain grew in the early years of the twentieth century.²⁰⁸ Nationalism was important for morale because of the sense of duty and sacrifice it instills in members, “[seeking] to mobilize the citizens to love their nation, observe its laws and defend their homeland.”²⁰⁹

Soldiers’ writings show that nationalism was important for morale because of the determination it created among soldiers to perform tasks for the army in service of nation. The first issue of *The Listening Post*, published August 10, 1915, includes a song on the front page titled “The call to Arms (Tune-Maple Leaf).”²¹⁰ The song, at its core, is a nationalist song, with lines like “The British flag non floats on high /And tyranny must perish,” or “Canada will l'er stand time /To do her duty without fail.”²¹¹ Soldiers felt motivated with a nationalist sentiment in that they needed to defend and serve their country as it was their duty as members of it. Coningsby Dawson wrote to an “M.” about how soldiers were depicted in newspapers “as though we were a lot of hair-brained idiots” rather than soldiers who “plod on because it’s our duty.”²¹² He considered their endurance as bravery, and their sacrifice as serving a greater purpose.²¹³

Food was another important part of morale – while soldiers of the Canadian Expeditionary Force were fed a sufficient number of calories, they complained plenty about their food. The most complained-about and the most used food in the army rations of the British and

²⁰⁸ Carl Berger, *The Sense of Power: Studies in the Ideas of Canadian Imperialism 1867-1914* (Toronto: Toronto University Press, 1970), 4-7, 50-61.

²⁰⁹ Anthony D. Smith, *Nationalism: Theory, Ideology, History*, 2nd Edition, Revised and Updated, (Cambridge: Polity Press, 2018), 36-39.

²¹⁰ AMD, *The Listening Post*, (August 10, 1915), 1.

²¹¹ AMD, *The Listening Post*, (August 10, 1915), 1.

²¹² Coningsby Dawson, *Carry On*, 75.

²¹³ Coningsby Dawson, *Carry On*, 76.

Canadian armies in the First World War was bully beef. Along with marmalade, bully beef is a very synthetic, “jellified blob of gristle, fat and skin.”²¹⁴ While the British army had its own cookbook for rations, it was designed for efficiency, with the intent to be able to reuse leftovers. Despite claiming to have variety, the army ration cookbook was largely filled with bully beef – and it made up a large portion of what Canadian soldiers ate in the trenches. Even the recipe for fish paste was made up of just four tins of sardines along with eight cans of bully beef!²¹⁵ While less-than-delicious food would not have convinced soldiers to quit fighting, it was a part of the giant list of problems that made trench life miserable and stressful, contributing to the decay of their morale.

As might be expected, complaints about bully beef were common among Canadian soldiers, with jokes about it in *The Listening Post* and complaints about the food in letters home. In a Christmas card by Fergus Mackain, a sergeant is putting a can of bully beef into a soldier’s stocking as if it were a lump of coal.²¹⁶ Scattered throughout *The Listening Post* are jabs at bully beef, one being from a poem mentioned earlier in this paper, “Sing me to sleep” – the line “nothing but bully and biscuits to eat”²¹⁷ – and an “Encyclopedia of Military Terms” containing a definition for Bully Beef: “The Government issues this when they wish to convince a hungry soldier he is not hungry.”²¹⁸

Soldiers’ letters mention food very frequently as either a source of complaint when discussing army rations, or something good when discussing gifts or holiday meals. A main

²¹⁴ Desmond Morton, *When Your Number’s Up*, 142.

²¹⁵ Rachel Duffett, “A Taste of Army Life: Food, Identity, and the Rankers of the First World War,” 256.

²¹⁶ Fergus Mackain, *Sketches of Tommy’s Life: Greeting Card 5*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/greetings-set.html.

²¹⁷ AMD, *The Listening Post*, (August 30, 1915), 6.

²¹⁸ AMD, *The Listening Post*, (March 15, 1916), 35.

source of complaint was the variety of food available – George Redman was happy to have a steak for dinner that was “awfully tough like eating leather,” but since it was a change from the usual hardtack and bully beef, it was a “nice change.”²¹⁹ Coningsby Dawson also expressed his displeasure with army rations in a letter to his family saying “Most of what we eat is tinned – and I never want to see tinned salmon again when this war is ended.”²²⁰ The fact that soldiers mention food so frequently shows that it was something that they cared about and that it was something that affected their mood – While the Canadian Expeditionary Force never experienced a mutiny, the British army did at Étapes, because of the soldiers there being fed up with having to eat hardtack.²²¹ These examples agree with Rachel Duffett, Michael Roper, and Desmond Morton’s findings on food, which argue for soldiers’ disliking of army rations in the British and Canadian armies.²²²

Soldiers were happy to receive food from home or enjoy special meals at the front with fellow soldiers. On February 6, 1918, George Timmins wrote to his wife about a parcel he had received from his mother containing apples, plum pudding, and a pork pie, saying that it had brightened his day as he had “been feeling pretty rotten” due to his rations being “very distasteful these last few days.”²²³ Soldiers and officers also made snacks for each other, which Daniel S. Reid wrote about in a letter home, saying that “One of the boys in this hut just made a tin of cocoa which tasted very nice; he was very generous with it.”²²⁴ Because of the dampening army food did on soldiers’ moods, receiving food or having special foods was a highlight of many

²¹⁹ CLIP, George Redman, letter to Ivy Redman, April 6, 1916.

²²⁰ Coningsby Dawson, *Carry On*, 69-71.

²²¹ Rachel Duffett, “A Taste of Army Life: Food, Identity, and the Rankers of the First World War,” 257-8.

²²² Rachel Duffett, “A Taste of Army Life: Food, Identity, and the Rankers of the First World War”; Michael Roper, *The Secret Battle*, 125-130; Desmond Morton, *When Your Number’s Up*, 140-143.

²²³ George Timmins, *Kiss the Kids for Dad, Don’t Forget to Write*, 94.

²²⁴ CLIP, Daniel Reid, letter to father, April 22, 1917; Micheal Roper, *The Secret Battle*, 125-37.

soldiers' letters home, showing the effect it had on their morale, which allowed soldiers to distract themselves from their stress while indulging in a treat.

Soldiers who were unsatisfied with army rations also wrote about stealing food from nearby French and Belgian farms, which was important for their morale because it similarly allowed them to distract themselves from their stress with the enjoyment of food that was not bully beef. Cecil T. Moody was one of these soldiers, having complained about the quality and quantity of food in his letters to his wife. When he and his friends found out that they had but two meat and one cheese sandwich and a cup of tea to last them 24 hours, they “[ransacked] the apple trees and plum trees, filling up [their] empty stomachs that way.”²²⁵ Daniel S. Reid wrote to his father about doing the same, on October 26, 1917: “the pan comes in very handy for several things; frying chips for instance, we swipe a few potatoes from some of the Frenchmen, ah!”²²⁶ In Frank Walker's journal, dated September 17, 1915, he wrote about “a bag-full of nice ripe corn, (stolen from a nearby farm) and two rolls of fresh butter” that he and some fellow soldiers had hidden in their “Bivy,” (a hut soldiers made in the trenches out of junk) which was subsequently raided by a cow that was living in the area. What all these stories have in common is that soldiers were made happier by having a variety of food, and some resorted to stealing from local farmers to escape the monotony of army rations. The fact that soldiers took care to write so much about the food they ate shows the good that something different could do for a soldier's morale, even if it tasted like leather.

Besides food being used to improve soldiers' moods (and thus morale), distractions from the trenches in the form of games and of vices helped soldiers to keep their spirits up. James

²²⁵ CLIP, Cecil Moody, letter to Budsie Moody, September 15, 1916.

²²⁶ CLIP, Daniel Reid, letter to father, October 26, 1917.

Wells Ross wrote in his letters home about a soccer game on the first day of spring in 1915, saying that they “had a fine football game this afternoon and the ground is drying rapidly.”²²⁷ *The Listening Post's* 16th issue reports a “Soccer Game,” “Somewhere in Belgium,” on April 30, 1916: the “1st Welsh Guards Drums and Transport – versus 7th Canadian Battalion Drums.”²²⁸ The trench newspaper gives a summary of the game, which ended in victory for the Canadians at 4-0, making it front page news for *The Listening Post*.²²⁹

Soldiers also wrote about the card games that they played to distract themselves from the conditions which lowered their morale in trench life.²³⁰ When writing a letter to his wife on March 12, 1917, Cecil T. Moody wrote of the boys “playing a card game called "Hearts". From the noise, laughter, and strong language that's being used, it's hard to concentrate your thoughts.”²³¹ Frank Maheux also wrote to his wife about soldiers playing cards, saying that “some of the fellows they were playing cards for money,” and when Maheux told them to go to bed, as it was ten o'clock, one of them got violent as a result of being drunk: “the bugger got crazy it was dark he was going to strike me with a knife (pen knife) well I fixed in a very short time but I dint put him in the guard rooms I was kind of sorry for him because he is one of the best fellow on earth sober ... well I am so Dam used to that kind of business now that I don't mind.”²³²

A big part of many soldiers' lives in the First World War was drinking, as a way to escape the horrors of war. While some soldiers, such as Daniel Reid, “never let that cursed liquor pass

²²⁷ CLIP, James Wells Ross, letter to his mother, March 21, 1915.

²²⁸ AMD, *The Listening Post*, (June 17, 1916), 65.

²²⁹ AMD, *The Listening Post*, (June 17, 1916), 65.

²³⁰ Desmond Morton, *When Your Number's Up*, 125.

²³¹ CLIP, Cecil Moody, letter to Budsie Moody, March 12, 1917.

²³² LAC, Frank Maheux, letter to Angelique Maheux, June 30, 1918.

[his] lips,” most soldiers in the trenches did drink, especially as some units had a daily rum ration.²³³ Frank Maheux wrote to his wife from Kingston, before going overseas, that “it is very hard in the army for a man who is used to drink to not take a drink,” because “here pretty near every body drinks.”²³⁴ George Timmins wrote to his wife on June 29, 1918 about drinking, saying that “there’s a big excuse for [soldiers]” to “drink and raise -----,” and that is that they only do it on leave, and they “had been in hell” prior to that, so surviving was an occasion “well worth celebrating.”²³⁵ *The Listening Post* contains numerous examples of jokes about soldiers drinking plenty, from instructions on exactly how to drink your regulation rum (“[licking] the moustache by two semi-circular movements of the tongue, beginning with the left side”) to a poem called “What About It?” which ends each stanza with “Give us our rum again.”²³⁶ In the issue of *The Listening Post* from December 10, 1916, it is reported that British Columbian soldiers voted “three to one against prohibition.”²³⁷

Smoking was another staple of trench life, and many soldiers considered it important for their morale, not to mention as a way to mask the awful smell of corpses that filled the trenches.²³⁸ Coningsby Dawson wrote that “One hasn’t got an awful lot of pleasures left, but smoking is one of them” in a letter thanking a Mr. and Mrs. M for sending him some cigarettes.²³⁹ While there was no shortage of smokes for soldiers in the trenches, soldiers did not always enjoy the smokes given to them. Cecil Moody wrote to his wife on September 15, 1916: “Please send some cigs. Don't worry about sending anything else. Our issue has been cut down to

²³³ CLIP, Daniel Reid, letter to father, December 23, 1916; Desmond Morton, *When your Number’s Up*, 125.

²³⁴ LAC, Frank Maheux, letter to Angelique Maheux, March 22, 1915.

²³⁵ George Timmins, *Kiss the Kids for Dad, Don’t Forget to Write*, 112.

²³⁶ AMD, *The Listening Post*, (December 1, 1917, and September 26, 1915) 199, 14.

²³⁷ AMD, *The Listening Post*, (December 10, 1916), 82.

²³⁸ Tim Cook, *The Secret History of Soldiers*, 39-40, 62.

²³⁹ Coningsby Dawson, *Carry On*, 114-15.

20 cigs a week and we can't buy English cigs out here at all.”²⁴⁰ Playing games, drinking, and smoking were all ways that soldiers could raise their morale by seeking escape from the stress that characterized life in the trenches.

Venting was also good for morale as it allowed soldiers to process the stress and trauma they faced – soldiers would self-censor with their mothers but tended to write everything to their wives if they were married. This was a “cathartic release” for most soldiers, and it often spilled into letters even if a soldier didn’t necessarily mean to talk about it much.²⁴¹ Cecil T. Moody wrote to his wife often about his experiences as a stretcher bearer and sometimes would find himself venting to her about his experiences more than he had intended. After one instance where he started writing to her about an experience being shelled, with several people being killed and an old man “[getting] shell shock and he was a terrible case.” At the end of the letter, Moody wrote, “Maybe I ought not have mentioned this to you because it may make you worry about me, but please to not.”²⁴²

Frank Maheux too wrote to his wife of the horrendous sights he witnessed in France, writing on April 12, 1916, about retaking a trench from the Germans, and having to walk over piles of dead Canadians, Germans, and Scots. “[Poor] Angelique it is the worse sight that a man one to see, but thank God I went true without a scratch I am shivering yet when I think of it, but after all we won the trenches.”²⁴³ While soldiers did not want their loved ones to worry about them, venting was a necessary part of processing their traumatic experiences.

²⁴⁰ CLIP, Cecil Moody, letter to Budsie Moody, September 15, 1916.

²⁴¹ Tim Cook, *The Secret History of Soldiers*, 163; Michael Roper, *The Secret Battle*, 63-8; Martha Hanna, “A Republic of Letters: The Epistolary Tradition in France during World War I.”

²⁴² CLIP, Cecil Moody, letter to Budsie Moody, September 6, 1916.

²⁴³ LAC, Frank Maheux, letter to Angelique Maheux, April 12, 1916.

The final piece to talk about in terms of boosts to morale is rest. Removal from the source of stress is one of the best ways to recover – while many soldiers were still absolutely motivated to fight, whether it be because of nationalism or justice, the strain of trench warfare eventually wore down on their emotional fortitude, meaning they needed a break. As was mentioned earlier in this paper, George Timmins wrote about a harrowing experience with artillery shells, and that he was “feeling a little shell shocked” afterwards, and the rain added to their discomfort by raising the water “to about 2 feet in depth & the sides of the trench were slimy and everything you touched was covered in nice oozy mud.” He went on to say that he was very “glad to be relieved. The relief was exciting in the extreme.”²⁴⁴

A leave of absence from the front was one of the most important things for morale that soldiers wrote about. As most of the Canadian Expeditionary Force had roots in England, most soldiers wanted leave, where they were able to freely visit their families in “blighty,” or carouse with their army friends in French cities.²⁴⁵ Coningsby Dawson, leading up to his leave to England in early January, 1917, wrote about his excitement for leave as his family was travelling to visit him, wondering what he and his family would do together. “There have been so many times when I scarcely thought I would ever see you again – now the unexpected and hoped-for happens. It’s ripping!”²⁴⁶ Allan Hamm was another soldier who wrote about being happy to be away from the front. When he was injured just above the knee by a piece of shrapnel, he ended up in a hospital in England. Reassuring his mother that he was okay, he wrote that it was “a great deal better here than in France.”²⁴⁷ While it was obviously undesirable to be wounded, getting a blighty was one

²⁴⁴ George Timmins, *Kiss the Kids for Dad, Don't Forget to Write*, 108-110.

²⁴⁵ Desmond Morton, *When Your Number's Up*, 233.

²⁴⁶ Coningsby Dawson, *Carry On*, 103-4.

²⁴⁷ CLIP, Allan Hamm, letter to mother, October 8, 1918.

thing that gave soldiers (especially those who were conscripted, which Hamm was) a relief from the front, even if temporary.

The Listening Post contains numerous examples pertaining to leave as well, such as in “Things We Want to Know,” one of the things soldiers wanting to know being “That Private No. 00739 is wondering when he will get leave.”²⁴⁸ In a similar vein, a story about Shrapnel Bill expressed the importance leave time held for soldiers. The story first establishes Bill’s age, with him walking with a cane and struggling to stand at attention “owing to the fact that age and several decades of taking cover from shell-fire had bowed him into the shape of a question mark.”²⁴⁹ When the “M.O.” (Medical Officer) called for Shrapnel Bill, he acknowledged Bill’s “faithful service in France [which] has brought [him] before the notice of several high officers,” but when he assumed he would finally get leave after so long fighting in the war, the story ended with the officer telling him that he would be getting a crutch to help him walk with his peg-leg rather than getting leave.²⁵⁰ Soldiers felt that they did not get leave from the frontlines enough, and felt it was a very necessary break from trench life, and expressed their desire for more time off through the humour found in *The Listening Post*.

While some soldiers broke down in what was called nervous illness or shell shock, most soldiers who were shell shocked mainly needed rest – those who did not get rest or who were more deeply impacted could end up needing to be evacuated from the frontlines.²⁵¹ The “middle ground,” then, was the Divisional Rest Station (DRS) for soldiers who could recover in ten days or less, and the convalescent camps for soldiers who needed more rest to recover.²⁵² Most

²⁴⁸ AMD, *The Listening Post*, (August 10, 1915), 2.

²⁴⁹ AMD, *The Listening Post*, (September 20, 1917), 169.

²⁵⁰ AMD, *The Listening Post*, (September 20, 1917), 169.

²⁵¹ Mark Humpries, *A Weary Road*, 68-84, 105-108; Desmond Morton, *When Your Number’s Up*, 233.

²⁵² Mark Humpries, *A Weary Road*, 68, 80.

soldiers who were given time to rest away from the stress of the trenches with time living in an actual building, with “facilities for washing, bathing and cooking,” not under constant stress of artillery bombardment and death, eventually would recover and be in better fighting shape again.²⁵³ “Well dear wife my rest is pretty near done now, Ill be back again at the old job, I had a good rest, any way I feel better, I got lots of sleep, that what I was dying for I am O.K again to face my dear chums the Germans God knows when Ill get another rest.”²⁵⁴

Soldier’s writings discuss the ways in which their morale was positively influenced, which included their outlook on the war, their relationships, their perception of the enemy, nationalism, the food they ate, the distractions they occupied themselves with, the venting they did about the horrors they faced, and leave from the trenches. Soldiers’ emotional willingness and readiness to follow the military’s objectives was influenced by all these factors to differing degrees, helping them to stay motivated and emotionally ready to follow orders. While there were other factors, such as religion, which affected morale as well, I decided not to include such factors because of the wide breadth that this project was beginning to take already – the influences which I included in this thesis were not the only things affecting morale, but they were what came up most in soldiers’ writings.

Conclusion

Morale is the confidence in the success toward some sort of a cause, and an emotional or psychological readiness to perform tasks for an authority figure or collective in support of said cause – in this case, for the military. Morale can wax and wane depending on soldiers’ circumstances resulting in soldiers confident in victory or soldiers being shell shocked, fleeing

²⁵³ Mark Humphries, *A Weary Road*, 68-80.

²⁵⁴ LAC, Frank Maheux, letter to Angelique Maheux, June 24, 1917.

the front or staging a mutiny. Soldiers' writings show that distance from home, the length of the war, the conditions of the trenches, and bad news or the absence of news from home were all factors which negatively influenced morale, stressing soldiers and leading them to grow weary or desire to escape the trenches. They also show that soldiers' relationships, reasons for fighting, food and behavior were all factors which contributed to their ability to ignore the negative influences and push through, or to lower their stress levels which positively affected their emotional readiness to serve. Morale was not isolated to trench experiences; it was deeply entwined with every part of the soldiers' lives.

CHAPTER II: SOMEWHERE IN FRANCE

This chapter is named after the other component of this thesis: my game, *Somewhere in France*. The chapter contains some background information regarding historical game-design, an overview of the game's rules, and a dive into the decision-making process I went through for this game, with sections on game mechanics, the cards, the artwork, and playtesting.

Historical Game-Design

My research into historical game-design revealed two main difficulties in making historical games with an academic background: Agency versus accuracy, and grand generalization versus over-complexity.

Player agency and historical accuracy are two important factors which clash when attempting to make a historical game. When it comes to designing mechanics for a historical board game, literature on the subject emphasizes thinking about the historical process slightly differently than normal, such as researching more generally rather than on specific events, and a general sentiment of thinking of history as a process rather than a series of past events. When doing research for a historical board game, player agency and counterfactual history is important.²⁵⁵ Normally, when thinking about historical research, you might look at one particular event and determine the unique reasons for why it happened in the way that it did. When making a research-based historical game, you need to look more generally at the processes themselves – what *might* have happened, what *did* happen, and a strong focus on *why*.²⁵⁶ Instead of why a specific battle happened the way it did, it is important to look at a variety of battles and compare

²⁵⁵ Suckling, "Board with Meaning: Reflections on Game Design and Historiography," *CEA Critic* 79, no. 1 (2017), 112–113. <https://www.jstor.org/stable/26574846>.

²⁵⁶ Paul Christensen and Dominic Machado, "Video Games and Classical Antiquity," *The Classical World* 104, no. 1 (2010): 107–10, <http://www.jstor.org/stable/25799974>.

them for similarities and universality. Most historical secondary sources do not look at history in this perspective, so when making a historical board game, using statistics and looking at secondary sources through a generalizing lens is important. Doing this will allow a game designer to create a game system that can work in historical and ahistorical contexts which allow for player agency.²⁵⁷

Another problem that I faced when making this game was a balance between grand generalization and being too complicated. When making a board game, simplicity and generalization usually is better, as more people are able to quickly learn how to play. On the other hand, with historical research and academic writing, complication and specifics are better. When researching and writing about morale, I found that the generalization of the game seeped into my writing at times. It was also a challenge to come up with game mechanics that were simple enough to be fun but complicated enough to represent my research and the soldiers' experiences adequately, but I think *Somewhere in France* finds a pretty good balance now.

Somewhere in France

Somewhere in France is a cooperative game that is, at the same time, competitive. Two teams, the "Soldiers" and the "Officers," have a common goal to collectively survive the war by defending their trenches and maintaining the soldiers' morale, but are also competing in how they maintain morale. The soldiers' priority is to maintain their "stress," keeping it low by writing letters, drinking rum and playing cards, successfully attacking the enemy, etc. Officers, on the other hand, have the priority of maintaining morale through soldiers' "discipline." The officers

²⁵⁷ Philip A.G. Sabin, *Simulating War: Studying Conflict Through Simulation Games*, (London: Bloomsbury Academic, 2014); Gonzalo Iglesia and Juan Luis, "Simulating History in Contemporary Board Games: The Case of the Spanish Civil War," *Catalan Journal of Communication & Cultural Studies* 8, no. 1 (2016): 143-158.

can increase soldier discipline by punishing soldiers or by using their authority (which is in place of discipline for them) to discipline or motivate soldiers. They can get more authority by feeding the soldiers, censoring their letters, or taking part in the soldiers' trench newspaper.

Somewhere in France consists of a few decks of cards and a set of dice. One deck is the officers, four of which will be in play at a time, and another is the soldiers, which eight of will be in play at a time. The other two decks are the events and actions, which have additions depending on which year of the war (1915-1918) that the players want to play in. The event cards represent happenings generally outside of the players' control, while the action cards represent what is within the players' control.

A round of *Somewhere in France* plays as follows:

- 1. Setup Event Cards**
- 2. Stand-to**
- 3. Food**
- 4. Working Party**
- 5. Events & Player Turns**
- 6. Veterancy & Misc.**
- 7. Points Tally**
- 8. Recovery & Move**
- 9. Reinforcements**

A Round of *Somewhere in France* begins with "Setup Event Cards." The players take the top three event cards from the event card deck and spread them across the table – these will be the three events that occur later in the round.

Following the event setup is the "Stand-to," where the soldiers and officers routinely check for incoming attacks from the enemy. In the game, the enemy "Straafes" the players' trenches, potentially wounding soldiers or officers and destroying their defenses with a roll of the dice. If this were the second round of play, this would also be the point where an assault could take place: if an event card for an assault were drawn last round, the dice would be rolled for

German bombardments and gas attacks on the players' trenches. After that, the Germans would attack, or the players would be forced to attack if it was the first time the assault card was on the table, to represent the General Staff ordering the players to attack.

The next part of the round is the "Food" phase, where the players for the officers are prompted to play a "food card" in order to feed the soldiers to maintain their discipline and stress – these cards also give the officers some authority, which can be used to motivate or discipline soldiers. The next phase is the "Working Party" phase, where the officers decide which soldier will play the part of the working party for the round, meaning he will be the soldier who officers can force to build defensive entrenchments.

The next part of the round is the main part, where events are revealed and players may play their action cards to manage their morale (stress and discipline), and to prepare for trench raids and assaults. The phase begins with the revealing of an event card which is played immediately. These cards can range from events such as an enemy sniper to a letter or a rat infestation. After the event is completed, the officers play their actions, which range from punishments for undisciplined soldiers, to ordering a trench raid, or censoring soldiers' letters and trench newspapers. The soldiers then play their own actions, which range from writing letters, to donning equipment, or having rum and playing cards. After this, the soldiers and officers may draw new cards, trade one card, and discard another card. They do not replenish actions, but repeat this phase two more times, to complete each event before moving on to the next phase. Once all three events have been played, a twelve-sided-die is rolled to see if a major event occurs, which is a milestone in ending the game. Once three major events occur, the game ends.

The next phase is called "Veterancy & Misc," which allows the soldier players to get rid of stress and replace it with a random "veterancy token" if they have enough stress. These

veterancy tokens mainly represent soldiers' mindsets developed by life in the trenches and give the soldiers bonus points while changing their abilities, mostly positively. This is also the point where recurring events happen, such as stress caused by rain or rats, or discipline boosts from the "Nationalism" trait.

The round finishes off with three more phases: the "Points Tally," "Recovery & Move," and "Reinforcements." For Points Tally, the soldiers get points for having less stress and for having soldiers with a veterancy token, while the officers get points for the soldiers being more disciplined and for completing trench raids and assaults on the German trenches. The soldiers get more points from stress than officers get from discipline, but the officers get large amounts of points for assaults and trench raids. For the Recovery & Move and the Reinforcements phase, soldiers can be healed in the field ambulance and relieved of stress in the Divisional Rest Station, and all players can move their characters around. If there are any missing soldiers, new soldiers join the trenches. The round ends and the players go back to the "Setup Event Cards" phase.

Game Mechanics

Morale, being the main topic of this thesis, is a foundational mechanic for this game. Both sides need to maintain morale, keeping stress low and discipline high, but in different ways. Because having low morale on either end can put soldiers' lives at risk, both players are also incentivized to keep both aspects of morale high, but they are competing to keep their own aspect of morale higher for points. Stress affects both soldiers and officers, and represents the battle fatigue, shell shock, and general stress buildup against their emotional and psychological fortitude that was discussed in the pervious chapter. Discipline, on the other hand, represents military discipline, motivation, and willpower and only affects soldiers, but officers have "authority" instead, which represents the respect and the power they have within the battalion,

allowing them to discipline and punish soldiers. Rather than having a specifically named “morale” mechanic, I decided to build it around stress and discipline for a more refined view of the complex concept, with other parts of the game connecting to morale as well.

Veterancy tokens are another important game mechanic in *Somewhere in France*, giving points to soldiers when there are more of them with these tokens, aside from the “Just Out” token. Mark Humphries has argued that thinking of battalions in terms of generations is useful, because over the course of six months, the personnel of a battalion changed so much that the core of the unit was made up of different soldiers.²⁵⁸ While I partially represented this by including a large number of soldiers to replace those who were “Napoo’d,” I also wanted to represent it by including these veterancy tokens, which represent soldiers who have been in the trenches longer than others. New soldiers get the “Just Out” token, and soldiers with more experience can get other veterancy tokens, such as “Old Soldier,” who is characterized by Tim Cook as being witty and good at escaping work.²⁵⁹ When playing the game, players can see who has been in the trenches longest by their having veterancy tokens.

Somewhere in France’s combat is supposed to represent the difficulty of crossing No Man’s Land and the danger of the trenches in “a place that was ruled by chance,” as Tim Cook has written about the Western Front, with completely random dice rolls for the artillery shells and Straafing, and slightly modified rolls for machine guns, enemy infantry, flamethrowers, and dangers in their own trenches, such as snipers.²⁶⁰ In an assault across No Man’s Land, the players’ characters need to survive a certain number of “levels” under fire from enemy infantry, machine

²⁵⁸ Mark Humphries, *A Weary Road*, 65.

²⁵⁹ Tim Cook, “Anti-Heroes of the Canadian Expeditionary Force,” *Journal of the Canadian Historical Association* 19, no. 1 (2008), 182-186.

²⁶⁰ Tim Cook, *The Secret History of Soldiers*, 59.

guns, and artillery, such as barbed wire, mud, and trenches, some of which can be overcome by their own artillery. The combat is designed to represent soldiers' vulnerability in No Man's Land, and the need for artillery support which will become easier as more artillery cards become available later in the game to represent the CEF's increasing artillery support and coordination throughout the war.²⁶¹

Card Profiles

In addition to this write-up and *Somewhere in France*, I have included a document which will serve as an appendix, containing images and descriptions of each card I made for the game. The purpose of this document is to give proper context to the information on the cards, and the humour extracted from soldiers' writings that is used in this game. For each card, I cite any quotations and give a short description on the historical background of the card. I think that this document is very important for this project, because some of the jokes and information can go over the players' heads if they have not studied this topic as extensively as I have. Should I sell the game in the future, some form of this document will need to be included.

Artwork

The artwork is perhaps one of the most interesting parts about this project. The artwork was done by my fiancée Serena Van Gaalen, who is an undergraduate student finishing her degree in general fine arts in the Fall of 2025. The artwork for this game was intended to represent the primary sources as much as possible, while still being easily playable, from the colours chosen to the drawings used on many of the cards.

²⁶¹ G.W.L. Nicholson, *Canadian Expeditionary Force, 1914-1919*.

The colours of the cards are meant to represent the primary sources I have used for this project, with the main parts of the cards being a light beige, like letters or newspapers. For the officers, the outline is red – while the general staff of the Canadian Expeditionary Force were the ones who mainly wore red on their hats, I felt red was still sufficient to represent the junior officers. The soldiers' colour is the main reason I chose red for the officers: it is brown, like the uniforms of the Canadian Expeditionary Force.

Instead of going for a more naturalistic art style, I wanted the pictures of the soldiers and officers to represent how they were depicted by the soldiers in my primary source, *The Listening Post*. The newspaper is filled with several humorous cartoons that represent mainly soldiers. Many of the officers were represented by Fergus Mackain's postcards as well, as they were a relatively similar style. Serena came up with the idea to trace them, doing touch-ups and improving the visual quality with bolder lines. In addition to tracing, she also imitated the style for a few unique characters that did not have a picture, such as Shrapnel Bill, who was described to have a "long, white beard," a body "the shape of a question mark," a peg-leg, and a cane.²⁶² I think that this style of art adds to the game's uniqueness, but also to its historical accuracy as I am near directly using the primary sources in the art for the game.

Playtesting

Playtesting revealed several problems with the game, resulting in quite a bit of changes from the original set of rules I came up with, but playtesting with friends and family also was a good way to make sure the game was communicating the message I had intended.

²⁶² AMD, *The Listening Post*, (September 20, 1917), 169.

One of the biggest problems that was revealed from playtesting was the difficulty of the game. In earlier renditions of the game, small amounts of stress were doled out to the soldiers at the beginning of every round, and then they all had the opportunity to rid themselves of stress in the “Events & Player Turns” phase, each getting three actions to do so. Because this problem was a game mechanic problem, but also a historical one, as the trenches were very stressful to live in, I fixed it by increasing the stress levels given every round and added damage to the trenches and wounds to soldiers as a regular occurrence. I also decided to make the game more intense by only giving each character one action per round, rather than one per event. While I have not play tested this change yet, I expect the game will be made more intense, thus making it closer to what I originally intended.

When making the combat for the game, I had intended for assaults to be difficult ordeals which would include many casualties, as real assaults did in the war. When playtesting the game with one of my friends, we came to a point where we decided to go “over the top” with all our soldiers, despite no artillery support. Every soldier and the officer that joined them was shot down or had to take cover except for Shrapnel Bill, whose dice rolls were lucky enough to get him across No Man’s Land and into the enemy trench, taking out the enemies there with our supportive chants, “Bill! Bill! Bill!” While this playthrough was very fun, I ended up making some slight adjustments to make sure such an assault was rare – mainly just dice rolls to make sure that the Germans were not too easy to get to and overrun, especially without artillery support.

