

The One Who Could Photograph the Soul: Rudolf Icsey and Hungarian Filmmakers in Brazil.¹

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In recent years, the fate of Hungarians living outside Hungary's borders has been studied by that country's historians with growing interest. The same interest has traced the history of Magyar emigrants to Latin America. This research, done mainly by Ilona Varga and by members of the Latin American History Research Group at József Attila University, revealed several important aspects of the history of Hungarians living in South America. Now that a historical overview has been provided, it is important to present more specific perspectives on the lives of individual emigrants. Accordingly, this study traces the career of Rudolf Icsey, an outstanding Hungarian-born cinematographer who emigrated to Brazil.

Before the Second World War it was natural for Hungarian filmmakers to spend a part of their apprenticeship abroad. They worked as technicians with big film studios, or gained experience as assistant cameramen. This well-trained group of filmmakers then returned to Hungary with professional connections and international experience. Along with their talent, the expertise they had gained both at home and abroad enabled them to be successful in emigration once they left Hungary for good. This is certainly true of the Hungarian emigrant artists who made their way to Brazil.

Those Hungarians who left Hungary in the wake of the Second World War and chose Brazil as their destination, had studied at various prominent institutions and studios in Berlin, Paris, Rome and London, or at the biggest studio in South America, the Alex in Buenos Aires. The fine training and high international standards of the members of São Paulo's Hungarian community of filmmakers helped to raise the professional level of the Brazilian film industry in the late 1940s and the early 1950s.

The emigrant Hungarians contributed to Brazilian filmmaking in various ways. The fashion salon of Katalin Karádi and Irma Frank provided hats for costumes. András Kálmán, Károly Szily and Tibor Szűcs offered production services. Graphic artist and cartoonist Jenő Márkus was the 'master of visual effects'.² Rudolf Rex Lustig, Adalberto Kemény and Dezső Grósz founded the first film laboratory in Brazil, and "Rex Film" became well-known all over the

world. György Jónás settled in São Paulo in 1951, and in 1957 he founded the first Brazilian colour film laboratory named *Lider Cinematográfica*.³

One of the first successful Hungarian filmmakers to go to Brazil was Dezső Ákos Hamza. He had worked in Hungary as a successful and prolific director and producer. After the Second World War Hamza became a member of the National Board of Motion Picture Supervision, president of the filmmakers' trade union, and manager of MAFIRT (the Hungarian Film Bureau Ltd). He never planned to leave Hungary permanently. Years later he explained the circumstances of his leaving Hungary: "I was assigned by Gyula Ortutay, the president of the Hungarian Central News Service, to undertake a study of the French Television and TV films in order to help prepare the Television Department of the Hungarian Radio.... I was neither an emigrant nor a deserter. After all, I received a passport, some help and even a car, that took me to the border.... But my friends, who knew about my acquaintance with László Rajk, suggested that I should not return for the time being."⁴ There is some evidence that Hamza's departure was hastened both by attacks on him and his work in the press, and by a lucrative contract offer from abroad.⁵ As with most emigrants, Hamza's decision to leave reflected an array of personal, economic, and political factors. After leaving Hungary, he stayed in Europe until 1955 when he went to Brazil to work as an artistic consultant to the Maristela film company. Once there, Hamza opened the door for the young Rudolf Icsey. "At that time, the film industry in Brazil was still quite young. [The Brazilians] did not have a good cameraman, so at [Hamza's] request... the producer had Rudi Icsey brought over. He also stayed and had a terrific career, working in a lot of movies"⁶ and he taught Brazilians the art of cinematography.

Rudolf Icsey, or Rodolfo Icsey de Szabadhegy was born on 18 May 1905, to József Icsey, a photographer, and his wife Erzsébet Hollóssy in the village of Poprádfelka, in present-day Slovakia. Though his parents named him Rezső, he became famous in the Hungarian and international press under various other names. Thus, though he was known to the Hungarian public as Rezső, an invitation for the premiere in 1943 of the *Sziámi macska* [Siamese Cat] was addressed to him as "Rudolf," a name which for non-Hungarians was easier to pronounce and remember. Abroad he became known by this name. However, newspapers were not consistent with the spelling, referring to him variously as "Rudolf," "Rolf," "Rodolfo," "Rudolph," or "Rudi." Sometimes journalists and typesetters were also confused the surname, spelling it "Iezey," "Iosey," "Icscy," or "Iessey."

When he was a school-boy, the future cinematographer learned the craft of taking pictures from his father.⁷ After completing high school in 1919, he started his serious training in photography. For two years he was an apprentice in the studio of Béla Brun Hüber in Budapest, in 1924 he worked as an assistant cameraman to Béla Zitkovszky at the Educational Film Studio, and in 1925 he became a cameraman at the Hungarian Film Bureau. Soon, however, the previously prosperous Hungarian feature film industry came to a standstill.⁸ The

number of Hungarian feature films declined from a peak of 102 in 1918 to 4 in 1922 — the year in which Icsey began his career — to 2 each in the years 1926 and 1927.⁹ This might explain why the young cameraman began his career with the production of documentaries and short films. Between 1925 and 1936 he worked as a newsreel reporter, during which time he received some international recognition. For example, the film *Halali* (1934), which he co-directed and photographed this film with István Somkuti, was awarded the bronze medal at the Venice Film Festival. Later, *A magyar falu művészete* [Art of the Hungarian Village] (1937) which he directed and photographed, received a silver medal at the Paris Universal Exhibition.

