



The  
**Monsters**  
Without



# A NEW KIND OF MONSTER MOVIE

AN ACTION-PACKED ADVENTURE THROUGH THE PHILIPPINES FEATURING TERRIFYING AND AMAZING CREATURES FROM FILIPINO MYTHOLOGY, *THE MONSTERS WITHOUT* IS THE LATEST FILM FROM WRITER/DIRECTOR RANDAL KAMRADT (FARAWAY).

WITH AN INTERNATIONAL CAST LED BY JAKE MACAPAGAL (METRO MANILA, WATCH LIST) AND YOUTUBE SENSATION JESSICA NEISTADT, *THE MONSTERS WITHOUT* IS A THRILLING LOVE LETTER TO GENRE CINEMA AND THE BEAUTIFUL PHILIPPINES ISLANDS.



**Step by Step:** A Practical Guide and study of the Transformation of an Aswang By Walker Pomeroy

Step One: Ordinary, beautiful woman. Often virginal or innocent or virtuous.



Step Two: Woman SPLITS IN HALF at the waist!

STEP THREE: EAT CHILDREN!

Note: There is no evidence of the Aswang feeding on infant humans. SO FEAR!





TO  
STERS

DREN,  
MONSTER

Kill the  
MONSTERS

"K  
M



## SYNOPSIS

When a terrifying ancient Yablo called Nameless arrives with a plan to forcibly return his kind to their home dimension, only the members of P.H.A.S.E. resolve to stop him. And their newest recruit, Miranda (Jessica

Neistadt), holds a stunning secret that will change everything. Though Nameless is nearly invincible, these lonely, conflicted, difficult, loving, and altogether human men, women, and monsters of P.H.A.S.E. must band together to save the world.

## LOGLINE

When an ancient rogue monster threatens the world, a scrappy team called P.H.A.S.E. resolve to keep man and monster-kind safe.



# AWARDS:

ANOTHER HOLE IN THE HEAD FILM FESTIVAL  
WINNER: BEST FANTASY FEATURE

SANTA CLARITA INTERNATIONAL FILM FESTIVAL  
WINNER: BEST FOREIGN FEATURE

INTERNATIONAL VAMPIRE FILM & ARTS FESTIVAL  
WINNER: SILVER STAKE AWARD



# FILM FESTIVALS

## Los Angeles Asian Pacific Film Festival

Los Angeles  
United States  
October 1, 2021  
World Premiere  
Official Selection

## Another Hole in the Head film festival

San Francisco, California  
United States  
December 11, 2021  
Winner: Best Fantasy Feature

## Santa Clarita International Film Festival

Santa Clarita, California  
United States  
December 11, 2021  
Winner: Best Foreign Feature

## Fantasia - International Film Festival of Porto Alegre

Porto Alegre  
Brazil  
April 26, 2022  
South American Premiere  
Official Selection

