

EXCLUSIVE

M E D I A

ELI ROTH'S THE GREEN INFERNO



WRITTEN BY ELI ROTH & GUILLERMO AMOEDO
STORY BY ELI ROTH

RUNNING TIME: 103 Minutes

PRESS CONTACT
DDA Public Relations - greeninferno@ddapr.com



FESTIVAL
INTERNAZIONALE
DEL FILM DI ROMA
OUT OF COMPETITION | 2013

Synopsis

How far would you go for a cause you believe in? In master of horror Eli Roth's terrifying new film, *THE GREEN INFERNO*, a group of college students take their humanitarian protest from New York to the Amazon jungle only to get kidnapped by the native tribe they came to save. A tribe that still practices the ancient tribal rite of cannibalism, with a healthy appetite for intruders.

THE GREEN INFERNO is Eli Roth's return to directing for the big screen after 2007's *HOSTEL PART II*, and tells the story of what happens when "slacktivism," the well-meaning social media response to global catastrophes, turns into terror in the depths of the Amazon jungle.

The movie begins in the protected world of an elite college campus in New York City, where students stage a protest, much to the dismay of the other students. A charismatic and dangerously hypnotic student Alejandro (Ariel Levy) delivers a wild speech to a group of students, drawing them in with passionate rhetoric. He shocks them with stories about a tribe far away in the Amazon jungle that is under threat of extinction. He urges students to join him, to do something, to get truly involved through action, not just through reaction and a few re-tweets. Alejandro is hard to resist and the story he weaves is real; these tribes will disappear due to the world's corporations raping the jungle of its natural resources and destroying their habitat.

Justine (Lorenza Izzo), the beautiful daughter of a United Nations official, leans out of her dorm window, watching him, seduced by his charm and fired up by his dark words. Her roommate Kaycee (singer/songwriter Sky Ferreira) tries to pull her back, but Justine is smitten and committed. She joins Alejandro's mission, despite everyone's pleas not to trust him.

Taking a small group of students with him to the Amazon, Alejandro is determined to change the world and to hell with the consequences, he is a true crusader. They fly to Peru by commercial plane, private plane, and take motortaxis and boats deep into the Amazon jungle, where the corporations tear through the jungle to reach the village. The students chain themselves so they cannot be moved and start to stream the action via their cellphones. The workers respond in force, pulling guns immediately and threatening to kill the students.

Suddenly, something goes wrong. Justine realizes she cannot lock her chains as she starts to struggle and scream while to her horror, Alejandro films her for the world to see that a United Nations Official's daughter is in danger. She has been used. But it's too late. They manage to escape via a private plane but the atmosphere is already tense, dangerous and full of mistrust. Justine realizes she is a pawn in a game far larger than she knew. Alejandro ignores her outrage; his devotion to the greater cause outweighs the individual.

Then, a terrifying crash splits open the plane and they all go down into the dense jungle. The plane smashes into the ground. The students are injured, terrified. Meanwhile, the native tribe they had come to save slowly advances to the crash site and, in a terrible twist, takes them hostage.

Synopsis

Dark and primitive customs still rule the Amazon jungle: barbarism, cannibalism, and other mind, body and soul-destroying rituals. Trapped in the village, these high-tech modern world students experience the ultimate in primal barbaric terror, suffering unspeakable acts of violence in an intense and chilling rituals reserved only for the most threatening intruders.

Welcome to the jungle. This is THE GREEN INFERNO.

THE GREEN INFERNO was filmed entirely on location in New York City, Chile, and the Peruvian Amazon. The movie stars Lorenza Izzo (Hemlock Grove, AFTERSHOCK), Ariel Levy (QUE PENA TU VIDA, AFTERSHOCK), Daryl Sabara (JOHN CARTER, SPY KIDS), Kirby Bliss Blanton (SCAR, PROJECT X), singer/songwriter Sky Ferreira, Magda Apanowicz (THE BUTTERFLY EFFECT, CAPRICA), Nicolas Martinez (QUE PENA TU VIDA, AFTERSHOCK), Aaron Burns (MIS PEORES AMIGOS: PROMEDIO ROJO EL REGRESO), Ignacia Allamand (CORDERO DE DIOS, QUE PENA TU VIDA, AFTERSHOCK), Ramon Llao (AFTERSHOCK) and Richard Burgi (HOSTEL II). Roth produced alongside Worldview CEO, Christopher Woodrow, Worldview COO, Molly Conners, and Sobras International producers Miguel Asensio Llamas and Nicolás Lopez. Worldview's Maria Cestone, Sarah Johnson Redlich and Hoyt David Morgan executive produced.

About The Production

THE GREEN INFERNO is Roth's much anticipated directorial follow up to the enormously successful Hostel franchise, which collectively grossed over \$300 million worldwide and was ranked as the #1 scariest film of all-time on Bravo's "Even 100 Scariest Movie Moments." Most recently, Roth co-wrote, produced and starred in AFTERSHOCK and executive produced the Emmy-nominated Netflix series Hemlock Grove.

Roth was already writing the original story for THE GREEN INFERNO when KONY 2012 went viral in the spring of 2012. An organization called Invisible Children made a video to urge grassroots campaigners to help take down the African warlord Joseph Kony. They claimed the video was viewed more than 100 million times, mostly due to re-tweets and social media mentions. But then cracks appeared in the campaign, funds were not accounted for and founder Jason Russell had a very public breakdown. Roth was amazed. It seemed so close, in spirit, to the tale he was writing.

"I wrote a story about students who want to take the shortcut and solve the world's problems by streaming them and publicly embarrassing anyone they see as doing something wrong," said Roth. "And then, as I was finishing the script, KONY 2012 happened which, for me, represented the boiling point. Everyone in the world tweeting about something they learned from a YouTube video, and almost shaming other people into re-tweeting about it, as if you're uncaring about Ugandan child soldiers if you don't. I saw it all more as a public demonstration for people wanting to appear like good people, and a month later the leader of their cause was masturbating on the street of San Diego. It did absolutely nothing. Yes, it raised awareness, but just re-tweeting links to YouTube videos isn't actually going to stop warlords."

Roth knew he was onto something when he saw the fallout over KONY 2012. "It comes from a good place," says Roth, "Wanting to help others in a corner of the world far from our own, but ultimately it's more about people feeling better about themselves."

In THE GREEN INFERNO, a dangerously hypnotic young activist, Alejandro (Ariel Levy), shames his fellow students for "slacktivism" early in the movie.

"Have you ever had fantasies of saving a dying tribe, of protecting them from encroaching civilization?" he says, staring down the room. Everyone nods yes, adding "of course." "And what have you done about it?" he demands.