Another group I play tested my game with was with my sister, who played as the officers, and my uncle, who played as the soldiers (my sister was not always available, so I sometimes took her place). When playtesting with them, a rivalry emerged through roleplaying between the

officer Sgt. Keating and the soldier Private Joseph Henry Truelove. When the Germans were not directly attacking them, my uncle and sister were in something of a power struggle, with Keating threatening to punish Truelove and his friends, and all the soldiers making fun of and picking on Keating. Whenever there was a point that the players had to decide who received stress, my uncle and sister always brought it to a die roll between Keating or Truelove. The very interesting part of this rivalry, though, was as soon as the Germans attacked, they started working together again (though Keating often got shot at when going over the top, as a result of the players being allowed to decide who the Germans target). This was in some ways very similar to how the relationship between soldiers and officers actually could be – while there could certainly be conflict, punishment, and ridicule, soldiers and officers still worked together to fight a common enemy.

Conclusion

Reflecting about her experience play testing, my sister told me that she enjoyed the soldiers' humour I incorporated into the game, saying that it humanized the soldiers' personalities and made the game more interesting to someone who would not normally be interested in history. She said that most documentaries and books that she knew of focused on the collective, tragic war experience, whereas *Somewhere in France* focuses on personalities, individuals, and their humour. My uncle also liked the humour of the game, noting that the game captured a balance of humour and serious moments: the game has lots of laughs with the tongue in cheek and gallows humour of the names and quotes, but the tension rises quite sharply when a sniper card is drawn or the soldiers are ordered to go over the top.

My uncle also found that the officer and soldier rivalry seemed to be all that mattered at first, as that is where the points are, but then when a battle came, they were quick to remember

they were on the same side. While the soldier and officer rivalry may be a bit more extreme in the game than it was in real-life, I feel that it is somewhat necessary for the game to be fun. That said, the relationship between soldiers and officers is highlighted well in this game, with a combination of rivalry and camaraderie.

Seeing as both of the reflections were more about the soldiers' experience, humour, and relationship between soldiers and officers, there needs to be something more explicit regarding morale in the game. While I was unable to make a specific 'morale' mechanic due to the concept simply being too complex, I believe that some small, easy changes can be made before selling this game to keep players thinking about morale. Including morale in a subtitle, such as *Somewhere in France: Canadian Soldiers' Morale in the Great War*, could be one change. Another addition could be adding an introduction to the rulebook that briefly discusses morale and making sure to include "morale" throughout the rulebook. While this may show that the game is perhaps more supplementary in learning, with more explicit reference to morale I believe that *Somewhere in France* can be a very good learning tool for morale and the Canadian soldier's experience of the First World War.

CONCLUSION

In chapter one, I argued that morale is the confidence in the success of a cause, and an emotional or psychological readiness to perform tasks for the army in support of said cause. The main body of the chapter explores the topic of morale with this lens over soldiers' writings, mainly consisting of letters and the trench newspaper called *The Listening Post*. In the second part of the chapter, I used examples from these writings to show that soldiers' morale was affected negatively by distance from home, the length of the war, the conditions of the trenches, or from bad news or the absence of news from home. In the last part of the chapter, I show examples of their morale being positively affected, which included soldiers' relationships, their reasons for fighting, the food they had access to, and their behaviors and attitudes.

Chapter two discusses *Somewhere in France*, the game I have developed as the other component of this thesis. In that chapter, I discuss the importance of balancing agency and accuracy and the importance of balancing complexity and simplicity as core aspects of designing a historical board game. I then briefly describe a round of *Somewhere in France*, shifting afterwards to a discussion of some of the core mechanics of the game: morale, veterancy, and combat. I briefly then discuss the supplementary document "Card Profiles," which gives some citations and a bit of background information for all of the cards I made for this game. Lastly, the chapter discusses artwork and playtesting, followed by two of my play testers' brief reflections on playing the game.

Gaming culture has so many popular First World War games among the many games in other topics, such as *Battlefield 1*, *Verdun*, *Axis & Allies*, and *The Grizzled*. I believe that the public has an appetite for historical games, and that research-based games have a place in academia as a supplement to historical learning. Perhaps then, research-based games could be

made a part of academia as a way for researchers to interact with the public in a new way, using games as a way to “translate” their work into a new medium.

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Somewhere in France

Morale in the Canadian Expeditionary Force,
1915-1918



Board game designed by Matthew Braisher

Art by Serena Van Gaalen



Introduction

Hello, and thank you for trying out my game, "Somewhere in France!" Somewhere in France is a cooperative game that is, at the same time, competitive. Two teams, the "Soldiers" and the "Officers," have a common goal to collectively survive the war by defending their trenches and maintaining the soldiers' morale, but are also competing in how they maintain morale. The soldiers' priority is to maintain their "stress," keeping it low by writing letters, drinking rum and playing cards, successfully attacking the enemy, etc. Officers, on the other hand, have the priority of maintaining morale through soldiers' "discipline." The officers can increase soldier discipline by punishing soldiers or by using their authority (which is in place of discipline for them) to discipline or motivate soldiers. They can get more authority by feeding the soldiers, censoring their letters, or taking part in the soldiers' trench newspaper.

Somewhere in France consists of a few decks of cards and a set of dice. One deck is the officers, four of which will be in play at a time, and another is the soldiers, which eight of will be in play at a time. The other two decks are the events and actions, which have additions depending on which year of the war (1915-1918) that the players want to play in. The event cards represent happenings generally outside of the players' control, while the action cards represent what is within the players' control. At its core, a round of the game is pretty simple - set the round up, play an event and play your turns three times, and then conclude the round and move anybody around if you need to. Throughout the game you essentially are maintaining the trenches and preparing for when the battles come.

This game is based on extensive research done on morale and Canadian soldiers' experiences on the Western Front during the First World War. As a player, I want you to be able to experience (as much as you can through a board game) what it was like to be in the trenches in the First World War. The unpredictability of a bombardment, the fear of going over the top, the love-hate relationship between soldiers and junior officers and the tongue in cheek gallows humour among many of the soldiers are some of the main themes of this game, along with morale, the foundation of the game's structure.

Below is a list of trench terms, partly defined by me, and partly described by real soldiers from the trenches. Some assistance was used from Tim Cook's *The Secret History of Soldiers* to define some of these terms. They are used throughout the game, so it should help you understand the game better as you read the rules.

Enjoy!
Matthew Braisher

TRENCH TERMS AND THEIR MEANINGS

Bath-Mat: Refers to duckboards laid on trench floors to keep feet out of the muddy water.

Blighty: "A moderately painful, moderately severe wound that will allow the proud owner the privilege of hitting it across country at a fair pace, and yet guarantee his passage to England."

Fritz/Fritzie/Boshe: "A name given by our troops to a mildly-offensive, undesirably dirty, highly-kultured – likewise smelling – but otherwise perfectly good citizen of the Germanic Empire, who lives in a little cave across the street from us." Refers to German soldiers as a collective.

Jake: A term uniquely used by Canadian soldiers which meant "fine" or "okay."

Just Out: Usually is the name of a soldier in a cartoon who just got to the front lines and is naive of the life.

Leadswinger: Soldiers who were known as shirkers, always trying to get out of work in the trenches.

Napoo: One of the most common euphemisms for being killed was 'Napoo'. Another common euphemism among Canadian Soldiers was saying the dead soldier had "Gone West."

Old Timer: Usually is the name of a soldier in a cartoon who has been in the trenches a while and knows what to do to survive. Also known for getting out of work.

Whiz-Bang: "A dark, elongated insect that flies through the air at a terrific pace and carries a vicious sting. Sometimes collides with a trench and causes annoyance and trouble to the inhabitants. Its bark is worse than its bite, but most men refuse to believe this." Refers to light artillery shells.

Straafe/Strafe/Straffe: "A deliberate effort to annoy and inconvenience the other people by firing guns, rifles, trench-mortars, machine guns, or any old thing at all. A wiggling: a correction: a reproof for wrong-doing. In fact, will cover doing anything to annoy someone else."

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Key Game Components

Soldier & Officer Cards

Teams collectively play as a group of Soldiers or junior Officers in a Canadian Expeditionary Force (CEF) battalion, represented by these cards. The goal of the game is to get the Soldiers and Officers to maintain morale and survive the war while simultaneously trying to score more points than the other team through your team's aspect of morale (Stress for Soldiers, and Discipline for Officers).

Action Cards

Action cards represent deeds that Soldiers and Officers were able to achieve with the little control they had over their lives (moreso among soldiers). While soldiers were helpless in the face of an artillery barrage or a downpour of rain, they coped with their situation through objects like trench newspapers and letters home. They also were able to take more control over their fates when in the enemy trenches in a raid or assault, where they would use hand grenades and melee weapons.

Event Cards

Event cards represent happenings outside of the officers' or soldiers' control - things like current events, weather, or things that the Germans do, like bombardments, snipers, or trench raids. Event cards also include assaults, either ordered by the General Staff to attack the Germans, or when the Germans attack the battalion.

Dice

The dice represent the unpredictability of life in the trenches. While small arms fire and hand-to-hand combat were important aspects of trench warfare in the First World War, most of the casualties of the war were due to artillery and mortar fire (59% of all British casualties), which was largely out of soldiers' control. There are a few different types of rolls that will be made in the game:

Combat Rolls: Rolls made while the Soldier is in combat - these rolls are affected by Stress, Wounds, Discipline (pg 10-11) and sometimes cards such as equipment, and occurs when a Soldier rolls the die to attack an enemy, or when the Soldier rolls the die to defend against an enemy attack.

Sneak Rolls: Rolls made when the soldier is sneaking through or from No Man's Land, typically after an assault or during a trench raid (pg 23). These rolls are affected by stress, wounds, discipline, and some traits.

Artillery Rolls: Rolls made when soldiers are being bombarded by artillery, whether it be through an event card or an assault. These rolls are completely unmodified, left up to the luck of the soldier or officer being attacked.

Miscellaneous Rolls: Outside of the above three rolls, there are rolls that are modified by specific things like traits. These rolls include but are not limited to Rat Hunting and Rum & Card rolls - if something is not specified as one of the above three rolls, it is a miscellaneous roll.

Tokens

Tokens of various colours and sizes are used to keep track of Soldiers' and Officers' states of being and current state of morale, as well as the progress of a battle when an Assault Card is in play.

Morale

Morale is a complex concept based on soldiers' motivations and emotional readiness to fight and follow orders and it is ingrained in every aspect of a soldier's life. This is represented in the game by not having a dedicated "morale" meter, but instead taking parts of morale and mixing them into the game's mechanics.



'Up the Line': Game Setup

2 players: One as Soldiers, one as Officers

3 players: Two as Soldiers, one as Officers

4 players: Two as Soldiers, two as Officers

This game can be played as a campaign through most of the First World War (1915-1918), as individual years with checkpoints at the start of each year, or in just a few rounds if you want a quick game. Follow the setup below if starting in 1915 and see the bottom of the setup chapter for information on starting or checkpointing in 1916-18.

Shuffle all base action cards together, first removing a Bully Beef and Dug-Out Pie card (excluding all cards labeled 1916, 1917, 1918). Shuffle all base event cards together (excluding ones labeled 1916, 1917, 1918). Then shuffle the soldiers, officers, and conscripted soldiers (if you plan to play 1917) separately.

Draw 8 soldier cards from the soldier deck, dividing between soldier players. Draw 4 officer cards from the officer deck and divide between officer players.

There are two layouts:

Same-Side (Two Players):

- At the top, place the No Man's Land marker
- Below it, place the Frontline Trenches marker
- Below it, place Rear trenches marker, leaving enough room between it and the Frontline Trenches for a soldier card and an action card
- Off to the side, the Officer Dug-out marker
- Place the event cards deck above No Man's Land, and the Action, Soldier, and Officer cards off to the side.
- Place the drawn Soldiers and Officers: 4 soldiers under the Frontline Trenches, 4 soldiers under the Rear Trenches, and the 4 officers distributed between the Frontline Trenches, Rear Trenches, and Officer Dug-Out.

• Each Soldier/Officer starts with grey chips on their card equal to one less than their maximum Discipline/Authority, which is printed on the right side of the soldier's card.

All-Around (Any Number of Players):

- In the middle of the table, place the No Man's Land marker
- In front of a player from both the Officers and Soldiers, place the Frontline Trenches marker
- In front of a player who does not have the Frontline Trenches, place Rear trenches marker. If there are not two players on a team, just place it under the Frontline Trenches, leaving enough room for a Soldier/Officer card and an action card
- Off to the side, the Officer Dug-out marker
- Place the event cards deck above No Man's Land, and the Action, soldier, and officer cards off to the side. (Cont'd)

There will be
an image here to show an example
of game setup

There will be
an image here to show an example
of game setup



All-Around (Cont'd):

- Off to the side, near an officer player, the Officer Dug-out marker
- And also off to the side somewhere, place the Field Ambulance and Divisional Rest Station markers
- Place the Working Party marker off to the side.
- Place the event cards deck above No Man's Land, and the Action, soldier, and officer cards off to the side.
- Place the drawn soldiers and officers: 4 soldiers under the Frontline Trenches, 4 soldiers under the Rear Trenches, and the 4 officers distributed between the Frontline Trenches, Rear Trenches, and Officer Dug-Out.
- Each soldier/officer starts with grey chips on their card equal to one less than their maximum discipline/authority, which is printed on the right side of the soldier's card.

Draw 6 action cards for the Soldiers and 6 action cards for the Officers, distributing them equally between players. (eg. 1 Officer player gets 6 cards, and 2 Soldier players get 3 cards)

Officers start with a Bully Beef (action card) and a Dug-Out Pie (action card). If there are two players for the officers, one gets bully beef and the other gets dug-out pie.

***Whenever players disagree on what to distribute, roll to see who decides between Officers and Soldiers, one roll per team (unless the distribution is from an action card other than food - in that case, the player who played the card chooses).

Three Ways to Play

Quick Game: Do the setup for one of the years and only play a few rounds to get a taste for the game. From the event cards deck, take out one of each 'Fritz' card, and one assault event card and one major event. Then take 8 of the remaining events cards and shuffle it with the Fritz and assault cards.

One Year: Do the setup for one of the years, taking out all the major event cards and shuffling them by year, and then play through to the end of the year (when the 3 major events have been played).

Full War: Setup 1915 and play through each year until the end of the war, either using the checkpoints or remembering how the table was set-up. Major events are removed and shuffled by year in separate decks. Use all soldier and officer cards (leaving coscripted soldiers off to the side).



Year Setups

Instead of saving where every token is, at the end of a year in the game you can just remember which Soldiers and Officers are on the board and which are "Napoo."

1915 (Easy): Setup is default. If playing One Year, after doing all the setup, remove 5 of the Soldier cards from the Soldier cards deck from play.

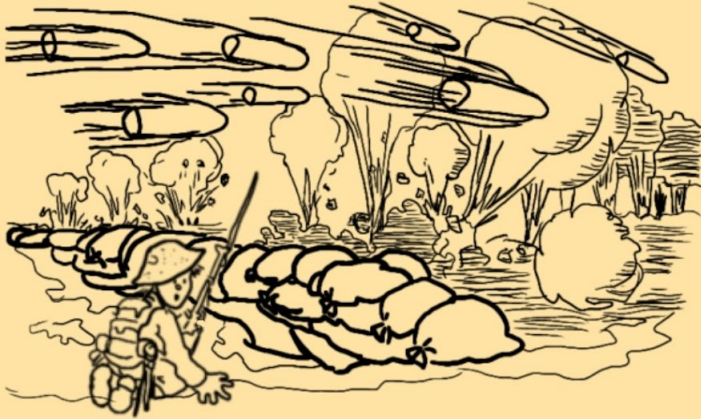
1916 (Hard): Shuffle the base Action cards along with the 1915 and 1916 action cards. Shuffle the base event cards with the 1916 event cards. If playing One Year, after doing all the setup, remove 7 of the Soldier cards from the Soldier cards deck from play.

+1 Stress for each

Distribute 1 Sickness, 2 Stress, 2 'Just Out'

Officers' cards: Bully Beef, Pill No. 9, Light Artillery

Soldiers' cards: Machine Gun, Cigarettes



1917 (Hard): Shuffle the base Action cards along with the 1915, 1916, and 1917 Action cards. Shuffle the base Event cards with the 1917 Event cards. If playing One Year, after doing all the setup, remove 9 of the soldier cards from the soldier cards deck from play.

-1 Discipline/Authority and +2 Stress for each

Distribute 2 Sickness, 4 stress, 2 'Just Out', 1 random Veterancy

Officers' cards: Bully Beef, Pill No. 9, Light Artillery, Heavy Artillery

Soldiers' cards: Machine gun, Rum & Cards, Cigarettes

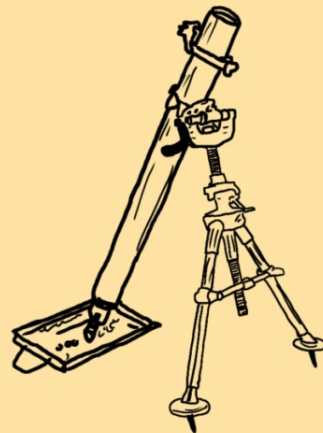
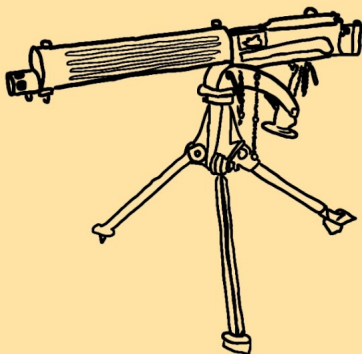
1918 (Easy): Shuffle the base Action cards along with the 1915, 1916, 1917, and 1918 action cards. Shuffle the base event cards with the 1918 event cards after removing one Fritz Bombardment and one Fritz Air Superiority. If playing One Year, after doing all the setup, shuffle conscripted soldiers into the soldier cards deck, and then remove 13 of the soldier cards from the soldier cards deck from play.

-1 Discipline/Authority and +1 Stress for each

Distribute 2 Sickness, 4 stress, 2 'Just Out', and 2 random Veterancy chips

Officers' cards: Bully Beef, Pill No. 9, Light Artillery, Heavy Artillery

Soldiers' cards: Machine Gun, Rum & Cards, and Cigarettes



'We are going to win of course': Points & Victory

This game is a combination of a co-op game and a versus game between Canadian Soldiers and Officers in the First World War. The objective is to make it to the end of the war without running out of Soldier/Officer cards, and to score more points than the other team by maintaining your aspect of morale.

Defeat

All players lose if at the end of the round, they are unable to properly refill their trenches. A full trench includes 4 Soldiers in the Frontline Trenches, 4 soldiers in the Rear Trenches, and a total of 4 Officers in the Frontline Trenches, Rear Trenches, or Officer Dug-out.

End of Round Points

At the end of each round, in the 'Points Tally' phase, points are calculated based on the Soldiers' morale, being Discipline and Stress, for Soldiers who are in the Frontline Trenches or the Rear Trenches only.

- Discipline: Officers gain 2 points per soldier at max discipline, and 1 point per soldier with at least 1 discipline (but less than max).
- Stress: Soldiers gain 3 points per soldier with no stress, and 1 point per soldier with less than max (but not zero) stress. Soldiers also gain 5 points per soldier with a veterancy token other than the 'Just Out' token.

CEF Assaults

When a CEF Assault is won, officers get 25 points and soldiers get 2 points for each soldier who made it to the end of the battle without finding cover, retreating or "Napoo."

"Fritz" Assaults

Something I am considering is including a collective points rule, where the players need a certain number of points as a group to win - if I did include this, players would lose points for each assault won by the Germans.

Victory

The players win as a group if they made it to the end of the game without being defeated (see 'Three Ways to Play', pg 3). Whichever side had more points in this case is the faction that won the game.





'Poor Bloody Infantry': The Soldiers



The goal of the soldiers is to defend "civilization" against the Germans ("Fritz"), maintaining your morale and making sure that there are enough soldiers to defend the trenches "Somewhere in France". Soldier players get points by keeping the soldiers wound-free as much as possible, taking "Fritz's" trenches with as few casualties as possible, and bravely defending against "Fritz's" assaults without dying or retreating. Below are the basics for what each soldier card contains.

Name

The names given to soldiers in this game are based on some real nicknames, such as The Castor Oil King and Fat Creighton, but most of them are based on joke names in The Listening Post, such as Private Coldfeet or Alberta Bob.

Discipline

Is related to morale as it is the soldier's motivation and willingness to cooperate with military objectives. Discipline represents a soldier's resolve, willpower, nationalism, and, of course, discipline to follow military objectives in support of the war.

Stress

Is related to combat fatigue caused by intense stress, so as soldiers become more stressed, they start to lose combat capabilities. As soldiers gain more stress, they put tokens on their card to indicate stress rising. Soldiers overwhelmed with stress can get shellshock, making them unable to function until they get some rest.

Traits

Each soldier will have different traits representing their various backgrounds as soldiers of a citizen army. Traits will affect the ways that some event and action cards are used, having requirements for them to be used in game.

There will be a list of traits (which will be on each card) on page [number].





'Brass Hats': The Officers

Similarly to the soldiers, the goal of the officers is to defend "civilization" against the Germans ("Fritz"), maintaining morale and making sure that there are enough Soldiers to defend the trenches "Somewhere in France." Where the Officers differ from the soldiers is that they need to keep the soldiers at their most disciplined state, and they simply need to win battles on attack and defense.

Name

There are some real names that come up in The Listening Post, and other names based on soldier joke names (for soldiers who moved up into the officers from being a soldier) like Frontline Freddy, and lastly, some joke names for officers, like Tubby Dick and Lieutenant McMud.

TUBBY DICK

ONTARIO

COME ON, FATTY.
GET THAT SOAP
OFF!



Authority

Represents the respect officers have in their battalion. They can use authority as a currency to dish out punishment and increase soldier discipline, but in doing so they decrease their authority, as soldiers will respect them less for punishing them (especially as volunteer soldiers).

4
STRESS

1

2

3

5
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

COMPANY SERGEANT MAJOR

CAN USE ONE AUTHORITY INSTEAD OF STRESS TO USE
RUM RATION OR TEA RATION CARDS.

BRAVE

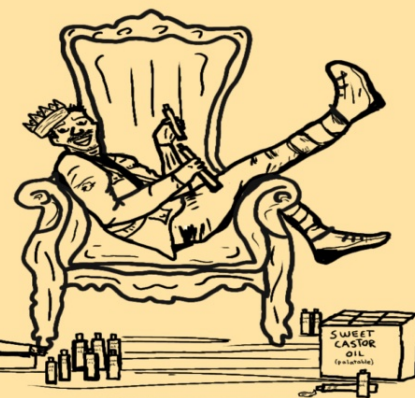
-1 STRESS IN THE PREPARATORY PHASE OF AN
ASSAULT.

INTIMIDATING

USING THE DISCIPLINE ACTION INCREASES A SOLDIER'S
DISCIPLINE BY 2 AND STRESS BY 1.

Stress

Similarly to the soldiers, is related to fatigue caused by intense stress, so as officers become more stressed, they start to become overwhelmed. Officers use add stress when they use additional Action Cards after their first one, so Officers at maximum stress will need to relieve their stress somehow. Officers overwhelmed with stress can get shellshock, making them unable to function until they get some rest.



Traits

Officers have some of the same traits as soldiers, but they have some traits unique to officers. Ranks act as each officer's first trait, giving them an ability and a number. This number is the officer's combat bonus that he grants to all of the soldiers in his line during an assault. So during a Fritz Assault, a Sergeant in the Frontline Trenches would grant a +1 to all of the soldiers' combat rolls in the Frontline Trenches, unless he was napoo'd. If that sergeant was in No Man's Land with a group of soldiers during a CEF assault, all of the soldiers would get that same combat roll bonus as long as the sergeant was alive.

There will be a list of traits (which will be on each card) on the next page.



Character Trait List

Here is a list of all of the traits that will be on Officers' and Soldiers' cards. The traits with stars are ones that are to be checked at some point in the round, usually being the "Veterancy & Misc." phase.

The following colours for the traits indicate when you should be checking for them:

During Assaults or Trench Raids

Veterancy & Misc. Phase

Food Phase

Recovery & Move

Sergeant: Cannot move into the Officer dug-out. May not start in the Officer Dug-out either.

Quartermaster Sergeant: If no Food card was played, may expend 3 Authority to give 3 soldiers 1 Discipline and take away 1 Stress.

Company Sergeant Major: Can use one authority instead of stress to use Rum Ration or Tea Ration cards.

Regimental Sergeant Major: Negates Leadswinger trait for soldiers in the same trench.

Lieutenant: Can perform one action without gaining additional Stress.

Captain: Gain 1 Authority in the Veterancy & Misc. phase to give to another Officer.

Medical Officer: Cannot join combat. +2 to rolls for healing in the Field Ambulance.

Major: Using the Discipline action increases 2 soldiers' discipline instead of 1.

Lieutenant-Colonel: Field Punishment No. 1, Forced March, and Execution all cost one less Authority to play.

Athletic: People who have experience in playing sports, whether recreationally or professionally. +2 on rolls for the Football card.

Brave: -1 stress in the preparatory phase of an assault.

Cartoonist: Contributed to making trench newspapers as well as their own separate books/sketches. Prerequisite for a number of Action Cards.

Castor Oil King: +1 Officer Authority from using the Castor Oil card.

Card Player: +1 to Rum & Cards rolls.

Cat Lover: -1 stress at the end of each round when a trench cat is in the same trench as that character.

Cautious: +1 to "Fritz" Sniper rolls.

Conscript: Soldier was conscripted, so doesn't get added to the soldier pool until the Military Service Act event is played in 1917.

Eager: Eager to kill "Fritz." Must always be the first to volunteer for a trench raid or assault.

Farmer: More accustomed to difficult living conditions. Cannot receive stress from rain or mud conditions at the end of rounds.

Good Leader: Gain 1 Authority in the Veterancy & Misc. phase if at least three soldiers have no stress.

Intimidating: Using the Discipline action increases the soldier's discipline by an additional 1 and increases the soldier's stress by 1.

Labourer: People who worked in factories or other physical jobs, particularly including shovels. Gets +2 for build rolls.



Leadswinger. Soldier is a bit of a slacker and will try and find ways to not do his duty. Leadswingers cannot be assigned to the working party, and they also lose one extra discipline when discipline is lost due to an action card.

Married: Event cards from home with good or bad news from a wife could affect these soldiers.

Musician: Soldiers who had a music background would play for the soldiers in the trenches at times to raise morale. Prerequisite for a number of Action Cards.

Nationalist: Proud to serve the British empire and thus will gain 1 discipline in the Veterancy & Misc. phase until at maximum.

Pill Pusher. +1 Officer Authority from using the Pill no. 9 card.

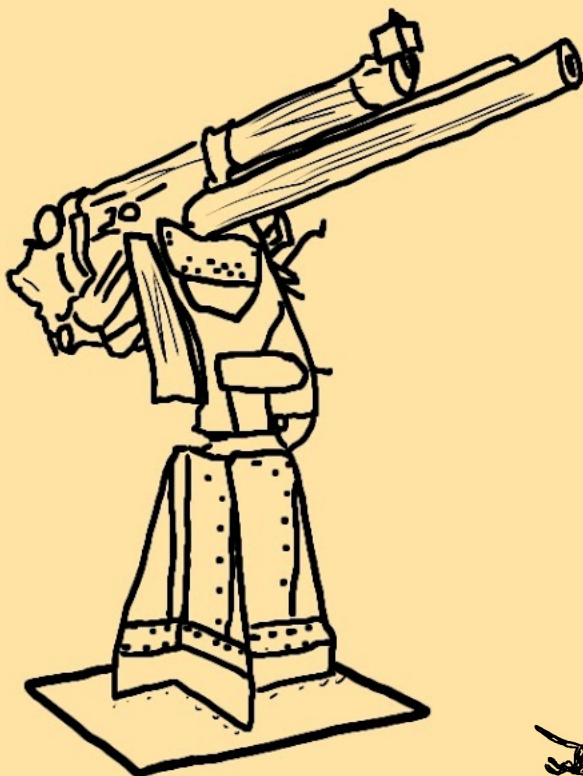
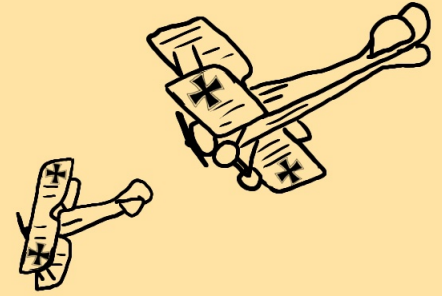
Poet: Many Soldiers and Officers wrote poetry whether professionally or recreationally, and a lot contributed to trench newspapers. Prerequisite for a number of Action Cards.

Rat Hunter. +2 to rat hunting rolls with this soldier.

Raider. +1 to sneak rolls in a trench raid.

Rum Lover. Always getting into the rum ration. When a rum card is played, it only benefits half of the soldiers. This trait doesn't stack with other Rum Lovers.

Sneaky. +2 to rolls for trench raids, salvaging or extracting from No Man's Land.



Tokens

There will be several types of tokens that will indicate wounds, stress, discipline, and veterancy on soldiers' cards. If the game says to 'distribute' tokens to soldiers, any of the players may choose who gets the tokens, so long as they agree. You may not choose soldiers who have their wound marker on Napoo, as they will be removed from the game at the end of the round.

Discipline and Authority

Medium, Grey. Represents soldier discipline or officer authority. Soldiers and Officers start with one less than their maximum for discipline or authority, one token indicating more discipline or authority. These chips cannot exceed the maximum authority or discipline listed on the officer or soldier's card.

No Discipline: Soldiers who have no grey tokens cannot be made working party by the officers, forced to use their actions by the officers (aside from punishments), or participate in CEF Assaults.

Some Discipline: When a soldier does not have full discipline, but does not have no discipline (between max and zero grey/blue chips), that soldier adds 1 to dice rolls in combat and sneaking.

Full Discipline: When a soldier has full discipline he adds 2 to dice rolls in combat and sneaking.

Authority: Officers use their authority as currency to use certain action cards, such as punishments that increase soldier discipline to prevent them from doing a mutiny.

Stress

Medium, Red. Represents amount of stress that a soldier or officer is enduring. Stress is related to combat fatigue, so as soldiers become more stressed, they start to lose combat capabilities. As they gain more stress, they put the stress tokens on their card to indicate stress rising. These chips can exceed the maximum stress listed on the officer or soldier's card, but cannot exceed twice the max. The more stress soldiers have, the worse their combat capabilities get:

No stress: No effect

Some Stress: When a soldier/officer has stress between 0 and his maximum, -1 to dice rolls in combat and sneaking.

Max stress: -3 to combat and sneak rolls, and no actions. Soldiers will have an opportunity at the end of the round to trade stress for a purple Veterancy Token.

Max stress x2 or more: Soldier has permanent psychological damage and is unfit for service. Napoo for the purposes of the game. Add a wound/damage token on napoo.



Wound Tokens

Small, dark-red. Placed on the centre of characters' cards, these tokens indicate how wounded a soldier is, depending on the placement.

(1) Blighty – -1 to all rolls. A minor wound that can be healed at the DRS, or the Field Ambulance.

(2) Major Wound – -2 to all rolls. A deeper wound that will leave Soldiers unable to move in No Man's Land, but can be healed at the Field Ambulance.

(3) Napoo – The Soldier is mortally wounded and dies, being removed from the game and leaving behind his equipment card if he has one. The Soldier/Officer cannot do anything, including actions or dice rolls.

When a Soldier or Officer is major wounded or "Napoo," a die will be rolled to affect the Discipline and Stress of nearby soldiers or Officers, reflecting various emotions from seeing friends hurt or killed. Distribute/remove tokens among Soldiers/Officers in the same trench or also attacking in an assault.

If the Soldier/Officer receives a Major Wound, use this list:

- 1-3: +2 Stress, -1 Discipline
- 4-6: +1 Stress, -1 Discipline
- 7-9: +1 Stress, +1 Discipline
- 10-12: -1 Stress, +1 Discipline

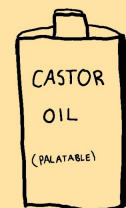
If a soldier is Napoo, use the same list but double the Stress and Discipline numbers.