Icsey's career as a short-filmmaker and reporter ended in 1936 when he became employed by Hunnia Film Studio. From that time on, he photographed mainly feature films, initially working as an assistant cameraman. The first feature he made as a cinematographer was *Pókháló* [Cobweb] in 1936. Increasingly, his work was well-received in the press. "So far, Icsey has shot reportage and newsreel, and for that a different technique is needed than for feature films. However, Icsey went to study abroad and learned how to shoot feature films. He was a good student. He stood the test... his photography is like painting."¹⁰ Occasionally, he was given special tasks. He participated, for instance, in the shooting of the first Hungarian "aviation film," *Magyar sasok* [Hungarian Eagles] (1943). One film critic commented: "We can only speak highly of Rudolf Icsey, the cameraman who risked his life several times while shooting the daring flying scenes."¹¹ When reviewing *Futótűz* [Wildfire] (1943), another critic emphasized Icsey's novel technique which: "... created candlelight effects with quite audacious lighting, which is rare in Hungarian films."¹²

According to his friends and the people who knew him, Icsey was quiet and well-balanced at work: "...in the quarrelsome, loud, excited atmosphere [of the studio] [Icsey] is the most quiet and peaceful person. His childlike smile never fades from his face. He is cheerful even in the middle of the most cruel drama: he is so good at his job."¹³ He made a very good colleague. Thanks to his flexibility and calmness, directors liked to work with him. That Icsey was a successful and honoured filmmaker is proven not only by the favourable reviews but by his countless assignments. Between 1936, when Icsey shot his first feature, and 1947 when he left Hungary, 323 feature films were produced in Hungary.¹⁴ Icsey participated in more than 60 of them; together with the documentaries, short films and short features he had worked on more than 80 films.¹⁵ In the beginning he was a camera assistant or second cameraman, later cameraman and sometimes both director and cameraman.¹⁶

Icsey had always thought it important to help younger members of his profession. Among his students were Ferenc Fekete, György Illés, Barnabás Hegyi, Gyula Kolosvári, and, later while in Italy, Giovanni di Venonzo who at the time worked with Fellini. Even in Brazil he continued teaching. He believed that good techniques were fundamental for making good films, and for that, experience had to be passed on, the young had to be trained.

A flourishing filmmaking industry in Hungary during all but the final months of the Second World War allowed Icsey to remain active. He resumed shooting in 1945-46 and taught at the Faculty of Film of the Academy of Performing Arts. Hungary's second feature film produced after the war, *Aranyóra* [Golden Watch], was photographed by Icsey. He tried something new. According to a student of Hungarian filmmaking, "... Icsey established the [film's] atmosphere... within seconds the introductory images, in which he use[d] the tilted and upright position of the camera consistently."¹⁷

A look at the list of Icsey's works reveals that the political messages of the films he photographed were contradictory. The documentary *Honvédek előre!* ([Hungarian Soldiers, Forward!] 1941) was made by József Horváth, Ernő Kiss, László Nagy, Gyula Zsabka and Icsey, who followed the Hungarian soldiers as war-correspondents. The contemporary press described this film as "The most monumental and the best Hungarian war documentary... [depicting] the glorious... [drive] of the Hungarian soldiers... against the Bolshevik threat."¹⁸ Then a few years passed and things changed politically. In 1946 Icsey worked on a film with a completely different ideology, entitled *A Szovjetunió Magyarországaért* [The Soviet Union for Hungary]. His synopsis handed to the National Board of Motion Picture Supervision contained the following: "This film, which was made for the first national convention of the Hungarian Soviet Cultural Society, is dedicated to Generalissimo Stalin and to the glorious Red Army [that] liberated our country."¹⁹

We do not know much about Icsey's political orientation, but as a true cameraman he was present at, and photographed the important events of his age. To edit and interpret these events was not the task of the technical crew but of the screenplay's authors. Directors, regardless of their political motives, liked to work with a respected cameraman. Icsey might have regarded these tasks as new challenges for a cameraman. He was not alone among his colleagues in having this attitude; many who lived to see the stormy years of Hungarian history in the 20th century had it. For instance, Vidor Török was filming at the convention of intellectuals gathered by Hungarian fascist leader Ferenc Szálasi in December of 1944, and later, it was again he who shot the newsreels at Szálasi's execution.²⁰

Earlier we mentioned that many different motives can prompt emigrants to leave their native land. Little is known about Icsey's emigration other than a few basic details gleaned from his correspondence. In 1947 he signed a contract in Austria. Between 1947 and 1948 he worked there and in Munich shooting a few commercials, cultural films, and documentaries. While in Munich he also worked as cameraman on feature films directed by Sándor Szlatinay — who had been living abroad since 1940 — as well as by Hans Wolff and Rudolf Carl. In 1949 Icsey continued filming, this time in Italy. Here he shot mainly commercials, short films, documentaries, and cultural films; though he was cameraman for a few feature films as well. In Rome and Milan he was able to work with fellow Hungarian filmmakers, such as D. Ákos Hamza and Géza Radványi, both

of whom had been his partners in Hungary. He also worked with Italian directors, such as Goffredo Alessandrini and Giuseppe Acatino.

