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## “Field of Dreams”

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### Introduction

The movie, “Field of Dreams”, has become an American classic. In this movie, Ray, the lead character, is a Berkley University graduate from the sixties turned corn farmer in Iowa with a wife and one daughter. Ray is afraid of turning into his father. He is afraid that he will live and die and never pursue his dreams. When Ray does decide to pursue his dreams, he does so believing that he is helping others and that he is doing it for someone else, but in the end, it is his own hurt and pain that he ends up reconciling and his own dreams that he fulfills.

People remember the haunting voice out in the middle of the field saying, “If you build it, they will come.” Others remember when Terrance Mann, played by James Earl Jones, stands in the way of Ray’s van after a baseball game. Other people remember when Doc “Moonlight” Graham steps off the baseball diamond back into his old self to help save little Karen, Ray’s daughter, who was choking on a hot dog. Everyone remembers the speech that Terrance Mann gives to Ray at the end of the movie, and they remember the famous line, “People will come.” Why do these lines and images burn themselves into our minds? How and why do they have this effect on us? Is it the words and actions themselves that effect us, or is it based on our own interpretation and understanding of the words and events?

This movie speaks to the audience on a number of different levels, and these levels are not always clear or distinct. However, this does not mean that it isn’t worthwhile to try to separate the various levels at which this movie speaks to us from each other and then to break them apart and see why they affect us like they do. To this end, the analysis of this paper will focus on the Terrance Mann “People Will Come” speech but will also include the scene in the movie leading up to the speech and some dialog after the speech’s conclusion. The basic conflict lies in the fact that Ray and his wife, Annie, do not have enough money to keep their farm. In spite of this, Ray has built a baseball field after continuously hearing a voice say, “If you build it, they will come;” the field takes up a large portion of land which would otherwise be used to grow corn. Mark, Annie’s brother and Ray’s brother-in-law, is trying to convince Ray to sell his farm; Terrance Mann takes the opposite tack. (The full text of the speech is located at the end of this article.)

## “Field of Dreams”

### Phonetic Analysis

Our words carry very powerful messages, but how much of the message is contained within the word itself, and how much of our message is communicated through the way in which we speak? How does our accent or lack of one affect the way that people receive a speaker? How do our uses of elements such as pitch, tone, rate, and volume alter the meaning of our words from one shade to another? How are these same elements used in a broader sense to create certain effects within the person receiving the message? Certain elements within the movie, *Field of Dreams*, create effects that can be examined using these questions as a background.

Initially, it does not seem that there are many extraordinary elements to the speech delivered by James Earl Jones, who plays the character of Terrance Mann. His speech contains very few elements of African American English (AAE). A few exceptions to this include his pronunciation of words such as ‘Iowa’ and ‘themselves’. When Terrance Mann mentions Iowa it comes out as a southern drawl, while Karen, Ray’s daughter, has a more standard-like pronunciation. ‘Themselves,’ which in standard American English is spoken with a beginning voiced interdental fricative (a ‘th’ sound), is spoken by Terrance Mann with an initial consonant that is somewhere between a voiced interdental fricative and a voiced alveolar stop. However, it still isn’t as clearly developed as the voiced alveolar stop that is used in AAE (a ‘d’ sound). This comparison to standard American English is only important in noticing that from the phonetic presentation alone of the speech it would not be possible to distinguish Terrance Mann as an AAE speaker. His pronunciation does not show many characteristic traits of AAE, such as ‘r’ dropping or other well documented features. It would seem then that his character is not included in this movie for the effect of adding in an African-American dialect. The lack of an African-American dialect is the most striking feature when analyzing Terrance Mann’s speech phonetically, especially considering that the character of Terrance Mann was a civil right’s leader.

### Suprasegmentals

Even though the pronunciation of the words seems unremarkable, the suprasegmental elements of the various characters’ speech add an interesting element to the linguistic breakdown of meaning. The study of suprasegmentals goes beyond the actual words spoken in order to interpret meaning and goes into the analysis of the way in which they were spoken. Elements such as pitch, loudness, tempo, rhythm, speech acts such as whispering, and similar features make up the study of suprasegmentals.

