

## Film Criticism

### *Temporada De Patos (Duck Season)*

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This film from Fernando Eimbcke is an interesting variation on the Hollywood teen movie that is a familiar staple. Indeed, this movie uses many of the conventions, but finds restraint in the over-the-top cliché to freshen up the genre.

In a nut shell, the story line is sparse and begins with our two young fellows shown here starting a Sunday afternoon settling in to a battle royale playing Halo on their Xbox. Moko selects the role of Bush, while Flama assumes that of Bin Laden –

not that the game reveals any political correlation after the first dueling machine guns sweep the virtual battleground. No, this movie quickly discards the convention by moving into a strictly Mexico City hazard, unpredictable power outages that too soon puts the kibosh on this struggle of the Titans.

The two quickly slump into boredom, briefly punctuated by a knock at the door by a 16 year old neighbor girl who simply wants to use their oven for 15 minutes to bake her own birthday cake. Flama would just as soon she went away but relents to Rita's persistence. She barely penetrates their consciousness as she snoops through the kitchen, instead they decide to order a pizza, and the movie kicks into a higher gear.

Ulises, the pizza deliver man arrives 30 seconds too late (the elevators to the 8<sup>th</sup> floor need the same electricity as the cold Xbox). There is a nose-to-nose confrontation that Ulises can only settle by simply staging a sit down strike in their front door. When the power returns, the boys counter with a winner takes all competition with a Futbol game on their Xbox. The tie-breaking goal is about to sink into the net when the power blacks out once again. They are back to square one and tempers flare.

In the clash of wills that follow, Flama insists that Rita leave. She attempts to reason “Your stove uses Fahrenheit and my recipe is in Celsius” but has to admit no one in her family remembered her birthday. Ulises steps in and asserts his marginally more mature role.

Together, they come to more accommodations between themselves. Ulises relents to Flama's hold-out, and Moko discovers sexuality with Rita's innocent seduction. Flama learns to come to terms with his parents nearing divorce, and Ulises, pondering on the pastoral image of a duck pond (the metaphor that holds this movie together), discards his self imprisonment as a pizza jockey.