

JIMMY JAGUAR

colour, Hungarian

Director:

Bence Fliegauf

Screenwriter:

Bence Fliegauf

Cinematographer:

Mátyás Gyuricza

Producer:

Bence Fliegauf

Mónika Mécs

Ernő Mesterházy

Gábor Ferenczy

Executive Producer:

Barbara Bernáth

Editor:

András Zimay

Cast:

Erik Major

Juli Jakab

Eszter Balla

Nóra Jakab

Alíz Sólyom

Lilla Kizlinger

Krisztián Peer

Hungarian premier: 11. September 2025

Distributed by Mozinet in Hungary

Marci Balfi (Krisztián Peer) and his partner Seed (Erik Major), in their delirious trance, tie up an elderly man and lower him into a boat on the River Tisza. The victim is later identified as a

Serbian war criminal. Léna (Juli Jakab), who investigates the case, enters Balfi's cult, but soon falls under the spell of the man's strange charisma. Others connected to the case – including two eccentric young women, Laura Kis (Silver Bear Award winner Lilla Kizlinger), Róza (Alíz Solyom), and a female investigator (Eszter Balla) – begin to feel as though they are no longer in control of their own actions. Their lives are intertwined by a ghostly entity named Jimmy Jaguar, a demon that moves from person to person, taking possession of its hosts. The demon eventually takes on a physical form and begins to exact revenge on those who believe they are above the law.

In recent years, Bence Fliegauf and his close-knit team have produced two films independently, without institutional funding, both of which were invited to A-list film festivals. *Forest - I See You Everywhere*, won the Silver Bear Award in 2021, while *Jimmy Jaguar* currently competes at the Karlovy Vary International Film Festival, Central Europe's most prestigious festival.

Origins

„Gör-gör-göri, a göri göri, Szu-szu bébi, a mexikói, Dzsimmi-dzsimmi jaguár
dzsimmi-dzsimmi oh!” – A song of unknown origin

Director Bence Fliegauf has a fond memory of these iconic lines: as a child, he heard this seemingly nonsensical chant in the schoolyard. As he recalls: *"Everyone imagined Baby Su-Su from Mexico and Jimmy Jaguar, but who or what they really were was a complete mystery."* The origin of *Jimmy Jaguar* is far more mystical than that of a conventional film, and it is deeply rooted in this childhood memory.

In 2022, Fliegauf took part in a psychotherapeutic self-awareness session, fused with a family constellation training, as part of a documentary project. *"One of the trainers, Nóra Jakab, was suddenly possessed by an unfathomable energy that made the entire room vibrate"*. That's when the director began to hear the same old lines in his head, *"I was just humming it to myself, and I couldn't get it out of my head. It became a mantra. It captured me completely,"* he recalls.

Then Fliegauf went to Latin America, and he tried to understand what this mysterious incident was all about. Shaping the idea that formed during his travels, he convinced the crew to do something completely different instead of the original documentary project. According to the new concept, a vengeful spirit would seek out bodies and use them for its own purpose. The spirit is called Jimmy Jaguar, a form of dark power whose only objective is to take revenge on people who could exist solely because the law is protecting them.

Both Fliegauf and the crew were captivated by the concept. The creative team, Barbara Bernáth, Juli Jakab and Mátyás Gyuricza, thought it would be a perfect premise for a series, since the demon wanders from person to person, one mission after another, and the sinners would never run out. It was eventually decided to make a pilot episode, with the strict criteria that the final product must hold its own as a standalone movie, both visually and in content, in case the series version would ultimately fail. The test shooting began, and from that point there was no turning back, the revenge demon became unstoppable. *"An eerie journey began, as if we were on an ever speeding haunted train. We were all shaken by it."* says the director.