Alejandro goes on in agonizing detail about the terrible plight of tribes in the Amazon, seducing them further into his saving-the-world mindset. Justine (Lorenza Izzo) listens, wanting to speak, but not trusting herself to do so. She knows her roommate Kaycee (Sky Ferreira) doesn't like Alejandro. And her father, a United Nations official, would be furious. But she listens attentively, desperate to hear what Alejandro has to say.

About The Production

“In two weeks an untouched jungle in the Peruvian Amazon will be destroyed forever,” Alejandro tells them. “Companies want the natural gas located under the villages, so they GPS the location, bulldoze the homes and take the gas. Ancient tribes, seen only in rare glimpses from satellite images, untouched by modern man, will be gone forever.”

Alejandro knows how to whip up a crowd. Soon, eight young activists are on a plane out of New York to Chile where they’ll meet a pilot, Carlos (Matias Lopez), who will take them deep into the Amazon jungle. Alejandro and his fellow students are on a mission to save the world. But it all descends into an intense nightmare as director Eli Roth takes us into a journey of unspeakable horror.

The plane crashes, the students are thrown deep into the jungle’s dense undergrowth, hurt, bleeding, terrified. Suddenly, strangers with makeshift weapons slowly advance to the scene. These are the locals from the very tribe they had come to save, bearing down on the young scared crash victims. They capture the students and take them back to the village. The worst happens. The tribe still practices ancient rituals, based on real research Roth and co-writer Guillermo Amoedo found.

Terrifying consequences transpire when crashing into the lives of others. These students just wanted to change the world, but when trapped inside cages with the evil that men do, is civilization too far away and a place they will never see again, or will they?

WHERE NO CAMERA HAS GONE BEFORE

Roth knew he wanted to shoot THE GREEN INFERNO the Peruvian Amazon as well as in Chile, where he filmed AFTERSHOCK. Shooting there is a whole different way of making movies. “I love filming in Chile,” said Roth. “There’s a creative renaissance going on down there, you can feel it. Artists are going there, there’s life, energy, an incredible music scene and it doesn’t feel watered down or globalized like so many other cities. There’s an incredible wealth of talent there, in front of and behind the camera. I’d love to shoot there again.”

Roth also has great memories of Peru, and despite the natural challenges, would go back there in a heartbeat. “I love it. I fell in love with the country, the people, everything. The footage for THE GREEN INFERNO looks so spectacular. It’s something you couldn’t get anywhere else in the world. We went farther than any cameras had ever gone before. They call the river ‘Pongo Aguirre’ because AGUIRRE, THE WRATH OF GOD was the last film to shoot there. We went further, until the last village on the river before it was nothing but river and jungle. No electricity, no phones, nothing, just a village. They not only had never seen cameras before, they had never seen ice cubes. It was an incredible experience.”

Roth wrote the script for THE GREEN INFERNO during the shooting of AFTERSHOCK in Chile with that film’s co-writer Guillermo Amoedo. Financing was quickly arranged with Worldview Entertainment, who took the script off the market before any other financiers had a chance to see it, with Exclusive Media Group taking international sales rights, preproduction began.

THE GREEN INFERNO filmed in three countries, using local crews, with new cameras from Canon that could withstand the heat and humidity. Roth uses social media extensively, except when isolation in the jungle, and the film already has a tremendous awareness.

About The Production

Roth keeps his fan base involved through regular postings on Twitter and tempting glimpses into his creative process with photographs on Instagram. On his Tumblr account, Roth regularly shares behind the scenes snippets, gives advice to budding filmmakers and also pays homage to his own heroes of horror.

Roth and producer Nicolas Lopez worked with the same crew and many cast members from AFTERSHOCK. In THE GREEN INFERNO, Roth took most of the cast from AFTERSHOCK, from lead Lorenza Izzo to Ariel Levy and Nicolas Martinez. He also brought on the same Director of Photography (Antonio Quercia), production designer (Marichi Palacios) and composer (Manuel Riveiro).

Before filming in Chile, production on THE GREEN INFERNO started shooting on location in New York City at Columbia University and at well-loved NYC places like Zabar's and Koronet Pizza. Roth's recognition as an actor in INGLORIOUS BASTERDS also made it possible to get permission to film at Zabar's, whose owners usually say no to shoots but happened to be big fans of Roth.

Roth studied at NYU and then worked as a production assistant in his early 20s in New York. "Going to Columbia felt like going to college. Going to NYU felt like going to Film Camp. I would have been thrown out of Columbia after a week, but I always loved the campus and the way the students looked. It was a pleasure to shoot there."

HORROR REDUX

Horror is not star-dependent like other genres. As Roth explains: "You don't need major stars. You need good actors and good scripts and a director who understands how to shoot it, and edit it. The scare is the star."

Horror also has a young, insatiable audience, desperate for the next release. Roth was a horror fanatic from a very early age and his movies are filled with reverence and reference for the genre and its renowned directors. "Horror movies were my passion growing up, and my favorite thing was being scared and watching scary, gory movies with my friends. And then I felt like, by the late '90s, they evaporated. The R-rated horror movie was gone. It was like a dead art form."

Roth often cites Sam Raimi, who made EVIL DEAD when he was 21 on a budget of \$350K, as a major influence on his work. Like Raimi, Roth started shooting on Super 8 and learned his craft via hands on filmmaking. During the writing of THE GREEN INFERNO, he drew heavily on the history of the golden age of horror when A-List directors like Stanley Kubrick made THE SHINING and it was a highly respected genre. Sadly that run ended with Stuart Gordon's RE-ANIMATOR (1985) and almost everything after that went straight to video until SCREAM came out in 1996.

During the straight-to-video years, Hollywood didn't want to make big budget horror movies. They wanted to build franchises. "People said, 'but if everyone dies, how do we get a sequel?'" says Roth.

About The Production

With the massive success of Roth's earlier work, and seen most recently with James Wan's *THE CONJURING* horror is back on Hollywood's radar. And with the world in crisis, its reappearance is timely. As Stephen King explained in his classic article, *Why We Crave Horror in Playboy* in 1981, horror plays a vital part in our collective psyche:

"When we pay our four or five bucks and seat ourselves at tenth-row center in a theater showing movie, we are daring the nightmare. The mythic horror movie, like the sick joke, has a dirty job to do. It deliberately appeals to all that is worst in us. It is morbidity unchained, our most base instincts let free, our nastiest fantasies realized, and it all happens, fittingly enough, in the dark, lifting a trap door in the civilized forebrain and throwing a basket of raw meat to the hungry alligators swimming around in that subterranean river beneath."

Roth agreed: "I love to terrify people: As things get worse in this world, and people feel a loss of control over things, they need an outlet, a place they are allowed to be really scared. Where better than horror movies?"

