

# All My Sons / Arthur Miller

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2017

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ט.ל.ח

## תוכן

3.....	<b>הקדמה</b>
3.....	מהו שאלון ספרות אנגלית?
4.....	Thinking skills
6.....	Bridging text and context
7.....	Connectors – מילות קישור
9.....	שיטת הניקוד בבחינה
.....	<b>Play</b> שגיאה! הסימניה אינה מוגדרת.
<b>10.....</b>	<b>All My Sons / Arthur Miller</b>
10.....	All my sons - Introduction
11.....	The Author
12.....	The Background to the Events
13.....	Outline of events
13.....	The structure of the play
14.....	Story Synopsis
29.....	All My Sons Analysis
29.....	Major and Minor Characters
31.....	Dominant Themes
42.....	Understanding Questions

## הקדמה

### מהו שאלון ספרות אנגלית?

השאלון בספרות אנגלית כולל שאלות הבנה וניתוח על שירים, סיפורים, רומן או מחזה. בשאלון זה אתם נבחנים לא רק על הבנת היצירה אלא גם על יכולות הכתיבה והניתוח שלכם. יש שני סוגי שאלות בבחינת הספרות באנגלית:

#### **LOTS – lower order thinking skills**

אלו הן שאלות של רמת ידע והבנה בסיסית של היצירה. כלומר, רוצים לבדוק אם הבנתם את הרקע ליצירה ומה קורה בה. בבגרות לפעמים יש גם שאלות אמריקאיות ולא רק שאלות פתוחות.

#### **HOTS – higher order thinking skills.**

שאלות אלו הן שאלות קשות יותר ומתחכמות יותר. בעזרת מיומנויות החשיבה שתלמדו, אתם אמורים לפענח את היצירה, להסיק מסקנות על הסיפור ולהבין את המסר שלו. (בהמשך מופיעה רשימה מפורטת שלהן). אתם צריכים להסביר ולנמק את התשובה שלכם.

אם יש ציטוט בשאלות האלו, אתם חייבים להתייחס אליו. בשאלות מסוג זה מופיעים לפעמים מושגים ספרותיים (מטאפורה למשל). אתם צריכים להכיר ולהבין אותם.

שאלות אלו בד"כ שאלות פתוחות, אבל לפעמים מופיעות שאלות אלו גם כשאלות אמריקאיות.

בכל מבחן יש שאלה של **Extended HOTS**. בשאלה זו אתם אלו מחליטים לבד באיזו רמת חשיבה להשתמש. כלומר, אתם צריכים לענות על השאלה ולהוכיח כי אתם מכירים את הטקסט, יודעים לנתח אותו אבל גם יודעים להשתמש נכון בכישורי החשיבה. אתם צריכים להשתמש באוצר מילים המעיד על כך שאתם מבינים את כישורי החשיבה הללו.

לרוב, בשאלות אלו, יש יותר מתשובה אחת נכונה, ולכן אם תכירו יותר כישורי חשיבה, יהיה לכם יותר קל לבחור אחד מהם ולהשתמש בו בצורה נכונה.

## Thinking skills

עליכם להכיר היטב את ההגדרות לכישורי החשיבה השונים עליהן אתם נשאלים. לכן הכנו עבורכם טבלה המפרטת את הכישורים הללו, על מה אתם נדרשים לענות בכל אחת כאשר אתם נשאלים עליו, ובאיזה אוצר מילים יש להשתמש בתשובה כדי להוכיח שאתם מבינים אותו.

<b>Comparing and contrasting</b>	<p>בשאלה זו יש להשוות בין נקודות שונות בסיפור (דמויות, מקומות, מצבים, תכונות אופי), למצוא קווי דמיון ושוני, ולהסיק את המסקנות העולות מהסיפור.</p> <p style="text-align: right;"><u>אוצר מילים</u></p> <p><u>Comparing</u> As...as, likewise, the same, also, like, similar, the same, compared to</p> <p><u>Contrasting</u> Different than, however, but, although, on the one hand...one the other hand, still, unlike, on the contrary, even though, despite, while</p>
<b>Explaining patterns</b>	<p>בשאלה זו יש לזהות ולהסביר דפוסי התנהגות או תבניות בטקסט, להסביר את משמעותם ולהסיק כיצד הם תורמים להעברת המסר של הסיפור. לדוגמה: לנסות ולדמיין איך הדמות תתנהג באירוע עתידי בהתאם לדפוס ההתנהגות שלה.</p> <p style="text-align: right;"><u>אוצר מילים</u></p> <p>Again, in the same way, similar, like, repetition, repeat, pattern</p>
<b>Cause and effect</b>	<p>בשאלה זו יש לתאר ולהסביר גורמים (סיבות) ותוצאות, וכיצד הם משפיעים על הסיפור. לדוגמה: להראות איך אירוע או התנהגות של דמות מובילים לתוצאות מסוימות.</p> <p style="text-align: right;"><u>אוצר מילים</u></p> <p>Cause, as a result of, in order to, due to, lead to, because, if...than, consequence</p>