Sickness Tokens

Represents a wide array of sicknesses, ranging from bronchitis to venereal disease and trench foot. The maximum number of green tokens that can be on a soldier or officer's card is 2.

- (1) Minor Sickness: -1 to all rolls for the soldier
- (2) Major Sickness: -3 to all rolls for the soldier



Veterancy Tokens

Medium, purple. These ones will have some different symbols on them to represent the different types of veterancy bonuses, but soldiers can only acquire a veterancy token when at max stress at the end of the round or as a reward from winning an assault. The 'Just Out' token is unique in that it is automatically given to new soldiers and is taken away in the same way other veterancy chips are awarded as it is generally undesirable.



Just Out – any rolls this soldier makes has a -1. Soldiers can get rid of this chip with the same process that soldiers gain Veterancy tokens, just removing this one instead of gaining a new one. It is also removed when a new soldier joins the trench, as the new soldier takes one of the limited 'Just Out' tokens.



Fatalist – Soldier always must volunteer to go over the top, whether it be for trench raids or assaults. -2 stress in the Veterancy & Misc phase.



Weary – -1 Discipline and +1 Stress in the Veterancy & Misc phase.



Lucky - Once per round, when you would receive a wound token, can replace with 2 Stress per token.



Old Timer - Can't be made working party, additional -1 Stress to Rum & Cards rolls and Rum Ration, and +2 to Rum & Cards rolls.



Event Cards

Every turn, 3 event cards will be taken from the deck and revealed in order of draw. There will be 3 major events for each year's deck, and once all 3 are drawn the next year begins – the end of the round brings changes. When a year is complete, remove **Assault** cards and **Major** event cards specific to the previous year and add all cards for the new year.

In a quick game, there is one Major event shuffled into the deck, but for One Year and Full War, they are in separate decks - a roll is made once per round to see if a Major event occurs.

Major Events - Major events are landmark events throughout the war that would have affected Soldiers and Officers, often affecting morale. There are three of them per year. Once all three have occurred, the year ends at the end of the round.

"Fritz"/CEF Assault – These events represent the battalion being ordered to attack or being attacked by the Germans. When a CEF Assault is first drawn, the officer player must choose to attempt the assault in the same round.

1918 MAJOR EVENT

"I HEAR THE BUGGAR'S OF RUSSIANS WANT PEACE SO THAT STARTED THE UNIVERSAL PEACE. I AM DYING TO GO HOME. THE SAME AS ALL OF US BUT GOD. WE LIKE TO HAVE COMPLETE VICTORY OVER THEM"

FRANK MAHEUX,
MAY 23, 1918

TREATY OF BREST-LITOVSK

ROLL THE DIE FOR EVERY SOLDIER AND OFFICER:

1-2: +2 STRESS.
3-11: +1 STRESS.



FRTZ ASSAULT

2ND YPRES

PRE-BOMBARDMENT (Start of Round)

BOMBARDMENT (Start of Round)

ASSAULT WAVES

REWARD
-1 STRESS, +1 VETERANCY

ENDS ON 7-12

CEF ASSAULT

PASSCHENDAELE

BOMBARDMENT (START OF ROUND)

NO MAN'S LAND

x2

FRTZ FRONTLINES

REWARD
-3 STRESS, +2 VETERANCY

ENDS ON 8-12



Fritz - These events will encapsulate what the Germans did against the CEF battalions, including bombardments, snipers and trench raids.

Outbreaks - Outbreaks of sicknesses were common in the trenches, such as trench foot, venereal disease, or in 1918, the Spanish flu.

"FRTZ" TROMMELFEUER

ROLL AN ATTACK AGAINST EACH FRONTLINE SOLDIER, OFFICER, DEFENSIVE ENTRENCHMENT, AND TRENCH CAT.

COMBAT ROLL:

1: NAPOO
2: MAJOR WOUND, +4 STRESS
3-5: +4 STRESS
6-10: +2 STRESS

"FRTZ" TRENCH RAID

SNEAKY

10-12

RAIDED

PLAYERS AS A GROUP MUST DISCARD 2 RANDOM ACTION CARDS. CHOOSE TOGETHER WHO HAS TO GIVE UP A CARD.

OUTBREAK

TRENCH FEVER

CHOOSE EITHER THE FRONTLINE OR REAR TRENCHES.

EACH SOLDIER AND OFFICER MUST MAKE A ROLL:

1: MAJOR SICKNESS



Letters - These events represent letters from the home front coming in periodically, giving soldiers an update about their friends and families. These letters were very important to soldiers and they often expressed this in their letters to families

LETTERS

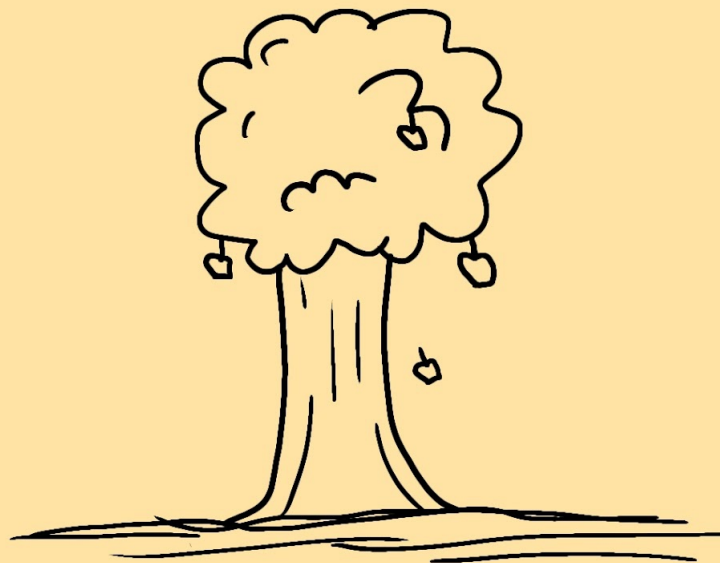
BAD NEWS

"IT WOULD BE SO NICE TO ALL GOING BACK HOME WITH OUR LIFE, AND TO [THINK], THAT I'LL NEVER SEE HIM AGAIN."

-FRANK MAHEUX,
FEBRUARY 1, 1917

ONE SOLDIER OR OFFICER OF PLAYERS' CHOICE RECEIVES A LETTER ABOUT A RELATIVE OR FRIEND DYING SOMEWHERE ELSE IN THE WAR.

+2 STRESS.



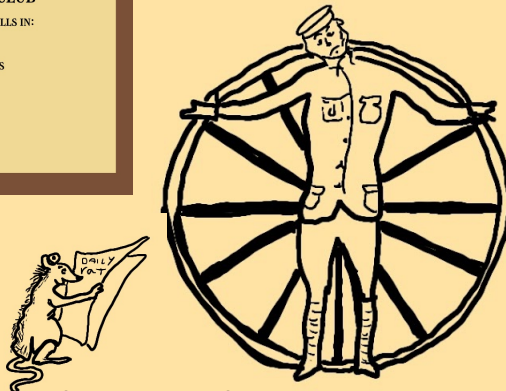
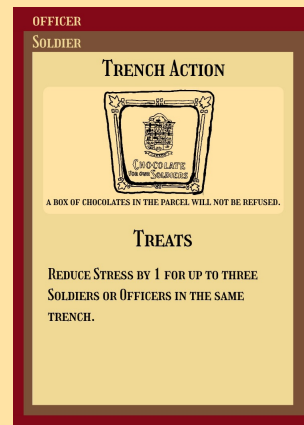
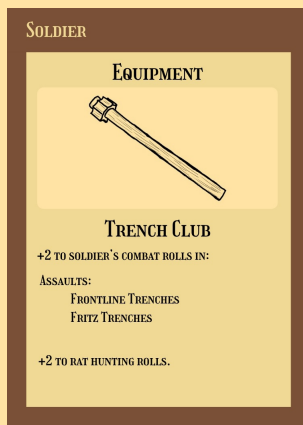
Action Cards

Officers get 6 cards and Soldiers get 6 cards. If there are 3 or 4 players, the sides with 2 players get 3 cards each. Each round, each player will draw 1 card (2 if the team has only 1 player), drawing additional cards to top up to 6/3 if necessary. The maximum number of cards is 10 per team (5 if a team has 2 players), but this will be regulated during the round, so you can hold on to extra cards until that point. Both soldiers and officers use actions to play action cards. See "Actions" under Events & Player Turns in the "A Round in the Trenches" section on pg 16.

At the end of an in-game year, add all of the Action Cards of the new year into the Action Card deck.

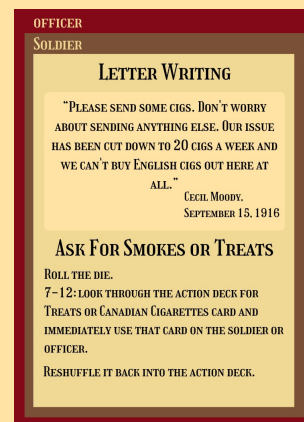
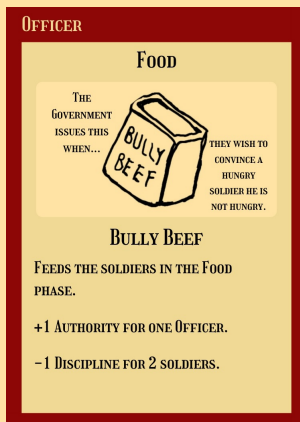
Equipment - When played, the equipment card goes under the soldier on the board to indicate he has it equipped. A soldier can have one equipment card at a time – if you play another equipment card for that soldier, the old one returns to your hand.

Trench Action - Trench actions are essentially generic action cards that can be used during the action phase while drawing event cards. This can range from writing letters to playing music – things soldiers did to distract themselves from the monotony of trench life.



Food - Officers play these cards every round to maintain the spirit of the troops and keep them fed to fight. Everyone has a say in distributing Stress, Authority, and Discipline for these cards.

Letter Writing - Similarly to trench action cards, letter writing cards can be used during the action phase but are in their own category for purposes of other action cards, such as censorship.



Defensive Entrenchment - When played, the defensive entrenchment card goes in any spot under a soldier where there is not already a defensive entrenchment (can coexist with equipment). Place a grey chip on it to indicate that it has not been built yet – officers can use the "Working Party" action to make soldiers build it. When built, the number in the shield icon indicates how many times the entrenchment can be bombed before it is destroyed. Add a wound token for each hit, discarding when the hits reach maximum – hits by artillery bombardments are equivalent to their wound – a blighty is 1 token, a major wound 2, and a napoo 3.

OFFICER
SOLDIER

DEFENSIVE ENTRENCHMENT



STOKES MORTAR

BUILD ROLL: 8-12 3

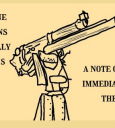
DURING ASSAULTS IN THE NO MAN'S LAND PHASE, THE SOLDIER WITH THE MORTAR MAY ATTACK TWICE, ABLE TO HIT THE FOLLOWING UNITS ON 8-12:



OFFICER
SOLDIER

DEFENSIVE ENTRENCHMENT

SHOULD ONE OF THE GUNS ACCIDENTALLY HIT FRITZ'S PLANES. A NOTE OF APOLOGY IS IMMEDIATELY SENT TO THE KAISER.



ANTI-AIRCRAFT GUN

BUILD ROLL: 6-12 3

THE SOLDIER WITH THE GUN MAY USE HIS ACTION TO FIRE:

11-12: REMOVE A FRITZ AIR SUPERIORITY CARD.

Trench Newspaper - Similarly to trench action cards, trench newspaper cards can be used during the action phase but are in their own category for the effects of other action cards.

Combat Action - Will only be played during an Assault, in the preparatory stage. Includes things like artillery, rum and tea rations, gas, and smoke screens.

SOLDIER

TRENCH NEWSPAPER




BELOVED, IT IS THE DAWN!

-1 DISCIPLINE AND -1 STRESS FOR 3 SOLDIERS OF YOUR CHOICE.

REQUIRES A CARTOONIST.

OFFICER
SOLDIER


COMBAT ACTION




LIGHT ARTILLERY

TWO OPTIONS

PREPARATORY BOMBARDMENT. X2 ATTACKS. 11-12 IS A HIT



NO MAN'S LAND BOMBARDMENT. X1 PER TURN. 11-12 IS A HIT




A Round in the Trenches

A round in "Somewhere in France" is a cycle that represents vaguely what soldiers did on a regular basis. A round consists of three turns, each with an event card being drawn first, followed by attacks from the enemy trenches, food and trench maintenance, revealing events and playing actions, and a wrapping up of the round.

1. **Setup Event Cards**
2. **Stand-to**
3. **Food**
4. **Working Party**
5. **Events & Player Turns**
 - a. Play Event
 - b. Actions
 - c. Draw, Trade, & Discard
Action Cards
6. **Veterancy & Misc.**
7. **Points Tally**
8. **Recovery & Move**
9. **Reinforcements**

Regularly every morning,
Just as the stars begin to tire,
Without the slightest hint or warning,
One of our Maxims opens fire,
A German machine gun answers back,
One or two rifles begin to crack
And as dawn comes creeping into the sky
A couple of shells go whistling by.
And all down the line you can hear the rattle
As they start their own little morning battle.
The bullets are flying in every direction
Just as the lark begins to carol.
And all because the machine gun section
Wanted to warm their hands on the barrel.

-James Wells Ross

Setup Event Cards

Draw three event cards without looking at them. Keep them in order and place them somewhere visible to all players, face down.

Stand-to

Straafe & Bombardment - There is a Straafe before any event cards are revealed. Players choose one Soldier or Officer in the Frontline Trenches, rolling a die to determine if artillery, mortars, or machine guns wound or kill any of them. On a 1, give the chosen Soldier/Officer a Major wound and discard a Defensive Entrenchment in the Frontline Trenches. On a 2-3, give the soldier a blighty wound and apply 1 Damage to a Defensive Entrenchment. Distribute 4 stress among the Soldiers and Officers in the Frontline Trenches.

If a CEF or Fritz Assault Card is active, roll an attack from each of the Fritz units in the Bombardment section on the Frontline Trenches, and then the assault may commence:

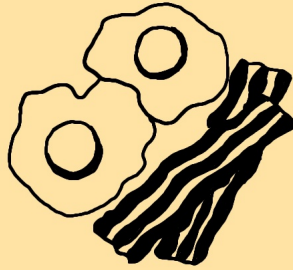
Fritz Assault: If there is no more than 1 damaged level in the Assault Group section, start a Fritz Assault.

CEF Assault: Officer players may choose to commence the assault, unless this is the first Stand-to that the card has been active. If no player has an artillery card, take a Heavy or Light Artillery card from the action card deck and reshuffle it.



Food

One of the officer players plays a Food action card if available. If the soldiers are not fed, each soldier loses 1 discipline and gains 1 stress.



Working Party

Officers choose which Soldier makes up the Working Party, placing the indicator with a shovel next to the soldier's card. Officers can use stress to make that soldier use his action on build rolls.



Events & Player Turns

One of the players reveals the first Event card and does whatever the rules say for it immediately. After the event is resolved, the Officers play their turn, and then the Soldiers play theirs (one at a time if playing with more than 2 players). This phase is repeated for each of the three event cards.

Officers - For each action the Officers take, apply one Stress to the Officer taking the action. Officers' cards are outlined red.

Universal Actions

Action Cards - Play any action cards, using cards for your team only. There are cards for soldiers, cards for officers, and cards for both.

Switch - 2 characters from the same team can use their actions to switch spots, not moving any defensive entrenchments, but able to trade equipment if you wish.

Escape - Soldiers or Officers stuck in No Man's Land may use this action to sneak back into the trenches under cover of night, so long as they do not have major wounds.

Roll a (combat) sneak roll.

1-4: Fritz unit rolls a free attack against the officer/soldier and remains stuck in No Man's Land.

5-12: The officer/soldier makes it back to the trenches, moving to the Field Ambulance if there is not a free spot.

Soldiers - Each Soldier has his own single action that can be played - tilt the card to the side to indicate when a Soldier has used his action. If no Soldiers use a Trench Action, Trench Newspaper, or Letter Writing card, three soldiers must be chosen to receive one stress due to boredom. Soldiers' cards are outlined green.

Straafe - Attempt to annoy or inconvenience the other side with all your weapons. Choose 3 soldiers to use their actions - one with a machine gun, one with a stokes mortar, and one with an artillery card (light or heavy). All 3 Soldiers remove 1 stress and add 1 discipline, and if there is a Fritz Assault card, place a damage marker on the first assault level. Discard the artillery card.



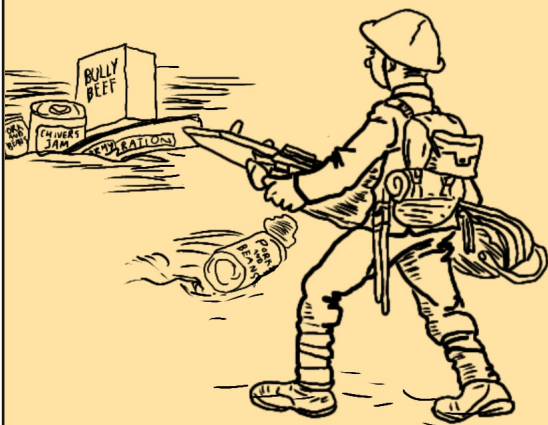
Officer Actions

Field Ambulance - Move an officer or soldier to the field ambulance.

Build Roll - For any card in play that has a build roll and is either damaged or needs to be built, Officers can use an action to make the soldier designated as working party use his action to attempt a build roll. The working party soldier receives 1 stress. On success, a damaged entrenchment is healed by 1 and an unbuilt one is built.

Soldier Actions

Defenses - Some cards (defensive entrenchment cards) allow soldiers to use an action to fire it, such as the Stokes Mortar or the Anti-Air gun.



Discipline - Officers in the Frontline Trenches or the Rear Trenches can remove any amount Authority to increase the Discipline of a single soldier by the same amount in the same trench.



Extract - Use a soldier's action to move another wounded or sick soldier to the field ambulance, moving his equipment to another soldier if possible. If a soldier is in No Man's Land and has major wounds (meaning he can't get back by himself), you can roll a sneak roll to get into No Man's Land and extract the wounded soldier.

Roll a (combat) sneak roll.

10-12: Success, bring the soldier back and put in the field ambulance.

5-9: failure, couldn't get to him/find him. +1 stress.

1-4: Run-in with Fritz! One Fritz unit rolls a free attack on the soldier and the soldier has to return to the trenches if he isn't wounded. +1 stress.

Draw, Trade, & Discard Action Cards - If a player is the only player of the officer or soldier faction, that player's minimum Action Card number is 6 cards and the maximum is 10 cards. If the player is one of two players in a faction, the minimum for Action Cards is 3 and the maximum is 5.

Draw

The officer and soldier factions each draw 2 Action Cards, distributing them between team members if there are 3 or 4. If a player has less than the minimum number of cards, the player draws Action Cards until at the minimum.

Trade

Each player may trade 1 card with one other player. That means, in three-player games, one player per turn will not get to trade.

Discard

Players with more than the maximum number of Action Cards must give excess cards to players under the maximum or discards if all players are at maximum. May also choose 1 Action Card to discard.

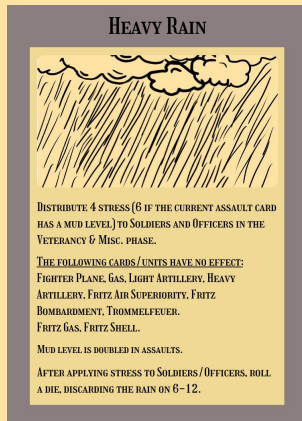
Major Events - (This is only for "One Year" or "Full War") Once all three events have been played, after the third Draw, Trade, and Discard, roll the die to see if a Major Event occurs.

On an 8-12, pull out a random Major Event card from the year you are in, playing it immediately. The number required for the roll can be adjusted if you would like to change the pace of the game.

Veterancy & Misc.

The soldier player may choose one soldier who is at maximum, but not higher stress to remove all stress and add a random veterancy token to the soldier's card.

Check for the following cards for end-of-round effects: Major events, *Rain*, *Heavy Rain*, *Mud*, *Trench Cat*, *Rats!*, Trench Newspaper cards and *Foot Check*. Purple-coloured traits also apply here; check for them on Soldier and Officer cards.



All Soldiers replenish their actions now - turn the cards back upright.

The Officer players also choose 2 Officers to lose 1 Stress.

Points Tally

Add up points for the round now, considering the morale and veterancy of Soldiers in the Frontline Trenches and Rear Trenches:

Stress: 3pts for 0 Stress, 1pt for less than max but not 0 Stress

Discipline: 2pts for max Discipline, 1 pt for more than 0 but not max Discipline

Veterancy: 5pts for every soldier with a Vet. token, other than the 'Just Out' token.

Recovery & Move

Soldiers in the DRS (Divisional Rest Station) or the Field Ambulance can heal here, and Soldiers/Officers can move around and request leave.

DRS (Divisional Rest Station)

In 1915, 1 Soldier/Officer can occupy the DRS. In 1916, 2 Soldiers/Officers can. In 1917-18, 2 soldiers/officers can occupy the DRS, but only if they have stress equal to or more than their maximum. At the start of the Recovery & Move phase, both soldiers in the DRS heal if they only have a blighty wound, remove all Stress, and remove 1 Sickness token.

Field Ambulance

Each Soldier/Officer in the field ambulance removes 1 Stress. In 1915, the officer team rolls once, in 1916 roll twice, and in 1917 roll thrice to heal Soldiers/Officers. For each roll, choose a Soldier or Officer and roll the die, removing one stress from the soldier:

1-6: Nothing.

7-11: Move wounds down by 1 (major to a blighty, blighty to nothing) and remove 1 green Sickness chip.

12: remove all wounds (except Napoo) and Sickness chips.

Request Leave

One Soldier in the trenches may request leave at this time from one of the Officer players.

If the Officer player says no, remove one discipline from that Soldier.

If the Officer player says yes, and there are soldiers that can replace the leaving soldier from the Field Ambulance or DRS, then remove all chips from the Soldier and shuffle him into the soldier deck, to be retrieved when needed in the reinforcements phase.



Move

Officer players can move their Officer cards around in the Frontline Trenches, Rear Trenches, or Officer Dug-out. Soldier players can move around Equipment cards and Soldier cards around the Frontline Trenches and Rear Trenches and can move any number of Soldiers to and from the DRS as long as there is room. Soldiers/Officers can move to/from the Field Ambulance as well if there is space. If there is not space for soldiers to move back into the trenches from the DRS and Field Ambulance, they must stay there until a spot is freed up.

"Fritz"

Remove one damage/wound token from the assault card in play, always choosing the level lowest on the card.

Reinforcements

If there aren't 4 Soldiers in the Rear and Frontline Trenches and there are not 4 Officers total:

-and there are any soldiers without major sickness or major wounded soldiers in the DRS or Field Ambulance, move the Soldiers into the empty spot.

-If not, replace with a Soldier from the soldier card deck and add Discipline chips 1 less than max Discipline and a 'Just Out' Veterancy token – if there are no 'Just Out' tokens, take it from a Soldier who currently has one.

If there are not 4 Soldiers in the Frontline Trenches, 4 Soldiers in the Rear Trenches, and 4 officers total by this point, the players lose the game. Reshuffle discarded action cards back into the action cards pile.



Assaults & Trench Raids

An assault occurs when an assault event card is drawn (labeled Fritz or CEF Assault). If there is already an assault card active, shuffle the one just drawn back into the Events deck, playing a new event instead. If there is not an assault in progress, the assault card is placed somewhere where all the players can see, and on the 'Stand-to' phase of the round, the assault will commence. A CEF assault card will see that the players attack the enemy trenches, and the "Fritz" assault card will see the enemy attack the players' trenches.

Essentially, an Assault card is a series of levels that the players must pass in order to win, rolling the dice to attack "Fritz" before he attacks them. Every assault is organized in the same way:

Preparatory Stage: Prep. bombardments, choosing combat cards, and choosing soldiers to participate.

No Man's Land: Attackers try to make it across No Man's Land and are subject to artillery fire and fire from the enemy trenches.

Frontline Trenches/Fritz Frontlines: Hand-to-hand combat with no artillery support, where the attacking forces try and finish the enemy off.

Victory/Defeat: Players can collect points and reset the trenches, or they leave wounded men in No Man's Land to be helped later.

Battle is divided into rows of 'Assault Levels' or 'Assault Waves,' where players roll attacks against "Fritz" and he rolls attacks back at the players. For units which have a black ring, they only attack once. If they have a red ring, they continue to play a part in the assault until they are defeated.



When players attack the enemy units, they choose a target, and roll the 12-sided-die, hitting the "Fritz" unit on a number indicated on the "Fritzie" Units section (page 28). When a "Fritz" unit is hit, place a red damage token over the icon to indicate that it has been defeated. When a whole 'Assault Level' or 'Assault Wave' is defeated, you may remove the tokens from the unit icons, and place it on the 'Assault Level' icon to indicate that the level has been completed or the wave defeated. Any applicable combat cards (such as artillery) can also fire here, targeting appropriate units as indicated on the card.

Instead of rolling an attack, an Officer may 'Inspire' his men, expending 1 Authority to reduce a Soldier's stress by 1 and increase his discipline by 1.

When the enemy strikes back, players collectively choose who each "Fritz" unit attacks, rolling the 12-sided-die and following the instructions on the "Fritz Units" section for the unit, usually applying stress and potentially a wound, based on what the "Fritz" unit's information says.

Getting Stuck in No Man's Land:

Soldiers and Officers can get stuck in No Man's Land when they are Major Wounded in a CEF Assault in the No Man's Land phase or a trench raid, retreat in "Fritz's" trenches, or in some actions such as salvaging or extracting.

Soldiers and Officers can also get stuck in No Man's Land when taking cover: at max or more stress roll a die, on a 1-4 finding cover in a shell hole. Soldiers with less Discipline than Stress may choose to take cover if they wish, and Officers may choose anyways. Soldier/Officers' equipment typically stays with them in No Man's Land.

Soldiers and Officers stuck in No Man's Land may use an action to attempt to sneak back into the trenches if they are unwounded or only have a Blighty. Roll a sneak roll, and on a 5+ manage to sneak back, moving the Soldier/Officer to the Field Ambulance. On a 1-4, the "Fritz" unit rolls an attack against the character and he stays trapped in No Man's Land. Soldiers and Officers who have a Major Wound must be extracted by other Soldiers not trapped in No Man's Land.





"Fritz" Assault

Once the 'Stand-to' phase has been reached, if there is a "Fritz" Assault card active, "Fritz" attacks!

Each "Fritz" assault will have a 'Prep Bombardment,' 'Bombardment,' and 'Assault Waves' section. The 'Assault Waves' section consists of a row of "Fritz" units which will attempt to cross No Man's Land and take the players' trenches.

Pre-Bombardment: Shows what "Fritz" attacks with in the Preparatory stage of the battle.

Bombardment (Start of Round): Shows what "Fritz" attacks the trenches with every round while a battle is active. This occurs in the 'Stand-To' phase of the round every time a "Fritz" Assault card is active.

FRITZ ASSAULT

MT. SORREL

PRE-BOMBARDMENT

BOMBARDMENT (START OF ROUND)

ASSAULT WAVES

| | | | | |
|--|--|--|--|--|
| | | | | |
| | | | | |

REWARD

-3 STRESS, +2 VETERANCY

ENDS ON 5-12

Unit Outline: Black outline means the unit does not need to be destroyed to defeat the wave, whereas red outline means that the unit must be defeated to end the wave.

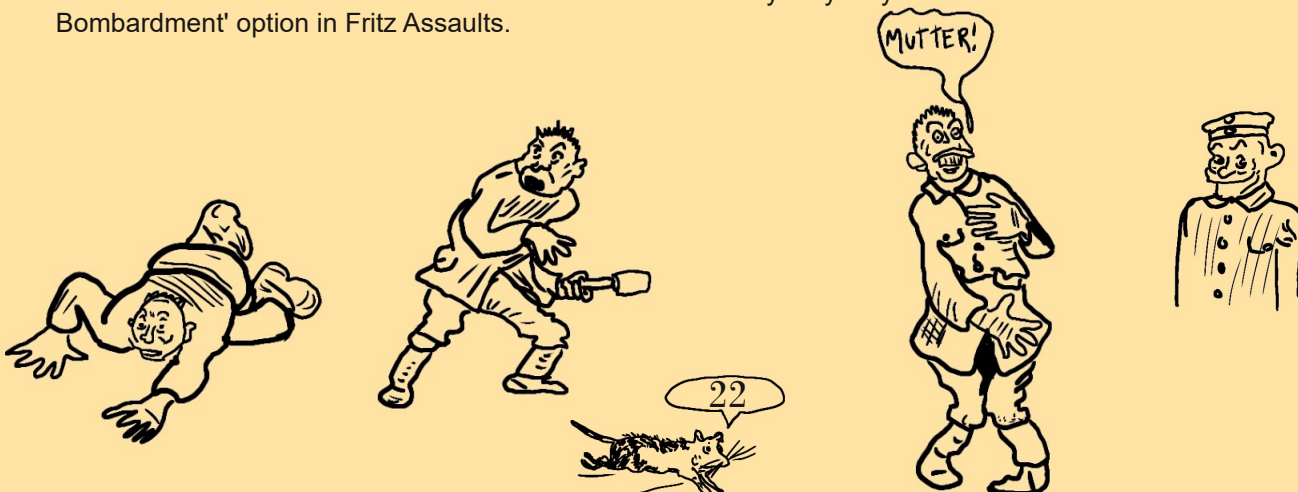
Assault Waves: Each row, starting with a grenade symbol and a grey outline, represents a group of enemy attackers that will try to take over the trenches, one at a time.

Reward: Tells what reward is available when the Assault ends and the Germans give up. This will be a certain amount of stress taken off soldiers' and Officers' cards, as well as a number of Veterancy tokens that can be distributed.

Below are the phases in a 'Fritz Assault':

Preparatory Stage

"Fritz" attacks the 'Frontline Trenches' using the units in the 'Prep Bombardment' section on the card. Combat action cards can now be played: soldier players may play a number of combat action cards equal to the number of soldiers in the 'Frontline Trenches' who are not Major Wounded or Napoo'd, and officer players may add one stress to an officer for each combat action card used. Artillery may only choose the 'No Man's Land Bombardment' option in Fritz Assaults.



No Man's Land

Follow the steps below, using the first Assault Waves level that hasn't been defeated. That Assault Waves level makes its way through No Man's Land, and if it makes it through one round without being destroyed, it reaches the Frontline Trenches, which will be detailed in the next phase. If it is completely destroyed, remove the wound/hit tokens and place one over the big wave icon, indicating that the wave has been defeated, moving to the next level down. If there are no levels left, the Fritz Assault is defeated, resulting in victory for the players.

1. No Man's Land Bombardment: All artillery cards with which players have chosen "No Man's Land Bombardment" may roll their attacks now. Don't forget to apply modifiers from Rain, Heavy Rain, Air Superiority, Fighter Plane, and Counter-Battery.

2. "Fritz" Attacks: Starting from the left, roll attacks with each Fritz unit in the level that has not been hit, excluding the Fritz and Flamethrower units.

3. Player Attacks: Officers and Soldiers in the Frontline Trenches roll attacks against the current Assault Waves Level, choosing which units to attack. (see "Fritzie" Units section on page _ for the roll required to hit)

4. Cross, Retreat or Next Wave: If the Fritz units which have a red outline have not all been defeated at this point, the current Assault Waves level moves into the Frontline Trenches phase. If they have all been defeated, remove the damage tokens and place one over the big level icon on the left side. At this point, if there are no more Assault Waves levels left, the Fritz assault has been defeated – the damage markers are left on the big level icons, and you now move down to "Victory".

Frontline Trenches

If an Assault Waves level makes it to this point, Fritz has reached the Frontline Trenches and threatens to win the battle. Repeat these steps until either the level has been defeated, or all soldiers have been Napoo'd, retreated or forced to surrender via stress. Defensive Entrenchments do not apply in this phase.

1. "Fritz" Attacks: Roll attacks against the Frontline Trenches for the Fritz units that have red outlines in the current wave, starting from the left.

2. Player Attacks: Officers and Soldiers in the Frontline Trenches can roll attacks now, against "Fritz" units with a red outline in the current wave.