Roth has expanded his love of the genre into a real-life horror experience in Las Vegas. At the end of last year, the director opened *The Goretorium*, the first and only year round haunted house in Las Vegas, which takes your darkest fears and turns them into reality. *The Goretorium* leads guests through the remains of the famed *Delmont Hotel and Casino*, which became home to some of the most grisly murders ever to take place on the Las Vegas Strip. Originally owned by the *Delmont* family, the walls of the hotel have witnessed over 1,000 murders. Once inside you walk through a twisted maze of rooms and hallways that are promised to scare even the bravest wanderer. The further you delve into the old hotel; you begin to realize that there may not be a way out.

Which is exactly what happens to the characters in *THE GREEN INFERNO*. When their plane crashes in the middle of the Amazon jungle, the further they delve into the interior, the more terrified they become and the more evident it is that they might well die there, even before the flesh-eating cannibals arrive. It is testament to Roth's power as a filmmaker that we stay hooked to the screen as a sensational and nightmarish scenario unfolds. Roth's obsession with flesh-eating goes back to his own experiences with a flesh eating bacteria, which lead to his writing his breakout debut hit *CABIN FEVER*.

Quentin Tarantino calls Roth "The savior of horror" and many horror aficionados refer to him as the director who brought R rated violence and scares back into mainstream cinemas. Harry Knowles from *Ain't It Cool News* cites Roth's influence by cult Japanese filmmaker Takashi Miike and also picks out the very American theme in Roth's style, calling it "Gore Noir". Knowles wrote on his influential site about *HOSTEL*, "This is a great American horror film, and the arrival of a very dangerous filmmaker. I'll be fascinated to see what he does next."

THE GREEN INFERNO has been long awaited by Roth's fans and the industry at large. The director who brought back horror to the mainstream and then took terror to the next level with *HOSTEL* now reinvents the genre with an entirely new twist. There's suspense and gore and hardcore horror with blood soaked chills. Roth's exploration of "slacktivism" is a tale for our times and one that you won't get out of your head. Beware of the jungle and remote tribes with healthy appetites as you enter *THE GREEN INFERNO*.

About The Production

CASTING

Roth cast his AFTERSHOCK co-star Lorenza Izzo as the lead to play Justine, “Lorenza has that amazing quality of a riveting on-screen presence, incredible natural beauty, but a sweetness that makes her sympathetic and likeable to everyone. She’s a girl’s girl, so girls love her and guys love her as well. She has that wide eyed innocence I needed for Justine, and having put her through the wringer on AFTERSHOCK and killing her brutally as the cheerleader Brooke Bluebell in Hemlock Grove, I knew she could handle it. But she blew away all my expectations. Her performance is superb on all levels.”

Making her big screen debut as Justine’s roommate Kaycee is singer/songwriter Sky Ferreira. “Sky and Lorenza are close friends so the onscreen chemistry really worked,” said Roth. “They’re very different types – Sky’s definitely a rock star while Lorenza’s the more buttoned down reserved type, but they bring out that side in each other.”

During production, Ferreira’s “Everything is Embarrassing” was named best song of the year by Pitchfork, the Chicago-based daily guide to independent music. “You’d never know, she didn’t say anything, I found out through Twitter,” remembered Roth. “She has the intensity of someone you’d see in a Larry Clark or Harmony Korine film, and it was fun to cast her against type. She’s an excellent actress.”

For the other American students, Roth cast SPY KIDS’ Daryl Sabara, PROJECT X’s Kirby Bliss Blanton, CAPRICORN 5’s Magda Apanowicz and acting newcomer Aaron Burns, who has worked all sides of the camera from directing 2nd unit to camera operating, assistant editing and as a visual effects expert.

Daryl Sabara, who plays Lars, was new to an Eli Roth set and really enjoyed the “Chilewood” pace – faster, leaner – right from the casting process. He also appreciated being directed by an experienced actor, something all the cast members mentioned as well. Being understood as an actor is crucial to getting a good performance. “Working with Eli was rad,” said Sabara. “I know his movies as a director, and I knew him as an actor from INGLOURIOUS BASTERDS. It was really great to work with a director who is also an actor. He’s so good at making the set really comfortable.”

Rounding out the cast were Roth’s other AFTERSHOCK co-stars and producer Nicolas Lopez’s frequent acting collaborators, Ariel Levy and Nicolas Martinez, as well as Ignacia Allamand. Roth has high hopes for Ariel Levy, appearing in THE GREEN INFERNO in his first English-speaking role. “I hope this is his cross-over film, his first in English, and makes him a big star in the US.”

For Nicolas Martinez, who plays Daniel, it was his first experience being directed by Roth. They had worked together before, but in different roles – as fellow actors: “I met Eli Roth two years ago before filming AFTERSHOCK, but I only knew him as an actor. As a director, he’s incredibly smart, insightful and really helpful getting you into character in front of the camera.”

About The Production

FINDING THE VILLAGE AND THE TRIBE

After New York City, the cast and crew of THE GREEN INFERNO flew to shoot in the Peruvian port of Yurimaguas, “a port with seemingly no rules” as one production crewmember said, for all the city exteriors and the protest sequence. But it was all a buildup for the toughest part of the shoot, the village.

The first challenge of many was how to film an authentic Amazonian village that looked completely uncontacted by modern man. In the early planning stages of THE GREEN INFERNO, Roth and producer Miguel Asensio went to Peru where they met MOTORCYCLE DIARIES producer Gustavo Sanchez, and together they scouted up and down the Amazon looking for a place that was logistically possible to shoot. Roth wanted to go deep into the jungle, but they quickly learned how difficult and dangerous that was.

While scouting on the river nicknamed the Pongo Aguirre (from the Werner Herzog film AGUIRRE, THE WRATH OF GOD, 1972), miles from anywhere, Roth spotted a grass hut on the riverbank and was intrigued. The guide told them it was the last village on the river before absolute jungle for days. They rode for hours through the dense jungle in a very small motorboat, as some areas are impassable in larger vessels, until they almost ran out of gas. On the way back, Roth saw the same small grass hut and asked if they could stop. Something about the scene spoke to him – it looked exactly like what he had pictured for THE GREEN INFERNO.

As they pulled up to the shore, a young girl was washing clothes in the river. She looked over at them and smiled. A few people cautiously came out of the houses, including a mother with about six children clustered around her. Gustavo went up to them to talk. Roth suggested telling them they were scouting for a movie location. Gustavo paused, looked back at Roth and said, “These villagers have never seen a movie.”

In fact they didn’t know what a movie was. Roth was amazed and hooked on using this place. “That was my introduction to Callanayacu,” he said.

Callanayacu is a remote and protected area mostly used for farming. Many villagers had never left Callanayacu and had little contact with the outside world. Occasionally a boat arrives with supplies but apart from that, it’s a self-sustained farming community with no electricity or running water. Roth had found his location for THE GREEN INFERNO.