When Fliegauf first picked up *Crime and Punishment* at the age of 14, he was immediately fascinated by the concept of evil and its psychopathology. This curiosity remained later on, as his entire career attests. Fliegauf has been reading true crime books for decades, engrossed in the world of evil: he has seen the rampages of Ted Bundy, Robert Durst, the West Memphis Three, Jeffrey Dahmer and many more real-life serial killers. In recent years, he has also been

captivated by police interrogations posted on YouTube, where officers are shown asking questions of the suspect for hours on end. He became interested in the idea of creating a fictional story, and telling it in a documentary setting. From the combination of all these things, *Jimmy Jaguar* was born.

A close-knit crew

The director is surrounded by a close-knit team: together with Lilla Kizlinger, Julia Jakab, Eszter Balla, Mátyás Gyuricza, and Tamás Beke, they practically form a troupe, which they refer to as the *Fliegauf Circus*. There was no need to recruit the members, – this organically formed creative circle was already eagerly awaiting "the next show of the circus": the moment when they could once again create a film out of their shared love for art. When Fliegauf pitched them the idea of *Jimmy Jaguar*, they almost immediately started working on it. *"I wasn't the only one who got sucked in by the idea of the demon. After a while, we couldn't tell whether we were shaping the story, or the demon itself was shaping us,"* the director recalls.

This time the actors had to perform in an especially naturalistic style. *"Juli Jakab, who can be seen pregnant at various points during the film's two-year shoot, is a master of naturalistic acting. I believe Erik Major is an exceptional talent – he portrayed Seed so precisely, as if he had access to the same thoughts I did, and it shines through. Both acting and writing are mediums, but in this film, they took on a dual meaning, because we had a deeper emotional experience of what was happening inside of us,"* says Fliegauf of the film's two lead actors.

The film also features notable experts: sociologist Endre Sík, psychiatrist György Bánki, therapist András Feldmár, and media personality Márton Gulyás – all of whom performed professionally in front of the cameras. They delivered their lines in the same style that is typical of them, meaning they weren't acting in the traditional sense, but rather presenting themselves within a fictional setting. A particularly meaningful moment for the director was when his old friend, 83-year-old András Feldmár, accepted the invitation to appear in the film. Feldmár expressed that he felt honored to have Fliegauf enter *his* creative space.

Shooting without a budget

The script was not written in the traditional way, but developed in phases. The plot evolved as each scene was filmed, much like in a documentary. This is how the director's previous two films, *Forest* (2003) and its sequel, *Forest - I See You Everywhere* (2021), were also created. It was like catching a wave – you have to get on and ride it. The crew essentially climbed inside the director's mind. *"They become bewitched, like wild animals frozen in the middle of the road when they see a car's headlights,"* says Fliegauf, describing the intimate and unique creative process.

During the shooting, the crew often joked about being possessed by the spirit of Jimmy Jaguar – but at times, it felt disturbingly real. In one outdoor scene, the script called for a storm that would drive animals wild – along with Jimmy himself. Right after filming that scene, a raging storm rolled in. The crew had to pull over their vehicles on the way back because driving became impossible. Over the two years of working on *Jimmy Jaguar*, the crew experienced plenty of similarly emblematic moments. *"Of course, if you make a film about birds, you'll start seeing birds everywhere. And if you make a film about demons, you'll see demons around every corner. Even when we're aware of this cognitive distortion, it can still fool us. You had to be sensible,"* explains the director.

Despite having almost no financial support, the crew was welcomed wherever they went –

whenever they needed a location or help. *"Over the years, I have learned that obsession opens doors. People can sense when someone isn't just trying to make money, but truly wants to create a vision – and is surrounded by dedicated, sensitive people who are following and supporting that vision,"* says Fliegauf. For him, there's no other way to do it: *"It's basic human courtesy: If I borrow a car and it's messy, I'll clean it. As the director, I did the dishes. I carried the tripod on my shoulders with my 22-year-old colleagues. And it felt good – tough, but rewarding."*

The director also holds strong views on the state of independent filmmaking: *"This city is full of creative people who are exhausted by years of development and last-minute cancellations. Filmmaking is an endlessly frustrating marathon – whether you receive production funding or not. Making a no-budget film is challenging, but for many, it's still easier than wondering if they'll get to make a film at all in the next two or three years. That's the essence of independent filmmaking. Eventually, you end up drained – both financially and emotionally – and you swear you'll never make a film for free again. But then the next no-budget idea comes along – sometimes from the outside, sometimes from within – and the temptation is overwhelming. Sometimes, it's just impossible to resist."*