3. Surrendering or Retreating: Soldiers with more Stress than Discipline may choose to attempt to retreat, but the leftmost "Fritz" unit rolls a free attack on the soldier. If the Soldier is not Major Wounded or Napoo'd, he is out of combat for now (ignore him).

4. Fritz Retreat or Player Defeat: "Fritz" retreats when all the "Fritz" units with red outlines have been hit – remove the damage tokens and place one over the big level icon on the left side. At this point, if there are no more Assault Waves levels left, the Fritz assault has been defeated – the damage markers are left on the big level icons, and you now move down to "Victory".

If all of your soldiers have been Napoo'd or have surrendered or retreated, move to "Defeat."

If a Soldier's Stress is at max or higher, roll an unmodified die for that soldier: 1-2 means the soldier surrenders to "Fritz," effectively being Napoo'd for the purposes of this game.



Victory

If the players defeat the German attack by defeating each Assault Waves level, retreated soldiers can immediately be punished (officer action cards), or if they are wounded they can be sent to the Field Ambulance. Roll the die to see if the battle ends, using the number on the bottom right of the Fritz Assault Card called "End" – if the roll is high enough, the battle ends and the assault card is discarded. If the battle ends without the soldiers having lost, the players get the reward on the card, which usually involves stress relief for everyone and a veterancy token for one soldier.

Defeat

If the soldiers in the frontline all retreat, surrender, or are Napoo'd, Fritz wins the battle. Non-surrendered soldiers can regroup/go to field ambulance. Remove the Assault card from play. Equipment cards of Napoo'd soldiers are moved into No Man's Land.





CEF Assault

CRACK-K-K
CRACK - CRACK
CRACK CRACK
CRACK

If the 'Stand-to' phase has been reached and there is a CEF Assault card active, Officers may choose whether to attack. If it is the first time the CEF Assault card has been active in Stand-to, however, Officers must choose to attack.

Each CEF Assault card will have a number of 'Levels' to complete under a 'No Man's Land' and 'Fritz Frontlines' section, and a 'Bombardment (start of round).' Upon completing an assault, there is also a 'Reward' section on the cards.

No Man's Land:
Includes several 'Levels' which are a row of "Fritz" units. The level is indicated by a grey outline. It represents one round of fighting to survive in order to get to the enemy trenches.

"Fritz" Frontlines:
Similarly to No Man's Land, it shows a couple levels to overcome, but for most of these levels you need to actually hit the enemy to defeat him.

Bombardment (Start of Round): Shows what Fritz attacks the trenches with every round while a battle is active. This occurs in the 'Stand To' phase of the round every time a CEF Assault card is active.

Unit Outline: Black outline means the unit only lasts one round, and red means you have to hit it to pass the level.

Reward: Tells what reward is available when the German trenches are captured. There will be a certain amount of stress taken off Soldiers' and Officers' cards, as well as a number of Veterancy tokens that can be distributed to Soldiers.

CEF ASSAULT

FLEURS-COURCELETTE

BOMBARDMENT (START OF ROUND)

NO MAN'S LAND

FRITZ FRONTLINES

REWARD
-2 STRESS, +1 VETERANCY
ENDS ON 8-12

Preparatory Stage

Officers choose the number of soldiers to participate in the assault and the soldiers choose which ones, placing yellow 'Over-The-Top' markers on the selected soldiers. One Officer may participate in the assault, the Officer players placing an over-the-top marker on the selected Officer. The officer must be chosen from the Frontline Trenches or Rear Trenches.

Combat action cards can now be played: Soldier players may play a number of Combat Action cards equal to the number of Soldiers NOT participating in the assault, and Officer players may add one Stress to an Officer for each Combat Action card used.

Artillery cards have two options – "Preparatory Bombardment" or "No Man's Land Bombardment." All artillery cards which players have chosen Preparatory Bombardment fire now, rolling attacks against levels which can be fired at. (check the Assault Levels section to see restrictions). On a hit, the chosen level is defeated, and a wound/destroyed token is placed on the Assault Level icon to indicate that the level can be skipped. Don't forget to apply modifiers from *Rain*, *Heavy Rain*, *Air Superiority*, *Fighter Plane*, and *Counter-Battery*.

No Man's Land

The bulk of assaults take place here. There are typically several levels, though many of them can be cancelled out with combat action cards. Artillery cards where players have chosen "No Man's Land Bombardment" roll their attacks in this part of the battle. For each level, follow these steps (taking the type of level into account):

1. No Man's Land Bombardment: All artillery cards with which players have chosen "No Man's Land Bombardment" may roll their attacks this turn now. Don't forget to apply modifiers from *Rain, Heavy Rain, Air Superiority, Fighter Plane, and Counter-Battery*.

2. Fritz Attacks: Starting from the left, roll attacks with each "Fritz" unit in the level which has not been hit yet.

3. Player Attacks: If there are "Fritz" units with red outlines in the level, the Officer and Soldiers in the assault also roll attacks on red-outlined units of their choices.



4. Repeat, Continue or Retreat: At this point, Soldiers and Officers must check if they need to/may take cover, ending their participation in the battle: (see "getting stuck in No Man's Land")

- Officers: may choose to take cover
- Max or more Stress: 1-4 must take cover
- Major Wounded: must take cover
- Discipline less than Stress: may take cover

If all soldiers and the officer have taken cover or have been napoo'd, the assault ends in defeat.

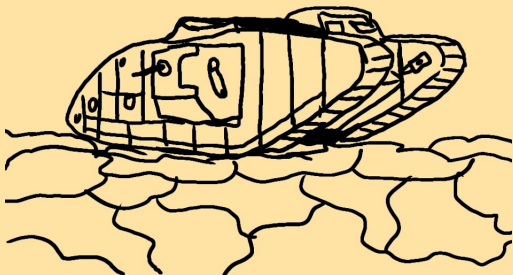
If there are any red-outlined "Fritz" units remaining, return to the top of the No Man's Land steps for another round. If there are no red-outlined "Fritz" units that haven't been hit, the level is complete – move to the next level.

Fritz Frontlines

Once soldiers pass No Man's Land by completing all of its levels, the players have to take the Fritz Frontlines in close-quarters and hand-to-hand combat. Typically, there are just two levels, being the Frontlines and the Counterattack. This section will have no artillery support, as the Soldiers/Officer are in the enemy trenches now.

1. Player Attacks: Officer and Soldiers in the assault roll attacks on units of their choices.

2. "Fritz" Attacks: Starting from the left, roll attacks with each "Fritz" unit in the level which has not been hit yet.



3. Repeat, Continue or Retreat: If there are any "Fritz" units remaining, return to the top of the No Man's Land steps for another round. If there are no "Fritz" units that haven't been hit, the level is complete – move to 'Victory.' The Soldiers and Officers now check if they need to/may retreat, removing their assault tokens:

- Officers: may choose to retreat
- Max or more stress: 1-4 must retreat
- Discipline less than Stress: may retreat

Soldiers who retreat are put into the No Man's Land section on the table, having found cover on the way back to the trenches. If all soldiers and the officer have taken cover/retreated or have been napoo'd, the assault ends in defeat.

Victory

Once all Levels of the assault have been cleared/defeated, the assault is a success and every soldier/officer gets a stress relief reward that is on the card. All soldiers/officers left in No Man's Land are sent to the field ambulance or back to the trenches unless they are Napoo'd – Napoo'd soldiers are discarded from play, their equipment being given to another soldier. The soldier player(s) can choose one of the soldiers who completed the assault to receive a veterancy token of his/her choice.

Defeat

All soldiers have taken cover in No Man's Land or been Napoo'd. Soldiers who are major wounded in No Man's Land are stuck there but can be rescued with the Extract action. Remove Napoo'd soldiers from play, discarding them, but leaving their equipment in No Man's Land.

Soldiers who found cover in No Man's Land (and are not Major Wounded) can now make a (combat) sneak roll to get back to the trenches. On a 1-4, one Fritz rolls a free attack on that soldier. If the soldier is wounded from this attack and not Napoo'd (being removed from play), he is still stuck in No Man's Land and must either be saved with the Extract action, or escape himself with the Escape action next round.

Roll to see if the assault is called off (using the 'End' roll on the card). If it is not called off, leave the wound/damage markers on the level icons, as "Fritz" will need to repair his trenches.



Assault Levels

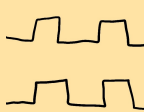
Assault levels/waves are seen on "Fritz" or CEF assault cards, though the only wave which will be seen on "Fritz" assaults is the Basic Assault. These levels represent one round of combat and can be destroyed before the Soldiers even get there, depending on the level. Some levels also modify other parts of the game. All assault levels have a grey outline.



Basic Walk: All CEF Assaults will have this level. It cannot be cancelled out with preparatory bombardments.



Barbed Wire: No Man's Land was always packed with barbed wire – counts as another round in No Man's Land. Can be destroyed by certain action cards, such as Light Artillery or Wire Cutters.



Trenches: Defensive fortifications that can only be destroyed by Heavy Artillery cards' preparatory bombardments. These protect the levels in the Fritz Frontlines section, preventing any of those levels from being able to be destroyed until they are.



Fritz: All CEF Assaults will have this level. It can be targeted by either Light or Heavy artillery once all Trenches levels are destroyed.



Counterattack: Before the first round of combat for this level, "Fritz" will attack the Soldiers/Officers with the Bombardment section, and then the players will get to attack the level and the bombardment with artillery cards which "No Man's Land Bombardment" has been chosen for.



Basic Assault: Basic "Fritz" assault wave – will be in all "Fritz" Assaults as a few levels for "Fritz" attacks.



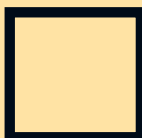
Mud: Counts as a basic, un-cancellable level in No Man's Land, which is doubled if there is a Rain or Heavy Rain card in play. -2 to tank breakdown rolls. At the end of each round, 3 additional Stress from Rain must be allocated to Soldiers/Officers in the Frontline Trench or the Rear Trench.



Craters: Counts as another basic un-cancellable level in No Man's Land. -3 to tank breakdown rolls.



Pillbox: Is another level to complete, but artillery has no effect on the "Fritz" units in this level. Artillery also cannot be used to destroy this level.



Dug-out: The "Fritz" units in the dug-out square/rectangle will remain as part of the level even if the level is destroyed by artillery. For example, if a level had 3 "Fritz," 2 of which were in the Dug-out, the 2 in the Dug-out would still need to be defeated even if the level was destroyed by artillery's preparatory bombardment.



Trench Raids

Trench raids will appear as either action cards or event cards. Essentially, a trench raid is an attempt to sabotage enemy defenses or capture prisoners for information in a surprise attack at night. A trench raid is basically a mini battle, and in 'Somewhere in France', it is used the same way. When fighting in a trench raid, players roll attacks before "Fritz" in Trench Raid (Action), and after "Fritz" in Trench Raid (Event).

Trench Raid (Action)

As an action, a trench raid can be used to get points for Officers, sabotage enemy defenses, and give Soldiers Veterancy tokens and reduce their Stress. The Officers choose a number of Soldiers to take part, and the Soldiers choose which specific Soldiers volunteer.

Reward: at the bottom of the card is a list of rewards: The soldiers get their own reward with a succesful mission, and the Officers choose which reward they want.

If the sabotage reward is chosen, one (2 Barbed Wire is an option in the 'Insane' trench raid) level in the active assault card is damaged that is under the sabotage section. Otherwise the Officers can opt for a points reward.

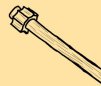
There are three "Levels" in a trench raid. One is sneaking across No Man's Land, one is getting spotted, and one is raiding the enemy trenches after successfully sneaking.



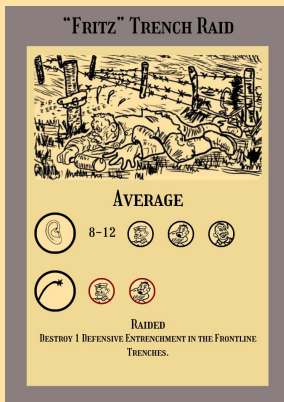
Sneak: Each soldier in the raid must roll a sneak roll, succeeding if the number indicated is rolled.



Flare: If they fail the sneak roll, each of the units in the level attack once and the mission fails, any wounded Soldiers being left behind in No Man's Land.



Raid: Once in the enemy trench, Soldiers and the enemy take turns attacking one another, starting with the Soldiers. If the soldiers win, they get the reward and make it back.



Trench Raid (Event)

As an event, trench raids are a smaller attack on your trenches by Fritz. They could be trying to steal information or sabotage your defenses.

You do not get a reward from a German Trench Raid. Instead, if the Germans win, they take an action card (information), or destroy a Defensive Entrenchment card (sabotage), depending on what the card says.

The Event trench raids are essentially the same as the Action ones, but instead of a sneak level there is a Listening Post level.

GETTING CLOSE TO NATURE



Listening Post: Choose one Soldier to be on lookout. That Soldier makes a roll, and if they do not get a high enough number as indicated on the card, The "Fritz" units in that level attack the Soldiers in the Frontline Trench and the players are defeated if any Soldier/ Officer recieves a wound.



Raid/spotted: The Soldiers/Officers in the Frontline Trench fight the enemy until one side is defeated, but defensive entrenchments can be used and you are not defeated.



"Fritzie" Units

Below are the different enemies the players can face in each offensive. When rolling for "Fritz's" attacks against Soldiers or Officers, the roll is a combat roll for the targeted Soldier or Officer. Attacks on Soldiers or Officers from Artillery are not considered combat rolls; Just roll the die and see if your number's up.

"Fritz"

Represents enemy infantry. Each "Fritz" rolls against a single chosen Soldier/Officer.

Soldiers/Officers must roll 11-12 in No Man's Land during a CEF assault, and 9-12 to hit everywhere else.

(Enemy Attack) Combat Roll:

1 = Blighty, +1 stress
2-3 = Blighty



Machine Gun

Represents machine gun nests in the German trenches. Each machine gun rolls a 12-sided die against 3 different chosen soldiers/officers.

Soldiers/Officers must roll 11-12 to hit.

Combat Roll:

1 = Major Wound, +1 Stress
2-3 = Blighty, +1 Stress
4-5 = +1 Stress



Artillery

Represents a barrage of artillery shells. Each artillery will fire at each Soldier/Officer/defensive-entrenchment/trench-cat in the target zone once, rolling a 12-sided die for each.

Soldiers/Officers cannot hit.
+2 to roll in Heavy Rain.

(Enemy Attack) Roll:

1 = Napoo
2 = Major Wound, +2 Stress
3-5 = +2 Stress
6-10 = +1 Stress



Gas

When prompted, gas shells are fired (or gas is released from cylinders) and will attack each soldier in the target zone once, rolling the 12-sided die for each. Ineffective in Rain or Heavy Rain.

Soldiers/Officers cannot hit.

(Enemy Attack) Combat Roll:

1 = Major Sickness, +2 stress
2 = Minor Sickness, +2 stress
3-5 = +2 Stress
6-10 = +1 Stress



Counter-Battery

Represents enemy artillery firing on allied artillery in order to suppress them. -1 to artillery action card combat rolls.



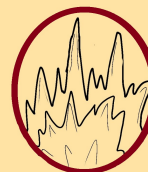
Flamethrowers

Specialists meant for burning trenches out. Each Flamethrower rolls against a single chosen Soldier/Officer.

Soldiers must roll 10-12 to hit.

(Enemy Attack) Combat Roll:

1 = Major Wound, +2 stress
2 = Blighty, +2 stress
3-7 = +1 stress



This document serves as an appendix for my thesis project, including a list and images of every card in my game, *Somewhere in France*. All of the art/drawings was done by Serena Van Gaalen, with some of the card design/arrangement done by me. Much of the art was traced from primary sources, but a lot was also Serena's original work – this will be specified on their descriptions.

A few of the characters in this game are fictional characters that were in *The Listening Post*, their traits having been based somewhat on their story, while others were made up of a name and image that originated in different places, meaning the traits on the card also were more or less randomly picked by me for game-balancing reasons. The quotes on cards are not necessarily their words, they are supposed to fit the theme of the soldier, so some of them might be others' words to the soldiers or about the theme they embody with their name or imagery. The quotes also have many typos, but I did not include [sic] on them purposely.

See the main write-up for the bibliography.

Soldier Profiles

Alberta Bob – “Don't you think we'd better take cover?”¹ – Art traced from *The Listening Post*.² ‘Alberta Bob’ was a moniker for the soldier who wrote the quote for Alberta Bob, in a poem from *The Listening Post* called “The Ration Party.” His picture is from a separate issue of *The Listening Post*, labeled “A Western Canadian.”

Bath Mat – “Keep well to the right of that shell-hole, they say it's twenty feet deep.”³ – Art traced from Fergus Mackain's postcards.⁴ A “Bath Mat” in the First World War was a set of duckboards to keep soldiers' feet out of the muddy water at the bottom of the trenches.⁵ It seemed fitting and somewhat humorous to pick a cartoon of a soldier who had his feet submerged in mud for “Bath Mat.”

Black – “Over the top with the best of luck”⁶ – Art traced from *The Listening Post*. Black, Brown, Green, and White are all names from the same cartoon in *The Listening Post*, where the soldiers told the sergeant their names, and the sergeant responded with “Hm – ‘tain't a squad I've got, it's a ruddy rainbow.”⁷

Brown – “When you hear the crack, the bullet has gone past you. It's the one you don't hear that hits you.”⁸ – Art traced from *The Listening Post*. Black, Brown, Green, and White are all names from the same cartoon in *The Listening Post*, where the soldiers told the sergeant their names, and the sergeant responded with “Hm – ‘tain't a squad I've got, it's a ruddy rainbow.”⁹

¹ Adam Matthew Digital [hereafter AMD], *The Listening Post* (July 1918), 253.

² AMD, *The Listening Post* (August 10, 1917), 157.

³ AMD, *The Listening Post* (July 1918), 253.

⁴ Fergus Mackain, *Sketches of Tommy's Life: Up the Line No. 10*, postcard, Fergus Mackain's Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

⁵ Canadian Letters and Images Project, <https://www.canadianletters.ca> [hereafter CLIP], George Redman, letter to Ivy Redman, November 25, 1916.

⁶ Tim Cook, *The Secret History of Soldiers: How Canadians Survived the Great War* (Penguin, 2019), 96.

⁷ AMD, *The Listening Post* (December 1, 1917), 199.

⁸ Desmond Morton, *When Your Number's Up: The Canadian Soldier in the First World War* (Toronto: Random House of Canada, 1993), 123.

⁹ AMD, *The Listening Post* (December 1, 1917), 199.

ALBERTA BOB WESTERN CANADIAN

DON'T YOU THINK WE'D BETTER TAKE COVER?



5 STRESS 1 2 3 3 DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

EAGER

EAGER TO KILL "FRITZ." MUST ALWAYS BE THE FIRST TO VOLUNTEER FOR A TRENCH RAID OR ASSAULT.

FARMER

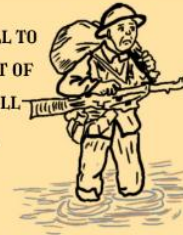
CANNOT RECEIVE STRESS FROM RAIN OR MUD CONDITIONS.

RAIDER

+1 TO SNEAK ROLLS IN A TRENCH RAID.

BATH MAT ONTARIO

KEEP WELL TO THE RIGHT OF THAT SHELL HOLE.



THEY SAY IT'S TWENTY FEET DEEP.

4 STRESS 1 2 3 5 DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

LEADSWINGER

CANNOT BE ASSIGNED TO THE WORKING PARTY. LOSE ONE EXTRA DISCIPLINE WHEN IT IS LOST DUE TO AN ACTION CARD.

EAGER

EAGER TO KILL FRITZES. MUST ALWAYS BE THE FIRST TO VOLUNTEER FOR A TRENCH RAID OR ASSAULT.

MUSICIAN

PREREQUISITE FOR A NUMBER OF ACTION CARDS.

BLACK ONTARIO

OVER THE TOP WITH THE BEST OF LUCK.



4 STRESS 1 2 3 3 DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

NATIONALIST

GAIN 1 DISCIPLINE AT THE END OF EVERY ROUND UNTIL MAXIMUM.

MUSICIAN

SOLDIERS WITH A MUSIC BACKGROUND PLAY IN THE TRENCHES TO RAISE MORALE. PREREQUISITE FOR A NUMBER OF ACTION CARDS.

CAT LOVER

-1 STRESS AT THE END OF EACH ROUND WHEN A TRENCH CAT IS IN THE SAME TRENCH. APPLY BEFORE ROLLING TO MOVE THE CAT.

BROWN WESTERN CANADA

WHEN YOU HEAR THE CRACK, THE BULLET HAS GONE PAST YOU.



IT'S THE ONE YOU DON'T HEAR THAT HITS YOU.

3 STRESS 1 2 3 4 DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

POET

CONTRIBUTED TO TRENCH NEWSPAPERS. PREREQUISITE FOR A NUMBER OF ACTION CARDS.

CARD PLAYER

+1 TO RUM AND CARDS ROLLS.

CAUTIOUS

+1 TO "FRITZ" SNIPER ROLLS.

Fat Creighton – “*and what will be the end of it all?*”¹⁰ – Art original. Fat Creighton’s character in this game is based on a real person’s nickname, who served alongside Cecil T. Moody as a fellow stretcher-bearer. The quote on the card is a remark he made when looking out at the destruction of No Man’s Land. Cecil wrote to his wife about Fat Creighton a few times, one quote standing out most to me:

*“What with lice and rats, life in a dugout is no picnic. Talking about rats reminds me of Fat Creighton, a lad from Edmonton, who reminds me of Heck a great deal. His latest craze is hunting rats with a French bayonet. All day long, he pokes around the holes in the dugout with his bayonet in one hand and a candle in the other. Last night after we went to bed, he got up and sat in the passage for about an hour, as still as a cat, waiting for one to come in, but he had no luck. The damn things chew into our tunic and overcoat pockets, eat our rations, and run over our faces and bodies while we are asleep. And they’re big enough to wear puttees and an overcoat!”*¹¹

Private Dudhunter – “*Napoleon said, “I am France.” I feel the same way, with all this French mud on me.*” – Art traced from Fergus Mackain’s postcards.¹² The soldier in this cartoon is posed like one of Napoleon’s famous paintings, with a bunch of French mud all over him. His name, Private Dudhunter, is just one I found funny and fitting with his “sneaky” ability, making him better at finding souvenirs.¹³

Green – “*My first name’s Green, my seconds’ speed /-The second one’s the one I heed-*”¹⁴ – Art traced from *The Listening Post*. Black, Brown, Green, and White are all names from the same cartoon in *The Listening Post*, where the soldiers told the sergeant their names, and the sergeant responded with “Hm – ‘tain’t a squad I’ve got, it’s a ruddy rainbow.”¹⁵ The quote is from a separate poem about getting to cover from enemy artillery as fast as possible.

Ignatz Hump – “*I wouldn’t do that working party stunt for twenty-five dollars a time.*”¹⁶ – Art traced from *The Listening Post*.¹⁷ Ignatz Hump is a character that shows up throughout *The Listening Post* in a series of short stories called “The Adventures of Ignatz Hump, Soldier and Batman Too.”¹⁸ The series is, as most of *The Listening Post* is, humorous and pokes fun at officers and batmen alike, batmen being servants to officers. As there are no pictures in these short stories, the picture for Ignatz Hump is from a completely separate cartoon labeled “Going Up with the Rations.”

¹⁰ CLIP, Cecil Moody, letter to Budsie Moody, September 30, 1916.

¹¹ CLIP, Cecil Moody, letter to Budsie Moody, September 30, 1916.

¹² Fergus Mackain, *Sketches of Tommy’s Life: The Cheerful Tommy No. 1*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/the-cheerful-tommy.html.

¹³ AMD, *The Listening Post* (July 1918), 250.

¹⁴ AMD, *The Listening Post* (August 10, 1917), 161.

¹⁵ AMD, *The Listening Post* (December 1, 1917), 199.

¹⁶ AMD, *The Listening Post* (March 22, 1917), 110.

¹⁷ AMD, *The Listening Post* (December 1918), 298.

¹⁸ AMD, *The Listening Post* (December 10, 1916), 86.

FAT CREIGHTON WESTERN CANADIAN

AND WHAT WILL
BE THE END OF IT
ALL?



4
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

NATIONALIST

GAIN 1 DISCIPLINE AT THE END OF EVERY
ROUND UNTIL MAXIMUM.

RAT HUNTER

+2 TO RAT HUNTING ROLLS.

MARRIED

EVENT CARDS FROM HOME WITH GOOD OR BAD
NEWS FROM A WIFE COULD AFFECT THIS SOLDIER.

PRIVATE DUDHUNTER WESTERN CANADA

NAPOLEON SAID,
"I AM FRANCE."



I FEEL THE SAME
WAY. WITH ALL
THIS FRENCH
MUD ON ME.

5
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

POET

CONTRIBUTED TO TRENCH NEWSPAPERS.
PREREQUISITE FOR A NUMBER OF ACTION CARDS.

NATIONALIST

GAIN 1 DISCIPLINE AT THE END OF EVERY
ROUND UNTIL MAXIMUM.

SNEAKY

+2 TO ROLLS FOR TRENCH RAIDS AND SALVAGING
OR EXTRACTING FROM NO MAN'S LAND.

GREEN MARITIMES

MY FIRST
NAME'S GREEN,
MY SECOND'S
'SPEED'



-THE SECOND
ONE'S THE ONE I
HEED-

3
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

NATIONALIST

GAIN 1 DISCIPLINE AT THE END OF EVERY
ROUND UNTIL MAXIMUM.

RAIDER

+1 TO SNEAK ROLLS IN A TRENCH RAID.

POET

CONTRIBUTED TO TRENCH NEWSPAPERS.
PREREQUISITE FOR A NUMBER OF ACTION CARDS.

IGNATZ HUMP ONTARIO

I WOULDN'T DO
THAT WORKING
PARTY STUNT
FOR TWENTY-
FIVE DOLLARS A
TIME.



4
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

POET

CONTRIBUTED TO TRENCH NEWSPAPERS.
PREREQUISITE FOR A NUMBER OF ACTION CARDS.

LEADSWINGER

CANNOT BE ASSIGNED TO THE WORKING PARTY.
LOSE ONE EXTRA DISCIPLINE WHEN IT IS LOST DUE TO
AN ACTION CARD.

SNEAKY

+2 TO ROLLS FOR TRENCH RAIDS AND SALVAGING
OR EXTRACTING FROM NO MAN'S LAND.

Gilbert the Filbert – “*The new soldier at the Base soon learns that the most important weapon he possesses is his jack knife.*”¹⁹ – Art traced from Fergus Mackain’s postcards. This soldier is from a postcard joking about soldiers not doing much but eating bully beef and other canned foods, as a lot of soldiers felt at times in the war. “Gilbert the Filbert” is an unrelated name from a poem in *The Listening Post*, where a soldier has so many parcels sent to him it became a logistical strain – a quote from this poem is found on one of the “Ask for Smokes or Treats” letter writing cards.²⁰ (The name could (and probably is) be based on a play character by Basil Hallam)

Jam-Tin Bill – “*He had the jam, and at dinner time, tried to chuck it to you, but missed fire. And the machine guns are not likely to miss fire if you get out just now!*”²¹ – Art traced from Fergus Mackain’s postcards.²² The name for “Jam-Tin Bill” is not from the postcard, but from *The Listening Post* – a completely separate cartoon, but I felt the name perfectly fit with this cartoon.²³

Lewis Gunn – “*Say, can I get to King’s Cross this way? – Sure, Mike, on a stretcher, if it ain’t a napoo.*”²⁴ – Art traced from *The Listening Post*.²⁵ The quote refers to the dangers of certain sectors of trenches on the Western Front. The name “Lewis Gunn” is from a comic in *The Listening Post* that comically depicts the agonies of going to the field ambulance, comparing it to torture.²⁶

No. 00739 – “*Does Anybody Know? That Private No. 00739 is wondering when he will get leave.*”²⁷ – Art traced from Fergus Mackain’s Postcards.²⁸ The quote is a joke that soldiers are seen as just a number by their officers, and one soldier wanting leave really didn’t mean much, because all of them wanted some leave.

¹⁹ Fergus Mackain, *Sketches of Tommy’s Life: At the Base No. 5*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-at.html.

²⁰ Fergus Mackain, *Sketches of Tommy’s Life: At the Base No. 5*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-at.html.

²¹ Fergus Mackain, *Sketches of Tommy’s Life: Up the Line No. 9*, postcard, Fergus Mackain’s Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

²² Fergus Mackain, *Sketches of Tommy’s Life: Up the Line No. 5*, postcard, Fergus Mackain’s Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

²³ AMD, *The Listening Post* (April 1918), 229.

²⁴ AMD, *The Listening Post* (April 1918), 244.

²⁵ AMD, *The Listening Post* (April 1918), 244.

²⁶ AMD, *The Listening Post* (July 1918), 267.

²⁷ AMD, *The Listening Post* (August 10, 1915), 2.

²⁸ Fergus Mackain, *Sketches of Tommy’s Life: At the Base No. 1*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-at.html.

GILBERT THE FILBERT MARITIMES



THE NEW SOLDIER AT THE BASE SOON LEARNS THAT THE MOST IMPORTANT WEAPON HE POSSESSES IS HIS JACK KNIFE.

4
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

NATIONALIST

GAIN 1 DISCIPLINE AT THE END OF EVERY ROUND UNTIL MAXIMUM.

ATHLETIC

+2 TO ROLLS FOR THE FOOTBALL CARD.

RAT HUNTER

+2 TO RAT HUNTING ROLLS.

JAM-TIN BILL WESTERN CANADA

HE HAD THE JAM. AND AT DINNER TIME, TRIED TO CHUCK IT TO YOU, BUT MISSED FIRE.



AND THE MACHINE GUNS ARE NOT LIKELY TO MISS FIRE IF YOU GET OUT JUST NOW!

4
STRESS

1

2

3

5
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

LABOURER

+2 TO BUILD ROLLS.

MARRIED

EVENT CARDS FROM HOME WITH GOOD OR BAD NEWS FROM A WIFE COULD AFFECT THIS SOLDIER.

CARD PLAYER

+1 TO RUM AND CARDS ROLLS.

LEWIS GUNN ONTARIO

SAY, CAN I GET TO KING'S CROSS THIS WAY?



SURE, MIKE, ON A STRETCHER, IF IT AIN'T A NAPOO.

5
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

EAGER

EAGER TO KILL "FRITZ." MUST ALWAYS BE THE FIRST TO VOLUNTEER FOR A TRENCH RAID OR ASSAULT.

BRAVE

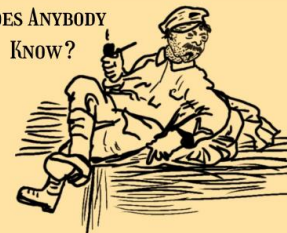
-1 STRESS IN THE PREPARATORY PHASE OF AN ASSAULT.

CAT LOVER

-1 STRESS AT THE END OF EACH ROUND WHEN A TRENCH CAT IS IN THE SAME TRENCH. APPLY BEFORE ROLLING TO MOVE THE CAT.

No. 00739 ONTARIO

DOES ANYBODY KNOW?



THAT PRIVATE No. 00739 IS WONDERING WHEN HE WILL GET LEAVE.

5
STRESS

1

2

3

5
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

MARRIED

EVENT CARDS FROM HOME WITH GOOD OR BAD NEWS FROM A WIFE COULD AFFECT THIS SOLDIER.

LABOURER

+2 TO BUILD ROLLS.

CAUTIOUS

+1 TO FRITZ SNIPER ROLLS.