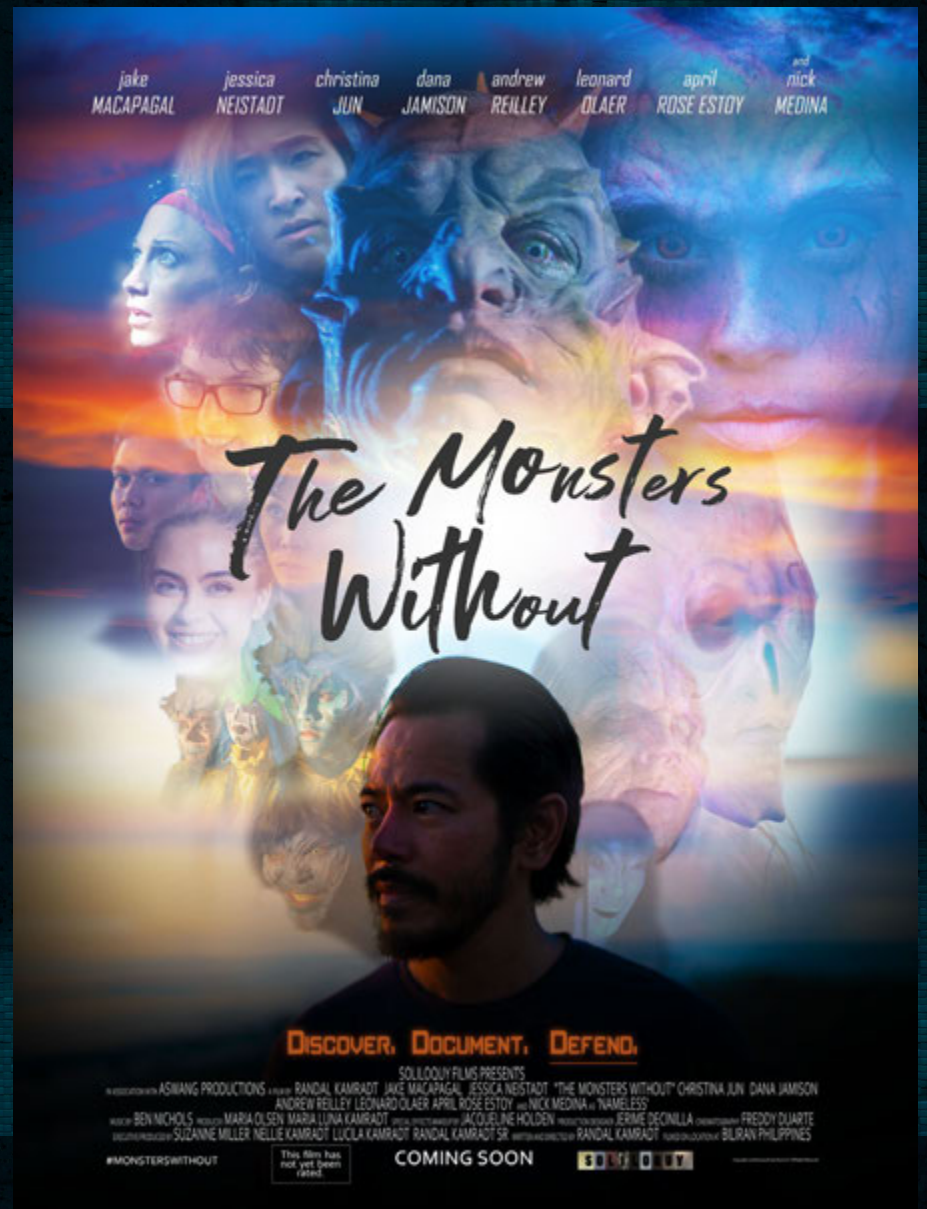
## International Vampire Film & Arts Festival

Cardiff  
United Kingdom  
June 24, 2022  
European Premiere  
Winner: Silver Stake Award

## Macabro: Mexico City International Horror Film Festival

Mexico City  
Mexico  
August 28, 2022  
Mexican Premiere  
Official Selection: SCI FI, DARK FANTASY & THRILLER

# POSTERS







## CAST BIOS:



Filipino star **Jake Macapagal** studied at the National Institute of Dramatic Art in Sydney, gaining thirty-five years of experience in theater before taking the lead role in Metro Manila. Metro Manila became an official selection of the 2013 Sundance Film Festival, taking the World Cinema Audience Award. It has gone

onto a tour through many prestigious festivals, also winning the British Independent Film Award for Best British Independent Film. Jake received a nomination for Most Promising Newcomer at BIFA. After Metro Manila, Jake has shot to stardom, starring in such diverse projects as HBO Asia's *Halfworlds*, *Buhay Habangbuhay*, *Kid Kulafu*, and *Watch List*.

Popular Filipino-American YouTube star **Jessica Neistadt** will make her feature film acting debut in *The Monsters Without*. Well known for her viral videos about life and growing up as a Fil-Am, Neistadt has more than 500,000 subscribers on YouTube and her videos have



over 20 million views. We are extremely excited to be the first platform for her talents to expand into acting and film!



**Christina YR Jun** is a Korean American director, writer, and actor working in various mediums including fiction, documentary, and theatre. Born in Madrid, Christina immigrated to Maryland at the age of four where she pursued her very realistic childhood dreams of becoming a K-pop star. Because of this, her

existential quest for identity runs deep and now advocates for marginalized voices in mainstream media through APA/female-driven stories. She is currently editing her feature film directing debut "B-Side: For Taylor"

**Dana Jamison** competed in the International Modeling and Talent Association competition in January 2008 and trained for three years at the SAG-conservatory. Best known for Faraway (2012) and The Binds That Tie Us (2010)





**Nick Medina** is an actor and stage director based in Portland, Oregon. His works on film include *Faraway* and *Interface*. On stage he appeared in *Hamlet* and *The Village Bike* for the Shotgun Players in Berkeley CA, and *Midsummer of Love* for the We Players in San Francisco.