Between 1949 and 1954 Icsey was probably not thinking about a journey to South America. Yet, at that time in Brazil the situation was becoming ripe for an influx of European filmmakers. The first period of Brazilian sound-film, 1931 to 1949, had been marked by Humberto Mauro, and the following one by Alberto Cavalcanti. Both artists had been born in 1897, but their paths to becoming filmmakers were very different. Cavalcanti left Brazil for Europe in 1920, where he gained recognition. In the 1920s he was influenced by the French avant-garde, in the 1930s he worked with the English documentarists, then until the mid-1940s he was employed by Ealing Studios in London. When he returned to his country — which had virtually no filmmaking industry at the time — he became the only famous Brazilian filmmaker. Mauro was over thirty when he left Brazil and returned only in the 1960s, by which time his films had become popular in his native land.²¹

With the return of Cavalcanti and with the establishment of the Vera Cruz Studio, financed with Italian capital, European influence became dominant over Brazilian traditions. Cavalcanti's "main objective... was to bring some technical innovation into usage in Brazil, which was indispensable for efficient filmmaking."²² Unfortunately, Mauro was forgotten, as Cavalcanti relied heavily on Italians, dozens of whom were invited to Brazil. Most of the foreigners that came to Brazil to work soon left, but not before they shared important trade secrets with their Brazilian colleagues.²³ D. Ákos Hamza, who was living in Italy at that time, arrived in Brazil with this wave of newcomers. He was contracted by the Maristela Studio in 1955 to direct a film entitled *Quem Matou Anabela?* [Who Killed Anabela?]. Hamza invited Rezső Icsey to photograph this film. Unlike many of his European colleagues, Icsey did not leave Brazil, although he still considered himself Hungarian. By the 1950s he decided that after living in Hungary, Austria, Germany and Italy, Brazil would be his final home. In 1957 he obtained a permanent residence permit in Brazil for his relatives living in Vienna, including his first wife Gizella Bucszinsky, their daughter Edina, his sister Lídia Icsey and her husband, Lajos Rakó.²⁴ A few years later, in 1960, Icsey became a Brazilian citizen.

The ambitious project of Cavalcanti and the Vera Cruz studio to make the Brazilian film industry prosperous soon failed. The mid-1950s brought changes. São Paulo's monopoly was challenged by two new filmmaking centres.

The great Vera Cruz Studio went bankrupt in 1954, and its collapse caused the failure of several other companies — Maristela, Multifilmes, Kino Filmes — all three in São Paulo. The official film industry returned to its "normal" routine, that is to the carnivals, insignificant comedies, adventure films of low standard. However, it did not mean that the Brazilian film industry was wrecked. Just the opposite happened.

This atmosphere provided an opportunity [for] the critics of "Rio realism" to attack the "Paulist" popular film industry.²⁵

Some filmmakers from Rio de Janeiro learned the profession in São Paulo and then became engaged in the movement of the "cinema nôvo," the Brazilian new wave. Most of the Hungarian filmmakers, including Icsey, stayed in São Paulo, the Hollywood of Brazil. "São Paulo and its environs is the industrial centre of the country. It plays the role of a colonizing metropolis... at the same time, it is the centre of the popular, commercial film industry —including, of course, television — so fiercely hated by the authors of the 'new film'."²⁶

In the void left after the collapse of the big companies, the Hungarians quickly found opportunities to participate in the revival of São Paulo's film industry. This meant either shooting films, or financing them — as did Thomas Farkas who financed the documentary "cinema nôvo" in the 1960s²⁷ — or founding companies, such as Lider Cinematográfica, Cinebraz, or Rex. Most Hungarian immigrants to Brazil had settled in the ever expanding cosmopolitan city of São Paulo. They were attracted by the rapidly expanding industrial centre which promised the chance to succeed; moreover, the pleasant climate and European features of the city, as well as the presence of many Hungarians and other Europeans, helped their integration. Icsey, in particular, was attached to São Paulo mainly as a result of his professional connections. While he worked there, he was influenced by North American filmmaking practices which were based on the traditions of the international entertainment industry. This is not surprising given the fact that his European experience and work was closer to this style than that of the "cinema nôvo". Hungarian audiences of the 1930s and 1940s had reacted in the same way to happy stories such as the 1934 film *Meseautó* [Dream-car] as did Brazilian audiences in the 1950s. In their leisure time Brazilians did not wish to see misery, but preferred, for example, the chattering of the *chanchadas* [musical comedies].²⁸ The "cinema nôvo" had a strong documentarist trend as well. However, Icsey was not connected to it despite his documentarist past, for he did not know Brazil well enough. Indeed, even Brazilian-born filmmakers had not really discovered their country until the 1950s and 1960s. They were mainly interested in two different subjects: the world of the *favela* [the city slums] and the *sertão* [jungle or wilderness]. As one critic wrote, "The 'new Brazilian film' of the 1960s [fit] organically into Brazilian culture, and its ambition [was] to become the common language of a community."²⁹ This ambition was pursued by a young generation of Brazilian filmmakers.