It was all there. It was the village that Roth imagined but now, they had to persuade the locals to be in a movie. Roth and the producers were welcomed with kindness and the children in the village surrounded them instantly – fascinated with these people from the outside world. Roth brought out his Canon 5D camera, taking photographs, showing them how his iPhone worked, playing videos. He completely captured their imagination and trust with these artifacts from a civilization they knew nothing about.

The producers knew that shooting THE GREEN INFERNO here would take a lot of care and planning. It was such a remote place that the logistics would be insane. And they were also aware that they would change the villagers’ lives forever by turning their world, even temporarily, into a movie set.

About The Production

They took their time working with the villagers to explain exactly what it would entail and how they would be responsible and responsive to their needs and to the fragile environment around them. And yet, how do you explain to a remote village in the middle of the Amazon jungle what a movie production requires? You have to show them a movie first, of course.

Without Roth present, the Peruvian team went back to the village with a generator and showed them the 1980 classic, the “mother of all cannibal movies,” CANNIBAL HOLOCAUST. Roth couldn’t believe it when he found out.

“I was shocked. Imagine, this whole village – old people, children – they’ve never seen a movie, and the first thing they see is CANNIBAL HOLOCAUST. I thought they’d show them E.T. or WIZARD OF OZ. Nope. CANNIBAL HOLOCAUST. And much to my surprise, the whole village thought it was a comedy.”

After their first taste of cinema, the locals voted to allow the movie to shoot in their village. And in exchange, the production unit worked with the village to find out what they needed to improve their lives. The villagers said that the climate was always a problem, so the production unit built tin roofs on the 103 huts in the village to keep off the rain before they left. They also built a kitchen for the school and upgraded infrastructure on a lot of the other buildings. Flesh-eating bugs are a constant trial in the jungle (as the cast and crew found out during the shoot) so the crew left behind the wardrobe construction uniforms so villagers could farm without being eaten alive.

The villagers loved being in front of the camera. They very quickly adapted to the style of the shoot, and many of them worked on the production in the art department, helping build and dress the sets and make props. A surprisingly sensual element of the shoot was when the young village boys kept holding up Lorenza Izzo’s hair and blowing on her neck to keep her cool. The other actresses soon enjoyed the same attention. Roth appreciated the gentle but hard-working nature of the Peruvian locals.

“They were the best extras I’ve ever worked with,” said Roth. “Never complained. They just did the take and after smiled and laughed.”

FLOODS, BUGS AND OTHER CHALLENGES

Despite the harmony between the production team and the village, there were many natural challenges in the shoot. The first was getting all the makeup effects and film equipment into Peru. With many strict regulations and hoops to jump through, a lot of makeup effects and appliances were held in customs for weeks, leading the on set makeup artists to continually improvise, often using pieces of fruit or meat.

Once the team was in Peru, getting to the location was a total of five hours of travel every day. “We’d get in the van at 5 AM, get into the motorboats at 6 and arrive at the village by 7:30 or 7:45 to unload the equipment,” explained Roth. Because there was no safe way to store the equipment or protect it at night the production crew took everything with them, which meant half an hour of load in and out during the shooting day.

Another problem was the light. The available hours were severely truncated. They also had to be on the river heading home before sundown because it is far too dangerous to be on the river at night.

About The Production

The weather in the jungle is unpredictable to say the least. One day it could be beautiful sun with a perfect light for filming. The next day torrential rain would burst out from dark clouds. The crew had to be adaptable, weaving in the natural world and its challenges into the shooting schedule. One day the rain just would not stop pounding the beach where they were shooting. Roth and his DP Antonio Quercia decided to incorporate the storm into the day's plans. It worked brilliantly – they got incredible footage.

But when they returned the next day, the entire beach had been swept away in the flood. It was chilling. They had no idea how much danger they had been in the day before. Then the production team learned that another flood in the Andes two days away was causing the river to rise. It was a harrowing day for Roth and his crew. How were they going to get everyone back to base camp and safety?

“I was petrified, mostly for the rest of the crew. We knew it would be dangerous and there would be risks, but we were all in that boat on a rushing river filled with trees, branches and debris. The motorboats could only fight the current so much, and had to zig and zag, weaving through uprooted trees and washed away houses. We all just sat there in the boat, quietly gripping the metal seats, silently praying we'd make it back. The normally relaxed ride home with the endless view of jungle skyline was a terrifying game of real-life Frogger.”

The day after the crew wrapped, a rockslide hit the road leading to the boats, and anyone caught in town was stuck there for six weeks. Luckily the crew made it out the day before. Despite the hazards, which included staging a protest in a field full of poisonous tarantulas, everyone made it out safely.

The physical effects of shooting in the jungle were intense. Medical precautions were very important. The cast and crew had numerous shots for yellow fever and other inoculations before going in. After they emerged from the jungle, they all had to be checked for parasites.

Magda Apanowicz, (Samantha) recalls falling asleep from exhaustion during the shoot and waking up covered with tiny bites and blood everywhere and a massive gecko climbing up her leg. She had never experienced anything like the Amazon before. Originally from Vancouver, Canada, she summed up working on THE GREEN INFERNO as “surreal and insane.” “I'm not meant for the jungle,” she said. “But I'm proud of myself that I survived.”

The heat made working conditions challenging. Kirby Bliss Blanton, who plays Amy, described the climate as “Very sweaty, you can bite the air because it's so humid.” Kirby was taken to a local hospital in the middle of the Amazon because she became very sick and allergic to the bites. She joked that she'll have a permanent reminder of the movie from the scars but acknowledges that, “I learned a lot about myself being in the jungle.”

THE GREEN INFERNO became a rite of passage for the young cast. During the long journey each day, the cast and crew had to cope with the silence of the natural world. Used to constant interruption and noise, some found the peace unnerving, but ultimately helpful in creating their roles. Ariel Levy who plays the lead male character of Alejandro talked about the hours of daily travel as a respite from life.

About The Production

“There was no 3G, no cell reception, just me and my music. I’m very hyperactive so it was hard at first. Then I became more and more comfortable and started to enjoy being disconnected from the world and get into the silence.”

Lorenza Izzo (Justine) said it was a visit to another world, for her, “I didn’t know what to expect. I had no idea what it would be like. It was another dimension, seriously.”

“No one made it out unscathed,” said Roth, “All the actors were cut, bruised and bitten. They all signed up for an adventure, but were thrilled when we made it back to Santiago. I remember when we got to the Lima airport everyone ran for the Starbucks and the fast food.”

The last day of shooting was an emotional one, with the cast and crew hugging, drinking beers and crying. Just at the very last shot a massive thunderstorm burst out, and everyone stood there in the rain, smiling and hugging. “The makeup wore off as the rain poured down, kind of a symbolic way of God saying: ‘that’s a wrap!’ I’ve never experienced a film shoot end quite like that,” said Roth.

It was a fitting end to an intense and challenging movie shoot and the results are all there on the screen. Roth captured something incredibly beautiful and dangerous in the Amazon, bringing all of his passion for the horror genre into the twisted tale of THE GREEN INFERNO.