**Randal Kamradt** is a Filipino-American writer/director of award-winning films seen at festivals worldwide. His films range from genre creature-features to historical drama, with a consistent focus on dynamic visuals and socially relevant themes.

His 2014 feature *'Faraway'* was called by FilmThreat “a varied and unique cinematic flavor” and screened in festivals worldwide such as the Philadelphia Asian American Film Festival, the Singkuwento International Film Festival in Manila, winning Best Feature at Indie Fest USA.

Randal’s 2021 feature *'The Monsters Without'* is a selection at the 37th Los Angeles Asian Pacific Film Festival, Another Hole in the Head film festival in San Francisco, and won Best Foreign Feature at the Santa Clarita International Film Festival.

*'No Dogs'*, a 2021 short film about the 1930’s Watsonville riots, is a selection at the Twin Cities Film Festival, Los Angeles Asian Pacific Film Festival, and Philadelphia Asian American

Film Festival. 'No Dogs' has also won the Short Film Audience Award, Best Supporting Actor in a Short Film award for Ian Coleman, and the Petite Prix Best Short Film Award at the Chelsea Film Festival in New York City.

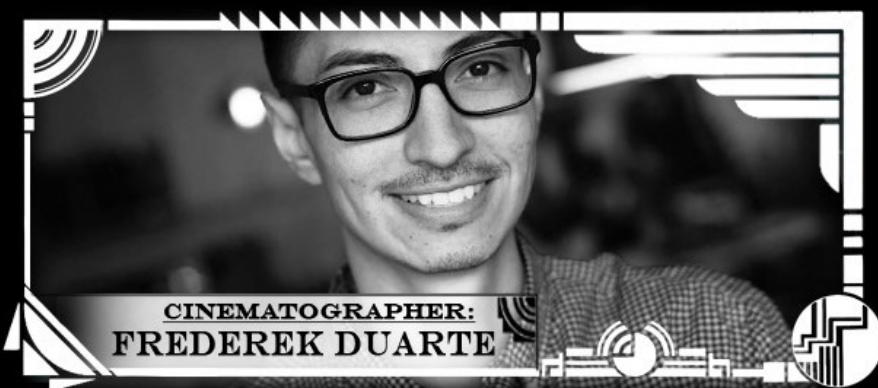
Randal also teaches Honors Video Production at Fillmore High School and creates Visual Effects for commercials and movies.

[www.randalkamradt.com](http://www.randalkamradt.com)

**Maria "Malou" Kamradt** works with her husband Randal to produce their films and raise their family. She is a wine connoisseur, a dancer, and an educator.



**Freddy Duarte** has been a camera operator and cinematographer since 2010. Shot countless documentaries, music videos, and commercials for clients such as Snowglobe Studios.



**Jacqueline Holden** is a Los Angeles based makeup artist specializing in film, television, beauty, editorials, and special effects. She graduated Cinema Makeup School in 2011 and completed their master's program. Her work ethic, professionalism, and hospitality makes her a great team player on set. She has a reputation for her attention to detail and clean, polished style.





**Benedict Nichols** is an independent composer for games, films and tv productions, offering music and sound design services.

Notable works include the games OMNO, The Falconeer, and Before We Leave. He also composed the score for the film Faraway (2012)

# TAGLINES:



"DISCOVER. DOCUMENT. DEFEND."

"MOST FOLKS COULDN'T TODAY FIND A MONSTER IF THEY TRIED - NEVER! BUT THEY'RE THERE. IF YOU KNOW WHERE TO LOOK."





# TECHNICAL SPECS:

LANGUAGE: ENGLISH

RUNNING TIME: 89 MINUTES

FORMAT: DIGITAL 4K

YEAR: 2021

A SOLILOQUY FILM

ASWANG PRODUCTIONS

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[WWW.INDICANPICTURES.COM](http://WWW.INDICANPICTURES.COM)

INTERNATIONAL SALES: MULTIVISIONNAIRE PICTURES

[WWW.MULTIVISIONNAIRE.COM](http://WWW.MULTIVISIONNAIRE.COM)

## DIRECTOR STATEMENT



When I first thought of the concept of 'The Monsters Without' it was right after the release of my previous film 'Faraway', which was an incredible experience in every way, and I wanted very much to repeat and improve upon it. 'Faraway' was shot entirely in the Philippines with a mostly local cast. So, the idea of using Filipino mythology and creatures and setting a film in that world was a terrific engine to use Philippines again and go way further!