<p><b>Problem solving</b></p>	<p>בשאלה זו יש לזהות בעיה או דילמה. בנוסף, יש למצוא את הפתרון לבעיה בטקסט או שאתם נדרשים להציע פתרון משלכם, שתואם את הטקסט מבחינת התוכן וההיגיון. <u>אוצר מילים</u></p> <p>Problem, dilemma, trouble, difficult situation, difficulty Explain, find out, resolve, overcome, deal with the problem, solve</p>
<p><b>Uncovering motives</b></p>	<p>בשאלה זו יש לזהות מניעים המסבירים את התנהגות הדמות, ולהביא ראיות לטענתכם מתוך הטקסט. כלומר, צריך להסביר את הסיבות מדוע מתרחשים דברים. למשל: שינויים בהתנהגות של דמות. <u>אוצר מילים</u></p> <p>Guess, imagine, possibility, make up, create, option</p>
<p><b>Inferring</b></p>	<p>זהו סוג שאלת ה HOTS הנפוצה ביותר. בסוג זה יש לקרוא בין השורות. כלומר, יש להסיק מסקנות על דמות מסוימת, צורת התנהגות, וכי ויש להביא ראיות מהיצירה המוכיחות את המסקנה שלנו. <u>אוצר מילים</u></p> <p>Think, probably, understand, conclude, believe, assume, infer, suppose, read between the lines.</p>
<p><b>Distinguishing different perspectives</b></p>	<p>בשאלה זו יש לזהות את נקודות המבט השונות של הדמויות בטקסט, להשוות בין נקודות מבט של שתי דמויות או בין קוראי הטקסט. יש להסביר כיצד הבנת נקודות המבט השונות תורמות להבנת הטקסט והמסר שלו. <u>אוצר מילים</u></p> <p>Point of view, looking from the side, perspective, feel, regard, on the one hand... on the other hand, differences.</p>

## Bridging text and context

שאלה זו כוללת קטע או ציטוט, מהיצירה או מהביוגרפיה של המחבר. אתם צריכים לקשר אותו ליצירה ולהסביר כיצד המידע הזה תורם להבנת היצירה. כדי לבסס את תשובתכם, אתם צריכים להביא דוגמאות והוכחות מהיצירה עצמה. **לא צריך לסכם את כל היצירה** אלא להתייחס רק לחלק שקשור לשאלה.

בשאלה זו אתם צריכים לכתוב 80-100 מילים. תכננו את התשובה שלכם לפני שאתם מתחילים לכתוב!

אוצר מילים:

- **The quote reflects the message of the story / poem / novel / play**
- **The same idea appears in story / poem / novel / play**
- **The quote is referring to...**
- **In the story / poem / novel / play, expressed the same ideas / feelings as in the quote.**
- The quote/ information/ description **helps to understand the story / poem / novel / play because it clears the reason/purpose...**
- **The ideas in the quote also appears in the story / poem / novel / play.**

## מילות קישור – Connectors

בשאלון F אתם נבחנים, בין היתר, על כתיבה נכונה. ה-connectors, מילות הקישור, הן חלק חשוב מהכתיבה וחשוב לדעת איך לכתוב אותן ואיך להשתמש בהן.  
**רשימה של מילות קישור:**

### מילות קישור של הוספה:

1. and – ו
2. in addition (to) – בנוסף ל
3. furthermore – יתר על כן (בנוסף)
4. moreover – יתר על כן (בנוסף)
5. besides – בנוסף לכך
6. also – גם
7. too – גם (בסוף משפט)
8. another – עוד, נוסף, אחר
9. as well as – גם, כמו כן