About The Cast

Lorenza Izzo

Justine

Born in Chile, Lorenza Izzo first arrived in Los Angeles in April 2012 and since then has caught the attention of Hollywood. She is currently shooting a lead role in the independent romantic comedy, *SEX ED*, opposite Haley Joel Osment and was the female lead in the NBC pilot, *I Am Victor*, opposite John Stamos and Matthew Lillard. She will next be seen in theaters in the lead role in the Eli Roth-directed thriller, *THE GREEN INFERNO*, opposite Daryl Sabara and Sky Ferreira. She recently recurred on the Gaumont/Netflix series *Hemlock Grove*, opposite Bill Skarsgard, Famke Janssen and Landon Liboiron and starred opposite Eli Roth in the thriller *AFTERSHOCK*, directed by Nicolas Lopez (*PROMEDIO ROJO*), which premiered at the Toronto Film Festival's Midnight Madness and was released in May 2013. She recently relocated to Los Angeles from her home country of Chile, where she is well known for starring in the comedy, *QUE PENA TU BODA (F*CK MY WEDDING)*, directed by Nicolas Lopez.

Ariel Levy

Alejandro

Ariel made his film debut in 2004, while still a student, in *PROMEDIO ROJO* directed by Nicolas Lopez, in which he played the principal character Robert Rodriguez. For this role, Levy had to gain a little weight to play a boy that's a dreamer and something of a loser, trying to cope with school life. After the film, he lost the weight and became a TV teen series romantic lead in series such as *Es Cool*, *Mitú*, *Porky Te Amo*, *Vivir con 10* and *Mala Conducta*. In 2007, he starred in the short film *SUPER NIÑO BULLY* directed by Nicolas Lopez.

In 2010, he won the lead role in the romantic comedy *QUE PENA TU VIDA*, also directed by Nicolas Lopez, where he played Javier Fernandez, and went on to play this role throughout the trilogy with *QUE PENA TU BODA* and *QUE PENA TU FAMILIA*.

Ariel has appeared on in primetime television series *Infiltradas*, *Soltera Otra Vez* and *La Sexóloga* as well as comedy web-series and TV movie *El Crack*, directed by Nicolas Lopez and Guillermo Amoedo. He also is an experienced actor in the theater with *Temporada Baja*, playing Patricio.

Crossing over into the English-speaking market in 2011, Ariel played a lead role in the thriller *AFTERSHOCK*, produced by Miguel Asensio, Eli Roth, Brian Oliver and directed by Nicolas Lopez. When he's not acting, Ariel sings lead vocals and plays guitar in his garage rock band *Don Nadie* with his friends Andres Larrain, Fernando Wurmman and Matias Vega.

Kirby Bliss Blanton

Amy

Kirby Bliss Blanton is an American actress. The youngest of four children, she grew up in The Woodlands, Texas, and started her career as a model and in commercials in nearby Houston. After doing some month-long stints in Los Angeles, she moved there permanently with her mother. Her first acting role was in the Nickelodeon series *Unfabulous* in 2004. She also played small parts on shows such as *Zoey 101* and *Hannah Montana*, and landed her first feature film role in 2007's horror film *SCAR*. Kirby recently appeared as the female lead in Todd Phillips' *PROJECT X* for Warner Bros., which has grossed over \$50 million domestically. She will appear next in Mark Polish' indie feature *HOT BOT* in 2014.

About The Cast

Daryl Sabara

Lars

Daryl started his movie career at the age of seven as Juni Cortez in Robert Rodriguez' SPY KIDS franchise and has appeared in all four of the blockbuster films. He then voiced the Hero Boy in Robert Zemeckis' Christmas classic THE POLAR EXPRESS. Daryl continued to contribute his talents to such films as KEEPING UP WITH THE STEINS, HER BEST MOVE and Rob Zombie's HALLOWEEN. He then had the opportunity to work opposite Academy Award winner Robin Williams in the critically acclaimed WORLD'S GREATEST DAD, as his reprehensible son Kyle. Daryl returned to team up with both Robert Zemeckis in A CHRISTMAS CAROL, and Robert Rodriguez in MACHETE. Most recently Daryl played young Edgar Rice Burroughs in Disney's JOHN CARTER and starred in the dark independent film PHILOSOPHERS. Daryl can next be seen in THE GREEN INFERNO written and directed by Eli Roth.

When not on the silver screen, Daryl has been busy on television and can currently be heard bringing the "nanite" trouncing Rex to life on Cartoon Networks hit series Generator Rex. He has had featured roles on Weeds and Wizards of Waverly Place as well as recurring voice work in Father of the Pride, The Boondocks, Batman and Scooby-Doo. Some of Daryl's highlighted guest star appearances include roles on Emmy winning shows such as Friends, House, Criminal Minds and The Closer. He also sat on the other side of the table as a Celebrity Judge on Americas' Talented Kids for two seasons.

A triple threat, Daryl has also performed in both musical theater as a lead in Jason Robert Brown's workshop of 13, and in a dramatic lead role in Catskill Sonata directed by Paul Mazursky.

Sky Ferreira

Kayce

Sky Ferreira is the music and fashion worlds' latest "It Girl." Known for her long blonde mane, the Los Angeles native got her start on MySpace. The pop sensation was always scribbling down lyrics growing up and has written around 300 songs to date.

Sky was signed to Capitol Records in 2009 and is currently recording music under the label. She has released three EPs – As If, Ghost and Everything Is Embarrassing to date and an album is scheduled for 2014. Her work is considered a collection of electronic pop mixed with Blondie-esque tunes that combine lustrous melodies with spare, digitized production by hit-makers Jon Brion and Ariel Rechtshaid. Her single, "Red Lips" was accompanied by a visceral music video shot by Terry Richardson.

Lyrically, Ferreira follows the age-old storytellers' adage: Write what you know. "I'm interested in telling stories about youth and desire," she says. "Not love though, because I haven't experienced that yet." Songs like 17 (about sneaking out and hanging out) and Shiny Toy (about obsession) are ripe; cleverly crafted coming-of-age tales about growing up fast in the City of Angels. Ferreira is hoping that her music will cheer anyone who is going through a rough time. "For all the weirdoes like me who didn't have friends? I want the songs to be their friends like other people's songs were my friends," she says. Her song Sex Rules was featured in the CK 1 campaign.

Sky made prominent appearances during New York and Paris Fashion Weeks sitting in the front row and DJ-ing after parties. She has performed at events for Givenchy, V Magazine, Teen Vogue, Calvin Klein, Mario Testino and AMFAR. Sky appeared on the cover of V Magazine's Youthquake issue (July 2012), styled by Carine Roitfeld and shot by Sebastian Faena. She has also been featured by notable fashion publications such as Paris Vogue, British Vogue, W, Interview, VS, Wonderland, Russh, Dazed and Confused, Purple, Nylon, XOXO and Bullet.