No. 16264 – “*Are we downhearted? – No! – Then you damn well soon will be!*”²⁹ – Art traced from *The Listening Post*.³⁰ The name “No. 16264” is another soldier’s moniker and regimental number, the author of stories of “Shrapnel Bill,” another soldier in this game.³¹

No. 401691832 – “*I am tired of soldiering.*”³² – Art traced from Fergus Mackain’s postcards.³³ The name “No. 401691832” is from *The Listening Post* for a character in one of the “Shrapnel Bill” stories by 16264. The name is a joke about both soldiers being just another number, but also about the war never ending, as the number is significantly bigger than any real regimental numbers, and Shrapnel Bill’s stories take place in a speculative 1960s where the Great War is still raging.³⁴

Private Coldfeet – “*Now Pte. Coldfeet, if you were in the trenches, and the Germans were coming to attack what steps would you take – Long quick ones sir*” – Art traced from *The Listening Post*. The quote, name and art for this soldier are all from the same cartoon, which is just simply a joke about a soldier running away at the first sight of battle.³⁵

Private Joseph Henry Truelove – “*Please, sir, she fell and hurt the camouflage of her knee, and the doctor says she has eternal troubles. – Most wives have.*” – Art traced from *The Listening Post*. “Private Truelove” is from a couple issues in *The Listening Post* – one cartoon about soldiers trying to trick officers into giving them leave, and a short story about a love affair.³⁶

²⁹ Tim Cook, *The Secret History of Soldiers*, 100.

³⁰ AMD, *The Listening Post* (July 1918), 268.

³¹ AMD, *The Listening Post* (August 10, 1917), 158.

³² CLIP, George Redman, letter to Ivy Redman, March 4, 1917.

³³ Fergus Mackain, *Sketches of Tommy’s Life: Up the Line No. 5*, postcard, Fergus Mackain’s Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

³⁴ AMD, *The Listening Post* (August 10, 1917), 158.

³⁵ AMD, *The Listening Post* (August 10, 1917), 167.

³⁶ AMD, *The Listening Post* (December 1, 1917, and July 1918), 191, 269.

No. 16264

MARITIMES

ARE WE
DOWNHEARTED?



No!

THEN YOU DAMN WELL SOON WILL BE!

3
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

CONSCRIPT

DOESN'T GET ADDED TO THE SOLDIER POOL UNTIL THE CONSCRIPTION / MILITARY SERVICE ACT EVENT IS PLAYED IN 1917.

MARRIED

EVENT CARDS FROM HOME WITH GOOD OR BAD NEWS FROM A WIFE COULD AFFECT THIS SOLDIER.

FARMER

CANNOT RECEIVE STRESS FROM RAIN OR MUD CONDITIONS AT THE END OF ROUNDS.

No. 401691832

QUEBEC

I AM TIRED OF
SOLDIERING.



3
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

CONSCRIPT

DOESN'T GET ADDED TO THE SOLDIER POOL UNTIL THE CONSCRIPTION / MILITARY SERVICE ACT EVENT IS PLAYED IN 1917.

FARMER

CANNOT RECEIVE STRESS FROM RAIN OR MUD CONDITIONS AT THE END OF ROUNDS.

RAT HUNTER

+2 TO RAT HUNTING ROLLS.

PRIVATE COLDFEET

ONTARIO

NOW PTE.
COLDFEET. IF YOU
WERE IN THE
TRENCHES, AND
THE GERMANS
WERE COMING TO
ATTACK WHAT
STEPS WOULD YOU
TAKE?



LONG
QUICK ONES,
SIR.

3
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

CONSCRIPT

DOESN'T GET ADDED TO THE SOLDIER POOL UNTIL THE MILITARY SERVICE ACT EVENT IS PLAYED IN 1917.

POET

CONTRIBUTED TO TRENCH NEWSPAPERS.
PREREQUISITE FOR A NUMBER OF ACTION CARDS.

SNEAKY

+2 TO ROLLS FOR TRENCH RAIDS AND SALVAGING OR EXTRACTING FROM NO MAN'S LAND.

PRIVATE JOSEPH HENRY TRUELOVE

ONTARIO

PLEASE, SIR, SHE
FELL AND HURT
THE CAMOUFLAGE
OF HER KNEE, AND
THE DOCTOR SAYS
SHE HAS ETERNAL
TROUBLES.



MOST WIVES HAVE.

4
STRESS

1

2

3

3
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

MARRIED

EVENT CARDS FROM HOME WITH GOOD OR BAD NEWS FROM A WIFE COULD AFFECT THIS SOLDIER.

CARTOONIST

CONTRIBUTED TO MAKING TRENCH NEWSPAPERS.
PREREQUISITE FOR A NUMBER OF ACTION CARDS.

RAIDER

+1 TO SNEAK ROLLS IN A TRENCH RAID.

Private Simp – “*This must be some new-fangled drink he’s got Bill!*” – Art traced from *The Listening Post*. The name “Private Simp” comes from simpleton, as poor Private Simp is pulling the pin on a German “potato masher” grenade.³⁷

Private Swingit – “*I has it here every morning, sir, in the same place.*” – Art traced from *The Listening Post*. “Leadswingers” were known as soldiers who avoided work in the army, exemplified by the cartoon and quote that “Private Swingit” appears in, in *The Listening Post*.³⁸ See the officer called M.O. for the rest of the quote from the cartoon.

Ramrod – “*...and that he might better escape the cannon-balls he digged unto himself a haven deep into the bowels of the earth...*” – Art original. “Ramrod” is from a series of short stories called “Kronicles of Ye 1st B.C. Rifle-iers. Basically, the series jokingly tells stories of their experiences in the First World War through the guise of 18th century musketeers and cannons.³⁹

Shell-Hole Ike – “*There lay the ancient Shell-hole Ike, Dead, on the reddening mire.*” – Art traced from Fergus Mackain’s postcards.⁴⁰ The name “Shell-Hole Ike” is from a poem called “The Ballad of Shell-Hole Ike” that ends with the quote for his card, where Shell-Hole Ike dies in a shell-hole.⁴¹

³⁷ AMD, *The Listening Post* (December 1, 1917), 208.

³⁸ AMD, *The Listening Post* (April 1918), 233.

³⁹ AMD, *The Listening Post* (December 1, 1917), 198.

⁴⁰ Fergus Mackain, *Sketches of Tommy’s Life: The Cheerful Tommy No. 3*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/the-cheerful-tommy.html.

⁴¹ AMD, *The Listening Post* (April 1918), 229.

PRIVATE SIMP

QUEBEC

THIS MUST BE
SOME NEW-
FANGLED DRINK
HE'S GOT BILL!



4
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

ATHLETIC

+2 TO ROLLS FOR THE FOOTBALL CARD.

CARD PLAYER

+1 TO RUM AND CARDS ROLLS.

RAT HUNTER

+2 TO RAT HUNTING ROLLS.

PRIVATE SWINGIT

WESTERN CANADA

I HAS IT HERE
EVERY MORNING.
SIR, IN THE SAME
PLACE.



4
STRESS

1

2

3

3
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

LEADSWINGER

CANNOT BE ASSIGNED TO THE WORKING PARTY.

LOSE ONE EXTRA DISCIPLINE WHEN IT IS LOST DUE TO AN ACTION CARD.

POET

CONTRIBUTED TO TRENCH NEWSPAPERS.

PREREQUISITE FOR A NUMBER OF ACTION CARDS.

CAUTIOUS

+1 TO FRITZ SNIPER ROLLS.

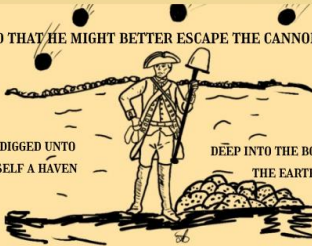
RAMROD

ONTARIO

...AND THAT HE MIGHT BETTER ESCAPE THE CANNON-BALLS

HE DIGGERD UNTO
HIMSELF A HAVEN

DEEP INTO THE BOWELS OF
THE EARTH...



5
STRESS

1

2

3

5
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

LABOURER

+2 TO BUILD ROLLS.

BRAVE

-1 STRESS IN THE PREPARATORY PHASE OF AN ASSAULT.

CARD PLAYER

+1 TO RUM AND CARDS ROLLS.

SHELL-HOLE IKE

QUEBEC

THERE LAY THE
ANCIENT SHELL-
HOLE IKE, DEAD.



ON THE REDDENING MIRE.

4
STRESS

1

2

3

5
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

FARMER

CANNOT RECEIVE STRESS FROM RAIN OR MUD CONDITIONS AT THE END OF ROUNDS.

BRAVE

-1 STRESS IN THE PREPARATORY PHASE OF AN ASSAULT.

MUSICIAN

SOLDIERS WITH A MUSIC BACKGROUND PLAY IN THE TRENCHES TO RAISE MORALE. PREREQUISITE FOR A NUMBER OF ACTION CARDS.

Shrapnel Bill – “*I’m going over the top. I’ve made it across no-man’s-land a hundred and three times, and I don’t care whether they get me this time or not.*”⁴² – Art original. “Shrapnel Bill” is a character that appears in a number of short stories in *The Listening Post* as an ‘Old Soldier’ type with a long white beard and a peg-leg, fighting the Great War into the year of 1967, still having not gotten leave.⁴³

Souvenir Sam – “*This trip I’m either gonna git a decoration, a blighty, or a napoo*” – Art from *The Listening Post*. The name “Souvenir Sam” comes from a cartoon in *The Listening Post*, along with the quote. In reference to “decoration” the quote could be referring to a souvenir such as a helmet or belt buckle, based on Sam’s nickname, or it could be in reference to a medal, which many soldiers were posthumously awarded.⁴⁴ The picture for Souvenir Sam is from a completely separate cartoon that I thought fit for a soldier collecting lots of souvenirs.⁴⁵

Tommy – “*The spirit of the troops is excellent.*”⁴⁶ – Art from Fergus Mackain’s postcards.⁴⁷ “Tommy” was a nickname for British and sometimes Commonwealth soldiers – *The Listening Post* often refers to Canadian soldiers as “Tommys.”⁴⁸

Weary Willie – “*Yes, and it’s got some kick to it too.*”⁴⁹ – Art traced from *The Listening Post*.⁵⁰ The name “Weary Willie” is just a random nickname of a soldier who was asking the newspaper a question about whether pyjamas were a government issue.⁵¹ His quote is a response to Private Simp’s, where he pulls the pin of a grenade.

⁴² AMD, *The Listening Post* (August 10, 1917), 158.

⁴³ AMD, *The Listening Post* (September 20, 1917), 169.

⁴⁴ AMD, *The Listening Post* (December 1, 1917), 203.

⁴⁵ AMD, *The Listening Post* (December 1918), 286.

⁴⁶ Tim Cook, *The Secret History of Soldiers*, 100.

⁴⁷ Fergus Mackain, *Sketches of Tommy’s Life: Up the Line No. 3*, postcard, Fergus Mackain’s Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

⁴⁸ AMD, *The Listening Post* (August 10, 1917), 195.

⁴⁹ AMD, *The Listening Post* (August 10, 1917), 208.

⁵⁰ AMD, *The Listening Post* (August 10, 1917), 208.

⁵¹ AMD, *The Listening Post* (August 10, 1917), 55.

SHRAPNEL BILL

ONTARIO

I'M GOING OVER THE TOP. I'VE MADE IT ACROSS NO-MAN'S-LAND A HUNDRED AND THREE TIMES.



AND I DON'T CARE WHETHER THEY GET ME THIS TIME OR NOT.

5
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

SNEAKY

+2 TO ROLLS FOR TRENCH RAIDS AND SALVAGING OR EXTRACTING FROM NO MAN'S LAND.

MARRIED

EVENT CARDS FROM HOME WITH GOOD OR BAD NEWS FROM A WIFE COULD AFFECT THIS SOLDIER.

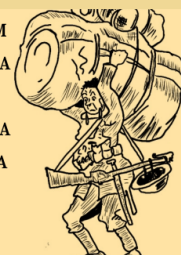
CAUTIOUS

+1 TO "FRITZ" SNIPER ROLLS.

SOUVENIR SAM

WESTERN CANADA

THIS TRIP I'M EITHER GONNA GIT A DECORATION, A BLIGHTY, OR A NAPOO.



4
STRESS

1

2

3

5
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

FARMER

CANNOT RECEIVE STRESS FROM RAIN OR MUD CONDITIONS AT THE END OF ROUNDS.

SNEAKY

+2 TO ROLLS FOR TRENCH RAIDS AND SALVAGING OR EXTRACTING FROM NO MAN'S LAND.

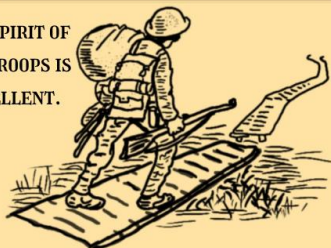
EAGER

EAGER TO KILL "FRITZ." MUST ALWAYS BE THE FIRST TO VOLUNTEER FOR A TRENCH RAID OR ASSAULT.

TOMMY

ONTARIO

THE SPIRIT OF THE TROOPS IS EXCELLENT.



4
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

CONSCRIPT

DOESN'T GET ADDED TO THE SOLDIER POOL UNTIL THE CONSCRIPTION / MILITARY SERVICE ACT EVENT IS PLAYED IN 1917.

FARMER

CANNOT RECEIVE STRESS FROM RAIN OR MUD CONDITIONS AT THE END OF ROUNDS.

ATHLETIC

+2 TO ROLLS FOR THE FOOTBALL CARD

WEARY WILLIE

WESTERN CANADA

YES, AND IT'S GOT SOME KICK TO IT TOO.



3
STRESS

1

2

3

3
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

NATIONALIST

GAIN 1 DISCIPLINE AT THE END OF EVERY ROUND UNTIL MAXIMUM.

ATHLETIC

+2 TO ROLLS FOR THE FOOTBALL CARD.


CARTOONIST

CONTRIBUTED TO MAKING TRENCH NEWSPAPERS. PREREQUISITE FOR A NUMBER OF ACTION CARDS.

White – “Soldiering is not fighting it is just waste of time and it gets my goat.”⁵² – Art traced from *The Listening Post*. Black, Brown, Green, and White are all names from the same cartoon in *The Listening Post*, where the soldiers told the sergeant their names, and the sergeant responded with “Hm – ‘tain’t a squad I’ve got, it’s a ruddy rainbow.”⁵³

Private Somme Smith – “Poor Blighter – a Hun!”⁵⁴ – Art traced from Fergus Mackain’s postcards.⁵⁵ Private Somme Smith is from the “Shrapnel Bill Stories” of *The Listening Post*, in a speculative future where the Great War continued into the 1960s.⁵⁶ The quote is unrelated, from a Lieutenant’s letter saying that this was a phrase often said when passing by German corpses.

WHITE
QUEBEC



SOLDIERING IS
NOT FIGHTING
IT IS JUST
WASTE OF
TIME

AND IT
GETS MY
GOAT.

4
STRESS

1

2

3

3
DISCIPLINE

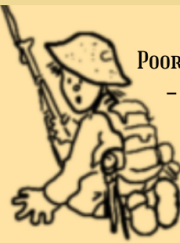
BLIGHTY MAJOR WOUND NAPOO

CAT LOVER
-1 STRESS AT THE END OF EACH ROUND WHEN A TRENCH CAT IS IN THE SAME TRENCH. APPLY BEFORE ROLLING TO MOVE THE CAT.

RAIDER
+1 TO SNEAK ROLLS IN A TRENCH RAID.

LABOURER
+2 TO BUILD ROLLS.

PRIVATE SOMME SMITH
WESTERN CANADA



POOR BLIGHTER
- A HUN!

4
STRESS

1

2

3

4
DISCIPLINE

BLIGHTY MAJOR WOUND NAPOO

CAT LOVER
-1 STRESS AT THE END OF EACH ROUND WHEN A TRENCH CAT IS IN THE SAME TRENCH. APPLY BEFORE ROLLING TO MOVE THE CAT.

CONSCRIPT
DOESN'T GET ADDED TO THE SOLDIER POOL UNTIL THE CONSCRIPTION / MILITARY SERVICE ACT EVENT IS PLAYED IN 1917.

BRAVE
-1 STRESS IN THE PREPARATORY PHASE OF AN ASSAULT.

⁵² AMD, *The Listening Post* (August 10, 1917), 128.

⁵³ AMD, *The Listening Post* (December 1, 1917), 199.

⁵⁴ Coningsby Dawson, *Carry On: Letters in War-Time* (New York: John Lane Company, 1917): 50.

⁵⁵ Fergus Mackain, *Sketches of Tommy's Life: Up the Line No. 8*, postcard, Fergus Mackain's Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

⁵⁶ AMD, *The Listening Post* (September 20, 1917), 169.

Officer Profiles

Castor Oil King – “*he always give Castor Oil we called him (Castor Oil King)*” – Art original. In Frank Mayheux’s letters, he refers to a medical officer as “The Castor Oil King”. “[The] doctor anything wrong with you it make no matter if it was sore eyes he allways give Castor Oil we called him (Castor Oil King).”⁵⁷

M.O. – “*Now look here, if you were back in civil life would you come to me with a thing like that? – No, I’d see a doctor.*” – Art traced from *The Listening Post*. “M.O.”, standing for Medical Officer, is used throughout the issues of *The Listening Post*. The punchline from M.O.’s cartoon is implying that army doctors are not real doctors, as all they do is prescribe pill no. 9 and castor oil (see action cards).⁵⁸

Lieut. McMud – “*The mud is once more up to our knees and gets into whatever we eat.*”⁵⁹ – Art traced from *The Listening Post*.⁶⁰ The name “Lieutenant McMud” is from a short story in the listening post, and the art is from a separate cartoon – the one with Private Truelove asking for leave.⁶¹

Tubby Dick – “*Come on, Fatty. Get that soap off!*” – Art traced from Fergus Mackain’s postcards.⁶² Sergeant-Major Richard Tubbs, also known as “Tubby Dick,” is a character in a short story called “The Permanent Sergeant-Major”, which is about a tubby Private who, to be respected in the army showers, tattoos a Sergeant-Major emblem on his arm. The quote is from a bath attendant, before he got his tattoo.⁶³

⁵⁷ Library and Archives Canada [hereafter LAC], “Francis-Xavier Maheux fonds,” Frank Maheux, letter to Angelique Maheux, July 1916.

⁵⁸ AMD, *The Listening Post* (April 1918), 233.

⁵⁹ Coningsby Dawson, *Carry On*, 71-4.

⁶⁰ AMD, *The Listening Post* (July 1918), 269.

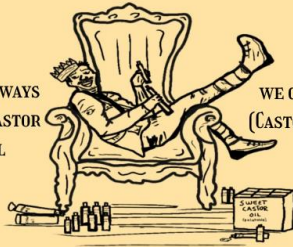
⁶¹ AMD, *The Listening Post* (December 1918), 290.

⁶² Fergus Mackain, *Sketches of Tommy’s Life: In Training No. 4*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-in-training.html.

⁶³ AMD, *The Listening Post* (August 10, 1917), 154.

CASTOR OIL KING QUEBEC

HE ALWAYS
GIVE CASTOR
OIL



WE CALLED HIM
(CASTOR OIL KING)

5
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

MEDICAL OFFICER

CANNOT JOIN COMBAT. +2 TO ROLLS FOR HEALING IN FIELD AMBULANCE

CASTOR OIL KING

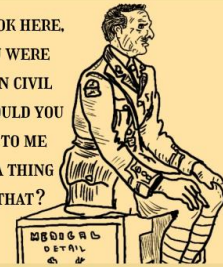
+1 AUTHORITY WHEN USING CASTOR OIL CARD

RAT HUNTER

+2 TO RAT HUNTING ROLLS

M.O. ONTARIO

NOW LOOK HERE,
IF YOU WERE
BACK IN CIVIL
LIFE WOULD YOU
COME TO ME
WITH A THING
LIKE THAT?



No,
I'D SEE A
DOCTOR.

4
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

MEDICAL OFFICER

+2 TO ROLLS FOR HEALING IN FIELD AMBULANCE.

PILL PUSHER

+1 AUTHORITY WHEN USING PILL No.9 CARD.

CAT LOVER

-1 STRESS AT THE END OF EACH ROUND WHEN A TRENCH CAT IS IN THE SAME TRENCH.

LIEUT. McMUD WESTERN CANADA

THE MUD IS ONCE
MORE UP TO OUR
KNEES...



... AND GETS
INTO
WHATEVER
WE EAT.

5
STRESS

1

2

3

3
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

LIEUTENANT

CAN PERFORM ONE ACTION WITHOUT GAINING ADDITIONAL STRESS.

GOOD LEADER

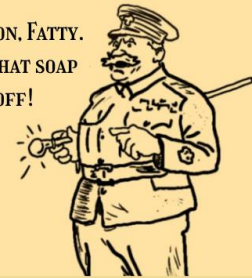
GAIN 1 AUTHORITY AT THE END OF EACH ROUND IF AT LEAST THREE SOLDIERS HAVE NO STRESS.

CAUTIOUS

+1 TO FRITZ SNIPER ROLLS.

TUBBY DICK ONTARIO

COME ON, FATTY.
GET THAT SOAP
OFF!



4
STRESS

1

2

3

5
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

COMPANY SERGEANT MAJOR

CAN USE ONE AUTHORITY INSTEAD OF STRESS TO USE RUM RATION OR TEA RATION CARDS.

BRAVE

-1 STRESS IN THE PREPARATORY PHASE OF AN ASSAULT.

INTIMIDATING

USING THE DISCIPLINE ACTION INCREASES A SOLDIER'S DISCIPLINE BY 2 AND STRESS BY 1.

The Food Controller – “*Another little drink wouldn’t do us any harm*”⁶⁴ – Art traced from Fergus Mackain’s postcards.⁶⁵ The name comes from a cartoon in *The Listening Post* making fun of cooks, but the Quartermaster Sergeants are also accused of juggling the company rations.⁶⁶

Sergeant Cook – “*Our Sergeant plays Father Xmas for Bill the Ration Scoffer*” – Art traced from Fergus Mackain’s postcards.⁶⁷ While the name comes from a separate place than the picture, “Sergeant Cook” appears in a punchline column of *The Listening Post*, where a Private asks if Sergeant Cook was a shoemaker. The narrator suggests that the Private must have tried some of Sergeant Cook’s steak.⁶⁸

Whirlwind Woods – “*One hasn’t got an awful lot of pleasures left, but smoking is one of them*”⁶⁹ – Art from Fergus Mackain’s postcards.⁷⁰ His nickname is from a joke boxing ad which features him against “Mop ‘Em Up Moffit” in the “Great Clerical Contest.”

Sgt. Keating – “*Things we want to know – Does Sgt. Keating kiss the band “Good night”?*”⁷¹ – Art traced from Fergus Mackain’s postcards.⁷² Keating’s name might be from a band of cough lozenges (see the dug-out pie card), but he also could have been a real sergeant in the army, as he is being made fun of in “Things we want to know.”

⁶⁴ AMD, *The Listening Post* (August 10, 1915), 3.

⁶⁵ Fergus Mackain, *Sketches of Tommy’s Life: At the Base No. 9*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-at.html.

⁶⁶ AMD, *The Listening Post* (December 1, 1917), 190, 195.

⁶⁷ Fergus Mackain, *Sketches of Tommy’s Life: Greeting Card No. 5*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/greetings-set.html.

⁶⁸ AMD, *The Listening Post* (April 20, 1917), 119.

⁶⁹ Coningsby Dawson, *Carry On*, 114-15.

⁷⁰ Fergus Mackain, *Sketches of Tommy’s Life: In Training No. 4*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-in-training.html.

⁷¹ AMD, *The Listening Post* (May 18, 1916), 67.

⁷² Fergus Mackain, *Sketches of Tommy’s Life: In Training No. 6*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-in-training.html.

THE FOOD CONTROLLER

MARITIMER

ANOTHER
LITTLE DRINK
WOULDN'T DO US
ANY HARM



3
STRESS

1

2

3

5
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

QUARTERMASTER SERGEANT

IF NO FOOD CARD WAS PLAYED, MAY EXPEND 3
AUTHORITY TO GIVE 3 SOLDIERS 1 DISCIPLINE AND TAKE
AWAY 1 STRESS.

RAT HUNTER

+2 TO RAT HUNTING ROLLS.

RUM LOVER

WHEN A RUM CARD IS PLAYED, IT ONLY BENEFITS HALF
OF THE SOLDIERS.

SERGEANT COOK

WESTERN CANADA

OUR SERGEANT PLAYS
FATHER XMAS FOR BILL THE
RATION SCOFFER



4
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

SERGEANT

CANNOT MOVE INTO THE OFFICER DUG-OUT.

BRAVE

-1 STRESS IN THE PREPARATORY PHASE OF AN
ASSAULT.

BULLY BEEF COOK

+1 AUTHORITY WHEN USING THE BULLY BEEF CARD.

WHIRLWIND WOODS

ONTARIO

ONE HASN'T
GOT AN AWFUL
LOT OF
PLEASURES
LEFT,
BUT SMOKING
IS ONE OF
THEM.



5
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

MAJOR

USING THE DISCIPLINE ACTION INCREASES 2
SOLDIERS' DISCIPLINE INSTEAD OF 1.

CARTOONIST

CONTRIBUTED TO MAKING TRENCH NEWSPAPERS.
PREREQUISITE FOR A NUMBER OF ACTION CARDS.

MARRIED

LETTERS FROM HOME WITH GOOD OR BAD NEWS FROM A
WIFE COULD AFFECT THIS OFFICER.

SGT. KEATING

WESTERN CANADA

THINGS WE WANT
TO KNOW -



DOES SGT. KEATING
KISS THE BAND
"GOOD NIGHT"?

4
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

REGIMENTAL SERGEANT MAJOR

NEGATES LEADSWINGER TRAIT FOR SOLDIERS IN
THE SAME TRENCH.

INTIMIDATING

USING THE DISCIPLINE ACTION INCREASES A SOLDIER'S
DISCIPLINE BY 2 AND STRESS BY 1.

MARRIED

LETTERS FROM HOME WITH GOOD OR BAD
NEWS FROM A WIFE COULD AFFECT THIS OFFICER.

Sergeant Microbe – “Don’t get water out of that shell hole, there’s dead Germans in it. – Oh, I don’t mind the dead Germans it’s the live ones what get my goat.”⁷³ – Art traced from Fergus Mackain’s postcards.⁷⁴ In this quote, “Sergeant Microbe” is talking to Pte. Scared Stiff. The art is separate, but it is a Sergeant yelling at a private for his puttees coming undone.

Lieut. John Hirsch – “Please go away and let me sleep.” – Art traced from Fergus Mackain’s postcards.⁷⁵ Lieutenant John Hirsch was a real officer in the First World War, and the quote is from *The Listening Post*, in a section called “Songs and their Singers”. This song in particular could be a reference to the fact that officers had cozier sleeping arrangements than the other ranks.⁷⁶

Mop ‘Em Up Moffit – “How’d you like to spoon with me” – Art traced from Fergus Mackain’s postcards.⁷⁷ Similarly to Lieutenant John Hirsch, Captain Moffit was a real officer who was made fun of in “Songs and their Singers.”⁷⁸ His nickname is from a joke boxing ad which features him against “Whirlwind Woods” in the “Great Clerical Contest.”

Sgt. Frontline Freddy – “It is the infernal waiting under fire that gets on your nerves.”⁷⁹ – Art traced from Fergus Mackain’s postcards.⁸⁰ While the name “Frontline Freddy” was not made with an officer in mind, I paired it with an officer because of the Canadian army’s promoting soldiers through merit rather than class, unlike the British army of the time.⁸¹

⁷³ AMD, *The Listening Post* (May 18, 1916), 68.

⁷⁴ Fergus Mackain, *Sketches of Tommy’s Life: In Training No. 6*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-in-training.html.

⁷⁵ Fergus Mackain, *Sketches of Tommy’s Life: In Training No. 7*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-in-training.html.

⁷⁶ AMD, *The Listening Post* (August 10, 1915), 3.

⁷⁷ Fergus Mackain, *Sketches of Tommy’s Life: Up the Line No. 7*, postcard, Fergus Mackain’s Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

⁷⁸ AMD, *The Listening Post* (August 10, 1915), 3.

⁷⁹ CLIP, James Wells Ross, letter to mother, May 17, 1915.

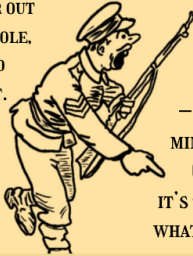
⁸⁰ Fergus Mackain, *Sketches of Tommy’s Life: In Training No. 7*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-in-training.html.

⁸¹ AMD, *The Listening Post* (December 1918), 301; Desmond Morton, *When Your Number’s Up*, 96.

SGT. MICROBE

QUEBEC

DON'T GET WATER OUT
OF THAT SHELL HOLE.
THERE'S DEAD
GERMANS IN IT.



— OH, I DON'T
MIND THE DEAD
GERMANS,
IT'S THE LIVE ONES
WHAT GET MY GOAT.

4
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

SERGEANT

CANNOT MOVE INTO THE OFFICER DUG-OUT.

RUM LOVER

WHEN A RUM CARD IS PLAYED, IT ONLY BENEFITS HALF
OF THE SOLDIERS.

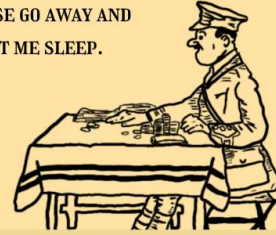
BRAVE

-1 STRESS AT THE START OF THE ASSAULT PHASE IF
ASSAULT CARD IS ACTIVE

LIEUT. JOHN HIRSCH

ONTARIO

PLEASE GO AWAY AND
LET ME SLEEP.



3
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

LIEUTENANT

CAN PERFORM ONE ACTION WITHOUT GAINING
ADDITIONAL STRESS.

MUSICIAN

OFFICERS WHO HAD A MUSIC BACKGROUND WOULD PLAY
AT TIMES TO RAISE MORALE. PREREQUISITE FOR A
NUMBER OF ACTION CARDS.

MARRIED

LETTERS FROM HOME WITH GOOD OR BAD
NEWS FROM A WIFE COULD AFFECT THIS OFFICER.

MOP 'EM UP MOFFIT

WESTERN CANADA

HOW'D YOU LIKE



TO SPOON WITH ME

3
STRESS

1

2

3

4
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

CAPTAIN

GAIN 1 AUTHORITY AT THE END OF EACH ROUND TO
GIVE TO ANOTHER OFFICER.

CAT LOVER

-1 STRESS AT THE END OF EACH ROUND WHEN A
TRENCH CAT IS IN THE SAME TRENCH.

MARRIED

LETTERS FROM HOME WITH GOOD OR BAD
NEWS FROM A WIFE COULD AFFECT THIS OFFICER.

SGT. FRONTLINE FREDDY

ONTARIO

IT IS THE INFERNAL
WAITING UNDER FIRE



THAT GETS ON
YOUR NERVES.

5
STRESS

1

2

3

3
AUTHORITY

BLIGHTY MAJOR WOUND NAPOO

SERGEANT

CANNOT MOVE INTO THE OFFICER DUG-OUT.

GOOD LEADER

GAIN 1 AUTHORITY AT THE END OF EACH ROUND IF AT
LEAST THREE SOLDIERS HAVE NO STRESS.

CAUTIOUS


+1 TO FRITZ SNIPER ROLLS.

The Exalted One – “Is reported to be endowed with supernatural powers, which cause the men’s knees to knock together when he speaks to them.”⁸² – Art traced from Fergus Mackain’s postcards.⁸³ “The Exalted One” is a character in the short stories of Ignatz Hump, as an officer he works under.⁸⁴ His quote is under the description for the Lieutenant Colonel in *The Listening Post*, describing them as intimidating and always dishing out Field Punishment No. 1.

Sgt. Sea-Dog – “If the sergeant drinks your rum, /Never mind!”⁸⁵ – Art traced from Fergus Mackain’s postcards.⁸⁶ His name is unrelated, being a character in a short play about looking for a signal station in the trenches.⁸⁷ The quote refers to a stereotype of sergeants always stealing more than their share from the rum ration.⁸⁸

THE EXALTED ONE **WESTERN CANADA**

IS REPORTED TO BE
ENDOWED WITH
SUPERNATURAL
POWERS.



WHICH CAUSE THE
MEN’S KNEES TO
KNOCK TOGETHER
WHEN HE SPEAKS
TO THEM.

4 **STRESS** 1 2 3 5 **AUTHORITY**

BLIGHTY **MAJOR WOUND** **NAPOO**

LIEUTENANT COLONEL
FIELD PUNISHMENT No. 1. FORCED MARCH, AND
EXECUTION ALL COST ONE LESS AUTHORITY TO PLAY.

GOOD LEADER
GAIN 1 AUTHORITY AT THE END OF EACH ROUND IF AT
LEAST THREE SOLDIERS HAVE NO STRESS.