Closing thoughts

The film also addresses a crime against children – an issue on which Fliegauf holds a firm stance: *"Crimes against children must be discussed regularly. You always have to form an opinion. You can keep silent when such crimes no longer exist – which, I fear, may never happen. The fact that I wrote the script in August, shot a scene in October depicting the cover-up of a child being molested in an institution, and then witnessed the paedophilia scandal in December, that led to historic changes in Hungary – was a terrifying experience."*

Although *Jimmy Jaguar* touches on many pressing social issues, for Fliegauf, one of the most exciting aspects of the project was the organic workflow: *"We started out shooting a pilot episode, which ended up becoming a standalone feature film. We knew this was how it had to be done, and we weren't discouraged by the fact that we didn't know exactly what we were making – or where it would all lead. Was it worth it? If you measure it in terms of money, absolutely not. But if you look at it in terms of experience, liberation, and human connection – then yes, absolutely!"* The fact that the finished film holds its own as a feature and remained true to the creators' intentions is already a success. On top of that, it was selected for the main competition program at one of the region's most important and long-standing A-list film festivals: the Karlovy Vary International Film Festival. Although Fliegauf's films have previously been featured in competition at numerous major festivals, *Jimmy Jaguar* marks his debut at the Czech spa town. The film is now debuting in the main competition section, where films from filmmakers such as Jiří Menzel, Ken Loach, Andrei Konchalovsky, Sergei Bondarchuk, Jan Svěrák, Sergei Bodrov, Ferzan Özpetek, Baltasar Kormákur, Radu Jude, and Jean-Pierre Jeunet have competed and received the award.

Crew

Bence Fliegauf – Director, Screenwriter

He began his career as an assistant, editor, and later became known as a director and screenwriter. His first feature film, *Forest* (2003), won the award for best debut film at the

Berlin International Film Festival. This was followed by *Dealer* (2004), which also received praise at the Berlinale and won nearly thirty additional festival awards. His film *Milky Way* (2007) won the Golden Leopard, the main prize at the Locarno Film Festival. His film *Just the Wind* (2012) which deals with murders of Romani people in Hungary, won the Grand Jury Prize, the Amnesty International Film Award, and the Peace Film Award at the Berlin Film Festival. His film *Lily Lane* (2016) received several international awards, including the Golden Olive Tree Award at the Lecce Film Festival in Italy, and the Golden Listapad Award, the main prize at the Minsk International Film Festival. In 2021, *Forest – I See You Everywhere* brought the Silver Bear Award to one of its actors, Lilla Kizlinger, at the Berlin Film Festival. Fliegauf's works are diverse in style, but always have a metaphysical, spiritual dimension, and often deal with social issues, as well as providing a deep analysis of the human psyche. The director's unique vision and sensitivity have made him a defining figure in the world of contemporary Hungarian cinema.

Mónika Mécs – Producer

She graduated in 1996 from the first producer course at The University of Theatre and Film Arts. She began her career with the documentary film team, Black Box, where she was responsible for documenting political and social events during the transition period in the Soviet bloc. She co-founded the production company, M&M Film with Ernő Mesterházy in 2005, which later joined forces with Inforg Studio and continued operating under the name Inforg–M&M Film. The company has taken part in numerous Hungarian and international co-productions. In addition to several box office hits (*The End* – 2007; *Chameleon* – 2008; *Panic* – 2008, *Brazilok* – 2017), as well as outstanding auteur films (*Those Who Remained* – 2019; *To the Best of My Knowledge* – 2020; *Spiral* – 2020; *There Was a Tower* – 2022). Mónika Mécs's work has been recognized by numerous awards, and she regularly collaborates with directors such as Ildikó Enyedi (*On Body and Soul* – 2017, *My Wife's Story* – 2021, *Silent Friend* – 2025) and Bence Fliegauf, thereby playing a significant role in strengthening the international presence of Hungarian cinema.