She has been the face of Tommy Hilfiger Denim; H&M Fashion Against AIDS by Sebastian Kim, cK1 and cK1 Fragrance by Steven Meisel and Adidas 'All Originals'. Sky has worked with such photographers as Mario Testino, Inez and Vinoodh, Terry Richardson, Hedi Slimane, Mario Sorrenti, Ellen von Unwerth, Matt Irwin, Jason Kibbler, Rankin, Theo Wenner, Will Davidson and David Armstrong.

Sky's favorite fashion era was the 90's and attributes some of her style icons as Alicia Silverstein in CLUELESS and Drew Barrymore in POISON IVY. Full of confidence, charisma and talent, Sky has a bright future ahead of her in the music and fashion worlds.

About The Cast

Magdalena Apanowicz

Samantha

Magda Apanowicz burst into the mainstream with a featured role in 2004's THE BUTTERFLY EFFECT with Ashton Kutcher and Amy Smart. From there, she worked in television, with a recurring role on Cold Squad and a guest star appearance on The L Word. Magda jumped back to the big screen with a featured role on James Gunn's SLITHER before working with Amber Benson on HOLIDAY WISHES. Her television roles continued with a supporting lead on Devil's Diary and a guest-starring part on Bionic Woman appearing opposite Katee Sackhoff. Her hard work was rewarded when she was cast as a series regular on RenegadePress.com in a role that garnered her two Gemini Award nominations.

Magda found a home on television, enjoying a rise in her career as she took on more prominent roles including a supporting lead on the Emmy Award nominated mini-series The Andromeda Strain and a lead role in Every Second Counts. She soon returned to series television for two seasons as the quirky and unashamed cancer survivor, Andy Jensen, on Kyle XY. From there, she delighted her sci-fi fan base by earning the coveted role of Lacy Rand in the highly anticipated Battlestar Galactica spin-off, Caprica.

Her television streak continued with a supporting lead role on Bond of Silence, followed by a recurring guest star role on CW's Hellcats before returning with a trio of lead roles in Snowmageddon, Dead Souls and The 12 Disasters of Christmas. Magda has also taken on passion-projects such as the online, geek-culture, phenomenon Team Unicorn, Seth Green's insanely popular Robot Chicken and Jane Espenson's critically acclaimed web series, Husbands.

2013 sees Magda returning to the big screen, first as the tortured and manipulated Serena Hilgrim in A REASON and then as the confident survivalist Samantha in Eli Roth's THE GREEN INFERNO.

Nicolas Martinez

Daniel

Nicolas Martinez (known as "Pollo") started making short films at school with friend and fellow student Nicolas Lopez. He then made his acting debut starring in two short films PAJERO (1999) and SUPERHEROES (1999), both directed by Nicolas Lopez. Pollo initially studied publicity then took a detour into studying acting after his success in Lopez's PROMEDIO ROJO (2004) as the character Condoro.

In 2006, he performed in a big Spanish-Chilean co-production, SANTOS, also directed by Lopez, where he played two characters: Jovito and Antropomosco. He then went on to appear on television, playing Rolando, one of the main characters in the sitcom, Transantiaguinos.

He took his first dramatic turn in 2006, playing Javier in RETORNO, directed by Guillermo Amoedo. That same year, he got a lead role in the romantic comedy QUE PENA TU VIDA, directed by Nicolas Lopez. Lopez' film became such a smash success that he went on to make a trilogy with QUE PENA TU BODA and QUE PENA TU FAMILIA, Martinez appearing in all three. In 2011, Martinez participated in the TV movie and web-series El Crack, directed by Nicolas Lopez and Guillermo Amoedo. He played Milton Ibañez, a foreign homeless man with a talent for soccer.

Martinez crossed over into the English speaking market in 2012, with a lead role in the thriller AFTERSHOCK, produced by Miguel Asensio, Eli Roth and Brian Oliver and directed by Nicolas Lopez.

About The Cast

Ignacia Allamand

Kara

Ignacia made her film debut in 2005 with the film SE ARRIENDA directed by the Chilean writer Alberto Fuguet. During that time she was still studying acting in Buenos Aires. After the movie wrapped, she moved back to Chile and started her career as a television actress.

In 2006, she landed the lead role of Eloisa in TV series Vivir con 10. Then she became a mainstay of TV channel CHV in Chile for the next five years, playing many different roles on prime time TV series like Mala conducta, which she won the APES award for best supporting actress in 2008, and Mujeres de lujo, which was successful sold into international TV syndication, including into the US market.

In 2008 she made her international film debut starring in the Argentinean movie CORDERO DE DIOS directed by Lucía Cedrón, where she played a Chilean exiled in Buenos Aires. In 2010, she won a leading role in the romantic comedy QUE PENA TU VIDA, directed by Nicolas Lopez, and played Ursula Brunner, a controversial crazy model, who has an affair with the leading character Javier Fernandez. After the success of QUE PENA TU VIDA, Ignacia recreated her role as Ursula in the final two parts of Lopez' trilogy - QUE PENA TU BODA and QUE PENA TU FAMILIA.

In 2011, Ignacia left CHV and started working independently as an actress in different prime time TV Series such as Cobre and El Reemplazante, one of the most successful series in the history of TVN.

Ignacia is also a skilled and experienced theatrical performer, appearing in plays such as Stories for a long winter by the Argentinean director Fernando Rubio, and the Chilean version of Alan Ball's Five Women Wearing The Same Dress directed by Willy Semler.

In 2012, Ignacia crossed over into the English speaking market in AFTERSHOCK, produced by Miguel Asensio, Eli Roth, Brian Oliver and directed by Nicolas Lopez.

Currently Ignacia is starring in the TV series Separados on TVN.

Richard Burgi

Charles

Richard Burgi was born in the suburbs of Montclair, New Jersey, where his family was involved in Community Theater. He started his career in New York with regular roles on daytime soap operas ONE LIFE TO LIVE, ANOTHER WORLD and AS THE WORLD TURNS. After moving to Los Angeles, he starred on the soap opera Days of our Lives. He later received a role on Viper after a string of guest appearances on television shows, including a television film debut in Chameleons in 1989. His first lead role was in the 1994 television series One West Waikiki.

Burgi was cast as the lead in the series The Sentinel. He later received recurring roles on The District, 24 and Judging Amy as well as guest parts in other television series and films. In Desperate Housewives he played the character of Karl Mayer and was eventually promoted to a regular cast member in season two. He also starred in the big screen thriller CELLULAR in 2004 as well as a remake of FUN WITH DICK AND JANE and IN HER SHOES as Toni Colette's love interest in 2005. In 2007, Burgi was cast in the horror film HOSTEL: PART II and played the police officer in FRIDAY THE 13TH (2009). Burgi has also guest-starred and recurred on series, Harper's Island, Law & Order: Special Victims Unit, Hot in Cleveland, My Family USA and One Tree Hill as Brooke Davis' father.