It's an important project in many regards, but especially for highlighting local Filipino talents. You'll see in the picture some terrific, previously unknown actors. Even the extras are incredible! Our production designer, Jerime, had never worked on a film of any sort before. Based on his work here he was able to start a career in the Philippines film industry, and we are so happy for him.

I was inspired to write this story also to explore a multitude of social issues. The monsters are stated early on to have human level intelligence, and to be immigrants from another dimension. Pretty quickly the metaphors start working their way into the story. As the son of an immigrant, working for the 2nd time in my mother's home country, I felt a great connection to this story and these characters.

As a monster movie of course, the prime influence here would be Guillermo Del Toro.

He inspired the approach to design in makeup, prosthetics, VFX, set design and wardrobe. More hidden is the influence of Welles. This is an ensemble film, where the team is more important than any single character. Welles was a master of staging and movement, and we wanted to emphasize long takes full of movement rather than break every scene down into seven close-ups.

This is my first picture working with extensive VFX, most of which I created myself in After Effects and Blender 3d. We tried as often as possible to combine practical effects with CGI, especially in the climax of the film where we finally reveal the Aswang. One of the most iconic creatures of Filipino mythology, the Aswang is typically a woman who comes apart at the waist and can fly. We approached her scenes with a combination of makeup, greenscreen filming, a ton of drone footage, and CGI wings. Scary stuff!

I hope our audience enjoys the film, it is meant to be played on a big screen with a rowdy crowd, ready for a surprising and unusual take on the creature feature. Enjoy!

Randal Kamradt  
Writer/Director

# REVIEWS:

*June 11<sup>th</sup>, 2021*

*Taliesin Meets The Vampires*

<https://filmblitz.org/monsters-without-2021/>

*By Andrew M. Boylan*

This Philippine film is far from perfect but it is not fatally flawed, indeed it has a lot of charm. It was provided to me for an honest review by Randal Kamradt and, as you'll see, it really does a nice job at introducing certain Philippine folklore themes to an international audience, or I assume that was the aim with the film's dialogue being in English. However, I don't think it quite knows what it wants to be genre-wise – though it is certainly a fantasy film rather than a horror.



The film starts with some background on the Yablo, as the generic name for the monsters, who came to earth from somewhere else. Then, when humans evolved, the Yablo and humans clashed and war ensued. Now the Yablo live hidden from view and are embedded in the ecosystem. The intro also mentions an elemental creature called Nameless (Nick Medina) supposedly the oldest and wisest of them.

It becomes apparent that this is all being said to a guy in a bar by Setsuko (Christina Yr. Limoll), but the guy moves on to another woman. Leaving, she gets a ride with a bike taxi ridden by Rommel Romero (Jake Macapagal). It is here where one of the weaknesses of the film is apparent in that sometimes the narrative isn't well explained. It is clear that there is something with this vehicle (she mentions things like a lack of license) but what exactly is going on isn't explained. They get out of the city and a gang hold them up, until a Yablo in a tree grabs and eats a bandit. Setsuko offers Romero a job.

She works for PHASE, a team that studies, documents and protects Yablo. We meet a new intake of recruits in the form of Benito (Leonard Olaer) and Miranda (Jessica Neistadt) who are teamed up with Richard (Andrew Reiley) and April (Dana Jamison). They are under the command of Wonder (April Rose Estoy), who is Romero's sister. They go out into the field after a report of a Yablo that eats energy as an aphrodisiac and meet Romero out in the field – wearing a suit.

As they enter a cave tiyanak are mentioned and they find the carcass of a killed Yablo. There is, however, living pictures to contend with and we notice something strange with Miranda. The cave was the resting place of the Nameless and it has been released. They also find Setsuko, who wears a wedding dress. There is a side plot here of Setsuko and Romero failing to get married, something they remedy now, but the point of it was, again, not well broadcast in the narrative.

So, we get a few plot threads interwoven, with the Nameless on a course to remove the Yablo from our world and take them back to where they came from. Something that would have a devastating impact on the ecosystem. PHASE, the new recruits discover, is corrupt at its core. And then there is Miranda who is – it is revealed – an aswang. Now the film conflates aswang with manananggal and she can detach her upper half and fly. This conflation, as far as I understand, works in that aswang can be a generic name for the creatures of Philippine folklore as well as a creature in its own right (as portrayed in other films).