### מילות קישור של רצף:

1. first – ראשון
2. at first – בתחילה, לראשונה
3. in the beginning – בהתחלה
4. next – הבא
5. then – אז, לאחר מכן
6. later – אחר-כך, מאוחר יותר
7. after that, (afterwards) – אחרי זה
8. at last – לבסוף
9. finally, lastly – לבסוף
10. in the end – בסוף

### מילות קישור לתאר סיבתיות

1. because – בגלל ש
2. because of – בגלל ה
3. since – מכיוון ש, (מאז)

### מילות קישור של ניגוד:

1. but – אבל
2. however – (אבל) – אולם
3. nevertheless – בכל זאת
4. although – אף על פי ש, למרות ש
5. even though – למרות ש
6. though – למרות ש
7. whereas – בעוד ש
8. while – בשעה ש
9. in spite of – על אף ה, למרות ה
10. despite – למרות ה
11. yet – אך, עם זאת (פירוש נוסף: עדיין)

### מילות קישור המתארות רשימה / רצף:

1. to begin / start with – להתחלה
2. first of all – קודם כל
3. firstly – ראשית
4. secondly – שנית
5. thirdly – שלישית

### מילות קישור של תוצאה

1. so – כך, לכן
2. therefore – לכן, לפיכך
3. thus – כך

4. due to – בגלל
5. for this reason – מסיבה זו

**מילות קישור המביעות מטרה**

1. in order to – בכדי ל

**מילות קישור המראות סיכום**

1. in conclusion – לסיכום
2. to conclude – לסכם
3. to sum up – לסכם
4. in short – בקיצור
5. finally – לבסוף

**מילות קישור של דעה אישית:**

1. In my opinion – לפי דעתי
2. I believe that – אני מאמין ש
3. I think / feel – מרגיש, אני חושב,
4. In my view – לפי נקודת המבט שלי

4. as a result – כתוצאה מכך

**מילות קישור להראות דעות מנוגדות**

1. on the one hand – מצד אחד
2. on the other hand – מצד שני
3. in contrast – בניגוד לכך

**מילות קישור המביעות דוגמא**

1. for example – לדוגמא
2. for instance – לדוגמא
3. such as – למשל
4. like – כמו
5. especially – במיוחד



## שיטת הניקוד בבחינה

אתם מקבלים נקודות גם על התוכן וגם על שפה ודקדוק.  
**80 נקודות** – תוכן, דיוק, רלוונטיות של התשובה לשאלה, טיעונים תומכים, ראיות נכונות מהטקסט ורהיטות.  
**20 נקודות** – דקדוק, איות וסימני פיסוק. חשוב מאוד לענות על כל שאלה בזמן (tense) שהיא נכתבה. כלומר, אם היא בעבר אז אתם ממשיכים באותו זמן עבר.

# All My Sons / Arthur Miller

## All my sons - Introduction

The events of the play are set in August 1947, in the mid-west of the U.S.A. The events depicted *occur* (מתרחשים) between Sunday morning and a little after two o'clock the following morning.

Joe Keller, the chief character, is a man who loves his family above all else, and has sacrificed everything, including his honor, in his struggle to make the family *prosperous* (משגשגת). He is now sixty-one. He has lost one son in the war, and is keen to see his remaining son, Chris, marry. Chris wishes to marry Ann, the former fiancée of his brother, Larry. Their mother, Kate, believes Larry still to be alive. It is this belief which has enabled her, for three and a half years, to support Joe by *concealing* (להחביא) her knowledge of a dreadful crime he has committed.

Arthur Miller, the playwright, found the idea for Joe's crime in a true story, which occurred during the second world war: a manufacturer knowingly shipped out defective parts for tanks. These had suffered mechanical failures which had led to the deaths of many soldiers. The fault was discovered, and the manufacturer was convicted. In *All My Sons*, Miller examines the morality of the man who places his narrow responsibility to his immediate family above his wider responsibility to the men who rely on the integrity of his work.

## The Author

Arthur Miller (1915-2005) was born and raised in New York City. He worked his way through college at the University of Michigan, and by the time he graduated in 1938, he had already received several awards for plays he wrote in his undergraduate years. After several early professional attempts that failed, he produced his first theatrical success with *All My Sons* in 1947. The play generally considered his masterpiece, *The Death of a Salesman*, won him the Pulitzer Prize in 1949 and catapulted him into the company of America's greatest living playwrights. Other successes included *The Crucible* (1953), a drama about the Salem witch trials in which he reflected on the McCarthy era, *A View from the Bridge* (1955), *After the Fall* (1964), *The Price* (1968), *The American Clock* (1980), and *Broken Glass* (1995). He also wrote the script for the movie *The Misfits* (1961 - the script was written as a starring vehicle for his wife, Marilyn Monroe, but the two divorced shortly after the movie was produced) and an Emmy Award- win for a television special *Playing for Time* (1980).