About The Filmmakers

Eli Roth

Screenwriter, Director, Producer

Eli Roth burst onto the film scene at the 2002 Toronto Film Festival with his debut film, CABIN FEVER, which he produced, directed and co-wrote. Produced independently for a budget of \$1.5 million dollars, CABIN FEVER sparked a frenzied seven-studio bidding war, and went on to be Lionsgate's highest grossing film of 2003, earning \$33 million at the box office worldwide, nearly \$70 million on DVD and spawning a sequel.

Roth's second film, HOSTEL, which he wrote, produced and directed, Executive Produced and Presented by Quentin Tarantino, was a massive hit worldwide, opening #1 both at the domestic box office and on DVD. Produced independently for a nominal budget of \$4 million dollars, HOSTEL has to date earned \$150 million dollars in theatrical and DVD revenue. HOSTEL earned tremendous critical praise, winning an Empire Magazine Award for Best Horror Film, named Best American Film of 2006 by "Le Monde" and was ranked as the #1 scariest film of all-time on Bravo's "Even 100 Scariest Movie Moments."

Roth followed up with the sequel HOSTEL PART II. Produced for \$10 million dollars, it earned \$35 million dollars at the box office worldwide, an additional \$50 million on DVD and made Entertainment Weekly's list of the Top 20 horror films of the decade. All of Roth's films have been made without major stars, and his success has given him name above the title status and first dollar gross. Roth will make his long-awaited return to the director's chair with THE GREEN INFERNO, a horror thriller he has also written.

As an actor, Roth appeared in AFTERSHOCK, an earthquake thriller directed by Chilean filmmaker Nicolas Lopez, which he also co-wrote with Lopez and produced.

Roth also appeared as an actor in Quentin Tarantino's DEATH PROOF segment of GRINDHOUSE and wrote and directed the popular faux trailer Thanksgiving that played in between the features in the film as well. Tarantino was so pleased with Roth's performance he cast him in a lead role as Sgt. Donnie Donowitz in his World War II epic INGLOURIOUS BASTERDS, co-starring alongside Brad Pitt. Roth and his cast members received the Screen Actors Guild Award for Best Ensemble, as well as a Broadcast Film Critic's Choice Award and a People's Choice Award. He also directed the propaganda film-within-the-film, NATION'S PRIDE.

In 2009, Roth and producer Eric Newman teamed up to form Arcade Films, a new genre production company, with Roth writing, directing and producing his films only for the company.

Their first production, THE LAST EXORCISM, produced with Strike Entertainment, was produced for \$1.8 million dollars, sold to Lionsgate, and opened at over \$20 million. Their second production, THE MAN WITH THE IRON FISTS, was co-written by Roth and Wu-Tang Clan founder The RZA, with Roth and Strike producing and RZA directing. The film stars Russell Crowe, Lucy Liu, Jamie Chung and RZA, and opened wide on November 2, 2012. Arcade Films joined with Netflix and Gaumont International Television to adapt Brian McGreevy's popular novel Hemlock Grove into an original hour long television series, starring Famke Janssen, which airs exclusively on Netflix. Hemlock Grove was picked up for a second season and recently received two Emmy nominations.

Roth's upcoming projects as a producer include the horror films CLOWN and THE SACRAMENT. Roth is keeping his next directorial project tightly under wraps.

Eli Roth's Goretorium, a year round haunted attraction in Las Vegas, opened in September 2012. Roth currently resides in Los Angeles.

About The Filmmakers

Guillermo Amoedo Screenwriter, Director, Producer

Guillermo Amoedo was born on March 2, 1983 in Montevideo, Uruguay. He graduated from the University of Montevideo with an Audiovisual Communication's Degree in 2007 and then received a full scholarship at the University of Los Andes (Chile) to participate at the Master in Scriptwriting for Film and Television.

Since then Guillermo has worked in Chile as a screenwriter and director for TV and cinema. In television he co-wrote the comedy series Transantiagounos and the TV movie El Crack (which he also directed) among other projects.

In 2009, he wrote and directed the independent film RETORNO and later he co-wrote the trilogy of comedies directed by Nicolas Lopez: QUE PENA TU VIDA, QUE PENA TU BODA and QUE PENA TU FAMILIA. In 2012 he also wrote AFTERSHOCK with López and Eli Roth.

After co-writing THE GREEN INFERNO with Eli Roth, Guillermo is prepping his next movie as a director, the vampire thriller EL EXTRANJERO.

Christopher Woodrow Producer

Mr. Woodrow is Chairman and CEO at Worldview Entertainment, a leading independent motion picture studio that finances, produces and acquires theatrical quality feature films for worldwide distribution. He is responsible for guiding the strategic vision of the company, and oversees the global development of its brand and franchise. Mr. Woodrow has played a principal role in securing over USD 125 million in financing for the company, and has significant expertise in structuring and investing in filmed entertainment transactions.

Mr. Woodrow has financed and produced numerous notable feature films including Daniel Espinosa's crime thriller, CHILD 44, starring Tom Hardy, Noomi Rapace and Gary Oldman; Alejandro González Iñárritu's comedy, BIRDMAN, starring Michael Keaton, Emma Stone, Naomi Watts, Zach Galifianakis and Edward Norton; Eli Roth's horror thriller, THE GREEN INFERNO; James Gray's period drama, THE IMMIGRANT, starring Marion Cotillard, Joaquin Phoenix and Jeremy Renner; Guillaume Canet's crime thriller, BLOOD TIES, starring Clive Owen, Billy Crudup, Marion Cotillard, Mila Kunis, Zoe Saldana and James Caan; and William Friedkin's black comedy, KILLER JOE, starring Matthew McConaughey, Emile Hirsch, Juno Temple, Gina Gershon, Thomas Haden Church.

Prior to this, Mr. Woodrow was Managing Director at Prospect Point Capital, an investment company focused on structured finance and venture capital opportunities in media and entertainment. He was previously a Vice President at Citigroup Global Markets, where he managed over USD 100 million in equity, debt and alternative assets for clients consisting of institutional investors, high-net-worth individuals and entertainment personalities. Mr. Woodrow also worked in investment banking and portfolio management capacities at Oppenheimer & Co. and CIBC World Markets.

About The Filmmakers

Molly Connors

Producer

Ms. Connors is Chief Operating Officer at Worldview Entertainment, a leading independent motion picture studio that finances, produces and acquires theatrical quality feature films for worldwide distribution. She is responsible for the operations of the company, and oversees business development and strategic initiatives, in addition to playing a role in all major production decisions.