Overall, the “People Will Come” speech can be divided into three distinct sections marked off by an interruption from Mark, Ray’s

obnoxious brother-in-law, between sections. Each section has marked differentiation of pitch, volume, and rate. The beginning of the speech is marked by higher pitch, lower volume, and a slow rate. For the purposes of crafting an effective speech, the initial high pitch serves as a way in which to gain attention, but maintaining a lower volume and a slower calmer rate leaves the speech room to build towards a climax. In the second part of the speech, the pitch lowers as James Earl Jones sinks into the rhythm of the speech and increases the volume and the rate. The increase in the rate and volume is building toward a climatic moment and causes tension to build in the air. In the third and final part the climax of the speech, volume and pitch are lowered, thereby ending the speech on a smooth calming tone. Sprague and Stewart stress the importance of such variety (2003):

“The speaker who has a clear speaking voice devoid of vocal tics wastes these good qualities if she or he speaks hypnotically, with no variation in pitch rate, or volume. Change and movement are intrinsically more interesting than the static or predictable. . .Vocal variety is equally important, and the need for it goes beyond a mere desire for novelty. Your voice should not simply transmit words; you can use it to underscore and reinforce your message” (350-351).

James Earl Jones incorporates these various elements into the speech as shown above and does so to great dramatic effect. At the same time, he speaks in such a natural manner that it is unreasonable to presume that these elements could not have been included subconsciously. The naturalness of his tone and manner are part of what keep his words from seeming like they came from a script and make the section believable to an audience.

Aside from the flow of the speech as a whole, there are several instances where a variation in pitch brings a different inflection of meaning, even in phrases that contain the exact same words. There are three distinct instances of the phrase, “people will come” in this speech; each one reinforces the division of the speech into three sections.

The first utterance of the phrase marks the beginning of Terrance Mann’s speech act. It is emphasized by an increase of pitch on the word “will.” This shifts the meaning from a simple statement into a realization. The pitch captures the moment in which Terrance Mann catches this vision for people actually coming to Iowa.

The second use of the phrase is spoken immediately after Mark interrupts Terrance. It stays at a monotone level, but the volume is greatly increased, and it is spoken with a strong sense of immediacy. The effect of

these differences is to assume a higher degree of authority by increasing volume and to reassure Ray that he doesn't need to sell the farm.

The final distinct use of the phrase is at the very end of his speech, “Ohhhh, people will come Ray, people will most definitely come.” His voice varies a lot on the word, “ohhhh.” The pitch rises from a normal level and then goes back down into a settled low with a lower volume and rate for the rest of the phrase, except for the second emphasis on the word, “definitely,” that helps to bring a strong sense of closure to the speech.

Just as there are distinct and distinguishing uses of suprasegmental elements in Terrance Mann's speech, Mark's interruptions during the speech include several variations of pitch and volume. Mark's first phrase, “Ray, just sign the papers,” is spoken at a low volume, rate and pitch. It seems rather calm and settled. It seems to communicate a degree of disbelief and intolerance for the monologue just delivered by Terrance Mann as if all that he and Karen had said was foolish and not to be believed by rational minds. Mark's physical attributes add to this linguistic impression of irritability and cockiness. For example, he is red-headed, he struts about the baseball field as though he owns it, and he is flushed and sweaty throughout the confrontation.

Much like a disturbed parent trying to get the attention of a child, his second interruption, “Ray, when the bank opens in the morning, they'll foreclose,” starts off at a high pitch that lowers after each pause. The initial high pitch calls back Ray's attention. Mark then attempts to settle back down into a calm rational mind frame again. During the next phrase, “You're broke, Ray. You sell now or you'll lose everything,” he again raises both the pitch and the volume to try and call Ray's attention back to rationality and begins to drop off again towards the end. Mark's final plea includes two interesting elements. One of these elements is the variation of pitch inside the word, “evicted.” There is a strong emphasis on the second syllable along with a pitch increase and then it settles back down in the last syllable. The emphasis carries the importance of the word and the finality of such an action, and Mark's belief in the consequences of Ray not signing the papers immediately.