INTIMIDATING
USING THE DISCIPLINE ACTION INCREASES A SOLDIER’S
DISCIPLINE BY 2 AND STRESS BY 1.

SGT. SEA-DOG **ONTARIO**

IF THE SERGEANT
DRINKS YOUR RUM



NEVER MIND!

5 **STRESS** 1 2 3 3 **AUTHORITY**

BLIGHTY **MAJOR WOUND** **NAPOO**

SERGEANT
CANNOT MOVE INTO THE OFFICER DUGOUT.

RUM LOVER
WHEN A RUM CARD IS PLAYED, IT ONLY BENEFITS HALF
OF THE SOLDIERS.

RAT HUNTER
+2 TO RAT HUNTING ROLLS.

⁸² AMD, *The Listening Post* (December 1, 1917), 196.

⁸³ Fergus Mackain, *Sketches of Tommy’s Life: In Training No. 9*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/tommys-life-in-training.html.

⁸⁴ AMD, *The Listening Post* (December 10, 1916), 86.

⁸⁵ Michael Roper, *The Secret Battle: Emotional Survival in the Great War* (Manchester: Manchester University Press, 2009), 127.

⁸⁶ Fergus Mackain, *Sketches of Tommy’s Life: Up the Line No. 7*, postcard, Fergus Mackain’s Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

⁸⁷ AMD, *The Listening Post* (March 15, 1916), 38.

⁸⁸ AMD, *The Listening Post* (December 1, 1917), 195.

Event Card Profiles

Major Events

Lusitania Sunk – The Lusitania was an ocean liner that was sunk by German submarines in 1915. International outrage stemmed from the fact that civilians were aboard, despite German claims that it was a military vessel because of weapons aboard.⁸⁹

Ypres Crucifixion – The Ypres Crucifixion was an alleged atrocity of German soldiers during the 2nd Battle of Ypres. Germans were accused of crucifying a Canadian soldier to a barn door with bayonets.⁹⁰

Edith Cavell Executed – Edith Cavell was a British nursing sister who was executed by German soldiers for helping soldiers escape PoW camps in Belgium.⁹¹

1915 MAJOR EVENT

LUSITANIA SUNK

ROLL THE DIE FOR EVERY SOLDIER AND OFFICER, EXCEPT LEADSWINGERS:

1-6: NOTHING.
7-9: +1 DISCIPLINE/AUTHORITY
10-12: +2 DISCIPLINE/AUTHORITY

1915 MAJOR EVENT

YPRES CRUCIFIXION

ROLL THE DIE FOR EVERY SOLDIER AND OFFICER, EXCEPT LEADSWINGERS:

1-6: NOTHING.
7-9: +1 DISCIPLINE/AUTHORITY
10-12: +2 DISCIPLINE/AUTHORITY

1915 MAJOR EVENT

EDITH CAVELL EXECUTED

ROLL THE DIE FOR EVERY SOLDIER AND OFFICER, EXCEPT LEADSWINGERS:

1-6: NOTHING.
7-9: +1 DISCIPLINE/AUTHORITY
10-12: +2 DISCIPLINE/AUTHORITY

⁸⁹ Chelsea Autumn Medlock, "Lusitania, Sinking of," *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), <https://encyclopedia.1914-1918-online.net/article/lusitania-sinking-of-1-1/>.

⁹⁰ Tim Cook, *The Secret History of Soldiers*, 156.

⁹¹ Katie Pickles, "Cavell, Edith Louisa," *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), https://encyclopedia.1914-1918-online.net/article/cavell-edith-louisa-1-1/#selected_bibliography.

First Day of the Somme – The first day of the Somme was a disastrous affair on July 1, 1916. After bombarding German positions, British and Newfoundlander soldiers walked across No Man’s Land to find that they had caused little to no damage, resulting in a slaughter.⁹²

Steel Helmets Issued – Steel helmets were made standard issue for soldiers in the CEF in 1916, with the intent to protect soldiers’ heads from shrapnel.⁹³

First Listening Post Anniversary – August 10, 1916 was the first anniversary of the 7th Canadian Infantry Battalion’s trench newspaper, *The Listening Post*.⁹⁴

1916 MAJOR EVENT

STEEL HELMETS ISSUED

ROLL THE DIE FOR EVERY SOLDIER AND OFFICER:

1-6: NOTHING.
7-9: -1 STRESS.
10-12: -2 STRESS.

1916 MAJOR EVENT

FIRST DAY OF THE SOMME

ROLL THE DIE FOR EVERY SOLDIER AND OFFICER:

1-2: +2 STRESS.
3-11: +1 STRESS

1916 MAJOR EVENT

FIRST LISTENING POST ANNIVERSARY

REDUCE THE STRESS OF EACH SOLDIER
BY 1.

⁹² John Keegan, *The Face of Battle*.

⁹³ Nathan Watanabe, “Steel Helmets,” *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), <https://encyclopedia.1914-1918-online.net/article/steel-helmet/>.

⁹⁴ AMD, *The Listening Post* (August 10, 1916), 73.

United States Joins the War – The United States declaring war on April 6, 1917, was a huge morale boost for the ever-more exhausted soldiers of the Canadian Expeditionary Force.

Military Service Act – Conscription of Canadian citizens began after the Military Service Act was signed into law on August 29, 1917.⁹⁵

Labour Strikes – This card represents support for the war beginning to wane. Labour strikes reflected a lot of soldiers' opinions of continuing the never-ending war.⁹⁶

1917 MAJOR EVENT

UNITED STATES JOINS THE WAR

ROLL THE DIE FOR EVERY SOLDIER AND
OFFICER:

- 1: NOTHING HAPPENS.
- 2-10: -1 STRESS.
- 11-12: -2 STRESS.

1917 MAJOR EVENT

MILITARY SERVICE ACT

SHUFFLE THE CONSCRIPTED SOLDIERS
INTO THE SOLDIER DECK.

1917 MAJOR EVENT

LABOUR STRIKES

EVERY ROUND, IN THE VETERANCY &
MISC. PHASE, -1 DISCIPLINE FOR
EVERY SOLDIER WITHOUT THE
NATIONALISTIC TRAIT.

EFFECT ENDS AT THE END OF 1917.

⁹⁵ Christopher Sharpe, "Recruitment and Conscription (Canada)," *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), <https://encyclopedia.1914-1918-online.net/search/?q=recruitment+canada>.

⁹⁶ Brad St. Croix, "Labour Movements, Trade Unions and Strikes (Canada)," *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), <https://encyclopedia.1914-1918-online.net/article/labour-movements-trade-unions-and-strikes-canada/>.

French Paper Shortages – “For over two years we have managed, in spite of increasing difficulties, to get out our usual issues in France by French printers.” – a paper shortage in France in 1918 resulted in printing difficulty for *The Listening Post*. While they still printed, they had to do it in England.⁹⁷

German Strikes – In the beginning of 1918, strikes spread across Germany and Austria-Hungary, reflecting waning support in the war.⁹⁸

Treaty of Brest-Litovsk – “I hear the buggar’s of Russians want peace so that started the universal peace, I am dying to go home, same as all of us but God, we like to have complete victory over them”⁹⁹ – The Treaty of Brest-Litovsk resulted in Russia’s exit from the First World War, freeing German reinforcements that went to the Western Front.¹⁰⁰ Frank Maheux was frustrated with the Russians for exiting the war, because he felt it necessary to have total victory over the Central Powers.

1918 MAJOR EVENT

“FOR OVER TWO YEARS WE HAVE MANAGED, IN SPITE OF INCREASING DIFFICULTIES, TO GET OUT OUR USUAL ISSUES IN FRANCE BY FRENCH PRINTERS.”

FRENCH PAPER SHORTAGES

FRENCH NEWSPAPER CARDS NOW NEED TO SUCCEED ON A ROLL (6-12) TO BE USED. IF THE ROLL FAILS, IT COUNTS AS AN ACTION, BUT THE CARD RETURNS TO THE PLAYER’S HAND.

THIS LASTS FOR THE REST OF THE YEAR.

1918 MAJOR EVENT

GERMAN STRIKES

+1 TO ALL ATTACKS AGAINST FRITZ UNITS FOR THE REST OF THE YEAR.

1918 MAJOR EVENT

“I HEAR THE BUGGAR’S OF RUSSIANS WANT PEACE SO THAT STARTED THE UNIVERSAL PEACE, I AM DYING TO GO HOME, THE SAME AS ALL OF US BUT GOD, WE LIKE TO HAVE COMPLETE VICTORY OVER THEM”

FRANK MAHEUX,
MAY 23, 1918

TREATY OF BREST-LITOVSK

ROLL THE DIE FOR EVERY SOLDIER AND OFFICER:

1-2: +2 STRESS.
3-11: +1 STRESS.

⁹⁷ AMD, *The Listening Post* (April 1918), 226.

⁹⁸ Leonard V. Smith, “Mutiny,” in *The Cambridge History of the First World War*, vol. 2, *The State*, ed. J.M. Winter and Centre de l’Historial de Peronne (Cambridge; New York: Cambridge University Press, 2014), 196-217; Richard Bessel, “Revolution,” in *The Cambridge History of the First World War*, vol. 2, *The State*, ed. J.M. Winter and Centre de l’Historial de Peronne (Cambridge; New York: Cambridge University Press, 2014), 126-144.

⁹⁹ LAC, Frank Maheux, letter to Angelique Maheux, May 23, 1918.

¹⁰⁰ Susanne Schattenberg, “Brest-Litovsk, Treaty of,” *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), <https://encyclopedia.1914-1918-online.net/article/brest-litovsk-treaty-of/>.

Fritz

Trench Raid – Art traced from *The Listening Post*.¹⁰¹ Canadian soldiers were known for trench raids, which were meant for honing skills, keeping busy, sabotaging defenses, and gathering information, but the Germans also staged trench raids on Canadian trenches.¹⁰²

“FRITZ” TRENCH RAID



AVERAGE



8-12



RAIDED

DESTROY 1 DEFENSIVE ENTRENCHMENT IN THE FRONTLINE TRENCHES.

“FRITZ” TRENCH RAID



SNEAKY



10-12



RAIDED

PLAYERS AS A GROUP MUST DISCARD 2 RANDOM ACTION CARDS. CHOOSE TOGETHER WHO HAS TO GIVE UP A CARD.

“FRITZ” TRENCH RAID



OVERWHELMING



6-12



RAIDED

PLAYERS AS A GROUP MUST DISCARD 4 RANDOM ACTION CARDS. CHOOSE TOGETHER WHO HAS TO GIVE UP A CARD. DESTROY 1 DEFENSIVE ENTRENCHMENT IN THE FRONTLINE TRENCHES.

¹⁰¹ AMD, *The Listening Post* (August 10, 1917, and April 1918), 138, 152, 246, 248.

¹⁰² G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919: Official History of the Canadian Army in the First World War* (McGill-Queen's University Press, 2015), 123.

Sniper – Art traced from *The Listening Post*.¹⁰³ Veteran trench warriors knew that in order to survive the trenches, a soldier needed to keep his head down.¹⁰⁴

Bombardment – Art traced from Fergus Mackain’s postcards.¹⁰⁵ Artillery bombardments were a common experience of the trenches in the First World War, likened to a thunderstorm by many soldiers.

Trommelfeuer – A German word, meaning drumroll. Came to describe an artillery bombardment so heavy that one could not distinguish two artillery shells’ sounds from each other.¹⁰⁶

“FRITZ” SNIPER



ROLL TWO ATTACKS AGAINST DIFFERENT SOLDIERS IN THE FRONTLINE TRENCH. CHOOSE THE SOLDIERS LEAST DAMAGED IN WOUNDS OR STRESS.

COMBAT ROLL:

- 1-2: NAPOO
- 3-4: MAJOR WOUND
- 5: BLIGHTY

“FRITZ” BOMBARDMENT



ROLL AN ATTACK AGAINST EACH FRONTLINE SOLDIER, OFFICER, DEFENSIVE ENTRENCHMENT, AND TRENCH CAT.

COMBAT ROLL:

- 1: NAPOO
- 2: MAJOR WOUND, +2 STRESS
- 3-5: +2 STRESS
- 6-10: +1 STRESS

“FRITZ” TROMMELFEUER



ROLL AN ATTACK AGAINST EACH FRONTLINE SOLDIER, OFFICER, DEFENSIVE ENTRENCHMENT, AND TRENCH CAT.

COMBAT ROLL:

- 1: NAPOO
- 2: MAJOR WOUND, +4 STRESS
- 3-5: +4 STRESS
- 6-10: +2 STRESS

¹⁰³ AMD, *The Listening Post* (August 10, 1917), 152-53.

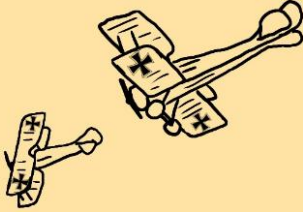
¹⁰⁴ Desmond Morton, *When Your Number's Up*, 229; Tim Cook, *At the Sharp End: Canadians Fighting the Great War, 1914-1916, Volume One* (Toronto: Penguin Group, 2007), 283-290.

¹⁰⁵ Fergus Mackain, *Sketches of Tommy's Life: Up the Line No. 8*, postcard, Fergus Mackain's Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.


¹⁰⁶ Mark Humphries, *A Weary Road: Shell Shock in the Canadian Expeditionary Force, 1914-1918* (Toronto, University of Toronto Press, 2018), 92.

Air Superiority – Art original. Planes were a common spectacle in the trenches, with bored soldiers watching dogfights regularly. Planes took pictures of the enemy trenches to assist their artillery.¹⁰⁷

“FRITZ” AIR SUPERIORITY



CARD REMAINS ON THE TABLE UNTIL TAKEN OUT BY ANTI-AIRCRAFT OR FIGHTER PLANES.

ROLL -2 ON “FRITZ” BOMBARDMENT, TROMMELFEUER, AND ATTACKS FROM .

EVERY TURN, AIR SUPERIORITY FIRES AT CEF FIGHTER PLANES. ROLL THE DIE FOR EACH PLANE:

1-3: REMOVE FIGHTER PLANE.

¹⁰⁷ Desmond Morton, *When Your Number's Up*, 132-35.

Fritz Assaults – Art for all Fritz Assaults contain originals and traces from *The Listening Post*.¹⁰⁸

2nd Ypres – The 2nd Battle of Ypres was the first major battle that the Canadians fought in, and was also the first battle where lethal poison gas was used in the First World War.¹⁰⁹

Mt. Sorrel – Mount Sorrel was a ridge that Canadian and British forces held in the Ypres salient, which German forces planned to attack in order to divert resources from the Somme.¹¹⁰

German Spring Offensives – Germany’s last heave in the First World War was the offensives in spring 1918. While Canadian forces were not directly under attack, there were lots of trench raids and bombardments from either side while the Germans attacked British forces around them. The Canadians sustained bombardment against the German trenches in order to prevent them from staging a full assault.¹¹¹

FRITZ ASSAULT

2ND YPRES

PRE-BOMBARDMENT BOMBARDMENT
 (START OF ROUND)

ASSAULT WAVES

REWARD
 -1 STRESS, +1 VETERANCY

ENDS ON 7-12

FRITZ ASSAULT

Mt. Sorrel

PRE-BOMBARDMENT BOMBARDMENT
 (START OF ROUND)

ASSAULT WAVES

REWARD
 -3 STRESS, +2 VETERANCY

ENDS ON 5-12

FRITZ ASSAULT

GERMAN SPRING OFFENSIVE

PRE-BOMBARDMENT BOMBARDMENT
 (START OF ROUND)

ASSAULT WAVES

REWARD
 -2 STRESS, +1 VETERANCY

ENDS ON 5-12

¹⁰⁸ AMD, *The Listening Post* (August 10, 1917, and April 1918), 152, 246, 248.

¹⁰⁹ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 50-92.

¹¹⁰ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 148-51.

¹¹¹ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 365-85.

Regina Trench – Regina Trench was another battle in the Somme offensive. Due in-part to extensive amounts of barbed wire and machine guns, Canadian forces had to attack four times before taking the trench.¹¹⁶

St. Eloi Craters – The St. Eloi craters were created by the huge undermining operations earlier in the war in the flat waterlogged area of Flanders.¹¹⁷

Vimy Ridge – The Battle of Vimy Ridge is the most well-known battle of the First World War in Canadian collective memory. The battle was significant because of its representation of how far the Canadian Corps had come as a fighting machine in coordination and power.¹¹⁸

CEF ASSAULT

REGINA TRENCH

BOMBARDMENT (START OF ROUND)

NO MAN'S LAND

x2

x2

FRITZ FRONTLINES

REWARD
-3 STRESS, +2 VETERANCY

ENDS ON 10-12

CEF ASSAULT

ST. ELOI CRATERS

BOMBARDMENT (START OF ROUND)

NO MAN'S LAND

FRITZ FRONTLINES

REWARD
-2 STRESS, +1 VETERANCY

ENDS ON 6-12

CEF ASSAULT

VIMY RIDGE

BOMBARDMENT (START OF ROUND)

NO MAN'S LAND

FRITZ FRONTLINES

REWARD
-3 STRESS, +2 VETERANCY

ENDS ON 7-12

¹¹⁶ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 180-98.

¹¹⁷ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 141-7.


¹¹⁸ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 239-267.

Valenciennes – In this battle, no other brigade had so much artillery support in the entire war. This was the last major attack that Canadian forces took part in.¹²²













CEF ASSAULT

VALENCIENNES





BOMBARDMENT (START OF ROUND)



NO MAN'S LAND

| | | | | |
|---|---|---|---|--|
|  |  |  | | |
|  |  |  |  |  |
|  |  |  |  | |

FRITZ FRONTLINES

| | | | |
|---|---|---|---|
|  |  |  |  |
|---|---|---|---|

REWARD
-1 STRESS, +1 VETERANCY

ENDS ON 5-12

¹²² G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 471-5.

Letters

Good news (3) – *“I looked at them and studied them so long I just felt homesick.”*¹²³ *“I’m sending you a sovegnir of a piece of German money (5 marks) captured by one of the boys in my platoon.”*¹²⁴ – A big boost to morale was receiving word from home, especially from married soldiers’ families. They asked for letters from home, sent souvenirs back home, and were concerned about their family’s well-being.

LETTERS

GOOD NEWS

“I LOOKED AT THEM AND STUDIED THEM SO LONG I JUST FELT HOMESICK.”

–CECIL TYRRELL MOODY,
OCTOBER 12, 1916

ONE MARRIED SOLDIER OR OFFICER RECEIVES A PHOTO FROM HOME OF HIS WIFE AND KIDS.

–3 STRESS.

LETTERS

GOOD NEWS

“I’M SENDING YOU A SOVEGNIR OF A PIECE OF GERMAN MONEY (5 MARKS) CAPTURED BY ONE OF THE BOYS IN MY PLATOON.”

–DANIEL SPENCER REID,
OCTOBER 26, 1917

ONE SOLDIER OR OFFICER OF PLAYERS’ CHOICE RECEIVES A LETTER FROM HOME THANKING HIM FOR HIS SOUVENIRS.

–1 STRESS.

LETTERS

GOOD NEWS

ONE SOLDIER OR OFFICER OF PLAYERS’ CHOICE RECEIVES A LETTER FROM HIS PARENTS, SIBLINGS, OR WIFE SAYING THEY ARE WELL AND COMFORTABLE.

–2 STRESS.

–3 STRESS IF MARRIED.

¹²³ CLIP, Cecil Moody, letter to Budsie Moody, October 12, 1916.

¹²⁴ CLIP, Daniel Reid, letter to his father, October 26, 1917.

Bad news (4) – “Dearie, it was exactly one month between letters - so you can imagine how mad I was!”¹²⁵ “for God sake let me know if you got your money or not. you don’t say a word in the last letter.”¹²⁶ “it would be so nice to all going back home with our life, and to [think], that I’ll never see him again.”¹²⁷ – Something that stressed soldiers out, resulting sometimes in shell shock but also just a drop in morale was receiving bad news from home. This kind of news ranged from hearing of friends’ passing, family members sick, the wife struggling with money, or, perhaps most commonly, not having heard from the recipient in a while.

LETTERS

BAD NEWS

“DEARIE, IT WAS EXACTLY ONE MONTH BETWEEN LETTERS – SO YOU CAN IMAGINE HOW MAD I WAS!”

–CECIL TYRRELL MOODY.
MARCH 1, 1917

ONE SOLDIER OR OFFICER OF PLAYERS’ CHOICE DIDN’T GET A LETTER IN THE LAST DELIVERY.

+1 STRESS.
+2 STRESS IF MARRIED.

LETTERS

BAD NEWS

“FOR GOD SAKE LET ME KNOW IF YOU GOT YOUR MONEY OR NOT. YOU DON’T SAY A WORD IN THE LAST LETTER.”

–FRANK MAHEUX.
MARCH 12, 1917

ONE SOLDIER OR OFFICER OF PLAYERS’ CHOICE IS WORRIED ABOUT HIS WIFE OR MOTHER STRUGGLING WITH MONEY.

+3 STRESS.
MUST CHOOSE A MARRIED SOLDIER IF AVAILABLE.

LETTERS

BAD NEWS

ONE SOLDIER OR OFFICER OF PLAYERS’ CHOICE RECEIVES A LETTER SAYING THAT A FAMILY MEMBER IS SICK.

+1 STRESS.
+2 STRESS IF MARRIED.

¹²⁵ CLIP, Cecil Moody, letter to Budsie Moody, March 1, 1917.

¹²⁶ LAC, Frank Maheux, letter to Angelique Maheux, March 12, 1917.

¹²⁷ LAC, Frank Maheux, letter to Angelique Maheux, February 1, 1917.

Bad News Cont'd

LETTERS

BAD NEWS

**“IT WOULD BE SO NICE TO ALL
GOING BACK HOME WITH OUR
LIFE, AND TO [THINK], THAT I’LL
NEVER SEE HIM AGAIN.”**

**-FRANK MAHEUX,
FEBRUARY 1, 1917**

**ONE SOLDIER OR OFFICER OF PLAYERS’ CHOICE
RECEIVES A LETTER ABOUT A RELATIVE OR FRIEND
DYING SOMEWHERE ELSE IN THE WAR.**

+2 STRESS.

Outbreaks

Trench foot – The most commonly known disease from the war, trench foot was caused by feet constantly being wet. Whale oil, rubber boots, and frequent sock changes were used to combat this.¹²⁸

Trench fever – Trench fever was a particularly nasty and debilitating disease of the trenches, caused by being in damp conditions constantly. Symptoms included vomiting, diarrhea, and aches.¹²⁹

Trench mouth – Again, another disease caused by moisture. Trench mouth was a type of gum disease, which was prevented with frequent teeth-brushing – something that was uncommon at the time.¹³⁰

OUTBREAK

TRENCH FOOT

CHOOSE EITHER THE FRONTLINE OR REAR TRENCHES.

EACH SOLDIER AND OFFICER MUST MAKE A ROLL:

1-3: MINOR SICKNESS.

OUTBREAK

TRENCH MOUTH

CHOOSE EITHER THE FRONTLINE OR REAR TRENCHES.

EACH SOLDIER AND OFFICER MUST MAKE A ROLL:

1-2: MINOR SICKNESS.

OUTBREAK

TRENCH FEVER

CHOOSE EITHER THE FRONTLINE OR REAR TRENCHES.

EACH SOLDIER AND OFFICER MUST MAKE A ROLL:

1: MAJOR SICKNESS

¹²⁸ Desmond Morton, *When Your Number's Up*, 199-200.

¹²⁹ Desmond Morton, *When Your Number's Up*, 199.

¹³⁰ Desmond Morton, *When Your Number's Up*, 199.

Spanish Flu – The Spanish Flu was a major pandemic that started at the end of the First World War. It caused serious manpower issues, with 77,000 German soldiers and 36,000 British and Imperial soldiers on the Western Front being infected, April-October 1918.¹³¹

Misc.

Rain/Heavy Rain – “Have been wet so much lately I feel uncomfortable unless I can feel the water trickling down my back and out my short pant legs.”¹³² – Art original. The weather and the mud of Northern France and the trenches was a common complaint among soldiers, who wrote about it in letters home and in trench newspapers.

OUTBREAK

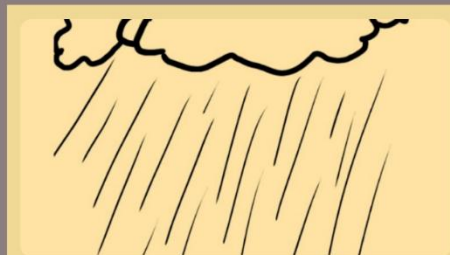
SPANISH FLU

CHOOSE EITHER THE FRONTLINE OR REAR TRENCHES.

EACH SOLDIER AND OFFICER MUST MAKE A ROLL:

1-2: MAJOR SICKNESS, AND AN ADJACENT SOLDIER MUST REDO THE ROLL.

RAIN



DISTRIBUTE 2 STRESS (3 IF THE CURRENT ASSAULT CARD HAS A MUD LEVEL) TO SOLDIERS AND OFFICERS IN THE VETERANCY & MISC. PHASE.

THE FOLLOWING CARDS/UNITS HAVE NO EFFECT:
FIGHTER PLANE, FRITZ AIR SUPERIORITY, GAS, FRITZ GAS.

MUD LEVEL IS DOUBLED IN ASSAULTS.

AFTER APPLYING STRESS TO SOLDIERS/OFFICERS, ROLL A DIE, DISCARDING THE RAIN ON 8-12.

HEAVY RAIN



DISTRIBUTE 4 STRESS (6 IF THE CURRENT ASSAULT CARD HAS A MUD LEVEL) TO SOLDIERS AND OFFICERS IN THE VETERANCY & MISC. PHASE.

THE FOLLOWING CARDS/UNITS HAVE NO EFFECT:
FIGHTER PLANE, GAS, LIGHT ARTILLERY, HEAVY ARTILLERY, FRITZ AIR SUPERIORITY, FRITZ BOMBARDMENT, TROMMELFEUER, FRITZ GAS, FRITZ SHELL.

MUD LEVEL IS DOUBLED IN ASSAULTS.

AFTER APPLYING STRESS TO SOLDIERS/OFFICERS, ROLL A DIE, DISCARDING THE RAIN ON 6-12.

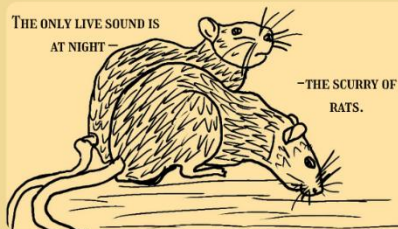
¹³¹ Howard Phillips, “Influenza Pandemic,” *1914-1918 Online: International Encyclopedia of the First World War*, ed. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson (Berlin: Freie Universität Berlin, 2015), https://encyclopedia.1914-1918-online.net/article/influenza-pandemic/#toc_conclusion.

¹³² CLIP, Cecil Moody, letter to Budsie Moody, September 3. 1916.

Rats! – “The rats here are altogether becoming too familiar for comfort.”¹³³ “The damn things chew into our tunic and overcoat pockets, eat our rations, and run over our faces and bodies while we are asleep. And they’re big enough to wear puttees and an overcoat!”¹³⁴ “The only live sound is at night – the scurry of rats.”¹³⁵ – First image original, other two are traced from *The Listening Post*.¹³⁶ Rats were a very common thing that soldiers complained about in their letters, they were a very common sight in the trenches, and a big source of stress for soldiers trying to sleep. Ew!

RATS!

THE ONLY LIVE SOUND IS
AT NIGHT



–THE SCURRY OF
RATS.

ROLL THE DIE, PLACING THIS CARD IN THE FRONTLINE TRENCH ON 1-6, AND IN THE REAR TRENCHES ON 7-12. AS LONG AS THIS CARD IS IN A TRENCH, THE SOLDIERS AND OFFICERS IN IT GAIN 1 STRESS AT THE END OF EACH ROUND.

INSTEAD OF USING AN ACTION CARD, A SOLDIER MAY ATTEMPT TO HUNT THE RATS.

1-6: NOTHING. +1 STRESS

7-10: RATS MOVE TO THE OTHER TRENCH. +1 STRESS.

11-12: REMOVE RATS! FOR NOW...

RATS!

THE RATS
HERE ARE
ALTOGETHER



BECOMING TOO FAMILIAR FOR COMFORT.

ROLL THE DIE, PLACING THIS CARD IN THE FRONTLINE TRENCH ON 1-6, AND IN THE REAR TRENCHES ON 7-12. AS LONG AS THIS CARD IS IN A TRENCH, THE SOLDIERS AND OFFICERS IN IT GAIN 1 STRESS AT THE END OF EACH ROUND.

INSTEAD OF USING AN ACTION CARD, A SOLDIER MAY ATTEMPT TO HUNT THE RATS.

1-6: NOTHING. +1 STRESS

7-10: RATS MOVE TO THE OTHER TRENCH. +1 STRESS.

11-12: REMOVE RATS! FOR NOW...

RATS!

THE DAMN THINGS CHEW INTO OUR TUNIC AND OVERCOAT POCKETS, EAT OUR RATIONS, AND RUN OVER OUR FACES AND BODIES WHILE WE ARE ASLEEP.



AND THEY'RE BIG ENOUGH TO WEAR PUTTEES AND AN OVERCOAT!

ROLL THE DIE, PLACING THIS CARD IN THE FRONTLINE TRENCH ON 1-6, AND IN THE REAR TRENCHES ON 7-12. AS LONG AS THIS CARD IS IN A TRENCH, THE SOLDIERS AND OFFICERS IN IT GAIN 1 STRESS AT THE END OF EACH ROUND.

INSTEAD OF USING AN ACTION CARD, A SOLDIER MAY ATTEMPT TO HUNT THE RATS.

1-6: NOTHING. +1 STRESS

7-10: RATS MOVE TO THE OTHER TRENCH. +1 STRESS.

11-12: REMOVE RATS! FOR NOW...

¹³³ Frank Walker, *From a Stretcher Handle: The World War I Journal and Poems of Pte. Frank Walker*, ed. Mary F. Gaudet (Charlottetown: Institute of Island Studies), 88.

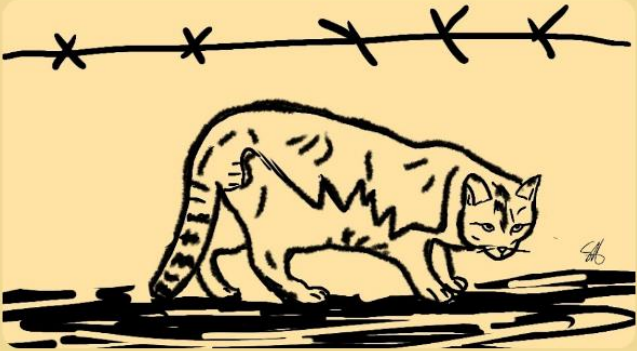
¹³⁴ CLIP, Cecil Moody to Budsie Moody, Sept 30, 1916.

¹³⁵ Coningsby Dawson, *Carry On*, 50.

¹³⁶ AMD, *The Listening Post* (August 10, 1917), 152-53.

Trench Cat – “We have no means of keeping the cats warm, so I’ve seen sitting here the last two hours in my overcoat, and cheer up my pet, there are better days ahead.”¹³⁷ – Art original. As there were so many rats in the trenches, cats inevitably were a sight common in the trenches. In *The Listening Post*, there is a story about a mother cat and her kittens who disappeared when the Germans attacked, and the Canadians came back. The story accuses the Germans of stealing the cats from the Canadian trenches.¹³⁸

TRENCH CAT



ROLL THE DIE.
1-3: PLACE IN FRONTLINE TRENCH
4-6: PLACE IN REAR TRENCH
7-9: PLACE IN NO MAN’S LAND
10-12: PLACE IN GERMAN TRENCHES
REDO THIS ROLL AT THE END OF EACH ROUND.
WHILE THE TRENCH CAT IS PRESENT, HUNTING RATS! REMOVES THE CARD ON 7-10.
CAN BE TARGETED BY ARTILLERY AND BOMBARDMENT.

¹³⁷ Cecil Moody to his wife, December 1917.

¹³⁸ AMD, *The Listening Post* (November 25, 1915), 25.