Icsey shot his first films in Brazil under Hungarian directors such as D. Ákos Hamza and Ferenc Fekete. Icsey won the Mayor's Award in 1957 for his cinematographic work on Fekete's *A Doutora é Muito Viva* [The Doctress is Very Passionate]. His outstanding abilities were soon discovered by non-Hungarian directors as well, including Walter Hugo Khouri. Khouri was a Paulist, but he was one of those directors who "... broke with the traditions and

prepared grounds for the 'new wave' of the sixties."³⁰ His first film, *Estranho Encontro* [Strange Encounter] (1957) which he shot as an amateur, was photographed by Icsey. For this work too, Icsey received good reviews in the press.³¹

The most important Paulist film award is the SACI, the Brazilian Oscar. Icsey received this award three times: in 1958 for *Cara de Fogo* [Fiery Face], in 1962 for *Tristêza do Jeca* [Jeca's Sorrow] and *Mulheres e Milhões* [Women and Millions], and in 1965 for *O Corpo Ardente* [Ardent Body] directed by his frequent collaborator, Khouri. For the camera work of *Estranho Encontro* and *Cara de Fogo* Icsey received the gold medal in the category of "melhor fotografia" [best photography] at the first Brazilian film festival, the Festival de Cinema de Curitiba.

Khouri became a controversial, but important, personality of the film world in São Paulo. He demonstrated his hermetic temperament in his films *O Gigante de Pedra* [The Stone Giant] and *Estranho Encontro*. His work represented two different trends in independent filmmaking. "The first one aimed at making Brazilian films of social subjects, and their ideal was *Rio Quarenta Graus* [Rio, Forty Degrees]; the objective of the second trend was to shoot formalist, universal, metaphysical films, and their model was *Estranho Encontro*."³² Another film of Khouri, *Na Garganta do Diabo* [In the Throat of the Devil] of 1960, brought Icsey the prize "O Melhor Fotografia em Preto e Branco" [best black and white photography]. Then, in 1961, another film they made together, *A Ilha* [The Island] was awarded the "Governador do Estado" [the Governor of the State]. *Noite Vazia* [Empty Nights] of 1964 won the "best photography" award of the City of São Paulo (Prêmios Municipais). In 1966, Icsey received the same award for *O Corpo Ardente*. Icsey also worked on a number of films with the director-comedian Amácio Mazzaropi, including *Tristêza do Jeca* [Jeca's Sorrow] which brought Icsey his second SACI award.³³ Still another remarkable director who Icsey worked with was Galileu Garcia. Besides Khouri and Roberto Santos he was the third "... young man of about thirty who showed great promise in the filmmaking of São Paulo in 1958."³⁴

It is undeniable that, unlike the "cinema nôvo," the Paulist cinema did not aspire to 'art film' status. The filmmakers of Rio had always attracted more attention in the world than those who worked in São Paulo, although the latter obviously attracted larger audiences, and their technical expertise was unquestionable. Icsey was part of this well-trained team, and his skills brought him much work in Brazil. He shot at least forty feature films in Brazil, though altogether he might have shot more than a hundred films. Among his short films, *Mario Gruber* was nominated for the 1966 Berlin Film Festival.

Thanks perhaps to the favourable opportunities for work, or to his second wife, Odina Monteiro whom he married in 1963, Icsey remained loyal to his new country until his death on 8 January 1987. He was a prominent, if eccentric personality of the Brazilian national film industry. As one critic commented: "... Rudolf Icsey is an odd character around midnight: in his dark glasses, his cap covering his face, wearing his canvas trousers."³⁵ His fame was duly emphasized

in the Paulist press which was never short on praise: "The colour images of Rudolf Icsey, the greatest cameraman of our national film industry, are outstanding, the best part of the film *Casinha Pequeninina* [Small House] is his work...." wrote one critic,³⁶ while another referred to "the cameraman, this great and competent artist, Rudolf Icsey..."³⁷ And we conclude with a particularly telling opinion: "[t]he photography of *A Compadecida* [The Merciful One] was the work of the best-known and the most decorated Brazilian cameraman, Rudolf Icsey. This says everything."³⁸

NOTES

Most of the data in this study is from Icsey's Papers, deposited in the Hungarian Film Institute by Ladislao P. Szabó of São Paulo. The papers can be found in the Institute's library and contain the following: personal correspondence; photographs, pictures; film prospectuses, posters, program notes, periodicals; newspaper clippings; one album with newspaper clippings and one photo album.