*All My Sons* deals with a family in crisis - one of the sons has died in World War II, and the discovery that the father had been involved in war profiteering, marketing *substandard* (נחות) workmanship on warplanes that caused the deaths of many, the son included (in an indirect way), destroys what were already *tenuous* (מתוחים) family ties. Though the root of the conflict is dated, the interactions among family members resonate with family struggles that are with us far too often today.

## The Background to the Events

Three and a half years before the events of the play, Larry Keller was reported missing in action, while flying a mission off the coast of China.

His father, Joe Keller, was head of a business which made aero engine parts. When, one night, the production line began to turn out cracked cylinder heads, the night *foreman* (אחראי) alerted Joe's deputy manager, Steve Deever as he arrived at work. Steve telephoned Joe at home, to ask what to do. Worried by the lost production and not seeing the consequences of his decision, Joe told Steve to weld over the cracks. He said that he would take responsibility for this, but could not come in to work, as he had influenza. Several weeks later twenty-one airplanes crashed on the same day, killing the pilots.

Investigation revealed the fault in the cylinder heads, and Steve and Joe were arrested and convicted. On *appeal* (ערעור), Joe denied Steve's (true) version of events, convinced the court he knew nothing of what had happened, and was released from prison. Before his last flight, Larry wrote to his fiancée, Ann, Steve's daughter. He had read of his father's and Steve's arrest. Now he was planning suicide.

Three and a half years later, Ann has told no-one of this letter. Kate Keller knows her husband to be guilty of the deaths of the pilots and has convinced herself that Larry is alive. She will not believe him dead, as this involves the further belief that Joe has caused his own son's death, an *intolerable* (בלתי נסבלת) thought. She expects Larry to return and keeps his room exactly as it was when he left home. She supports Joe's deception. In return she demands his support for her hope that Larry will come back. Ann and her brother, George, have *disowned* (נישלו) their father, believing him guilty. But George has gone at last to visit his father in jail, and Steve has persuaded him of the

true course of events.

The play opens on the following (Sunday) morning; by sheer coincidence, Ann has come to visit the Kellers. For two years, Larry's brother, Chris, has written to her. Now he intends to propose to her, hence the invitation. She is in love with him and has guessed his intention. On the Saturday night there is a storm; a tree, planted as a memorial to Larry, is snapped by the wind. Kate wakes from a dream of Larry and, in the small hours, enters the garden to find the tree broken.

## Outline of events

- Autumn, 1943: Joe allows Steve to supply the *USAAF* (חיל האוויר האמריקאי) with faulty cylinder heads
- Late autumn, 1943: Twenty-one planes crash; Joe and Steve arrested
- November 25, 1943: Larry (having read in newspaper about father) crashes plane deliberately off coast of China
- 1944: Joe makes successful appeal; Steve remains in prison
- 1945: Chris Keller starts to write to Ann Deever
- August, 1947: Ann visits Chris; George (unknown to Ann) visits Steve
- Saturday, August, 1947: Larry's memorial blown down
- Sunday, August 1947: Opening of the play

## The structure of the play

The play has two *narrative strands* (חוטי עלילה) which finally meet. These are:

- Chris's and Ann's attempt to persuade Kate that Larry is dead, so they can marry. Joe wishes to support them, but sees that he cannot;
- the attempt by George, then by Chris, to find out the truth of what happened in Joe's factory in the autumn of 1943.

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A slip of Kate's tongue tells George of Joe's guilt, but he leaves without persuading Chris. Chris and Ann insist on marrying and Joe supports them. This drives Kate (who sees this as a betrayal) to tell Chris the truth. Ann's showing Larry's letter to her convinces Kate that Larry is dead. The letter also answers Joe's repeated question about what he must do, to atone for his crime. He cannot restore life to the dead, but he can give life (free from a sense of moral surrender) back to his living son, Chris.