Ernő Mesterházy – Producer

He has been involved in cultural management and film production since the early 1990s. Between 1993 and 2002, he produced a documentary series titled *Indians* in Southeast Asia with filmmakers Gábor Rohonyi, Nimród Antal, and István Szaladják, as well as cinematographers, Péter Szatmári and Péter Vajda. From 2007, he has been involved in the production of major feature films, alongside his wife, Mónika Mécs. He was the producer of the documentary film *One for All*, a film about Áron Szilágyi, which won the award for best film, known as the Oscar of sports films, at the 40th FICTS International Sports Film Festival in Milan.

Gábor Ferenczy – Producer

He has been involved in the production and co-production of numerous award-winning Hungarian films, with a particular focus on supporting auteur cinema. His best-known works include *It's Not the Time of My Life* (2016), *The Monster from Martfű* (2016), *X-The ExPLOITED* (2018), *Blossom Valley* (2018), *Genesis* (2018), *Neither with You* (2019), *Spiral* (2020), *Gentle* (2022), *Larry* (2022), and *Halfway Home* (2022). His latest projects include *Black Spot* (2024) and *Deep Point Feeling* (2024).

Barbara Bernáth – Executive Producer, Directing Associate, Dramaturge

Film producer, and director. As a freelance filmmaker, she has been a production manager and producer for numerous short films, VR films, and music videos. Her first major works include Bence Fliegauf's Silver Bear-winning film, *Forest – I See You Everywhere* (2021). She will make her directorial debut in 2026 with her first documentary film, which follows the last two years of the Holocaust survivor, Éva Fahidi's life, accompanying Éva and her beloved, Andor Andrási. She is currently developing her own projects and working as a junior producer at the production company Movie Bar.

Mátyás Gyuricza – Cinematographer

He graduated from The University of Theatre and Film Arts in 2016 with a degree in cinematography. He has worked on several short and feature films, as well as TV series (*2. em* – 2014; *Földiek* – 2015; *#sohavégetnemérős* – 2016; *Beautiful Figure* – 2016; *Egynyári kaland* – 2018; *Last Call* – 2018; *Jakab* – 2019; *Wild Roots* – 2021; *Legyetek szeretettel* – 2023; *Hiénák* (2025)). He received the Vilmos Zsigmond Hungarian Cinematographer Award in 2020.

Tamás Beke – Sound Engineer

Hungarian sound engineer, foley artist, and editor. During his career, he has worked on films such as the Oscar-winning *Son of Saul* (2015) and the Golden Bear-winning *On Body and Soul* (2017). He is Bence Fliegauf's oldest long-term colleague, with their working relationship beginning in 2004 with *Dealer*. Together with the director, he later made the films *Spin* (2005), *Milky Way* (2007), *Glitter* (2008), *Womb* (2010), *Just the Wind* (2012), and *Forest – I See You Everywhere* (2021). In addition to his film work, he has also participated in theater productions (e.g., *Cat's Play* – 2009; *Mrs. Margarida* – 2010).

András Zimay – Editor

During his career, he took part in editing several feature films and documentaries, as well as TV shows (*Fresh Air* – 2006; *Three Women* – 2007; *Agents Go to Paradise* – 2010; *The Öszöd Is Gone* – 2013; *Legacy* – 2015; *My Treasure* – 2017; *Designed for Luxury* – 2022).

Cast

Juli Jakab – Léna

She studied dramaturgy at The University of Theatre and Film Arts between 2007 and 2012. In addition to her work as a screenwriter and dramaturge (*Berend* – 2009; *Somebody's Something* – 2009; *Hacktion Újratöltve* – 2012; *Comrade Drakulich* – 2019), she also works regularly as an actress. She played the leading role in Ferenc Török's *Nobody's Island*, (2014) and Oscar-winning László Nemes Jeles' *Sunset* (2018). But she also appeared in *Budapest* (2013), in *There's Something Strange and Inexplicable* (2014), in *To the Best of My Knowledge* (2020), in *Forest – I See You Everywhere* (2021) and, most recently, in *Hedgehog Hunting* (2025).