¹Rudolf Icsey, the excellent cameraman, who is considered to be able to photograph even the soul with his lens,..." unidentified newspaper clipping from the album, Icsey Papers .

²Lajos Kutasi Kovács, "Magyarok a brazil filmvilágban" [Hungarians in Brazilian Filmmaking], *Magyar Hírek* 1983/24, p. 21. According to Fernão Ramos, the producer of *Na Garganta do Diabo* [In the Throat of the Devil] was probably Carlos Szili, while András Kalman participated in the preparation of the *Pensão de D. Stela* [The Boarding House of Dona Stela].

³Pál Körmendi, "Magyar filmrendező Brazíliában" [Hungarian Film Director in Brazil], in: *Ország Világ*, 23 Sept. 1970 p. 25.

⁴Hamza D. Ákos a Magyar Filmintézetben" [D. Ákos Hamza at the Hungarian Film Institute], in: *Filmkultúra*, 1987/12, p. 40. László Rajk was a prominent communist who was accused of nationalist and "Titoist" tendencies and was executed for these "crimes." Hundreds of his friends and acquaintances were subjected to disciplinary measures. See also: Károly Kristófi, "Egy reneszánsz ember" [A Renaissance Person], in: *Mozgó Képek*, 1987/Aug. p. 6.

⁵The report of György Schöpflin dated 23 July 1946, can be found in the Archives of the Institute of Political History in Budapest, Inv. no. 247.f.10/19. The article referred to, which attacked Hamza because of his supposed rightist attitude, was published in *Világosság*, daily paper of the Hungarian Social Democrats. 1946/163, p. 4.

⁶Hamza D. Ákos a Magyar Filmintézetben," *Filmkultúra*, 1987/12, p. 42.

⁷Márton Icsey, the grandfather, had also been a photographer.

⁸István Nemeskürty, *A magyar film története* [The History of the Hungarian Film] (Budapest: Gondolat, 1965), see the appendix.

⁹István Nemeskürty, *A képpé varázsolt idő* [Time Conjured into Image] (Budapest, 1984), p. 224.

¹⁰Unidentified newspaper clipping from the album in the Icsey Papers.

¹¹Ferenc Baráth's review of *Magyar Sasok* [Hungarian Eagles], newspaper clipping, Icsey Papers.

¹²Unidentified newspaper clipping signed "-s -s", Icsey Papers.

¹³Unidentified newspaper clipping from the album, Icsey Papers.

¹⁴István Nemeskürty, *A meseautó utasai* [Passengers of the Dream-car] (Budapest: Magvető, 1965.) and the Appendix of *A magyar film története*.

¹⁵There are no reliable statistics about films made before 1939 in these three categories.

¹⁶Icsey Papers and according to the research of P. Ábel.

¹⁷Gábor Szilágyi, *Tűzkeresztiség* [Baptism by Fire] (Budapest: Hungarian Film Institute, 1992.) p. 24.

¹⁸*Magyar Film*, 1942/12 Jan. p. 7.

¹⁹Documents about the film *A Szovjetunió Magyarorszáért* can be found at the Hungarian Film Institute, Inv. no.: TÖ 68.

²⁰Péter Molnár Gál, *A Páger ügy* [The Páger Case] (Budapest: Pallas, 1988.) p. 215.

²¹João Bénard da Costa, *Brazil: antes e depois do Cinema Novo* (Lissabon: Colóquio Artes 39., Dec. 1978.).

²²*A latin-amerikai filmművészet antológiája* [Anthology of Latin American Film], Mrs. T. Páldy and Sándor Péter eds., (Budapest: Hungarian Film Institute and Archive, 1983), pp. 113-114.

²³Glauber Rocha, *A brazil film kritikai áttekintése* [A Critical Review of Brazilian Film], manuscript, translation at the library of the Hungarian Film Institute) p. 44.

²⁴Letter by Roberto Jorge des Guimaraes Bastos, Head of the Passport Office, Ministry of Foreign Affairs, 10 May, 1957, Icsey Papers.

²⁵*A latin-amerikai filmművészet antológiája*, p. 118.

²⁶Károly Csala: *A "chanchada"-tól a "cinema novo"-ig* [From the "Chanchada" to the "Cinema Novo"], *Filmvilág*, 1971/3, p. 28.

²⁷We know little about Thomas Farkas. Some sources mention him as a local businessman who financed the production of several documentaries. *A latin-amerikai filmművészet antológiája*, p. 147.

²⁸"Beszélgetések Glauber Rocha-val" [Discussions with Glauber Rocha] In: *Filmélet*, ed: Antal Lukács (Budapest: Magvető, 1968.) p. 334.