## Story Synopsis

**Act I** - The scene takes place on a Sunday morning in August in the Keller backyard. As the play opens, Joe Keller is reading the paper and talking to Doctor Jim Bayliss, a family friend. Soon Frank Lubey, Keller's next-door neighbor, arrives, and the three discuss the weather and the storm that stuck the night before. Soon Frank mentions that the day would have marked Larry Keller's twenty-seventh birthday. Larry was reported missing three years earlier during the Second World War, and Kate, Joe's wife, had asked Frank to make a horoscope to see if the day he was reported missing was an *auspicious* (מבשר טוב) day for him; she will cling to anything to bolster her hope that her son is still alive. Keller mentions that Annie Deever, who grew up in the neighborhood and was in love with Larry, has returned for a visit and is sleeping upstairs. Meanwhile, Jim's wife Sue tells him a patient is on the phone for him.

Chris, Joe's son, tells him that Kate had been up in the middle of the night when the storm had taken down the apple tree in the backyard (planted in memory of Larry), and had wept at the loss of it. Apparently, Kate has been dreaming about Larry, and Chris tells Joe that they should level with her - that Larry is never coming back, and it is foolish for her to keep her hopes up.

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Chris then confides to his father that he intends to propose to Annie, Larry's fiancée; he also shares his fear that his mother will oppose the match as an act of disloyalty to her missing son. Joe offers no help, knowing that Kate still views Annie as Larry's girl, but Chris insists that, if Annie will have him, he will marry her even if he must move away from the family. Joe is shocked that Chris would even consider moving away from the family business, which Joe owns and operates. Kate comes out and indicates that Annie is almost finished eating breakfast. She wonders why Annie has come to visit but insists that the fact that she has not yet married means she remains hopeful that Larry will return. She then tells them about her vivid dream of the night before, in which she saw Larry in the cockpit of his plane, crying out for help. After Chris goes inside, Kate voices her suspicions that he intends to propose to Annie and insists that such a marriage can never occur. She then cries out to Joe that he must continue to believe with her that Larry is still alive.

Chris then brings Annie outside, and all begin *reminiscing* (להעלות זכרונות) about years gone by when she grew up in the house next door that now belongs to the Bayliss family. When the subject of Larry comes up, Annie realizes with a shock that Kate is still expecting his return. She openly admits she is no longer waiting for Larry. During the conversation, we find that Annie's father is in prison for *war profiteering* (ספסרות מלחמה) by selling defective airplane parts to the military (he had been Joe's partner; Joe was *exonerated* (זוכה) when the case went to court). Annie admits that she and her brother have never forgiven their father for what he did, especially since the defective parts could have caused Larry's crash and death. Kate, furious at talk of Larry's death, insists that he is still alive and stalks inside. After the others leave, Chris asks Annie to marry him and she readily accepts. Then Annie's brother George calls from Columbus, where he has been visiting their father in prison (their father always maintained his innocence and blamed Joe

for the defective parts). George tells her he plans to arrive that evening, and that he has something to tell her from their father. Kate is plainly worried, but Joe tells her she has nothing to worry about.

**Act II** - The scene takes place the same evening. Chris is in the process of cutting down the remains of the fallen tree. Kate brings him something to drink but continues to fret about George's visit and the ongoing *animosity* (עינות) between the two families. After she leaves, Chris and Annie agree that they will tell the family of their marriage plans that night. Chris goes in to change and Sue Bayliss arrives, looking for her husband, only to find that he has gone to pick up George at the station. Sue and Annie discuss marriage and its *accompanying* (נלווים) difficulties, and Sue asks Annie to promise to move away after marrying Chris - her concern is that Chris, with his idealism, is a bad influence on her husband, who feels guilty because of the *compromises* (פשרות) he's made for the sake of his family. Sue then implies that Chris has made compromises as well by taking money out of the family business; she infers that everyone knows Joe got off when he never should have done so. Sue then goes upstairs to take care of Kate, while Chris notices clear signs of tension in Annie. She tells him that everyone thinks his father is guilty; he knows this, and *asserts* (מכריז) that he could never forgive him if such charges were true but insists on Joe's innocence.