The second element is Mark's final plea, a whispered “C'mon, Ray.” Mark is attempting to talk to Ray alone, trying to get him to understand what he is saying. David Crystal says that whispered speech is “used in many languages to add ‘conspiratorial’ meaning to what is said” (Crystal, 171). This last ditch effort will be examined in more depth during the conversational analysis later.

Overall, Mark's volume displays a degree of anger and contempt because Mark feels like he is misunderstood, and he doesn't understand his brother-in-law. Some of his mannerisms also reflect how much he wants

Ray to understand what he is saying. Terrance Mann's mannerisms seem focused mostly on reassuring Ray that he is doing the right thing in keeping the baseball field and that it will all be okay.

One very enchanting element of this selection is the rhythm as it is delivered. The speech of James Earl Jones has a very melodic and magical effect to it. This is enhanced in part by some of the vocal elements and variations already discussed, but is maintained overall by a very strong rhythm that flows underneath it all. Rhythm in speech is an elusive subject; in order to properly discuss the rhythm of this speech, it is vital to discuss what rhythm does not consist of. It isn't following an arbitrary pattern of stress. It doesn't follow poetic meter. The rhythm of the speech comes mostly from a natural stress on alliterated content-based words. It is also aided by the strong use of anaphora, or repetition of the same words at the beginning of each sentence. The element of this rhythm adds to the magical nature of the address delivered by Terrance Mann and appeals to the audience appeal; most importantly, it makes Mark's speech seem that much rougher and uninspiring, casting him into the role of the antagonist.

### Semantics and Syntax

What are the effects of the actual words chosen in the script of this movie? Why were some words and tenses chosen over other similar well-suited words? How are they arranged and connected in sentences to create different meanings and how and why do we naturally interpret these meanings? First of all, it seems important to note what kind of words and sentence structures were chosen overall and then analyze the variations and examine the effects of the choices made.

The first two-thirds of Terrance Mann's speech are delivered in third-person omniscient. Furthermore, each sentence is written mostly in a third-person plural, and references the future by using the modal verb 'will'. Every sentence is spoken about vague and mysterious people that Terrance Mann knows will come, even though he gives no clues as to who they are. He uses the third-person plural pronouns, "they" through most of the first two-thirds of the speech in almost every sentence. The plurality carries over into his use of the metaphor "innocent as children."

Another interesting semantic and syntactical element is the passive nature of the sentences. Though they are not written in a passive voice, the words chosen seem to have a very passive nature to them. For example, in the utterance, "They'll turn up in your driveway...they'll arrive at your door...they'll pass over the money without even thinking about it, for it is money they have, and peace they lack," the verb phrases "turn up," "arrive at," and "pass over" are not actions that are decisive or seem to communicate any sense of choice or awareness. These words were chosen

over other very similar words or phrases that are capable of communicating the exact same action but under different circumstances. If you were to replace the phrase “pass over” with a phrase such as “hand over,” it would disturb the passive trance-like nature of the speech as a whole. Replacing the phrase, “turn up your driveway,” with a similar phrase like, “drive down your driveway,” wouldn’t change the action being performed by the mysterious people, but it would change our understanding of how it was done. Somehow, the phrase, “turn up,” has become associated with something that a driver does subconsciously. The overall effect of these four different elements—the passive word choice, the third person omniscient narrative, the plurality of the subject, and the use of the future tense—all build together to form a story about a very vague group of people doing actions in a dream-like state. This effect is further augmented by the variations by word choice, vocal qualities, and sentence structure.