²⁹*A latin-amerikai filmművészet antológiája*, p. 127.

³⁰*Ibid.*, p. 120.

³¹Unidentified newspaper clipping; review by Sérgio Barreto of the film *Cara de Fogo*, Icsey Papers.

³²Rocha, *op. cit.*, p. 74.

³³*Ibid.*, p. 52.

³⁴*Ibid.*, pp. 88-89.

³⁵Unidentified newspaper clipping, Icsey Papers.

³⁶A review from an unidentified issue of the *Diário de São Paulo*, Icsey Papers.

³⁷Unidentified newspaper clipping, Icsey Papers.

³⁸Unidentified newspaper clipping, Icsey Papers.

Appendix:

THE FILMS OF RUDOLF ICSEY

The following list contains all the titles known to the author, but it cannot be considered a complete list of Rudolf Icsey's work. In certain cases the information is insufficient due to the lack of reliable sources, especially in the case of films shot abroad. In preparing this list I consulted the Icsey Papers deposited at the Hungarian Film Institute; the research of Péter Ábel and Erzsébet Komár; data of the Hungarian Film Institute; the appendix of István Nemeskürty's book, *A képpé varázsolt idő* [Time Conjured into Image] (Budapest, 1984), and the book of Fernão Ramos, *História do Cinema Brasileiro* (São Paulo, 1990).

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Rákóczi-induló [Rákóczi-March] (1933. d: István Székely) — assistant cameraman.

Halali (1943. short; with István Somkuti) — director-cameraman.

Szanyi búcsú [Kermis at Szany] (1934. short; d: Béla Paulini) — director-cameraman.

Vigyázat harapós! [Beware, It Bites!] (1934.? short; d: László Békeffi).

Veszprém (1935. short; with Ferenc Fekete) — director-cameraman.

Café Moszkva [Café Moscow] (1936. d: István Székely) — assistant cameraman.

Ember a híd alatt [Man Under the Bridge] (1936. d: László Vajda) — assistant cameraman.

Pókháló [Cobweb] (1936. d: Mária Balázs).

Szenzáció [Sensation] (1936. d: I.Székely, L.Vajda) — assistant cameraman.

A magyar falu művészete [Art of the Hungarian Village] (1937. short) — director-cameraman.

Észak felé [Towards the North] (1938. doc. d: József Bánáss).

A leányvári boszorkány [The Witch of Leányvár] (1938. d: Viktor Gertler).

Magyar gépipar [Hungarian Machine Industry] (1938. short) — director-cameraman.

Magyar kohászat és gépipar [Hungarian Metallurgy and Machine Industry] (1938. short) — director-cameraman.

A magyar villamosipar [Hungarian Electrical Industry] (1938. short) — director-cameraman.

A papucshős [The Henpecked Husband] (1938. d: János Vaszary).

Pusztai királykisasszony [The Princess of the Pusztai] (1938. d: Béla Csepreghy).

Varjú a toronyórán [Crow on the Steeple Clock] (1938. d: Endre Rodriguez).

A Bercsényi-huszárok [The Bercsényi Huszars] (1939. d: Sándor Szlatinay).
Beszélő kövek [Talking Stones] (1939. short; d: László Cserépy).
István Bors (1939. d: Viktor Bánky).
Hölgyek előnyben [Ladies First] (1939. d: Emil Martonffy).
Kelet felé [Towards the East] (1939. doc. d: József Bánáss).
Magyar feltámadás [Hungarian Resurrection] (1939. d: Jenő Csepreghy and Ferenc Kiss).
Mátyás rendet csinál [Mátyás Sets Things in Order] (1939. d: Frigyes Bán).
Nem loptam én életemben [I Have Never Stolen in My Life] (1939. d: Béla Balogh).
Párbaj semmiért [Duel for Nothing] (1939. d: Emil Martonffy).
Pénz áll a házhoz [Money is Forthcoming] (1939. d: Béla Balogh).
Rajkórapszódia [Rajkó Rhapsody] (1939. short; d: Endre Rodriguez).
Szervusz, Péter [Hello, Peter] (1939. d: Sándor Szlatinay).
A tökéletes férfi [The Perfect Man] (1939. d: Sándor Szlatinay).
Az utolsó Werczkey [The Last Werczkey] (1939.d: Sándor Szlatinay).
Az eladó birtok [Estate for Sale] (1940. d: Viktor Bánky).
Erdélyi kastély [Castle in Transylvania] (1940. d: Félix Podmaniczky).
Erdélyi szinfónia [Transylvanian Symphony] (1940. short; with József Horváth, Ernő Kiss, László Nagy and Gyula Zsabka).
Erzsébet királyné [Queen Elizabeth] (1940. d: Félix Podmaniczky).
Hét szilvafa [Seven Plum-Trees] (1940. d: Félix Podmaniczky).
Kolozsvártól Zágonig [From Kolozsvár to Zágón] (1940. short; with József Horváth) — director-cameraman.
Magyarország műemlékei [Historic Monuments of Hungary] (1940. short; d: László Cserépy).¹
München után [After Munich] (1940. doc.) — director-cameraman.
Pénz beszél [Money Talks] (1940. d: Jenő Csepreghy).
Sok hűhó Emmiért [Much Ado About Emmi] (1940. d: Sándor Szlatinay).
Te vagy a dal [You are the Song] (1940. d: Endre Rodriguez).
Zárt tárgyalás [Hearing in Camera] (1940. d: Géza Radványi).
Bakonytól a Balatonig [From the Bakony Hills to Lake Balaton] (1941. short) — director-cameraman.
Csákó és kalap [Shako and Hat] (1941. d: Emil Martonffy).
Európa nem válaszol [Europe Gives No Reply] (1941. d: Géza Radványi).
Édes ellenfél [Sweet Enemy] (1941. d: Emil Martonffy).
Életre ítélték [Sentenced to Live] (1941. d: Endre Rodriguez).
Film a filmről [Film about Film] (1941. short, d: L. Cserépy) — cameraman, actor.
Honvédek előre! [Hungarian Soldiers, Forward!] (1941. battle-line report; with József Horváth, Ernő Kiss, László Nagy and Gyula Zsabka, d: József Bánáss).
A kegyelmes úr rokona [His Excellency's Relative] (1941. d: Félix Podmaniczky).

