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lation in the arms of an obliging concierge, while the unhappy Indian, a more fastidious fellow, flees in disgust from a house of ill-fame, his mission unaccomplished. The Indian ends up as a salesman of medical products and the Hungarian as a factory worker. Such are the compromises that modern society imposes.

The films are in the nature of sociological documents and make their obvious points with a monotonous hammering. Both are of unnecessarily long and excessively slow, the bleakness of their backgrounds seeming to weigh heavily on their treatment. Young men in Calcutta and in Budapest are having a rough time these days.

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Two Films of Youth

A curious coincidence an Indian film, Satyajit Ray's "Pratidwandi," and a Hungarian film, Pel Gabor's "Horizon," both shown last night, resemble each other in content and presentation.

Each is concerned with a bewildered young man who tries against insurmountable odds to realize vague ambitions and to secure congenial employment. In many ways, however, the two protagonists differ. The Indian is 25, a well-educated, thoughtful, bilingual, who has been forced to abandon his medical studies on his father's death. The Hungarian is only 17, a restless, defiant youth, a high-school dropout.

Both are lectured by their widowed mothers and, ignoring the advice, drift aimlessly about, deluding themselves as long as possible. Their girlfriends reject them, but the precocious Hungarian, after a few shots of s snapps, finds conso-