When Terrance Mann says, “They’ll pass over the money without even thinking about it; for it is money they have, and peace they lack,” he is changing the default or standard English sentence structure. Terrance Mann replaces a typical subject-verb-object (SVO) phrase with an object-subject-verb (OSV) phrase, which is something that is only done for dramatic effect. As Crystal notes, “...only the first of these (SVO) is the natural, usual, ‘unmarked’ order in English; the others all convey special effects of an emphatic or poetic kind” (98).

What is accomplished by using this different pattern? It would not be wrong to say, “For they have money, but they lack peace.” What is the effect created by the OSV structure? For one thing, the OSV structure allows the use of the conjunction “and,” instead of the negative conjunction “but,” thereby avoiding separation of one-half of the phrase from the other. It also seems to put the object as the focus of the sentence instead of the already ambiguous subject. The sentence seems more about the overabundance of money and shortage of peace than it is about the “they” who has money and lacks peace. Other elements could be added to the sentence to keep the same meaning within an SVO pattern, but the focus on the object of the phrase almost as the subject would be lost inside an SVO pattern and is better expressed through a phrase beginning with the object.

It is also interesting to examine the power and effect of the word choice and repetition of the phrase, “People will come.” The differences between one usage of the phrase and the next were previously discussed, but now the power and effect of the repetition of the phrase will be examined along with reasons why this phrase carries with it the weight and memory of the entire speech. “Be aware that people will remember best what you say first (the primacy principle) and what you say last (the recency principle)” (Sprague & Stewart, 293). Considering that the phrase,

“people will come,” forms both the beginning and the end of the speech delivered by Terrance Mann, it is easier to understand why those words are the ones that stand out.

Along with this rhetorical tool of repetition comes the strong use of alliteration in the word choice of this speech. Some sentences include words that are somewhat spread out such as, “They’ll find they have reserved seats somewhere along one of the baselines, where they sat when they were children and cheered their heroes.” In this sentence the alliteration is made particularly strong and clear through the rhythm and emphasis of the speech. The words, “seats,” “somewhere,” and “sat,” are all emphasized, and also come after a strong “s” alliteration from the previous sentence with the phrase, “sit in shirt sleeves.” The words, “children,” and “cheered,” come shortly after and also carry emphasis as alliterated words. The last part of the speech in particular seems to rely much more heavily on alliteration in order to carry the momentum. Considering that all of the other elements of the speech that hold it together are put aside in the last third of the speech, the alliteration and the rhythm are all that are left to carry the momentum. There is a very strong emphasis on all of the “b” syllables. The speech seems to flow from one “b” to the next. There is also a smooth alliteration to keep the flow in the phrase, “part of our past, Ray.”

In the realm of semantics there is one other topic to be discussed as an element of the word choice in this passage. Mark uses a bit of a ‘banker’s schema’ to evoke certain images for the viewer. Words such as “bankrupt,” “evicted,” “foreclose,” and “mortgage” aren’t often used in everyday conversation; his use of these words carry with them a certain sense of formality and professionalism, and they are used deliberately to create a serious, businesslike sound. It also distinguishes him from the other speakers who don’t use those words. The closest language to a formal register used by a speaker other than Mark is done by Ray in response to Mark asking him if he knew how much the land is worth. In response, Ray says, “Yeah, 2200 bucks an acre.” The word acre is one used in farming and real estate business. However this use of a more formal register only comes out in response to a direct question in which Mark practically demands to be acknowledged. After acknowledging Mark, Ray quickly slips back out of the formal register. The power of the register as mentioned earlier is that it brings out the business nature that Mark wants to address in trying to call his brother-in-law back to reality.

### Conversational Analysis, Proxemics, and Cinematography

Defining elements in a conversation and deriving meaning from those elements can be problematic. Modern communication models show that there are loops from one person to another, and that communication is a

continual cycle with each word building on something that was previously said. A conversation is more than just words and how they are said; rather, it includes things such as posture, facial expression, physical location, proximity, and relationships among the participants. In movies, these factors are further augmented by cinematographic elements added for the viewer such as camera angles and music. In the movie, *Field of Dreams*, all of these elements play a role in the audience’s understanding. Some elements, such as the words themselves and the way in which they were spoken have already been examined. In the next two sections, the analysis is broadened to include the beginning of the scene where Mark arrives to present Ray with his last chance to sell the farm.