The film crams loads of ideas in and has a lot to say around ecosystems and eco-exploitation, as well as having something to say about immigrant integration and the continuing impact of colonialism. It also has an LGBT friendly viewpoint. The practical monster effects are rather good given, what one imagines was, a very limited budget. The joints show in some of the green screen work and certainly in some of the logos/uniforms, which look cheap. The acting chops are varied in terms of competence, though one feels acting in their first language might have helped. The biggest issue is that this didn't really know what it was. It felt like a kid-aimed flick but some of the content felt older (if only a tad). Better narrative explanation wouldn't have gone amiss. However, it kept me watching and was definitely imaginative. On balance 4 out of 10, but with the caveat that it is watchable and its great to have the Philippine folklore used and presented to an international audience.



March 2<sup>nd</sup>, 2021

Film Blitz

<https://filmblitz.org/monsters-without-2021/>

Rating: C+

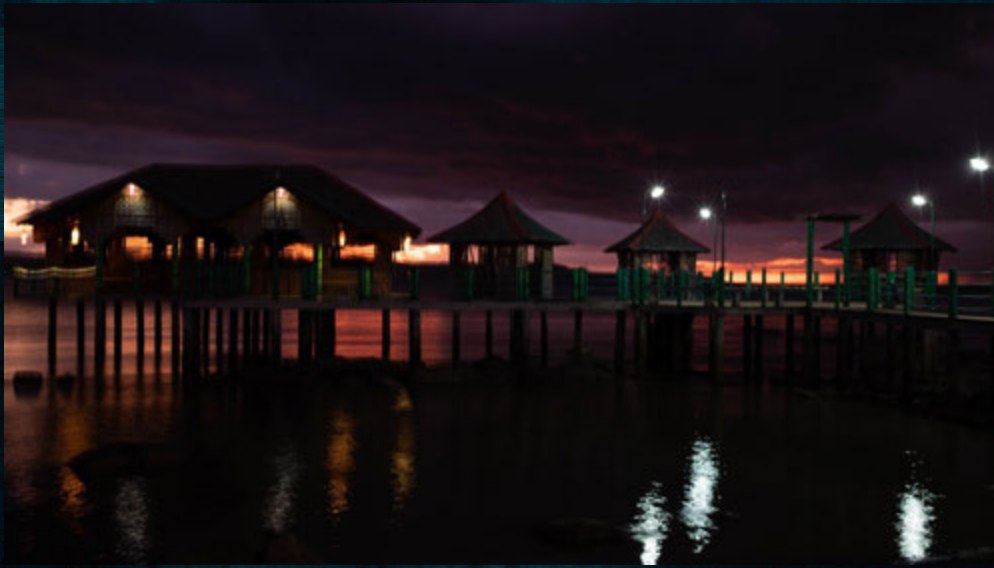
By Jim McLennan

To be honest, there were significant chunks of this where we had no idea quite what was going on. Part of the issue was audio that was all over the place, a situation not helped by some heavy local accents. The performances were similarly variable, from the perfectly serviceable to the “random bystander roped into service” level. And yet, despite these and other flaws, we kept watching. For there’s a constant stream of... stuff going on. It may not all work, or even approximate coherent sense. However, it’s never boring, and the ambition on view is endearing.



In this universe, a long time ago Earth was visited by a variety of creatures called Yablo. After a war with humanity, they withdrew from society, but are still around, on the fringes. It’s the job of a multinational task force called PHASE to research the Yablo, and protect humanity from them. The Philippines branch of PHASE is led by Setsuko (Lim) and her husband Rommel (Macapagal), who have to wrangle a young and inexperienced roster, including rookie Miranda (MacCleary), who may not be all she appears. But the biggest problem is a Yablo called Nameless (Medina), who has a plan which, if implemented, could seriously damage Earth’s ecosystem. With Rommel out of the picture, and PHASE’s true agenda revealed, it’s up to Setsuko and her squad to stop Nameless.