Joe then comes out and asks Annie to present a proposal to George when he arrives. Joe wants to set George up in a law office in town with some of his friends, and wants to offer Steve, his old partner, a job when he gets out of prison in order to mend the relationship and show there are no hard feelings. Chris and Annie both react negatively, maintaining that Steve deserved what he got and should be shown no mercy. Soon Jim Bayliss arrives with George, who remains sitting in the car. Jim warns the family not to bring George into



the house, but to discuss matters with him elsewhere. It appears that his purpose in coming is to take Annie home and prevent the marriage, since his father has told him the truth about the defective parts - that Joe was responsible, not Steve. Before any decision can be made, George appears in the back yard, obviously highly *overwrought* (נסער). He is *belligerent* (עוין) from the start, determined to take out his anger on the Kellers. He says that his father was played for a sucker, and he won't let Annie fall victim to the same family. He claims that his father had detected the defects and called Joe to ask him what to do. Joe had told him over the phone to weld over the defects and ship the parts, but then called in sick the next day so that Steve wound up taking responsibility for the decision. Joe had then lied in court about the phone call. George is angry, not only because his father was made a *patsy* (פראייר), but also because he and Annie had cut their father off because of Joe's lies. Chris and Annie insist that the same story had been told by Steve in court, and that it is as much a lie now as it had been then. George insists that, having seen his father for the first time in years, he now believes the story.

Kate comes down, and the argument dies down for her sake. Lydia stops by, and it is obvious by George's embarrassed responses that he still loves her and regrets not having married her. Kate then tells George that Joe wants him to move back into town and practice law here, and George is *flabbergasted* (נדהם). Joe returns, and atmosphere becomes noticeably thicker. Joe asks after Steve, and George tells him that his father is a physical and emotional wreck, filled with hatred for Joe, but Joe offers him a job in the plant. Joe then reminds George that his father has a history of blame-shifting, citing several incidents familiar to all of them. George begins to *thaw* (להפשיר) and accepts the family's dinner invitation. Then, in casual conversation, Kate lets slip that Joe has not been sick in fifteen years.

George immediately *pounces* (קופץ) on the statement, since Joe had called in sick the day Steve had shipped the defective parts. Frank then comes in and disrupts things further by telling Kate that Larry's horoscope for the day he supposedly died was highly auspicious, then asserts that Larry must surely be alive. This is all that Kate needs to confirm her desperate hopes. The cab arrives, and Kate implies that Annie should leave with George, but Annie refuses to do so unless Chris tells her to go. Chris shouts that he is going to marry Annie, but Kate insists that she is Larry's girl and such a thing can never happen. At this point, Joe loses control and tells Kate to stop talking crazy, but she finally blurts out that Larry must be alive because, if Larry is dead, then Joe killed him - she admits the long-concealed lie about Joe's responsibility for the defective parts. Joe, faced with his wife's *admission* (וידוי), tells the true story at last - he feared loss of the business, hoped the defects would be discovered before the parts were installed, then was afraid to report the problem himself after he heard of the 21 pilots who had died. Chris, furious, turns on his father in uncontrollable rage and grief as the scene ends.

**Act III** - It is now two o'clock the following morning. Kate is rocking on the porch in a daze, waiting for Chris to come home. Jim Bayliss arrives and tries to comfort Kate. Jim goes to look for Chris, and Joe comes out on the porch. Kate tries to get him to ask Chris for forgiveness and offer to confess what he did and go to prison if necessary. Joe *blusters* (מברבר) on about having done what he did for the family - placing the blame on everyone but himself again. He breaks down, insisting he has always lived for his family and nothing else. Annie comes downstairs and insists that she will do nothing against Joe at this late date. She does, however, tell Kate that she must set Chris free by admitting openly that Larry is dead; if she does this, Annie and Chris will

marry and move away. Kate refuses, telling Annie instead that she must leave alone, living out her lonely life waiting for Larry to return. Annie then *reluctantly* (בחוסר רצון) pulls out a letter and gives it to Kate. Meanwhile, Chris returns and tells them he is going away, taking a job in Cleveland. Annie tells him she will go with him, but he says it would never work because he is too much of a coward to send his father to prison and she would always expect him to do so. Chris then confronts Joe, who belligerently insists that he is no worse than thousands of others. Chris sadly agrees but says that he expects Joe to be better because he is his father. Annie then reads Larry's letter, the *gist* (תכלס) of which is that he was so ashamed of what his father had done that he *deliberately* (בכוונה) was going to crash his plane and end his *ignominy* (חרפה). Joe, realizing the full horror of his deed at last, goes upstairs to get his jacket, intending to turn himself in to the police. Soon, a single shot rings out, and the curtain falls.