Some people view conversation as a competition in which one person has to get the better of the other in order to ‘win.’ This competitive nature of conversation is often dramatically heightened in scripted conversation; in the case of this movie, there seems to be a competition between logic and emotion, between cold hard numbers and the dreams, wishes, and hopes of people. Mark takes on the role as the voice of logic, while Karen, Annie, and Terrance Mann all take roles as voices for emotion, and all are vying for Ray’s attention

The fact that Ray is the primary person that everyone addresses really makes this an interesting conversation. It is made clear that it is ultimately Ray’s decision as to what will be done, and therefore, his opinion is the only one that needs to be influenced. The entire passage is characterized by changes back and forth of volume and proximity. There are times when one character will approach another to confront them or to offer them encouragement and support. Sometimes, one character will speak up to the point of yelling, and the other will yell back right in his or her face. At other times one character will respond to the yelling by backing down on their volume and walking away or sitting down. Their attempts to influence each other in different manners and the conversational moves made can be portrayed in almost a play-by-play manner. However, the written medium has a hard time expressing such complex details succinctly, so brevity may not be an option.

Before the conversation begins, Mark disturbs the baseball game that he doesn’t know exists by crossing the baseball diamond in order to walk over to Ray and the others assembled on the bleachers. So, when Mark greets Ray and everyone else by saying, “Hi,” Ray breaks the norm of responding to a greeting and engaging in the conversation by stating, “You are interrupting the game, Mark.” The tone of Ray’s voice in his response and his facial expression both suggest a degree of hostility towards Mark. Furthermore, Ray breaks a second American English norm by not looking at Mark in the face when he addresses him. Ray, Annie, and Karen are seated at the top of the bleachers, and Terrance Mann is

seated at the bottom of the bleachers. Mark is walking towards the bleachers when the conversation begins and remains standing throughout the conversation.

After the next little section of conversation, Terrance Mann asks Ray, "You mean?" Ray responds with a no, sharing with Terrance Mann that Mark can't see any of the game or the players, at which Terrance Mann chuckles. This conversation establishes a relationship between Ray and Terrance Mann in front of Mark. It has the nature of a little type of conspiracy or secret shared between the two of them, and that excludes Mark.

This seems to upset Mark, who walks over beside Terrance Mann staring straight at him in a confrontational way. He holds out his hand almost pointing at Mann and while facing him addresses Ray by saying, "Who is this, Elvis?" In response, Ray gets up and walks down to the bottom of the bleachers where Terrance Mann is seated. By getting up and walking down the bleachers, he is coming to support Terrance Mann and to confront Mark on a face-to-face level. Annie seems to try to stop him, or at least keep him from doing anything rash by saying, "Ray," as he walks down the bleachers. Ray responds to Mark's question by saying, "As a matter of fact it's Terrance Mann." To which Mark responds by saying, "Right, how do you do? I'm the Easter Bunny. Ray listen." At the same time, Mark hold out his hand and shakes Terrance Mann's hand. Terrance Mann chuckles at this and doesn't appear insulted.

This section is interesting because of the play of power that goes back and forth. Mark doesn't accept that this person is actually Terrance Mann, even though his response to such a claim seems to acknowledge that Terrance Mann as a celebrity figure is comparable to Elvis and the Easter Bunny. This one section is the only part in which Mark directly addresses Terrance Mann, and this is only to show his disbelief in the man's authority in this conversation. Furthermore, this section makes a clear distinguishing line between Mark, who doesn't see the baseball players or the game going on, and everyone else there who sees what is going on.

