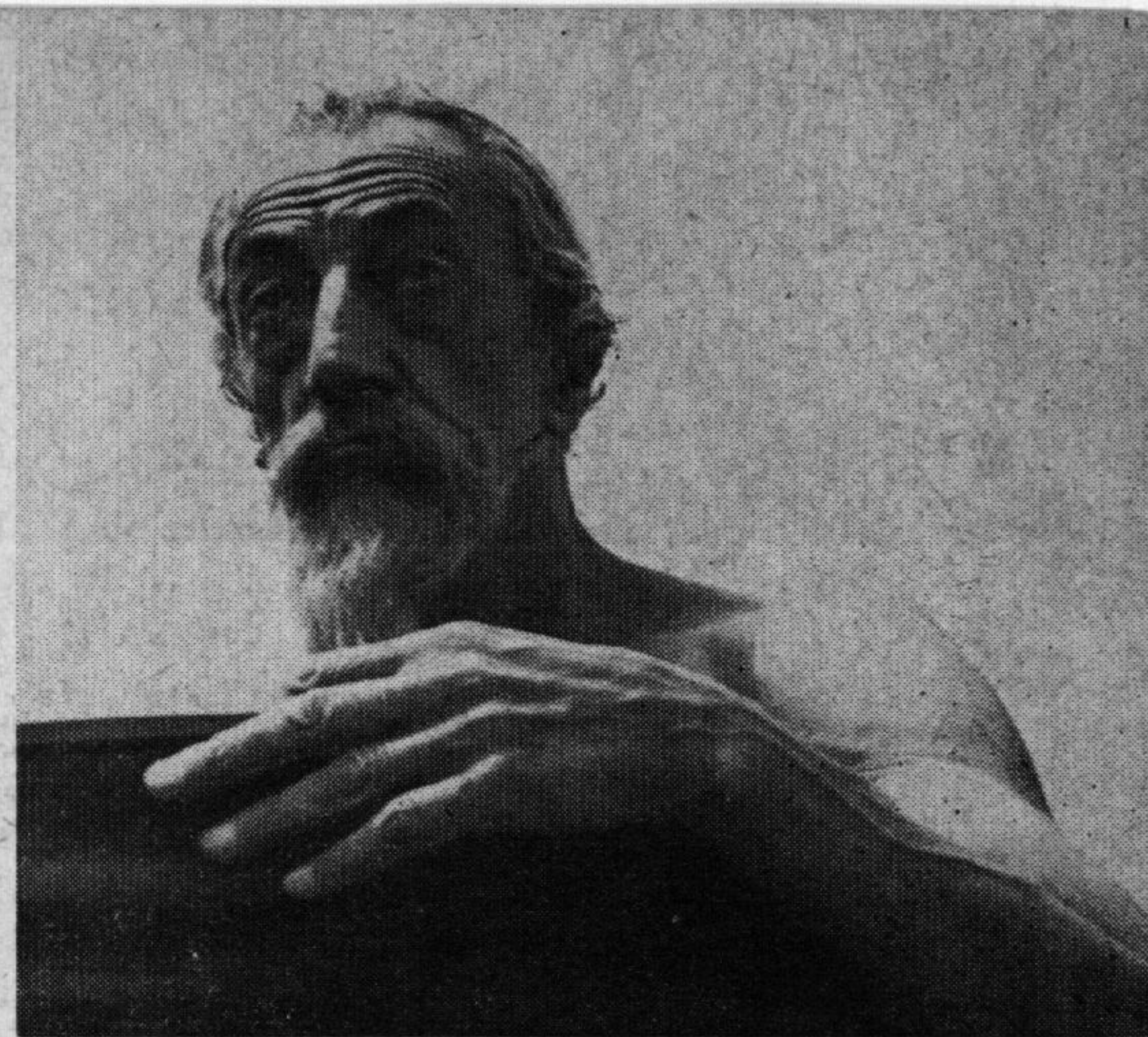


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From a Madrid edition of "Don Quixote," 1764. Artist unknown. Loaned by the New York Public Library Picture Collection.



Mr. Orson Welles—a gentleman who does not keep a lance in the rack, nor an old buckler, a lean horse, or a swift greyhound—has been busy for the past three months making a film in Mexico about that famous Knight of the Rueful Countenance, Don Quixote of La Mancha.

The story starts in a hotel in Mexico City where Patty McCormack (*The Bad Seed*) is playing while Welles reads Cervantes' novel; she asks him what he is reading and he tries to explain. Thence, a "flashback" consisting of three episodes (each twenty-seven minutes in length) which re-create the most important sequences of the satire in a twentieth century setting: Don Quixote assailing the screen in a movie house when he sees the film's villain attack the heroine; defending the bull against the picador's onslaughts in a bullfight; driving Rocinante against the "windmills"—in this case, a power shovel.

The last episode ends with a nuclear explosion which

annihilates our civilization . . . but from the ruins there emerge the haughty Knight and his obese shield-bearer, Sancho Panza—symbols of the indestructibility of noble ideas.

The dialogue is a literal English translation of Cervantes, Welles speaking each of the parts. The picture has been filmed entirely in Mexico, with exteriors in Puebla, Tepoztlan, Texcoco, Rio Frio, and Mexico City.

Besides Miss McCormack, who plays Dulcinea, Welles used Akim Tamiroff in the part of Sancho Panza, and for the title role, Francisco Reiguera, a naturalized Mexican originally from Spain, who has been working in films in France, Italy, and the United States since 1913.

The film—financed by Oscar Danciger, producer of *Los olvidados*, *El*, and *Subida al Cielo*—will be shown on television in the United States and England.

HUMBERTO ARENAL