## **Significant Quotes – All My Sons:**

### **Act 1:**

- **Keller:** Want the paper?  
**Frank:** What's the difference, it's all bad news. What's today's calamity?  
**Keller:** I don't know, I don't read the news part anymore. It's more interesting in the want ads.
- **Frank:** Larry was born in August. He'd be twenty-seven this month. And his tree blows down.  
**Keller:** I'm surprised you remember his birthday, Frank. That's nice.  
**Frank:** Well, I'm working on his horoscope.
- **Jim:** I would love to help humanity on a Warner Brothers salary.

- **Keller:** You're always reading the book section and you never buy a book.  
**Chris:** I like to keep abreast of my ignorance
- **Chris:** Sometimes you infuriate me, you know that? Isn't it your business, too, if I tell this to Mother and she throws a fit about it? You have such a talent for ignoring things.
- **Chris:** I've been a good son too long, a good sucker. I'm through with it.
- **Mother:** Never mind. Most of them didn't wait till the telegrams were opened. I'm just glad she came, so you can see I'm not completely out of my mind.  
**Chris:** Just because she isn't married doesn't mean she's been mourning Larry.
- **Mother:** I was fast asleep and... Remember the way he used to fly low past the house when he was in training? When we used to see his face in the cockpit going by? That's the way I saw him. Only high up. Way, way up, where the clouds are. He was so real I could reach out and touch him. And suddenly he started to fall. And crying, crying to me... Mom, Mom! I could hear him like he was in the room. Mom! ...it was his voice! If I could touch him I knew I could stop him, if I could only... I woke up and it was so funny. The wind... it was like the roaring of his engine. I came out here... I must've still been half asleep. I could hear that roaring like he was going by. The tree snapped right in front of me... and I like... came awake. See? We should never have planted that tree. I said so in the first place. It was too soon to plant a tree for him.
- **Mother:** I want you to act like he's coming back. Both of you. Don't think I haven't noticed you since Chris invited her. I won't stand for any nonsense.  
**Keller:** But, Kate...

**Mother:** Because if he's not coming back, then I'll kill myself! Laugh. Laugh at me. But why did that happen the very night she came back? She goes to sleep in his room and his memorial breaks in pieces.

- **Mother** [to Keller]: You above all have got to believe, you...
- **Mother:** There's no jail here! I want you to stop that jail business!
- **Jim:** {to Ann} I've only met you, Ann, but if I may offer you a piece of advice... When you marry, never, even in your mind, never count your husband's money.
- **Mother:** Because certain things have to be, and certain things can never be. Like the sun must rise, it has to be. That's why there's God. Otherwise anything could happen. But there's God, so certain things can never happen. I would know, Annie ... Ann, you know I'm right!
- **Ann:** The last thing I remember on this block was one word... "Murderers!" Remember that, Kate? Mrs. Hammond standing in front of our house yelling that word? She's still around, I suppose?  
**Mother:** They're all still around.  
**Keller:** Don't listen to her. Every Saturday night the whole gang is playin' poker in this arbor. All the ones who yelled murderer takin' my money now.
- **Keller:** That's the only way you lick 'em is guts! (To Ann) The worst thing you did was to move away from here. You made it tough for your father when he gets out. That's why I tell you, I like to see him move back right on this block.
- **Ann:** When they took him away I followed him, went to him every visiting day. I was crying all the time. Until the news came about Larry. Then I

realized. It's wrong to pity a man like that. Father or no father, there's only one way to look at him. He knowingly shipped out parts that would crash an airplane. And how do you know Larry wasn't one of them?

- **Keller:** Those cylinder heads went into P-40s only. What's the matter with you? You know Larry never flew a P-40.

**Chris:** So, who flew those P-40s, pigs?

- **Chris:** It takes a little time to toss that off. Because they weren't just men. For instance, one time it'd been raining several days and this kid came to me, and gave me his last pair of dry socks. Put them in my pocket. That's only a little thing... but... That's the kind of guys I had. They didn't die... They killed themselves for each other. I mean that exactly. A little more selfish and they would have been here today. And I got an idea... watching them go down. Everything was being destroyed, see, but it seemed to me that one new thing was made. A kind of... responsibility. Man, for man. You understand me? To show that, to bring that onto the earth again like some kind of a monument and everyone would feel it standing there, behind him, and it would make a difference to him. (pause) And then I came home, and it was incredible. I... there was no meaning in it here. The whole thing to them was a kind of a ... bus accident. I went to work with Dad, and that rat-race again. I felt... what you said... ashamed somehow. Because nobody was changed at all. It seemed to make suckers out of a lot of guys. I felt wrong to be alive, to open the bank-book, to drive the new car, to see the new refrigerator. I mean you can take those things out of a war, but when you drive that car you've got to know that it came out of the love a man can have for a man, you've got to be a little better because of that. Otherwise what you have is really loot, and there's blood on it. I didn't want to take any of it. And I

guess that included you.