Erik Major – Seed

He graduated from The University of Theatre and Film Arts in 2021, with a degree in acting. After completing his studies, he signed a contract with the Weöres Sándor Theatre in Szombathely, and has been a member of the Radnóti Theatre since 2023. In addition to his stage roles, he has also appeared in films and TV series (*Golden Life* – 2015; *Egynyári kaland* – 2015; *On the Quiet* – 2019; *Perfect as You Are* – 2021). He was awarded the Holdbeli csónakos Prize in 2022 and has been nominated three times for the award given to the most promising young

actor.

Eszter Balla – Katalin

She graduated from The University of Theatre and Film Arts in 2001 with a degree in musical theatre, then signed a contract with the Csiky Gergely Theatre in Kaposvár. She has appeared in numerous theatre productions, such as *West Side Story* (2001), *The Case of Noszty Boy with Mari Tóth* (2002), *Nebántsvirág* (2003), *My Fair Lady* (2004), *Lila ákác* (2005), *Bob herceg* (2006), *János vitéz* (2007), *Chicago* (2008) and *Sweeney Todd* (2009). In addition to her theater work, she has also appeared in films and TV series (*Moscow Square* – 2001; *Control* – 2003; *Four Seasons in Space* – 2005; *Csodálatos vadállatok* – 2005; *A mi szerelmünk* – 2006; *Variációk* – 2009; *Apacsok* – 2010; *Egy szerelem gasztronómiája* – 2017; *Strange Sounds* – 2018; *Those Who Remained* – 2019, *Sublet* – 2019; *Human Smell* – 2022; *S.E.R.E.G.* – 2024). She received the Kaszás Attila Award in 2024, and became a member of the 6SZÍN theater company later that year.

Lilla Kizlinger – Kila

She began her studies in 2019 at The University of Theatre and Film Arts, majoring in film and television directing. In 2021, she was awarded the Silver Bear at the Berlin International Film Festival for her performance in the film *Forest – I See You Everywhere*. As an actress, she has appeared in several short films (*Graduation Shoes* – 2020; *Affricate* – 2022; *The Love of Things One Can Lose* – 2022; *Pulzaar* – 2023). The following year, she directed a theater play with Zsombor Aurél Bíró titled, *What Can I Do to Make You Feel Better?* in which she also starred. She did some voice acting in the animated film *Felhők felett* in 2022. Her first leading role was in *Some Birds* in 2023, then in 2024 she starred in *Explanation for Everything*, which won an award in the Orizzonti section at the Venice International Film Festival.

Krisztián Peer – Marci Balfi

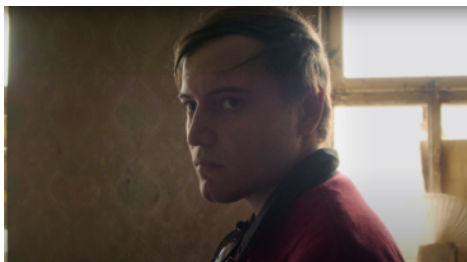
He is a poet, screenwriter, and dramaturge. He graduated from Eötvös Loránd University in 1997 with a degree in Hungarian Literature, philosophy, and aesthetics. He has published numerous poems in the literary and arts magazine, *Jelenkor*, and his writings can also be read on the Litera literary portal and in the magazine, *Irodalmi Jelen*. Several of his novels and poetry collections have been published (*Inner Robinson* – 1994; *Szöranya* – 1997; *Name* – 1998; *I Brought Someone with Me* – 2002; *42* – 2017; *Not Yours* – 2019; *Indeed* – 2022). He has received numerous literary awards for his work (Móricz Zsigmond Scholarship – 1997; Déry Tibor Award – 2001; Örkény István Playwright Grant – 2004; Füst Milán Award – 2016; Merítés Award – 2018; Baumgartner Award – 2020; Erzsébetvárosi Literature Scholarship – 2020).