Régi keringő [Old Waltz] (1941. r: Viktor Bánky).
A szűz és a gödölye [The Virgin and the Kid] (1941. d: Lajos Zilahy).
Annamária (1942. with Ferenc Fekete; d: D.Ákos Hamza).
Álomkeringő [Dreamwaltz] (1942. d: Félix Podmaniczky).
Bajtársak [Brothers-in-Arms] (1942. d: Ágoston Pacséry).
Dél felé [Towards the South] (1942. doc. with József Horváth) — director-cameraman.
Férfihűség [Male Fidelity] (1942. d: József Daróczy).
Fráter Loránd [*Brother Loránd*] (1942. d: László Kalmár).
Keresztúton [At the Crossroads] (1942. d: Viktor Bánky).
Szabotázs [Sabotage] (1942. with István Berendik; d: Emil Martonffy).
Szeptember végén [At the End of September] (1942. d: Kálmán Zsabka).
Szép csillag [Beautiful Star] (1942. d: Imre Jellinek).
Szíriusz [Syrius] (1942. d: D. Ákos Hamza).
Boldog idők [Happy Days] (1943. d: Endre Rodriguez).
Egy szoknya, egy nadrág [A Skirt and a Pair of Trousers] (1943. d: D.Ákos Hamza).
Futótűz [Wildfire] (1943. d: Zoltán Farkas).
Machita (1943. d: Endre Rodriguez).
Magyar sasok [Hungarian Eagles] (1943. with József Karbán, Zoltán Kárpáti, Mihály Paulovics, Rudolf Piller; r: István László and Ábris Basilides).
Muki (1943. d: Ákos Ráthonyi).
Nászinduló [Wedding March] (1943. d: Zoltán Farkas).
Orient expressz [Orient Express] (1943. with Ferenc Fekete; d: László Cserépy).
Ragaszkodom a szerelemhez [I Insist on Love] (1943. d: D.Ákos Hamza).
Sárga kaszinó [Yellow Casino] (1943. d: Károly Lajthay).
Sziámi macska [Siamese Cat] (1943. d: László Kalmár).
Szováthy Éva [Éva Szováthy] (1943. d: Ágoston Pacséry).
Egy ember tragédiája [The Tragedy of a Man] (1944. d: Antal Németh).
Egy pofon, egy csók [A Smack and a Kiss] (1944. d: Emil Martonffy).
Éjféλι keringő [Midnight Waltz] (1944. d: Sándor Zákonyi).
Fiú vagy lány? [Boy or Girl?] (1944. d: László Kalmár).
A három galamb [The three Doves] (1944. d: Frigyes Bán).
Mesegép [Fairy Tale-Machine] (1944. short; d:?).
Szabadság felé [Towards Liberty] (1944. short; d:?).
Aranyóra [Golden Watch] (1945. d: Ákos Ráthonyi).
Az MKP nagy júliusi népgyűlése Szegeden 1945-ben [The Great Convention of the Hungarian Communist Party in Szeged in July 1945] (1945. short, with István Berendik; d: Béla Pásztor).
Kommunisták Budapestért [Communists for Budapest] (1945. d: D.Ákos Hamza).
Szabad május elseje Budapesten [Free May Day in Budapest] (1945. ed. by Viktor Gertler).