Fear of the Trenches – “about 7 or 8 fellows here we called them cold feet they shot themselves in the leg’s”¹³⁹ – Soldiers who could not face the frontline trenches got “cold feet”, some injuring themselves to get at least temporary rest.¹⁴⁰

War Fatigue – “in France a soldier that deserted the army, if they catch him in they they shoot him”¹⁴¹ – After a long time fighting in the war, burnt-out soldiers sought to escape the trenches, some choosing to desert.¹⁴²

Endless War – “it seems to us out here as though the war must go on forever.”¹⁴³ – By 1917, Allied armies were growing weary of the war. A French mutiny across the Western Front in the spring proved this, as soldiers were getting tired of being sent into pointless attacks. While the British and Canadian armies never had a mutiny so major, the British army did have one regarding Bully Beef in 1917.¹⁴⁴

FEAR OF THE TRENCHES

“ABOUT 7 OR 8 FELLOWS HERE
WE CALLED THEM COLD FEET
THEY SHOT THEMSELVES IN THE
LEG’S”

–FRANK MAHEUX,
MAY 7, 1916

PLAYERS CHOOSE 2 SOLDIERS IN THE REAR
TRENCHES TO RECEIVE 2 STRESS EACH, AND IF
EITHER OF THE SOLDIERS GO OVER THEIR
MAXIMUM STRESS, THEY RECEIVE A BLIGHTY.

WAR FATIGUE

“IN FRANCE A SOLDIER THAT
DESERTEED THE ARMY, IF THEY
CATCH HIM IN THEY THEY SHOOT
HIM”

–FRANK MAHEUX,
1915

PLAYERS CHOOSE 3 SOLDIERS IN THE REAR
TRENCHES OR FIELD AMBULANCE TO RECEIVE 2
STRESS EACH, AND IF EITHER OF THE SOLDIERS
GO OVER THEIR MAXIMUM STRESS, AN OFFICER
PLAYER MAY PLAY A PUNISHMENT CARD – IF
NOT, THE SOLDIER IS REMOVED FROM THE
GAME.

ENDLESS WAR

“IT SEEMS TO US OUT HERE AS
THOUGH THE WAR MUST GO ON
FOREVER.”

–CONINGSBY DAWSON,
DECEMBER 15, 1916

PLAYERS CHOOSE 5 SOLDIERS IN THE REAR
TRENCHES OR FRONTLINE TRENCHES TO
RECEIVE 1 STRESS EACH, AND THEN EACH
SOLDIER IN THE TRENCHES LOSES 1 DISCIPLINE
FOR EACH STRESS TOKEN THEY HAVE.

¹³⁹ Frank Mayheux to his wife, May 7, 1916.

¹⁴⁰ Mark Humphries, *A Weary Road*, 71-4.

¹⁴¹ LAC, Frank Maheux, letter to Angeliqne Maheux, (No Month Identified) 1915.

¹⁴² Mark Humphries, *A Weary Road*, 71-4.

¹⁴³ Coningsby Dawson, *Carry On*, 94-5.

¹⁴⁴ Leonard V. Smith, “Remobilizing the citizen-Soldier through the French army Mutinies of 1917,” in *State, Society, and Mobilization in Europe During the First World War* ed. John Horne (Cambridge: Cambridge University Press, 2009); Rachel Duffett, “A Taste of Army Life: Food, Identity, and the Rankers of the First World War,” *Cultural and Social History* 9, no. 2 (2012).

Action Card Profiles

Combat Action

Heavy Artillery – Art traced from Fergus Mackain’s Postcards.¹⁴⁵ “The men call the big ones sailing slowly over the trenches on their way back to the billets and roads, “Freight trains” from the noise they make.”¹⁴⁶ “The Jack Johnsons and Black Marias [...] burst only on percussion and the soft ground deadens them to an extraordinary extent”¹⁴⁷ – Heavy artillery, while not as effective against infantry, was good for taking out trenches, machine-gun nests, and for counter-battery fire.¹⁴⁸

Light Artillery – Art original. “Whiz-bang is the name given to a light shell of high velocity and trajectory”¹⁴⁹ “The little ones are “whispering Willies.””¹⁵⁰ – Light artillery consisted of a shell filled with metal balls that exploded outward in the air, serving as an effective weapon for destroying barbed wire and killing infantry, especially before steel helmets were common.¹⁵¹

Fighter Plane – Art original. Planes were a common spectacle in the trenches, with bored soldiers watching dogfights regularly. Planes took pictures of the enemy trenches to assist their artillery.¹⁵²

OFFICER

COMBAT ACTION



HEAVY ARTILLERY

TWO OPTIONS

PREPARATORY BOMBARDMENT.
x2 ATTACKS. 11-12 IS A HIT



NO MAN’S LAND BOMBARDMENT
x1 PER TURN. 11-12 IS A HIT



OFFICER

SOLDIER

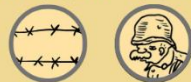
COMBAT ACTION



LIGHT ARTILLERY

TWO OPTIONS

PREPARATORY BOMBARDMENT.
x2 ATTACKS. 11-12 IS A HIT



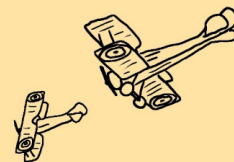
NO MAN’S LAND BOMBARDMENT
x1 PER TURN. 11-12 IS A HIT



OFFICER

SOLDIER

DEFENSIVE ENTRENCHMENT



FIGHTER PLANES

BUILD ROLL: FREE (ONLY REAR)

WHILE THE FIGHTER PLANE IS PRESENT,
ARTILLERY CARDS GET +2 TO ROLLS.

EVERY TURN, FIGHTER PLANE FIRES AT FRITZ AIR
SUPERIORITY. ROLL THE DIE. REMOVE ONE AIR
SUPERIORITY CARD WITH A 10-12.

¹⁴⁵ Fergus Mackain, *Sketches of Tommy’s Life: Up the Line No. 8.*

¹⁴⁶ CLIP, James Wells Ross, letter to mother, March 18, 1915.

¹⁴⁷ CLIP, James Wells Ross, letter to mother, May 7, 1915.

¹⁴⁸ John Keegan, *The Face of Battle*; Desmond Morton, *When Your Number’s Up*, 130-32.

¹⁴⁹ Tim Cook, *The Secret History of Soldiers*, 104.

¹⁵⁰ CLIP, James Wells Ross, letter to mother, March 18, 1915.

¹⁵¹ John Keegan, *The Face of Battle*, Desmond Morton, *When Your Number’s Up*, 130-32.

¹⁵² Desmond Morton, *When Your Number’s Up*, 132-35.

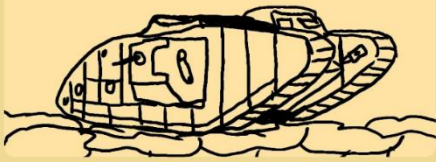
Tank – Art original. While tanks were an effective weapon invented out of necessity for crossing No Man’s Land, they had their limitations. Breakdowns and getting stuck in mud were common occurrences for the tanks of the First World War, so they were best suited as auxiliary weapons.¹⁵³

Gas – Art original. Poison gas was first used in the Great War, and while it was a terrifying weapon that was effective in certain circumstances, it was not a decisive weapon.¹⁵⁴

Smoke Screen – Art original. Smoke screens were used starting in 1917 to cover infantry advances across No Man’s Land. As tanks were vulnerable to artillery, smoke screens were also very helpful for them.¹⁵⁵


OFFICER

COMBAT ACTION






TANK

WHEN PLAYED, ROLL THE DIE FOR A POTENTIAL BREAKDOWN. ON A 1-5, THE TANK IS DISCARDED.

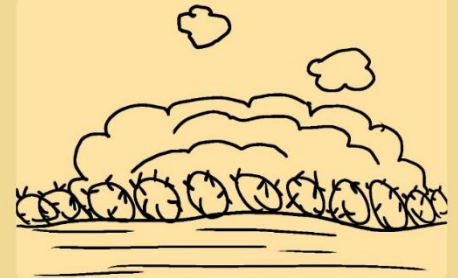
TANKS CAN ONLY BE HIT BY  AND ARE DISCARDED IF HIT AT ALL. CONSIDERED A TARGET SEPARATE FROM SOLDIERS.

CAN PROTECT ONE SOLDIER, GIVING HIM +2 TO ATTACKS FROM  

MAY ATTACK SEPARATE FROM SOLDIERS, ABLE TO HIT    ON 9-12.

OFFICER

COMBAT ACTION

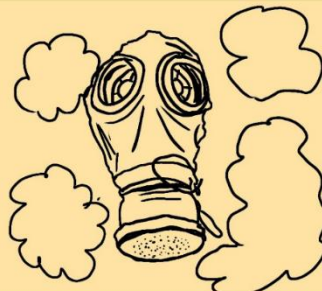


SMOKE SCREEN



CHOOSE AN ASSAULT LEVEL. ALL COMBAT ROLLS HAVE A -3 FOR THAT LEVEL (+3 FOR "FRITZ'S" COMBAT ROLLS).

OFFICER

COMBAT ACTION



GAS

CHOOSE AN ASSAULT LEVEL. ALL  AND  ROLLS HAVE A +1 IN THAT LEVEL.

IF PLAYED WITH HEAVY ARTILLERY, CAN INSTEAD HAVE THE GAS AFFECT  DURING ONE LEVEL.

¹⁵³ Desmond Morton, *When Your Number's Up*, 151-5, 175.

¹⁵⁴ Mark Humphries, *A Weary Road*, 50-55.

¹⁵⁵ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 253, 287-8; Tim Travers, "The Evolution of British Strategy and Tactics on the Western Front in 1918: GHQ, Manpower, and Technology," *The Journal of Military History* 54, no. 2 (April 1, 1990): <https://www.proquest.com/scholarly-journals/evolution-british-strategy-tactics-on-western/docview/1296646008/se-2>.

Rum Ration – Art original. “Pervading the air was the smell of rum and blood.”¹⁵⁶ “Seldom Reaches Destination. Sergeants’ Regular Drink. Sometimes Relentlessly Diluted. Slips Right Down.”¹⁵⁷ – While it could be different for each battalion, every soldier was officially allowed a small “tot” before an attack. Some battalions issued rum after the battle, and some left the rum jars out for soldiers to help themselves.¹⁵⁸

Tea Ration – Art original. Some battalions preferred hot soup, tea, or cocoa to rum, but it was used in the same way as the rum ration.¹⁵⁹

OFFICER

COMBAT ACTION

PERVADING
THE AIR



WAS THE
SMELL OF
RUM AND
BLOOD.

RUM RATION

REDUCE STRESS BY ONE FOR ALL SOLDIERS IN THE
FRONTLINE TRENCHES OR GOING OVER THE TOP.

ALL SOLDIERS HAVE +1 TO COMBAT ROLLS FOR
THIS ASSAULT.

AFTER THE ASSAULT, EACH SOLDIER ROLLS A DIE.
A 1 OR 2 GIVES THEM MINOR SICKNESS.

OFFICER

COMBAT ACTION



TEA RATION

REDUCE STRESS BY ONE FOR ALL SOLDIERS IN
THE FRONTLINE TRENCHES OR GOING OVER THE
TOP.

OFFICER

COMBAT ACTION

SELDOM
REACHES
DESTINATION.



SERGEANTS’
REGULAR DRINK.

SLIPS RIGHT
DOWN.

SOMETIMES
RELENTLESSLY
DILUTED.

RUM RATION

REDUCE STRESS BY ONE FOR ALL SOLDIERS IN THE
FRONTLINE TRENCHES OR GOING OVER THE TOP.

ALL SOLDIERS HAVE +1 TO COMBAT ROLLS FOR
THIS ASSAULT.

AFTER THE ASSAULT, EACH SOLDIER ROLLS A DIE.
A 1 OR 2 GIVES THEM MINOR SICKNESS.

¹⁵⁶ Paul Fussel, *The Great War and Modern Memory*, 47.

¹⁵⁷ AMD, *The Listening Post* (July 1918), 250.

¹⁵⁸ Desmond Morton, *When Your Number’s Up*, 157.

¹⁵⁹ Desmond Morton, *When Your Number’s Up*, 157.

Defensive Entrenchments

Anti-Aircraft Gun – “Should one of the guns accidentally hit Fritz’s planes, a note of apology is immediately sent to the Kaiser” – Art original. As the anti-aircraft guns that *The Listening Post* is referring to explodes with shrapnel around the target planes, the joke is that all the soldiers have to take cover when they fire, so the guns fire to keep the soldiers hidden from the planes’ spying eyes instead of actually trying to hit them.¹⁶⁰

Funk Hole – “When I’m mud from top to bottom /And my clothes are all adrench. /Then I crawl into my funk-hole /At the bottom of the trench.”¹⁶¹ – Art traced from Fergus Mackain’s postcards.¹⁶² A funk hole was a small cubby carved into trench walls for soldiers to rest in. They tended to be uncomfortable but were used for protection.¹⁶³

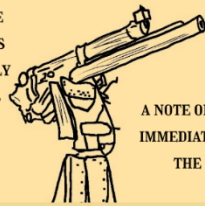
Machine Gun – “Crack, crackle, crackle, whizz, whang”¹⁶⁴ – Art original. Machine-guns were one of the main weapons introduced into warfare for the First World War. They made it significantly more difficult for soldiers to cross No Man’s Land, especially when paired with barbed wire.¹⁶⁵

OFFICER

SOLDIER

DEFENSIVE ENTRENCHMENT

SHOULD ONE
OF THE GUNS
ACCIDENTALLY
HIT FRITZ’S
PLANES.



A NOTE OF APOLOGY IS
IMMEDIATELY SENT TO
THE KAISER.

ANTI-AIRCRAFT GUN

BUILD ROLL: 6-12

3

THE SOLDIER WITH THE GUN MAY USE HIS
ACTION TO FIRE:

11-12: REMOVE A FRITZ AIR SUPERIORITY
CARD.

OFFICER

SOLDIER

DEFENSIVE ENTRENCHMENT

WHEN I’M MUD FROM
TOP TO BOTTOM

AND MY CLOTHES ARE
ALL ADRENCH.



THEN I CRAWL INTO
MY FUNK-HOLE
AT THE BOTTOM OF
THE TRENCH.

FUNK-HOLE

BUILD ROLL: 9-12

4

IMMUNE TO ALL FRITZ ATTACKS FROM
BOMBARDMENT, TROMMELFEUER, AND ATTACKS IN
THE NO MAN’S LAND PHASE FOR THE
SOLDIER/OFFICER ON IT.

WORKING PARTY CAN TAKE SINGLE DAMAGE
TOKENS OFF BY DOING A BUILD ROLL.

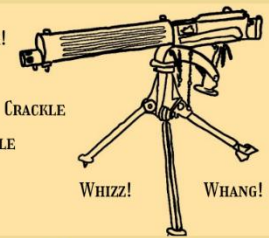
OFFICER

SOLDIER

DEFENSIVE ENTRENCHMENT

CRACK!

CRACKLE
CRACKLE



WHIZZ!

WHANG!

MACHINE GUN

BUILD ROLL: 6-12 (ONLY FRONTLINE)

2

DURING ASSAULTS IN THE NO MAN’S LAND PHASE,
THE SOLDIER WITH THE GUN GETS 3 ATTACKS,
ABLE TO HIT THE FOLLOWING UNITS:



¹⁶⁰ AMD, *The Listening Post* (August 10, 1917), 146.

¹⁶¹ AMD, *The Listening Post* (April 20, 1917), 119.

¹⁶² Fergus Mackain, *Sketches of Tommy’s Life: The Cheerful Tommy No. 2*, postcard, Fergus Mackain’s Wartime Sketches. www.fergusmackain.com/p/the-cheerful-tommy.html.

¹⁶³ Desmond Morton, *When Your Number’s Up*, 119-125.

¹⁶⁴ AMD, *The Listening Post* (April 1918), 239.

¹⁶⁵ Stephane Audoin-Rouzeau, “1915: Stalemate,” in *The Cambridge History of the First World War*, vol. 1, *Global War*, ed. J.M. Winter and Centre de l’Historial de Peronne Cambridge (New York: Cambridge University Press, 2014); Desmond Morton, *When Your Number’s Up*, 128-29.

Stokes Mortar – Art original. The mortar was essentially a smaller artillery gun, whereby the explosive launched would sail straight up into the air and then down into the enemy trenches – it was described as very demoralizing to see the bomb “rise slowly in the air and head straight for them.”¹⁶⁶

OFFICER

SOLDIER

DEFENSIVE ENTRENCHMENT



STOKES MORTAR

BUILD ROLL: 8-12 **3**

DURING ASSAULTS IN THE NO MAN'S LAND PHASE, THE SOLDIER WITH THE MORTAR MAY ATTACK TWICE, ABLE TO HIT THE FOLLOWING UNITS ON 8-12:



¹⁶⁶ Desmond Morton, *When Your Number's Up*, 128-130.

Equipment

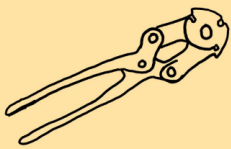
Wire Cutters – Art original. Wire cutters were used by soldiers and raiding parties to cut through German barbed wire, making it easier to cross No Man’s Land during an assault on the trenches.¹⁶⁷

Hand Grenades – Art original. Hand grenades were an effective weapon for trench warfare, as it involved close-quarters fighting and fighting from hole to hole.¹⁶⁸

Entrenching Tool – Art original. Entrenching tools were used by soldiers to dig their new homes – trenches. The art for the entrenching tool is based on the MacAdam shield shovel, a Canadian entrenching tool that was supposed to double as a shield with a loophole to shoot through. The loophole made it hard for it to hold dirt though. And yes, they did use shovels as weapons.¹⁶⁹


SOLDIER

EQUIPMENT



WIRE CUTTERS

WHEN THE SOLDIER HOLDING THIS PARTICIPATES IN AN ASSAULT, DESTROY 1  IN THE PREP. STAGE.

IF THE SOLDIER DOES NOT HAVE THE “SNEAKY” TRAIT, A “FRITZ”  UNIT ROLLS AN ATTACK AGAINST THE SOLDIER. IF THE SOLDIER IS WOUNDED, HE IS STUCK IN NO MAN’S LAND.

SOLDIER

EQUIPMENT



HAND GRENADES


+3 TO SOLDIER’S COMBAT ROLLS IN:

TRENCH RAIDS

ASSAULTS:

FRONTLINE TRENCHES

FRITZ FRONTLINES

TRENCHES LEVEL 

SOLDIER

EQUIPMENT



ENTRENCHING TOOL

WHEN THE SOLDIER WITH THIS ITEM IS ASSIGNED “WORKING PARTY,” BUILD ROLLS GET +2.

+1 TO COMBAT ROLLS IN:

ASSAULTS:

FRONTLINE TRENCHES

FRITZ TRENCHES

¹⁶⁷ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 135.

¹⁶⁸ Frédéric Guelton, “Technology and Armaments,” in *The Cambridge History of the First World War Volume II: The State*, ed. J.M. Winter and Centre de l’Historial de Peronne Cambridge (New York: Cambridge University Press, 2014), 250-251; Tim Cook, *At the Sharp End*, 209-212.

¹⁶⁹ Stephane Audoin-Rouzeau, “1915: Stalemate.”

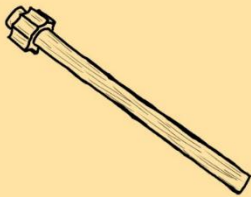
Trench Club – Art original. The trench club is a representation of the brutality of trench warfare – because of the close-quarters style of fighting, melee weapons became a necessary and effective weapon during the First World War.¹⁷⁰

Waders – Art original. Some soldiers bought or were gifted rubber boots and waders to help with the muddy conditions in the trenches.¹⁷¹

Hygiene Kit – Art original. New socks, toothbrushes, and ponchos were good ways to fight off trench diseases that were caused by the wet muddy conditions of the First World War.¹⁷²

SOLDIER

EQUIPMENT



TRENCH CLUB

+2 TO SOLDIER'S COMBAT ROLLS IN:

ASSAULTS:

FRONTLINE TRENCHES
FRITZ TRENCHES

+2 TO RAT HUNTING ROLLS.

OFFICER

SOLDIER

EQUIPMENT



HYGEINE KIT

IN RAIN OR HEAVY RAIN CONDITIONS,
CANCEL OUT 1 STRESS THAT WOULD BE
DISTRIBUTED FROM THE RAIN.

+2 TO TRENCH FOOT, MOUTH, AND FEVER
ROLLS.

RESHUFFLE BACK INTO ACTION DECK AT END
OF THE ROUND.

OFFICER

SOLDIER

EQUIPMENT



WADERS

IN RAIN OR HEAVY RAIN CONDITIONS,
CANCEL OUT 1 STRESS THAT WOULD BE
DISTRIBUTED FROM THE RAIN.

+2 TO TRENCH FOOT ROLLS.

GAIN NO STRESS FROM "WORKING PARTY"
BUILD ROLLS.

¹⁷⁰ Stephane Audoin-Rouzeau, "1915: Stalemate."

¹⁷¹ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 126-27.

¹⁷² Desmond Morton, *When Your Number's Up*, 199-206; G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 126-27.

Trench Action

Trench Raid – Art for all trench raids contain originals and traces from *The Listening Post*.¹⁷³ Canadian soldiers were known for trench raids, which were meant for honing skills, keeping busy, sabotaging defenses, and gathering information.¹⁷⁴

OFFICER

TRENCH ACTION

TRENCH RAID (SAFE)



8-12



REWARD

SABOTAGE



OR

POINTS



SOLDIERS GET -1 STRESS AND +1 VETERANCY

OFFICER

TRENCH ACTION

TRENCH RAID (INSANE)



10-12



REWARD

SABOTAGE



OR

POINTS



SOLDIERS GET -3 STRESS AND +3 VETERANCY

OFFICER

TRENCH ACTION

TRENCH RAID (RISKY)



9-12



REWARD

SABOTAGE



OR

POINTS



SOLDIERS GET -2 STRESS AND +2 VETERANCY

¹⁷³ AMD, *The Listening Post* (August 10, 1917, and April 1918), 152, 246, 248.

¹⁷⁴ G.W.L Nicholson, *Canadian Expeditionary Force, 1914-1919*, 123; Tim Cook, *Shock Troops: Canadians Fighting the Great War, 1917-1918, Volume Two* (Toronto: Penguin Group, 2008) 55-71.


Cigarettes – “One hasn’t got an awful lot of pleasures left, but smoking is one of them.”¹⁷⁵ “I am smoking but my promise is that I will quit on my return to Canada”¹⁷⁶ – Art original. Smoking was very commonplace in the trenches – everybody did it, and many soldiers got sick from ailments like bronchitis due to the sheer amount of smoking they did.¹⁷⁷

Treats – “a box of chocolates in the parcel will not be refused.”¹⁷⁸ – Art original, though references an image from the Canadian War Museum.¹⁷⁹ Soldiers always appreciated receiving treats from home, such as maple sugar, chocolate, or other candies.¹⁸⁰

Brothel – The CEF was notorious for its soldiers’ promiscuity. Lots of soldiers got VD (venereal disease) while in England, though to a lesser degree in France. Later in the war, the army set up a brothel infrastructure behind the line.¹⁸¹

OFFICER
SOLDIER

TRENCH ACTION



A BOX OF CHOCOLATES IN THE PARCEL WILL NOT BE REFUSED.

TREATS

REDUCE STRESS BY 1 FOR UP TO THREE SOLDIERS OR OFFICERS IN THE SAME TRENCH.

OFFICER
SOLDIER

TRENCH ACTION

BROTHEL


ONE OFFICER OR SOLDIER IN THE REAR TRENCHES REDUCES STRESS AND DISCIPLINE/AUTHORITY BY 2.

ROLL THE DIE.
1-2: MINOR SICKNESS.

OFFICER
SOLDIER

TRENCH ACTION

ONE HASN'T GOT AN AWFUL LOT OF PLEASURES LEFT.



BUT SMOKING IS ONE OF THEM.

CIGARETTES

ONE OFFICER OR SOLDIER CAN USE TO REDUCE STRESS BY 2.

CAN ALSO REDUCE STRESS OF ANOTHER SOLDIER IN THE SAME TRENCH BY 1.

ROLL THE DIE FOR BOTH SMOKERS.
1: MINOR SICKNESS.

¹⁷⁵ Coningsby Dawson, *Carry On*, 114.

¹⁷⁶ CLIP, Leslie Redman, letter to Ivy Redman, April 2, 1917.

¹⁷⁷ Desmond Morton, *When Your Number's Up*, 73; Tim Cook, *The Secret History of Soldiers*, 39-40.

¹⁷⁸ CLIP, Daniel Reid, letter to father, October 14, 1917.

¹⁷⁹ “Chocolate Box,” The Canadian War Museum, accessed 2025.

<https://www.warmuseum.ca/collections/artifact/1048876>.

¹⁸⁰ Michael Roper, *The Secret Battle*.

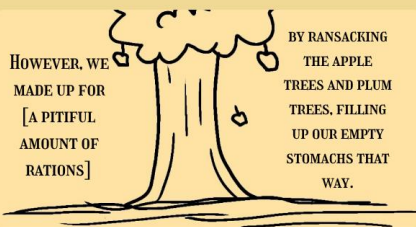
¹⁸¹ Tim Cook, *The Secret History of Soldiers*, 274-5; Desmond Morton, *When Your Number's Up*, 240.

Live off the Land – “frying chips for instance, we swipe a few potatoes from some of the Frenchmen, ah!”¹⁸² – Art original. Most soldiers in the First World War felt they were inadequately fed, and so illicit snacks and raids of French orchards and farms were a way soldiers felt they could take back control of their lives and enjoy them more while under the shadow of “military oppression.”¹⁸³

Play music – “We have our piano back again now and every night the boys drag me over to play some songs or dances.”¹⁸⁴ – Art original. Soldiers, oftentimes being bored in the trenches, sought entertainment to help with their stress, one way being playing music.

SOLDIER

TRENCH ACTION



LIVE OFF THE LAND

CAN BE PLAYED IF THE OFFICERS HAVE EITHER NOT PLAYED FOOD CARDS THIS ROUND, OR THEY HAVE ONLY PLAYED BULLY BEEF / DUG-OUT PIE.

-1 DISCIPLINE & -1 STRESS FOR 3 SOLDIERS.

OFFICER

SOLDIER

TRENCH ACTION



PLAY MUSIC

CAN ONLY BE PLAYED BY A SOLDIER OR OFFICER WITH THE MUSICIAN TRAIT.

ALL SOLDIERS AND OFFICERS IN THE SAME TRENCH LOSE 1 STRESS.

SOLDIER

TRENCH ACTION

“FRYING CHIPS FOR INSTANCE, WE SWIPE A FEW POTATOS FROM SOME OF THE FRENCHMEN, AH!”

DANIEL REID.
OCTOBER 27, 1917

LIVE OFF THE LAND

CAN BE PLAYED IF THE OFFICERS HAVE EITHER NOT PLAYED FOOD CARDS THIS ROUND, OR THEY HAVE ONLY PLAYED BULLY BEEF / DUG-OUT PIE.

-1 DISCIPLINE & -1 STRESS FOR 3 SOLDIERS.

¹⁸² CLIP, Daniel Reid, letter to father, October 26, 1917.

¹⁸³ Rachel Duffett, “A Taste of Army Life: Food, Identity, and the Rankers of the First World War.”

¹⁸⁴ CLIP, Cecil Moody, letter to Budsie Moody, December 26, 1917.

Rum & Cards – Art original. Playing cards was a big part of life in the trenches, along with some rum. As one might expect, alcoholism was a problem that ran rampant during and after the First World War.¹⁸⁵

Salvage – The word ‘souvenir’ originated in the First World War, with soldiers collecting gifts to send home like belt buckles or helmets. They also would collect equipment that was lost in battle, collect their late friends’ bodies, and make art out of old shell casings, despite not being allowed (not that it was strictly enforced).¹⁸⁶

Green envelope – “it’s the only chance we get to write to our wives without the knowledge that some other guys are going to read our innermost thoughts”¹⁸⁷ – Green envelopes were uncensored letters based on the honour system, which soldiers greatly appreciated when they wanted to write love letters home. This privilege was sometimes taken away due to soldiers’ abusing of it.¹⁸⁸

SOLDIER

TRENCH ACTION



RUM AND CARDS

2 SOLDIERS OF YOUR CHOICE IN THE SAME TRENCH ROLL THE DIE, ON A 1-3 RECEIVING A GREEN SICKNESS TOKEN.

WHOEVER ROLLS HIGHER LOSES 2 STRESS, AND THE LOWER LOSES 1 STRESS.

BOTH LOSE 1 STRESS IN A TIE.


BOTH LOSE 2 DISCIPLINE.

SOLDIER

TRENCH ACTION

SALVAGE

CHOOSE ANY NUMBER OF SOLDIERS TO USE THEIR ACTIONS TO MAKE A SNEAK ROLL:

1-4: A “FRITZ”  UNIT GETS A FREE ATTACK ON THE SOLDIER – IF THE SOLDIER IS WOUNDED, HE IS TRAPPED IN NO MAN’S LAND.

5-9: NOTHING HAPPENS.

10-12: CHOOSE EITHER TO LOSE 2 STRESS, OR TO COLLECT ONE EQUIPMENT CARD THAT IS IN NO MAN’S LAND, GIVING IT TO A SOLDIER WHO CAN TAKE IT OR TAKING IT INTO YOUR HAND.

SOLDIER

TRENCH ACTION

“IT’S THE ONLY CHANCE WE GET TO WRITE TO OUR WIVES WITHOUT THE KNOWLEDGE THAT SOME OTHER GUYS ARE GOING TO READ OUR INNERMOST THOUGHTS.”

–GEORGE TIMMINS,
DECEMBER 10, 1916

GREEN ENVELOPE

CAN PLAY AT THE SAME TIME AS A LETTER WRITING CARD.

CANCELS OUT THE EFFECTS OF THE OFFICERS’ “CENSOR” CARD.

– 1 DISCIPLINE.

¹⁸⁵ Desmond Morton, *When Your Number’s Up*, 125.

¹⁸⁶ Tim Cook, *The Secret History of Soldiers*, 67, 245-265; Paul Fussler, *The Great War and Modern Memory*.

¹⁸⁷ George Timmins, *Kiss the Kids for Dad, Don’t Forget to Write*, 33.

¹⁸⁸ Desmond Morton, *When Your Number’s Up*, 238.

Football Game – “The seething conflict surged back and forth from one end of the field to the other ... Peace was immediatly declared and the armies demobilized towards the canteen.”¹⁸⁹ – The quotation is from an article in *The Listening Post* which narrated a football (soccer) game between “D.T. drivers” and the 8th Battalion like it was a battle. Football was an important way for soldiers to blow off some steam and relieve stress between fighting in the trenches.¹⁹⁰

Bully Beef – “Nothing but bully and biscuits to eat”¹⁹¹ “The Government issues this when they wish to convince a hungry soldier he is not hungry.”¹⁹² – Art traced from Fergus Mackain’s postcards.¹⁹³ Bully beef, or corned beef, was in basically everything in the army. Soldiers complained about it all the time in letters home and in *The Listening Post*, as it was involved in every recipe for the army – even the fish paste was made with bully beef!¹⁹⁴

SOLDIER

TRENCH ACTION

“THE SEETHING CONFLICT SURGED BACK AND FORTH FROM ONE END OF THE FIELD TO THE OTHER ... PEACE WAS IMMEDIATELY DECLARED AND THE ARMIES DEMOBILIZED TOWARDS THE CANTEEN.”

–REPORT FROM THE LISTENING POST,
AUGUST 10, 1916

FOOTBALL GAME

CHOOSE TWO UNWOUNDED SOLDIERS IN THE REAR TRENCHES.

ROLL THE DIE FOR BOTH SOLDIERS, ADDING THEM UP.

IF THE SOLDIERS’ SUM IS HIGHER THAN 12, DISTRIBUTE -5 STRESS. IF NOT, DISTRIBUTE -2 STRESS.

OFFICER

FOOD

NOTHING
BUT
BULLY



AND BISCUITS
TO EAT.

BULLY BEEF

FEEDS THE SOLDIERS IN THE FOOD PHASE.

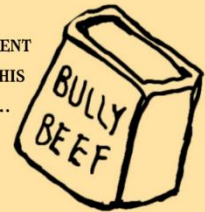
+1 AUTHORITY FOR ONE OFFICER.