The next important section of the conversation is a competition between Ray and Mark to establish authority over who is speaking to whom. They talk over each other a lot in this section, and both are trying to be heard over the other. This section is characterized by a lot of interruptions and the breaking of normal conversational turn-taking rules. Mark's arguments continue to come at Ray as he talks, and Ray doesn't have much with which he can logically respond to Mark. So Mark's volume and persistence eventually begin to win out. At one point in this section, Karen encourages her father by saying that he doesn't have to sell the farm. Karen's contribution to the conversation at this point is ignored by

both Mark and Ray. Mark is trying to hold Ray's attention at the end of this section and gets a firm grasp on it by yelling at Ray, “Ray, do you realize how much this land is worth?” Ray turns his back on Mark at this point and timidly walks back up the bleachers saying, “Yeah, yeah. . . 2200 bucks an acre.” His volume is greatly decreased and it is clear that Mark has hit a strong point. He sits down again near the support of his family. Mark is winning this conversation from a logical standpoint. Ray has little he can respond to Mark's statements with except for his stubbornness, which he uses to make a firm statement in declaring that they are staying.

After Mark's next point, Karen again interjects her statement of, “Daddy you don't have to sell the farm.” However, this time she gets the attention of both Mark and Ray. Mark's responds to Karen by saying, “Karen, please.” Mark is speaking to a little child whom he believes couldn't possibly understand the situation. However, Ray silences Mark by telling him to wait and holding his hand out to him as if to silence him. His face is also turned from Mark now and is focused on Karen. He encourages Karen to go on with her explanation. At this point, all attention is on Karen, and she makes the simple statement, “People will come.” It is from the statement of this little girl that Terrance Mann later draws his speech. And in doing so, he both borrows from Karen's credibility as Ray's daughter and establishes Karen's credibility, because an adult shares her opinion. As she continues on with her dialogue, Annie and Ray are both listening intently. Mark, however, continues to stare on in disbelief, and he questions the sanity of listening to this by saying, “You aren't seriously listening to this are ya?” To which Annie, Karen's mother responds, “Yes,” as she walks over to sit directly beside her daughter and put her arm around her. Her mother is protecting her, backing her up, and taking her seriously by walking over beside her and sitting down. Mark then tries to poke logical holes into Karen's suggestions, but her responses do not appear to be directly logically based. Instead she seems to be responding to him from a perspective of faith. As Mark tries to call the conversation back to the logic he understands, Terrance Mann begins his speech by calling Ray's name to draw his attention. He then starts with borrowed lines from Karen when he says, “People will come, Ray.”

The section of the actual speech has been discussed to some length at this point. However there are some cinematic elements that add to our understanding of what is going on and how it influences our emotions. A prime example is that up to this point of the conversation, there has been no music, but when Terrance Mann begins to speak, music begins to play. This music heightens the importance of the speech and tension in the air. Another element is that the camera is following Terrance Mann in a slow panning motion. He gets up during this speech and walks in front of the bleachers. Now the camera is no longer looking

at him from a side angle. Instead, it is looking at him from the sidelines causing the baseball field and the players behind him to become his backdrop, and behind Ray are images of his house and barn. Obviously these images carry with them a weight of their own in how we perceive what a person is saying. We perceive Terrance Mann as having the entire team behind him, backing him up, which leads us to naturally side with him and what he is saying. When we look at Ray, we see the things that are most important to him.

During the last third of Terrance Mann's speech the baseball players behind him notice that something is going on, so they stop playing and begin to assemble behind him waiting to hear the decision that Ray will make, waiting to see what will happen. As both Terrance Mann and Mark make their final pleas, the music comes to a climax and we are left with an image of Shoeless Joe Jackson out on the field assuming a ready position as if he is waiting for the game to go on. The music cuts off dramatically, and we are left with Ray's decision, "I'm not signing."

### Conclusion

The interpretation of the linguistic elements of the movie, *Field of Dreams*, and the effectiveness of the speech given by Terrance Mann depend heavily on the sounds used in the speech, on the words chosen for the speech, on how the words were formed into phrases and sentences, and, crucially, on the conversational and physical interplay of the characters in the movie. Many of the conversational points alter our understanding of what is going on and the relationships between each character. Our perceptions and understanding of the character of each person is developed through these conversations and the interactions of the different individuals. Furthermore, our emotions and thoughts are bolstered through the proper use of cinematography and musical elements and add to what we are sensing, feeling, believing, and comprehending. All of these elements subtly influence us and our perceptions of this movie.