What you get here seems to be a mix of Phillipino folklore, stuff from other sources and entirely new fabrication. In the first category, for example, would be a woman which can separate herself at the waist, the top half flying away. Don't see that every day. Then, there's the sequence where the PHASE team visit a Yablo village, and end up doing karaoke with them. As you do. At times, this feels like an episode of Mighty Morphin Power Rangers – you may view that as a good or bad thing – though at others, it's surprisingly mature. Deadpan humour? Sure. Earnest messages about tolerance? Why not. It doesn't all work, to be clear. Yet it's the kind of film where too much is better than not enough, and this definitely skews in the right direction.



was played by Phoebe C. Bastida. Somebody in the Philippines really liked Fast Times at Ridgemont High...

There's a lot of scope in this universe for exploration, with PHASE acting like MONARCH from the Godzilla movies. Every country has its own mythology which could be mined for future entries: conceivably everything from banshees to werewolves and centaurs could be fair game. To be honest, a larger budget to flatten out the rough edges would be welcome, and perhaps bolster the CGI. While many of the monsters are executed practically, some of the digital work isn't up to standard, and a movie tends only to be as good as its weakest link. But perhaps what I'll remember most is the end credits, where we learn one of the minor characters

*December 9<sup>th</sup>, 2021  
NRW - New Release Wednesday*

<https://newreleasewednesday.wordpress.com/2021/12/09/the-monsters-without-2021-a-nrw-review/>

*By Tashing De Luna*

The Monsters Without is an action-packed wild ride because it transports you to a world where ancient monsters called the Yablo are real but a necessity. Although the Yablo came from another dimension, the ancient monsters stake a claim that they were on Earth before the humans were. However, a war between the humans and Yablo caused the Yablo to go into hiding. And now, humans have forgotten about the ancient creatures and wouldn't be able to recognize one if they saw them.

The only people who do remember are the members of P.H.A.S.E. It was an organization created to defend, document and protect the Yablo because they understand how the presence of the ancient creatures is essential to the planet's ecosystem. Whether the world will recognize that or not, the movie focuses on a ragtag group that is tasked with locating and filing away any new information about the Yablo. It starts out with a simple task for the newly minted members of P.H.A.S.E. but alas, the group finds themselves faced with the oldest and wisest Yablo named Nameless. Nameless is furious to find the current state of his fellow monsters and how the humans treat them. So he threatens to go to war with humans and take the other Yablo with him, even if that means ruining life on Earth as everyone knows it.

As someone who grew up learning (and being spooked) by the creatures in Filipino folktales, I was both amused and thrilled to see them come to life and dominate the movie in different ways. Whether they were party animals within a local tribe or intimidating like Nameless, I enjoyed being immersed in this vibrant world because all of the visuals were beyond my imagination. And oddly enough, the Aswang (or vampire-like shape-shifting creature) tended to be the main antagonist of the many stories that were shared at night. So I appreciated the twist of having an Aswang on the side of the humans and fighting to stay in this world, even if that means her kind isn't widely accepted by the general public. Even though there were some parts of the film that became more complicated, I found myself glued to my seat until the very end. Not to mention, the lush green backdrop and jungle of the Philippines helped audiences feel like a real expedition. At the end of the day, some truth remains to the movie's title and how more should fear a world without monsters.



December 7<sup>th</sup>, 2021

IndieFilm Critics

<https://www.indiefilmcritics.com/post/the-monsters-without-is-a-classic-exposition-of-the-coexistence-of-humans-and-monsters>

4/5 Stars

By JCG

'The Monsters Without' is a ravishing cinematic experience

While we all love a great monster story, we know for the most part that they are nothing more than products of our human imagination. But what if they are not? What if they actually exist and even live among us? This is the possibility that the Randal Kamradt-directed film *Monsters Without* explores extensively and in great detail.



Set in the rural Philippines, this Fantasy/Adventure film is a classic exposition of the intrigues that follow a failed attempt at the coexistence of humans and monsters. The film is centered around the sinister plan of an ancient creature called Nameless to gather and restore all other monsters of his kind back to a dimension of their own. However, this move spells a potential disaster for human beings as well.

As a result, a team of soldiers and scientists led by one of the characters, Setsuko, sets out to stop the ancient Yablo from wreaking havoc on their loved ones. Collectively known as P.H.A.S.E, Setsuko along with her fiancée Romero and friends April, Richard, Wonder and Miranda embark on a noble quest to save everyone else around them from the consequences of the monster's selfish goal. Their quest is full of struggles and dangers but their strong resolve to stop Nameless keeps them going even through the direst situations.