- **Keller:** I'm just talkin'. To his last day in court the man blamed it all on me... and this is his daughter. I mean if she was sent here to find out something?

**Chris:** Why? What's there to find out?

**Keller:** I mean if they want to open up the case again, for the nuisance value, to hurt us?

- **Mother:** He's a lawyer now, Joe. George is a lawyer.
- **Mother:** Be smart now, Joe. The boy is coming. Be smart.

### Act 2:

- **Mother:** Steve never gave up the idea that Dad made him do it. If they're going to open the case again I won't live through it.
- **Sue:** And he's got money. That's important, you know.

**Ann:** It wouldn't matter to me.

**Sue:** You'd be surprised. It makes all the difference. I married an intern. On my salary. And that was bad, because as soon as a woman supports a man he owes her something. You can never owe somebody without resenting them.

- **Sue:** I resent living next to the Holy Family. It makes me look like a bum, you understand?
- **Sue:** So, what? They give him [Keller] credit for being smart. I do, too, I've got nothing against Joe. But if Chris wants people to put on the hair shirt let him take off the broadcloth. He's driving my husband crazy with that phony idealism of his and I'm at the end of my rope on it!
- **Chris:** Do you think I could forgive him if he'd done that thing?

**Ann:** I'm not here out of blue sky, Chris. I turned my back on my father, if

there's anything wrong here now...

- **Keller:** I don't know, everybody's gettin' so Goddam educated in this country there'll be nobody to take away the garbage. It's gettin' so the only dumb ones left are the bosses.
- **Keller:** You're in love now, Annie, but believe me, I'm older than you and I know... a daughter is a daughter, and a father is a father. And it could happen. I like you and George to go to him in prison and tell him... "Dad, Joe wants to bring you into the business when you get out."
- **Keller:** And I don't understand why she has to crucify the man.
- **Jim:** I asked him to wait in the car. Listen to me now. Can you take some advice? Don't bring him in here.
- **George:** I don't know. When I was studying in the hospital is seemed sensible, but outside there doesn't seem to be much of a law.
- **George:** He's a little man [Steve]. That's what happens to suckers, you know. It's good I want to him in time... another year there'd be nothing left but his smell.
- **George:** You don't know what happened. You can't know, you wouldn't be here. Dad came to work that day. The night foreman came to him and showed him the cylinder heads... they were coming out of the process with defects. There was something wrong with the process. So Dad went directly to the phone and called here and told Joe to come down right away. But the morning passed. No sign of Joe. So Dad called again. By this time, he had over a hundred defectives. The Army was screaming for stuff and Dad didn't have anything to ship. So Joe told him... on the phone he told him to weld, cover up the cracks in any way he could, and ship them out. Dad was afraid. He wanted Joe there if he was going to do it. But Joe can't come down... He's sick. Sick! He suddenly gets the flu!

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Suddenly! But he promised to take responsibility. Do you understand what I'm saying? On the telephone you can't have responsibility! In a court you can always deny a phone call and that's exactly what he did. They know he was a liar the first time, but in the appeal, they believed the rotten lie and now Joe is a big shot and your father is the patsy.

- **Chris:** Tell me, George. What happened? The court record was good enough for you all these years, why isn't it good now? Why did you believe it all these years?

**George:** Because you believed it... That's the truth, Chris. I believed everything, because I thought you did.

- **Mother:** Honest to God, it breaks my heart to see what happened to all the children. How we worked and planned for you, and you end up no better than us.
- **Mother:** [to George] Why must you make believe you hate us? Is that another principle? ...That you have to hate us? You don't hate us, George, I know you, you can't fool me, I diapered you.
- **Keller:** A little man makes a mistake and they hang him by his thumbs. The big ones become ambassadors.
- **Keller:** Say, I ain't got time to get sick.

**Mother:** He hasn't been laid up in fifteen years.

**Keller:** Except my flu during the war.

**George:** Huhh?

**Mother:** Well, sure... (To George) I mean except for that flu. (George stands perfectly still) Well, it slipped my mind, don't look at me that way. He wanted to go to the shop but he couldn't lift himself off the bed. I thought he had pneumonia.

**George:** Why did you say he's never...?