-1 DISCIPLINE FOR 2 SOLDIERS.

OFFICER

FOOD

THE
GOVERNMENT
ISSUES THIS
WHEN...



THEY WISH TO
CONVINCE A
HUNGRY
SOLDIER HE IS
NOT HUNGRY.

BULLY BEEF

FEEDS THE SOLDIERS IN THE FOOD PHASE.

+1 AUTHORITY FOR ONE OFFICER.

-1 DISCIPLINE FOR 2 SOLDIERS.

¹⁸⁹ AMD, *The Listening Post* (August 10, 1916), 73.

¹⁹⁰ Tim Cook, *The Secret History of Soldiers*, 289.

¹⁹¹ AMD, *The Listening Post* (August 30, 1915), 6.

¹⁹² AMD, *The Listening Post* (March 15, 1916), 35.

¹⁹³ Fergus Mackain, *Sketches of Tommy's Life: Greeting Card No. 5*.

¹⁹⁴ Rachel Duffett, “A Taste of Army Life: Food, Identity, and the Rankers of the First World War.”

Dug-out Pie – “6 Mice (Hand Fed), 2 Pints Chlorinated Water, 1 Tin Keating’s, 1 4lb Cheese, 1 Tin Plum and Apple.” – Art original. While Dug-out pie is just a joke, using awful ingredients such as Keating’s cough lozenges, it makes fun of the stew that was often made for soldiers to eat, containing the leftovers of last night – which was almost always bully beef.¹⁹⁵

Eggs & Bacon – Art original. Fried eggs were another common food on the Western Front.¹⁹⁶

Turkey Dinner – “I had a good Christmas, lots to eat, everything you want to eat, turkey’s, apples, nuts, pudding, and beer and whiskey by barrels”¹⁹⁷ – Art original. For Christmas dinner, soldiers in some battalions were served a feast by their superior officers. Cecil T. Moody wrote about a Major and a Captain who waited on his table for Christmas dinner, even washing their tins for them afterwards.¹⁹⁸

OFFICER

FOOD

-6 MICE (HAND FED)
-2 PINTS CHLORINATED WATER



-1 TIN KEATING’S
-1 4LB CHEESE
-1 TIN PLUM AND APPLE

DUG-OUT PIE

FEEDS THE SOLDIERS.

+1 AUTHORITY FOR 1 OFFICER.

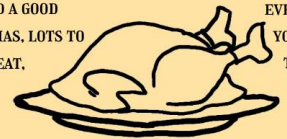
-1 DISCIPLINE FOR 3 SOLDIERS.

+1 STRESS FOR 1 SOLDIER.

OFFICER

FOOD

I HAD A GOOD CHRISTMAS. LOTS TO EAT. EVERYTHING YOU WANT TO EAT.



TURKEY’S, APPLES, NUTS, PUDDING, AND BEER AND WHISKEY BY BARRELS

TURKEY DINNER

FOOD SERVED TO THE SOLDIERS BY OFFICERS.
FEEDS SOLDIERS IN THE FOOD PHASE.

INCREASE ALL OFFICERS AUTHORITY BY 2.

DECREASE ALL SOLDIERS STRESS BY ONE.

ONCE PLAYED, THIS CARD IS SHUFFLED INTO NEXT YEAR’S ACTION CARD DECK.

OFFICER

FOOD



EGGS AND BACON

FEEDS THE SOLDIERS IN THE FOOD PHASE.

+1 AUTHORITY FOR EACH OFFICER.

¹⁹⁵ AMD, *The Listening Post* (March 22, 1917), 105; Rachel Duffett, *A Taste of Army Life: Food, Identity, and the Rankers of the First World War.*

¹⁹⁶ Desmond Morton, *When Your Number’s Up*, 120.

¹⁹⁷ Frank Mayheux to his wife, December 25, 1917.

¹⁹⁸ CLIP, Cecil Moody, letter to Budsie Moody, December 26, 1916.


Field Punishment No. 1 (Punishment) – Art traced from the Canadian War Museum.¹⁹⁹ Field punishment no. 1 was a punishment that involved tying soldiers to something like a wheel for two hours per day. While this punishment was banned in Canada in 1915, it was used extensively overseas.²⁰⁰

Forced March (Punishment) – After a group of soldiers shot themselves to avoid the frontlines, Frank Mayheux wrote about them being punished by getting no pay while in the field ambulance for a month and then being forced to parade in front of the battalion before being sent back to the front.²⁰¹

Execution (Punishment) – “The exemplary power of one single Death sentence carried out would, in my opinion, absolutely stop desertion”²⁰² – Soldiers were mainly executed in the First World War for “cowardice and desertion in the face of the enemy [...] betraying a post and striking a superior officer.” This created a significant amount of disdain from an army of volunteer soldiers.²⁰³

OFFICER PUNISHMENT

TRENCH ACTION



FIELD PUNISHMENT No. 1


1 OFFICER AUTHORITY: CHOOSE A SOLDIER IN EITHER THE FRONTLINE OR REAR TRENCHES. GIVE HIM ONE STRESS AND ONE DISCIPLINE.

COSTS THE SOLDIER HIS ACTION.

SOLDIER PLAYERS CHOOSE TWO OTHER SOLDIERS TO GAIN 1 DISCIPLINE.

OFFICER PUNISHMENT

TRENCH ACTION



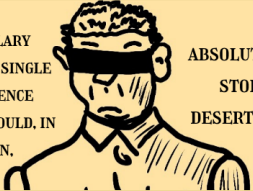
FORCED MARCH

2 OFFICER AUTHORITY: CHOOSE TWO SOLDIERS IN THE REAR OR FRONTLINE TRENCHES. THOSE SOLDIERS CANNOT PLAY ACTIONS THIS TURN, GAINING 1 DISCIPLINE AND 1 STRESS.

SOLDIERS DISTRIBUTE 4 DISCIPLINE.

OFFICER PUNISHMENT

TRENCH ACTION



THE EXEMPLARY POWER OF ONE SINGLE DEATH SENTENCE CARRIED OUT WOULD, IN MY OPINION,

ABSOLUTELY STOP DESERTION.

EXECUTION

3 OFFICER AUTHORITY: CAN ONLY BE USED IN REACTION TO AN EVENT, WHEN A SOLDIER HAS 0 DISCIPLINE, OR ON A SOLDIER WHO RETREATED IN AN ASSAULT.

THE CHOSEN SOLDIER IS NAPOO'D AND REMOVED FROM THE GAME.

ROLL THE DIE FOR EVERY SOLDIER ON THE TABLE:

| | | |
|---------------|---------------|---------------|
| 1 | 2-4 | 5-10 |
| +3 DISCIPLINE | +2 DISCIPLINE | +1 DISCIPLINE |

¹⁹⁹ “Discipline and Punishment,” The Canadian War Museum, accessed 2025. <https://www.warmuseum.ca/firstworldwar/history/life-at-the-front/trench-conditions/discipline-and-punishment/>.
²⁰⁰ Desmond Morton, *When Your Number's Up*, 84
²⁰¹ Frank Mayheux to his wife, May 7, 1916.
²⁰² (Lieutenant Colonel R.D. Davies) Teresa Iacobelli, *Death or Deliverance*, 41.
²⁰³ Desmond Morton, *When Your Number's Up*, 250.

Pill No. 9 – Art original. Pill No. 9 was a laxative that soldiers were often prescribed for any problem they came to the medical officers with, if they were other than visible, bloody wounds.²⁰⁴

Castor Oil – Art original. Castor oil was another prescription that soldiers were given for every ailment deemed unimportant. Frank Mayheux writes about the “Castor Oil King”, a medical officer who was always prescribing castor oil to the men, even if it was an issue with the eye.²⁰⁵

Sick Parade – *“I’ll write more tomorrow as it is late now and I am having sick parade earlier to try and eliminate “Fakirs””*²⁰⁶ – One of the duties officers held was to inspect their men for diseases, such as trench foot, trench mouth, or venereal disease.²⁰⁷

OFFICER

TRENCH ACTION



PILL No. 9

FOR UP TO THREE SOLDIERS THAT HAVE ANY STRESS OR SICKNESS, SOLDIER GETS +1 STRESS, AND THE OFFICER PLAYING THE CARD GETS +2 AUTHORITY.

OFFICER

TRENCH ACTION



CASTOR OIL

FOR UP TO THREE SOLDIERS THAT HAVE ANY SICKNESS OR STRESS, OFFICER GETS +2 AUTHORITY.

OFFICER

TRENCH ACTION

“I’LL WRITE MORE TOMORROW AS IT IS LATE NOW AND I AM HAVING SICK PARADE EARLIER TO TRY AND ELIMINATE “FAKIRS””

– JAMES WELLS ROSS.
FEBRUARY 10, 1916

SICK PARADE

+1 AUTHORITY.

EVERY SOLDIER SUCCEEDS ON ROLLS FOR OUTBREAK EVENTS UNTIL THE END OF THE ROUND.

DISTRIBUTE 3 OFFICER AUTHORITY IF OUTBREAK OCCURS.

²⁰⁴ Tim Cook, *The Secret History of Soldiers*.

²⁰⁵ Frank Mayheux to his wife, July 1916.

²⁰⁶ CLIP, James Wells Ross, letter to mother, Feb 10, 1916.

²⁰⁷ Desmond Morton, *When Your Number's Up*, 107-8.

Censor – “My company Officer is a very stupid man, he is constantly sending my letters back, and says that they would shock and sadden the censor, who is already sufficiently depressed.”²⁰⁸ – Another duty of officers was censoring soldiers’ letters and trench newspapers, to ensure they were not talking badly about their superiors or revealing military information to the recipients. Officers didn’t particularly like doing this, and soldier especially didn’t like their more intimate letters being looked at.²⁰⁹

Take Part in Trench Newspaper – “The “Listening Post” was established to help create the “British Columbia Spirit,” of which we are all so proud” (1917)²¹⁰ “I have always asked much of you and you have always given it. I am proud of you, and proud of the Battalion” (1916)²¹¹ – While officers were often criticized and made fun of in trench newspapers, the soldiers still respected them enough to include them in trench newspapers for anniversaries and even wrote goodbyes and congratulations to them when they were promoted and left the battalion.

OFFICER

TRENCH ACTION

“MY COMPANY OFFICER IS A VERY STUPID MAN, HE IS CONSTANTLY SENDING MY LETTERS BACK, AND SAYS THAT THEY WOULD SHOCK AND SADDEN THE CENSOR, WHO IS ALREADY SUFFICIENTLY DEPRESSED.”

JOKE LETTER IN THE LISTENING POST, SEPTEMBER 12, 1915

CENSOR

PLAY TO PREVENT SOLDIERS FROM REDUCING OFFICER AUTHORITY FOR THE REST OF THE ROUND.

SOLDIERS’ STRESS WILL INCREASE BY ONE WHEN PLAYING LETTER WRITING CARDS.

SOLDIER DISCIPLINE WILL DECREASE BY ONE WHEN PLAYING TRENCH NEWSPAPER CARDS.

+2 OFFICER AUTHORITY.

OFFICER

TRENCH ACTION

“I HAVE ALWAYS ASKED MUCH OF YOU AND YOU HAVE ALWAYS GIVEN IT. I AM PROUD OF YOU, AND PROUD OF THE BATTALION...”

-LT. COL. V.W. ODLUM, AUGUST 10, 1916

TAKE PART IN TRENCH NEWSPAPER

+2 AUTHORITY.

OFFICER

TRENCH ACTION

“THE “LISTENING POST” WAS ESTABLISHED TO HELP CREATE THE “BRITISH COLUMBIA SPIRIT,” OF WHICH WE ARE ALL SO PROUD.”

-BRIG. GEN. V.W. ODLUM, AUGUST 10, 1917

TAKE PART IN TRENCH NEWSPAPER

+2 AUTHORITY.

²⁰⁸ AMD, *The Listening Post* (September 12, 1915), 12.

²⁰⁹ Desmond Morton, *When Your Number’s Up*, 238.

²¹⁰ AMD, *The Listening Post* (August 10, 1917), 143.

²¹¹ AMD, *The Listening Post* (August 10, 1916), 74.

Trench Newspaper

Songs and their Singers – Makes fun of officers by making them the “singer” of a song, criticizing their conduct or just poking fun with silly jokes.²¹²

Things You Don’t Hear at the Base. – ““*Oh, yes, doctor, I can walk fine.*” “*No, it doesn’t hurt at all.*” “*I want to go back to the line again. I’ve only had twenty-six months of it.*” “*I’ll sweep the floor for you, orderly.*”” – Jokes about things soldiers and officers don’t ever say.²¹³

Medical Detail Weekly Grouse – “*Another part of a medical detail is the M.O (medical officer). The M.O’s chief duties consists of handing out sentences to the bearers and pills with advice to the battalion. His king and country also expect him to convince a sick man that he is not sick.*” – Makes fun of medical officers and criticizes them and their prescription of Pill No. 9, and dismissal of soldiers’ symptoms.²¹⁴

SOLDIER

TRENCH NEWSPAPER

MEDICAL DETAILS WEEKLY GROUSE

“ANOTHER PART OF A MEDICAL DETAIL IS THE M.O (MEDICAL OFFICER). THE M.O’S CHIEF DUTIES CONSISTS OF HANDING OUT SENTENCES TO THE BEARERS AND PILLS WITH ADVICE TO THE BATTALION. HIS KING AND COUNTRY ALSO EXPECT HIM TO CONVINCING A SICK MAN THAT HE IS NOT SICK.”

ALL MEDICAL OFFICERS LOSE 1 AUTHORITY FOR EVERY SOLDIER WHO HAS MAJOR OR MINOR SICKNESS, OR MORE THAN 2 STRESS.

PILL NO. 9 MAY NOT BE PLAYED FOR THE REST OF THE ROUND.

SOLDIER

TRENCH NEWSPAPER

SONGS AND THEIR SINGERS

SONG –
“HOLD OUT YOUR HAND NAUGHTY BOY”
LIEUT. COL. ODLUM

SACRED SONG –
“HOW’D YOU LIKE TO SPOON WITH ME”
CAPT. MOFFIT

QUARTETTE –
“ANOTHER LITTLE DRINK WOULD’NT DO US ANY HARM”
COMPANY QUARTER MASTER SERGEANTS

SONG –
“PLEASE GO AWAY AND LET ME SLEEP”
LIEUT. JOHN HIRSH

PUNISHMENT CARDS AND DISCIPLINE ACTION COST
+1 AUTHORITY FOR OFFICERS TO USE FOR THE
REST OF THE ROUND.

-1 DISCIPLINE FOR 3 SOLDIERS.

SOLDIER

TRENCH NEWSPAPER

THINGS YOU DON’T HEAR AT THE BASE.

“NO, IT DOESN’T HURT AT ALL.”

“I WANT TO GO BACK TO THE LINE AGAIN. I’VE ONLY HAD TWENTY-SIX MONTHS OF IT.”

“I’LL SWEEP THE FLOOR FOR YOU,
ORDERLY.”

CHOOSE ONE OFFICER TO LOSE 1 AUTHORITY.

CHOOSE ONE SOLDIER TO LOSE 1 DISCIPLINE.

²¹² AMD, *The Listening Post* (August 10, 1915), 3.

²¹³ AMD, *The Listening Post* (December 1, 1917), 218.

²¹⁴ AMD, *The Listening Post* (August 10, 1915), 3.

“Number 9.” – *“A private went in the line / fell over and injured his spine / but he near died of shock / when our gallant old Doc / felt his pulse and remarked / “number 9.”*” – A poem about Pill No. 9, and the reputation that military doctors had for prescribing it for everything.²¹⁵

Kulter – *“The hun he is a simple man / They kulter in him plant / He’ll crucify you if he can / and straafe you if he can’t”* – A poem dehumanizing and villainizing German soldiers – it is referring to the Ypres Crucifixion.²¹⁶

Sing me to sleep – *“Sing me to sleep in some old shed, / a dozen rat holes around my head, / stretched out upon my waterproof, / dodging the raindrops from the roof.”* – Is a poem in which the poet vents about the nasty living conditions that soldiers faced in the trenches.²¹⁷

SOLDIER

TRENCH NEWSPAPER

A PRIVATE WENT IN THE LINE
FELL OVER AND INJURED HIS SPINE
BUT HE NEAR DIED OF SHOCK
WHEN OUR GALLANT OLD DOC
FELT HIS PULSE AND REMARKED
“NUMBER 9.”

PILL NO. 9 MAY NOT BE PLAYED FOR THE REST OF THE ROUND.

REQUIRES A POET.

TWO SOLDIERS LOSE 1 DISCIPLINE.

SOLDIER

TRENCH NEWSPAPER

SING ME TO SLEEP

SING ME TO SLEEP IN SOME OLD SHED,
A DOZEN RAT HOLES AROUND MY HEAD,
STRETCHED OUT UPON MY WATERPROOF,
DODGING THE RAINDROPS FROM THE ROOF.

REQUIRES A POET.

-1 STRESS FOR THREE SOLDIERS. -2 STRESS IF THERE IS A RATS! CARD PRESENT IN THE SOLDIER’S TRENCH.

-1 DISCIPLINE FOR 2 SOLDIERS.

OFFICER

SOLDIER

TRENCH NEWSPAPER

KULTER

THE HUN HE IS A SIMPLE MAN
THEY KULTER IN HIM PLANT
HE’LL CRUCIFY YOU IF HE CAN
AND STRAAFE YOU IF HE CAN’T

REQUIRES POET TRAIT. POET NOT REQUIRED FOR OFFICERS.

A 1915 MAJOR EVENT HAS TO HAVE BEEN PLAYED.

+1 DISCIPLINE / AUTHORITY FOR THREE SOLDIERS OR OFFICERS OF YOUR CHOICE.

²¹⁵ AMD, *The Listening Post* (November 25, 1915), 29.

²¹⁶ AMD, *The Listening Post* (August 10, 1915), 3.

²¹⁷ AMD, *The Listening Post* (August 30, 1915), 6.

Dance Programme – “A grand social and dance will be given in or near Leicester Square at a date to be given later. Biscuits, bully beef and water will be provided free of charge when obtainable. Programme: Dances, The machine gun slide. Whiz bang two step. Snipers trot. H.E. Concussion twist. Minenwefer side step.” – Jokingly advertises the dangers of the trenches as a dance programme.²¹⁸

To Maud; an Artillery Pack-Mule – “I guess my prayers were never heard, dear heart, for soon the Lord decreed that we must part ... And I still hear thy gentle-footed tread when past thou marchest with the restless dead!” – A poem lamenting about a pack-mule who died in 1918.²¹⁹

A Thought – “If you think you are beaten, you are. / If you think you dare not, you don't. / If you'd like to win, but you think you can't, / It's almost a cinch you won't” – A poem encouraging soldiers to stay strong and put mind over matter.²²⁰

SOLDIER

TRENCH NEWSPAPER

A GRAND SOCIAL AND DANCE WILL BE GIVEN IN OR NEAR LEICESTER SQUARE AT A DATE TO BE GIVEN LATER. BISCUITS, BULLY BEEF AND WATER WILL BE PROVIDED FREE OF CHARGE WHEN OBTAINABLE.

PROGRAMME

DANCES:

THE MACHINE GUN SLIDE.
WHIZ BANG TWO STEP.
SNIPERS TROT.
MINENWERFER SIDE STEP.

-1 STRESS FOR 2 SOLDIERS.

IF THERE IS AN ASSAULT CARD ACTIVE, -1 STRESS FOR A THIRD SOLDIER.

SOLDIER

TRENCH NEWSPAPER

TO MAUD: AN ARTILLERY PACK-MULE.

“I GUESS MY PRAYERS WERE NEVER HEARD,
DEAR HEART, FOR SOON THE LORD DECREED
THAT WE MUST PART”

“AND I STILL HEAR THY GENTLE-FOOTED
TREAD WHEN PAST THOU MARCHEST WITH
THE RESTLESS DEAD!”

REQUIRES POET TRAIT. -2 STRESS FOR ONE SOLDIER.

OFFICER

SOLDIER

TRENCH NEWSPAPER

A THOUGHT

IF YOU THINK YOU ARE BEATEN, YOU ARE.
IF YOU THINK YOU DARE NOT, YOU DON'T.
IF YOU'D LIKE TO WIN, BUT YOU THINK YOU CAN'T,
IT'S ALMOST A CINCH YOU WON'T.

REQUIRES POET TRAIT. POET NOT REQUIRED FOR OFFICERS.

-1 STRESS FOR 2 SOLDIERS/OFFICERS.

+1 DISCIPLINE/AUTHORITY FOR 1 SOLDIER/OFFICER.

²¹⁸ AMD, *The Listening Post* (December 10, 1916), 85.

²¹⁹ AMD, *The Listening Post* (April 1918), 231.

²²⁰ AMD, *The Listening Post* (August 10, 1916), 79.

The Call to Arms (Tune Maple Leaf) – “Men who well know the empire’s might / Whose hearts are filled with love / of justice, liberty, and rights / Are writing this to prove / by going forth ni name of king” – A nationalistic song supporting Canada, the British Empire, and the war.²²¹

The Slacker – Art traced from *The Listening Post*. A cartoon criticizing soldiers who have not volunteered to fight yet.²²²

“Oh yes we did!” – Art traced from *The Listening Post*. A cartoon joking about German soldiers surrendering more frequently near the end of the war.²²³

OFFICER

SOLDIER

TRENCH NEWSPAPER

THE CALL TO ARMS (TUNE-MAPLE LEAF)

MEN WHO WELL KNOW THE EMPIRE’S MIGHT
WHOSE HEARTS ARE FILLED WITH LOVE
OF JUSTICE, LIBERTY, AND RIGHTS
ARE WRITING THIS TO PROVE
BY GOING FORTH NI NAME OF KING

REQUIRES POET TRAIT. POET NOT REQUIRED
FOR OFFICERS.

+1 DISCIPLINE/AUTHORITY FOR 2
SOLDIERS/OFFICERS.

+2 DISCIPLINE FOR 1 NATIONALISTIC
SOLDIER.

OFFICER

SOLDIER

TRENCH NEWSPAPER



THE SLACKER

REQUIRES A CARTOONIST.

1915-1916: DISTRIBUTE 3 DISCIPLINE/AUTHORITY
AND -3 STRESS TO SOLDIERS AND OFFICERS.

1917-1918: FOR EACH CONSCRIPTED SOLDIER, +1
STRESS, AND +1 DISCIPLINE AND -2 STRESS FOR A
SOLDIER WITHOUT THE CONSCRIPTED TRAIT.

SOLDIER

TRENCH NEWSPAPER



Sentry: “What you laughin’ at? You guys didn’t attain
your objective.”
Hans (in chorus): “Oh, yes we did!”

REQUIRES A CARTOONIST AND THE GERMAN
STRIKES EVENT CARD TO HAVE BEEN PLAYED.

-1 STRESS FOR FOUR OFFICERS OR SOLDIERS OF
YOUR CHOICE.

²²¹ AMD, *The Listening Post* (August 10, 1915), 1.

²²² AMD, *The Listening Post* (November 25, 1915), 32.


²²³ AMD, *The Listening Post* (April 1918), 246.

“The only time I ever saw a man cry...” – Art traced from Fergus Mackain’s postcards. One of Fergus Mackain’s postcards depicting a soldier who cleaned his rifle for two hours and then dropped it into the mud of the dirty trenches.²²⁴

Beloved, it is the dawn! – Art traced from *The Listening Post*. A cartoon depicting a sleepy soldier with an old-fashioned alarm called a Sergeant.²²⁵

SOLDIER

TRENCH NEWSPAPER




“THE ONLY TIME I EVER SAW A MAN CRY WAS WHEN ONE OF OUR CHAPS DROPPED HIS RIFLE IN THE MUD AFTER SPENDING EXACTLY TWO HOURS CLEANING IT”

REQUIRES CARTOONIST.

RAIN CAUSES 1 LESS STRESS THAN NORMAL THIS ROUND.

SOLDIER

TRENCH NEWSPAPER



BELIVED, IT IS THE DAWN!

-1 DISCIPLINE AND -1 STRESS FOR 3 SOLDIERS OF YOUR CHOICE.

REQUIRES A CARTOONIST.

²²⁴ Fergus Mackain, *Sketches of Tommy's Life: Up the Line No. 4*, postcard, Fergus Mackain's Wartime Sketches. <http://www.fergusmackain.com/p/tommys-life-up-line.html>.

²²⁵ AMD, *The Listening Post* (April 1918), 249.

Letter Writing

Venting – “[Thank] God I went true without a scratch I am shivering yet when I think of it, but after all we won the trenches”²²⁶ “the mud is terrible a lot of the boys are going under with being continually wet and the shelling is bad, I have been very lucky so far but how long my luck is going to last I dont know”²²⁷ – Soldiers vented to family members and their wives, but usually avoided telling their mothers about what they went through so as to not make them worry.

OFFICER
SOLDIER

LETTER WRITING

“[POOR] ANGELIQUE IT IS THE WORSE SIGHT THAT A MAN ONE TO SEE, BUT THANK GOD I WENT TRUE WITHOUT A SCRATCH I AM SHIVERING YET WHEN I THINK OF IT, BUT AFTER ALL WE WON THE TRENCHES.”

FRANK MAHEUX,
APRIL 12, 1916

VENT

REDUCE A SOLDIER OR OFFICERS’
STRESS BY 3, AND DISCIPLINE BY 1.

OFFICER
SOLDIER

LETTER WRITING

“THE MUD IS TERRIBLE A LOT OF THE BOYS ARE GOING UNDER WITH BEING CONTINUALLY WET AND THE SHELLING IS BAD, I HAVE BEEN VERY LUCKY SO FAR BUT HOW LONG MY LUCK IS GOING TO LAST I DONT KNOW.”

GEORGE REDMAN,
JANUARY 19, 1917

VENT

REDUCE A SOLDIER OR OFFICERS’
STRESS BY 3, AND DISCIPLINE BY 1.

²²⁶ Frank Mayheux to his wife, April 12, 1916.

²²⁷ CLIP, George Redman, letter to Ivy Redman, January 19, 1917.

Ask for more letters – *“The Canadian mail came in and not a thing for me. When I walked down the trench from the dressing station everybody was reading a letter. Gosh I was mad! But cheer up - better luck next time.”*²²⁸ – *“I thought you had all forgotten me but I see now that you haven't they sure did me good as I was feeling pretty blue and we are getting it pretty rough we hardly get a minute off”*²²⁹ – Soldiers most often wrote home asking for more letters as they were eager to hear from home from family members who they were so far away from for so long.

OFFICER
SOLDIER

LETTER WRITING

“I THOUGHT YOU HAD ALL FORGOTTEN ME BUT I SEE NOW THAT YOU HAVEN'T THEY SURE DID ME GOOD AS I WAS FEELING PRETTY BLUE AND WE ARE GETTING IT PRETTY ROUGH WE HARDLY GET A MINUTE OFF.”

**GEORGE REDMAN,
OCTOBER 14, 1915**

ASK FOR MORE LETTERS

CHECK THE TOP FIVE CARDS IN THE EVENT DECK. PLAY THE FIRST “LETTER” CARD, IF ANY. IF YOU TAKE A LETTER CARD, -1 STRESS.

RESHUFFLE THE EVENT DECK.

OFFICER
SOLDIER

LETTER WRITING

“THE CANADIAN MAIL CAME IN AND NOT A THING FOR ME. WHEN I WALKED DOWN THE TRENCH FROM THE DRESSING STATION EVERYBODY WAS READING A LETTER. GOSH I WAS MAD! BUT CHEER UP - BETTER LUCK NEXT TIME.”

**CECIL MOODY,
SEPTEMBER 6, 1917**

ASK FOR MORE LETTERS

CHECK THE TOP FIVE CARDS IN THE EVENT DECK. PLAY THE FIRST “LETTER” CARD, IF ANY. IF YOU TAKE A LETTER CARD, -1 STRESS.

RESHUFFLE THE EVENT DECK.

²²⁸ CLIP, Cecil Moody, letter to Budsie Moody, September 6, 1917.

²²⁹ CLIP, George Redman, letter to Ivy Redman, Oct 14, 1915

Love letter – “*I am just as much in love with my wife as I ever was, whether I can write about it or not.*”²³⁰ “*I am telling you this I always’s love you from the first time I saw you till now*”²³¹ – Soldiers’ letters were often censored, which made a lot of the men uncomfortable with writing intimate letters to their wives at home. That said, many still did write love letters anyways.

OFFICER
SOLDIER

LETTER WRITING

“I AM JUST AS MUCH IN LOVE
WITH MY WIFE AS I EVER WAS,
WHETHER I CAN WRITE ABOUT IT
OR NOT.”

GEORGE TIMMINS,
NOVEMBER 23, 1916

LOVE LETTER

REDUCE A SOLDIER OR OFFICERS’
STRESS BY 1, OR 2 IF HE HAS THE MARRIED
TRAIT.

OFFICER
SOLDIER

LETTER WRITING

“I AM TELLING YOU THIS I
ALWAYS’S LOVE YOU FROM THE
FIRST TIME I SAW YOU TILL NOW”

FRANK MAHEUX,
JUNE 10, 1916

LOVE LETTER

REDUCE A SOLDIER OR OFFICERS’
STRESS BY 1, OR 2 IF HE HAS THE MARRIED
TRAIT.

²³⁰ George Timmins, *Kiss the Kids for Dad, Don’t Forget to Write*, 28.

²³¹ LAC, Frank Maheux, letter to Angelique Maheux, June 10, 1916.

Ask for Smokes or Treats – “Please send some cigs. Don't worry about sending anything else. Our issue has been cut down to 20 cigs a week and we can't buy English cigs out here at all.”²³² “Things he loved most, arrived by post / In parcels from Aunt Nelly, / "Pate de foie" for "Aunties boy" / With ju-jubes jam and jelly / He'd periscopes and toilet soaps / And Meintoshe's toffee / He failed to see the use of tea / His drink must be "Camp Coffee".”²³³ – Soldiers asked for smokes often in their letters, as smoking was a common pastime in the trenches.

“From somewhere in France” – Art traced from Fergus Mackain’s postcards. Soldiers sent postcards home when they didn’t have time to write letters to let their loved ones that they were still alive.²³⁴

OFFICER

SOLDIER

LETTER WRITING

“PLEASE SEND SOME CIGS. DON'T WORRY ABOUT SENDING ANYTHING ELSE. OUR ISSUE HAS BEEN CUT DOWN TO 20 CIGS A WEEK AND WE CAN'T BUY ENGLISH CIGS OUT HERE AT ALL.”

CECIL MOODY,
SEPTEMBER 15, 1916

ASK FOR SMOKES OR TREATS

ROLL THE DIE.

7-12: LOOK THROUGH THE ACTION DECK FOR TREATS OR CANADIAN CIGARETTES CARD AND IMMEDIATELY USE THAT CARD ON THE SOLDIER OR OFFICER.

RESHUFFLE IT BACK INTO THE ACTION DECK.

OFFICER

SOLDIER

LETTER WRITING

THINGS HE LOVED MOST, ARRIVED BY POST
IN PARCELS FROM AUNT NELLY,
"PATE DE FOIE" FOR "AUNTIES BOY"
WITH JU-JUBES JAM AND JELLY
HE'D PERISCOPES AND TOILET SOAPS
AND MEINTOSHE'S TOFFEE
HE FAILED TO SEE THE USE OF TEA
HIS DRINK MUST BE "CAMP COFFEE".

ASK FOR SMOKES OR TREATS

ROLL THE DIE.

7-12: LOOK THROUGH THE ACTION DECK FOR TREATS OR CANADIAN CIGARETTES CARD AND IMMEDIATELY USE THAT CARD ON THE SOLDIER OR OFFICER.

RESHUFFLE IT BACK INTO THE ACTION DECK.

OFFICER

SOLDIER

TRENCH NEWSPAPER

From somewhere in France



POSTCARD

-1 STRESS FOR THE SOLDIER/OFFICER USING THIS CARD.

²³² CLIP, Cecil Moody, letter to Budsie Moody, September 15, 1916.

²³³ AMD, *The Listening Post* (October 29, 1915), 23-24.

²³⁴ Fergus Mackain, *Sketches of Tommy's Life: The Cheerful Tommy No. 2*, postcard, Fergus Mackain's Wartime Sketches. www.fergusmackain.com/p/the-cheerful-tommy.html.