

**By the close of this film Peggy Boggs, the woman who introduces Edward to the bland existence of her hometown, finds herself wishing she could return him to his secluded existence on the hill, thereby allowing for the return of normalcy. It seems his character, one that defies the logical pattern of the town's existence, is too much to bear. Life is flat before Edward arrives, lawns neat but mechanically designed with little to no differentiation from their neighbor, homes all of the same height and in varying pastel shades--all is uniform. But, as Edward arrives, uniformity is conquered by a vast imagination, an imagination comprised of lively sculptures and the very magic that is in tune to the inner workings of Edward's heart. And, to allow the heart to play so freely in a world so unacquainted with such possesses a dangerous outcome. The fanciful scenery of dinosaurs and children playing (lawn sculptures) suddenly becomes the stomping ground for destruction. The very manner in which the town's darker characters (Jim, a jealous and insecure young man and Joyce an insecure "cougar") prey upon Edward's vulnerability is reflected in the darkness that pervades Edward's spirit. A joyful heart becomes a decaying piece of matter as the limbs of dinosaurs are severed and an individual who once fashioned images of pleasure fabricates the heinous image of a devil. All is the result of a town's impact on a man whose every act is an act of the heart.**