Ms. Connors has produced or executive produced numerous notable feature films including Daniel Espinosa's crime thriller, CHILD 44, starring Tom Hardy, Noomi Rapace and Gary Oldman; Alejandro González Iñárritu's comedy, BIRDMAN, starring Michael Keaton, Emma Stone, Naomi Watts, Zach Galifianakis and Edward Norton; Eli Roth's horror thriller, THE GREEN INFERNO; James Gray's period drama, THE IMMIGRANT, starring Marion Cotillard, Joaquin Phoenix and Jeremy Renner; Guillaume Canet's crime thriller, BLOOD TIES, starring Clive Owen, Billy Crudup, Marion Cotillard, Mila Kunis, Zoe Saldana and James Caan; and William Friedkin's black comedy, KILLER JOE, starring Matthew McConaughey, Emile Hirsch, Juno Temple, Gina Gershon, Thomas Haden Church.

Prior to this, Ms. Connors was appointed by New York Governor George Pataki as Legislative Liaison to the Department of Environmental Conservation. She also worked in procurement and legislative lobbying for diverse sectors including financial services and media. Ms. Connors holds a B.A. in Psychology from the George Washington University and is a member of the Producers Guild of America and the British Academy of Film and Television Arts.

Nicolas Lopez

Producer

At 12 years old López started writing for Chile's most prestigious newspaper (El Mercurio). With his column 'Memories of a Penguin,' he gained devoted followers and ultimately an expulsion from school for poking fun at the Chilean education system. In 1998, he founded the site Sobras.com, which commented on films, television, video games and comic books. Sobras grew and became López's production company, Sobras International Pictures. Through Sobras he started directing music videos (Nominated, MTV Video Music Awards, 2002) and screenwriting (MTV Latin Awards, 2003). He also created the comedy show 'Piloto MTV' (MTV Latin America) which he wrote, directed and starred in. In 2004, López wrote and directed his first feature film, PROMEDIO ROJO, a dark teen comedy that Quentin Tarantino called, "The funniest movie of the year." PROMEDIO ROJO was a box-office smash. It was selected by film festivals across the world including Mar del Plata IFF (Argentina), Tokyo IFF (Japan), Sitges IFF (Spain), the SXSW and Los Angeles Film Festival (US).

López's second feature, the sci-fi romantic comedy SANTOS (2008) was co-produced by Troublemaker Studios (SIN CITY) and Telecinco Cinema (PAN'S LABYRINTH) with a \$6 million budget. SANTOS won the Special Jury Prize at Fantastic Fest. After SANTOS, López wrote and directed the highest grossing Chilean film of 2010, QUE PENA TU VIDA, the romantic comedy inspired a successful trilogy: QUE PENA TU BODA (2011), and QUE PENA TU FAMILIA (2012). AFTERSHOCK (2012) is López's first English language film, produced by his company Sobras by Miguel Asensio, Eli Roth and Brian Oliver. The movie will make its debut at this year's Toronto International Film Festival.

López has a large Internet fan base in with more than 50,000 followers on Twitter.

About The Filmmakers

Miguel Asensio Llamas Producer

A certified biologist from Oviedo University in Spain, Asensio realized he could not dedicate his life to science and started studying film at the Escuela de Imagen y Sonido (School for Image and Sound) in La Coruna, Spain. He capped his studies with a masters in the History and Aesthetics of Cinema from the Universidad de Valladolid in Spain. Asensio began co-producing films in Latin America and in 2006, settled down in Chile to found Sobras S.A. with Nicolás López. He produced their first feature film, the dark teen comedy and box office sensation PROMEDIO ROJO. It was selected by film festivals across the world including Mar del Plata IFF (Argentina), Tokyo IFF (Japan), Sitges IFF (Spain), the SXSW and Los Angeles Film Festival (US). Miguel went on to produce the sci-fi romantic comedy SANTOS (2008), which won the Special Jury Prize at Fantastic Fest and served as producer on the successful romantic comedy trilogy: QUE PENA TU VIDA (2010), QUE PENA TU BODA, (2011), and QUE PENA TU FAMILIA (2012). Breaking into the U.S. market, Asensio produced AFTERSHOCK (2012) along with Eli Roth and Brian Oliver. The film debuted at the Toronto International Film Festival.

Having gained a reputation for taking on micro budget films and churning out a high quality production look, Asensio plans to keep using this model as he expands Sobras' reach internationally.

Credits

THE GREEN INFERNO

Worldview Entertainment and Exclusive Media Present

A Dragonfly / Sobras Production

DIRECTED BY:

Eli Roth - @EliRoth

WRITTEN BY:

Eli Roth & Guillermo Amoedo from a story by Eli Roth

PRODUCED BY:

Christopher Woodrow

Molly Connors

Miguel Asensio

Nicolas Lopez - @NicolasLopez

Eli Roth - @EliRoth

EXECUTIVE PRODUCERS:

Maria Cestone

Sarah Johnson Redlich

Hoyt David Morgan

CO-PRODUCERS:

Amanda Bowers

Gustavo Sanchez

Mike Romero

PRODUCTION DESIGN:

Marichi Palacios

COSTUME DESIGN:

Elisa Hormazabal

MAKEUP & HAIR:

Felipe Figueroa

MUSIC:

Manuel Riveiro

EDITED BY: Ernesto Diaz

SPECIAL MAKEUP EFFECTS:

Gregory Nicotero & Howard Berger

DIRECTOR OF PHOTOGRAPHY:

Antonio Quercia

Cast

Justine - LORENZA IZZO - @LorenzaIzzo
Alejandro - ARIEL LEVY - @Ariel_Levy
Jonah - AARONS BURNS - @AaronBurns
Amy - KIRBY BLISS BLANTON - @KirbyBBlanton
Samantha - MAGDALENA APANOWICZ - @MagdaEh
Kara -IGNACIA ALLAMAND - @Ignacia_Actriz
Lars - DARYL SABARA - @DarylSabara
Daniel - NICOLAS MARTINEZ - @_El_Pollo
Kayce - SKY FERREIRA - @SkyFerreira
Scott - EUSEBIO ARENAS
Charlers - RICHARD BURGI
Carlos - MATIAS LOPEZ - @ElMatiasLopez
The Bald Headhunter - RAMON LLAO
The Elder - ANTONIETA PARI
Dean - JOHN MARK ALLAN
Teacher - SALLY ROSE
Detective - PAUL NORRIS
Activist 1 - MARY DUNWORTH
Activist 2 - CODY PITTMAN
Activist 3 - CAROLA CHACÓN
Activist 4 - ERIC KLEINSTEUBER
Pilot - MARCO FRIAS
Copilot - BRUNO PAKOMIO
Elder Assistant 1 - EUFEMIA TEO
Elder Assistant 2 - MARIA TEPIHE
Stunt Scene 33(Matias Lopez double) - FRANCISCO CASTRO
Stunt Scene 33 - SALVADOR ALLENDE