Márton Gulyás – Riporter

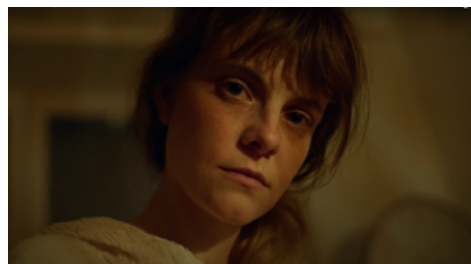
Hungarian political activist, director, and journalist. He began his career at the Krétakör Foundation, where he worked as an administrator and director. He later participated in several civil initiatives, such as the Humán Platform and the KOM (Common Country Movement). He launched his YouTube channel, Partizán, in 2018, which focuses on social and political content, and has since become one of the most significant independent media platforms in Hungary. He has received several awards for his work, including the SZABAD Díj's Audiences' Choice Award (2020), the Népszabadság Freedom of Speech Award (2021), and the Joseph Pulitzer Memorial Award (2023).

MAIN CHARACTERS

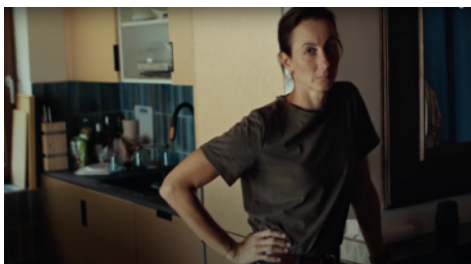
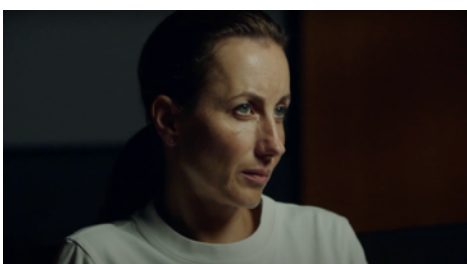
Seed - Erik Major



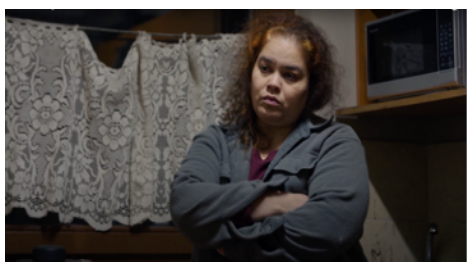
Léna - Juli Jakab



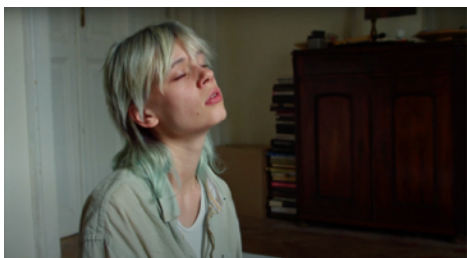
Katalin Tasnádi - Eszter Balla



Anna - Nóra Jakab



Róza Sólyom - Alíz Sólyom



Laura Kis (Kila) - Lilla Kizlinger

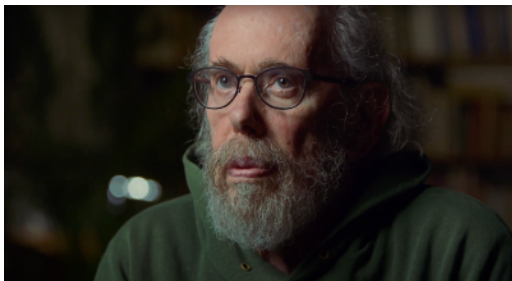


Marci Balfi- Krisztián Peer



SUPPORTING CHARACTERS

Criminologist - Endre Sík



Psychiatrist - György Bánki



Anthropologist - Vilma Főzy



Dávid Pásztor (reporter) - Márton Gulyás



Sándor Saltzman (Therapist) - András Feldmár



Cecília S. (Orphanage Director) - Éva Magyar



Animal keeper - Zoltán Péczely