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"Field of Dreams"

"Field of Dreams": Transcript

Ray: R

Mark: M

Terrance Mann: T

Annic: A

Karen: K

M Hi

R: You are interrupting the game mark

M: Ray, ray it's time to put away your little fantasies and come down to earth

R: It's not a fantasy Mark they're real

M: WHO is real?

R: Shoeless Joe Jackson, the White Sox, all of them

T: You mean?

R: No he can't, he can't see anything

M: Who is this? Elvis?

A: Ray!

R: As a matter of fact, it's Terrance Mann

M: Right, how do you do, I'm the easter bunny, Ray listen,

R & M over each other: R: I'm not selling my home

M: we need to sell this thing right now

M: Ray! Ray! You have no money!! You have a stack of bills to choke a pig and come fall, you've got no crop to sell, but I do have a deal to offer you that's gonna allow you to stay on the land

K: Daddy, you don't have to sell the farm.

M: Let us buy you out, we'll leave the house, you can live (R: what, what ) on it rent free if you want (R: What about the baseball field?) **RAY YOU REALIZE HOW MUCH THIS LAND IS WORTH?**

R: Yeah, yeah. . . 2200 bucks an acre

M: well then you've got to realize that we can't keep a useless baseball diamond in the middle of rich farmland.

R: Read my lips, mark we're staying alright, we're staying

M: **RAY YOU'RE BANKRUPT!** I'm offering you a way to keep your home because I love my sister, now my partners Ray, they don't give a damn about you and they are ready to foreclose right now.

K: Daddy, we don't have to sell the farm

M: Karen, please!

R: Just Wait, wait

K: People will come

R: What, what people sweetheart?

K: From all over, they'll just decide to take a vacation, see? And they'll come to Iowa city, they'll think it's really boring, so they'll drive up and want a pass, like buying a ticket

M: You're not seriously listening to this are ya?

A: Yes!

M: Wait a minute, why would anybody pay money to come here

K: To watch the game, it will be just like when they were little kids, a long time ago, and they'll watch the game and remember what it was like

M: What the hell is she talking about?

K: People will come

M: Alright, alright alright alright, this is fascinating it is, but the fact remains that you don't have the money to bring the mortgage up to date, so you still have to sell, I'm sorry Ray, we've got no choice.

T: Ray, People will come Ray. They'll come to Iowa for reasons they can't even fathom. They'll turn up your driveway, not knowing for sure why they're doing it. They'll arrive at your door, as innocent as children, longing for the past. "Of course, we won't mind if you have a look around," you'll say. "It's only twenty dollars per person." They'll pass over the money without even thinking about it; for it is money they have, and peace they lack.

M: Ray, just sign the papers.

T: And they'll walk out to the bleachers, ('n) sit in shirt sleeves on a perfect afternoon. They'll find they have reserved seats somewhere along one of the baselines, where they sat when they were children and cheered their heroes. And they'll watch the game, and it'll be as if they'd dipped themselves in magic waters. The memories will be so thick they'll have to brush them away from their faces.

M: Ray, when the bank opens in the morning, they'll foreclose.

T: People will come, Ray.

M: You're broke, Ray. You sell now or you'll lose everything.

T: The one constant through all the years, Ray, has been baseball. America has rolled by like an army of steamrollers; it has been erased like a blackboard, rebuilt, and erased again. But baseball has marked the time. This field, this game, is a part of our past, Ray. It reminds us of all that once was good, and it could be again. Ohhhh, people will come, Ray. People will most definitely come.

M: Ray, you will lose everything. You will be evicted. . . C'mon Ray.

R: I'm not signing.

M: Ah, you're crazy, absolutely NUTS

R: Can't do it pal. Relationships Between Technology Competency and Other