Az elhagyott gyermek [The Abandoned Child] (1945. short; d: Pál Kertész).
Mesél a film [The Film Tells a Tale] (1946. d: Lajos Pánczél).
A Szovjetunió Magyarorszáért [The Soviet Union for Hungary] (1946. short; with István Berendik, d: Pál Kertész).
Magyar gépipar és kohászat [Hungarian Machine Industry and Metallurgy] (1947. short; with Károly Seidl, d: Tamás Fejér).
Der Hofrat Geiger [Counsellor Geiger] (1947. with László Szente; d: Wolff Hans).
Das unheilige Haus [The Unholy House] (1948.? d: Sándor Szlatinay).
Der Leberfleck [The Liver-Spot] (1948. d: Rudolf Carl).
Cantoria d'Angeli [D'Angeli Choir] (1949. d: D. Ákos Hamza).²
Rapture [Hysteries] (1949. d: Goffredo Alessandrini).
Buffalo Bill a Roma [Buffalo Bill in Rome] (? with László Szente; d: Giuseppe Acatino).
Donna Senza Nome [Nameless Woman] (1950. d: Géza Radványi).³
In Estasi [In Extasy] (1950. d: Goffredo Alessandrini).
Quem Matou Anabela? [Who Killed Anabela?] (1955. d: D. Ákos Hamza).
Pensão de Dona Stela [The Boarding-House of Dona Stela] (1956. with Ferenc Fekete, d: Ferenc Fekete and Alfredo Palácios).
Arara Vermelha [Red Macaw] (1957. d: Tom Payne).
Curuçú (1957. d: Kurt Siodmak).
A Dutora é Muito Viva [The Doctress is Very Passionate] (1957. d: Ferenc Fekete).
Moral em Concordata [Fair Agreement] 1957. d: Fernando de Barros).
Cara de Fogo [Fiery Face] (1958. d: Galileu Garcia).
Casei-me com um Xavante [I Married a Xavante Indian] (1958. d: Alfredo Palácios).
Chofer de Praça [Driver from the Square] (1958. d: Milton Amaral).
Estranho Encontro [Strange Encounter] (1958. d: Walter Hugo Khouri).
Vou Te Contá [I Tell It to You] (1958. d: A. Palácios).
Jeca Tatu (1959. d: M. Amaral).
Aventuras de Pedro Malazartes [Adventures of Unlucky Peter] (1960. d: Amánico Mazzaropi).
O Mistério da Ilha de Vénus [The Mystery of Venus Island] (1960. d: Douglas Fowley).
Na Garganta do Diabo [In the Throat of the Devil] (1960. d: W.H.Khouri).
Zé do Periquito [Parrot Joe] (1961. d: A. Mazzaropi).
Mulheres e Milhões [Women and Millions] (1962. d: Jorge Ileri).
Tristêza do Jeca [Jeca's Sorrow] (1962. d: A. Mazzaropi).
Casinha Pequeninha [Small House] (1963. d: Glauco Mirco Laurelli).
A Ilha [The Island] (1963. with George Pffister; d: W.H. Khouri).
O Lamparina (1964. d: G.M. Laurelli).
Noite Vazia [Empty Night] (1964. d: W.H. Khouri).
Meu Japão Brasileiro [My Brazilian Japanese] (1965. d: G.M. Laurelli).

Perto do Coração Selvagem [Close to the Wild Heart] (1965. d: Maurício Rittner).

O Corintiano [Football Player from the Corinthians] (1966. d: M. Amaral).

O Corpo Ardente [Ardent Body] (1966. d: W.H. Khouri).

Mário Gruber (1966. short; d: Ruben Biáfora).

O Quarto [The Room] (1967. d: R. Biáfora).

Até que o Casamento nos Separe [Until Marriage Separates Us] (1968. d: Flávio Tabellini).

O Jeca e a Freira [Jeca and the Nun] (1968. d: A. Mazzaropi).

Agnaldo, Perigo á Vista [Agnaldo, Dangerous at a Glance] (1969. d: Reinaldo Paes de Barros).

A Compadecida [The Mercyful One] (1969. d: György Jónás).

Pára Pedro [Stop, Pedro] (1969. d: Pereira Dias).

A Arte de Amar Bem [The Art of Beautiful Love] (1970. d: Fernando de Barros).

A Moreninha [The Brown Girl] (1970. d: G.M. Laurelli).

Lua de Mel e Amendoim [Honeymoon with Hazelnut] (1971. d: F.de Barros and Pedro Carlos Rovai).

As Deusas [Goddesses] (1972. d: W.H. Khouri).

Independência ou Morte [Independence or Death] (1972. d: Carlos Coimbra).

Cleo e Daniel (? d: Roberto Freire).

Grita á Meia-Noite [Cry Out at Midnight] (? d: Carlos Szili).

Janjão (? d:?).

O Vendador de Linguiças [The Sausage Vendor] (? d: Alfredo Palácios).

Notes to the Appendix:

¹According to *Magyar Film*, 25 Feb. 1939, p. 15, the cameraman of this film was Tibor Magyar.

²"The film was photographed by Rudolf Icey, but because of labour permit complications, his assistant got credit for it." *D. Ákos Hamza at the Hungarian Film Institute*, p. 42.

³According to a film prospectus, the cameraman was Tibor Pogány.