While the plot gets fairly complicated at certain points during the film's runtime, the director does a great job of marrying the themes of conflict, adventure, love and sexuality into the storyline. The film also draws inspiration from real aspects of Filipino folklore, thus giving it substantial cultural significance. Kamradt skillfully manages to inject plenty of good humor into the plot, which helps to give the otherwise wonderfully eerie film a good dose of comical quality. When it comes to the audio-visual production of the film, the producers do a great job of creating compelling visuals that aptly illustrate the film's storyline. Kamradt employs FX effects deftly to create a ravishing cinematic experience that keeps the viewer glued to the screen. The choice of different scenic locations for shooting various scenes from the green farms and the jungle to the resorts also adds much needed visual variety.

All in all, *The Monsters Without* not only offers some quality entertainment but also a glimpse into the Filipino way of life. The film's content does not clearly define the audience it was intended for but that is compensated for by the vibrant visuals and intriguing plot twists.

This makes it a riveting film that all Fantasy fans should definitely get to watch.



December 3<sup>rd</sup>, 2021

ScreenCritix

<http://screencritix.com/the-monsters-without-2021-film-review/>

4 / 5 stars

*By Jolly Moel*

It's 2017 and the world still doesn't know that Monsters known as Yablo are real. Enter P.H.A.S.E, an international team of scientists and soldiers thrown together in rural Philippines to keep man and monster separate and safe. This is Randal Kamradt's *The Monsters Without*.

There is a lot to like about Randal Kamradt's *The Monsters Without*, although it is a very difficult film to categorise due to it being such a mishmash of numerous genres. With the word monsters in the title, there's a genuine horror vibe that flows throughout the film, but there is also a lot of comedy, fantasy, sci-fi, action, and adventure elements too. It's a film that packs so much into its 88-minute runtime that, due to some well-organised direction, it never drags and is constantly moving forward.



The best thing about *The Monsters Without* is the familiarity that it breeds in its audience. We feel like we have seen this film before and, because there are so many nods and pastiches of other films and TV shows molded into the script, in a way we have. But whereas this familiarity would normally suggest cliché, thanks to Kamradt's genuine love for his influences, these moments become very enjoyable.

You could watch *The Monsters Without* many times and just spend the entire run-time pointing out the numerous Easter eggs embedded in the film. I spotted nods to *The Ring*, *The Descent*, *The Thing*,

Ghostbusters, The Dirty Dozen, Godzilla, The Triffids, Night Breed, Time Bandits, Lord Of The Rings, Dr. Who, Dr. Moreau, Night Of The Living Dead, Scooby-Doo, and the original Star Trek series and all from just one viewing.

The cinematography by Frederick Duarte is also a major positive; I can imagine that trying to keep up with his director's flights of fancy during filming was a difficult job but he manages to match Kamradt's ideas with some great imagery. There are Super 8 style shots in the beginning, drone footage of the beautiful Philippine scenery later, with some strikingly framed scenes in jungles, caves, and even a hotel resort.

My only complaint would be the colour grade of the film, as some of the images seem too crisp and clean at times. A darker tint over the entire print would make the film be less like an episode of Dr. Who and more of a cinematic experience. The middle of the film delves more towards the comedy aspect as opposed to the horror with a few laughs, but there are a couple of decent action sequences that liven up proceedings, the final showdown meanwhile claws back some of its horror credentials.

I also need to highlight the great work by special make-up effects artist Jacqueline Holden who, despite working with a tight budget, manages to create some excellent creature effects using make-up and costumes. Unfortunately, the same can't be said of the special CGI effects which are more hit-and-miss, wavering between spectacularly good and spectacularly bad. The acting occasionally wavers too, but in the end, *The Monsters Without* is such a cheesy, entertaining flick that these minor quibbles fade into the background and in no way hinder our enjoyment.

Randal Kamradt is a director who certainly knows his way around schlocky horror, if Cannon Films were still around he'd certainly be on their radar. Meanwhile, *The Monsters Without* is the perfect film for Troma's current streaming service and they would be wise to get him on the phone and give this low-budget schlocker a place on their roster.



October 11<sup>th</sup>, 2021

Film Threat

<https://filmthreat.com/reviews/the-monsters-without/>

Score: 6.5/10

By Rob Rector

It may take more than a few minutes to get comfortable with the world of *The Monsters Without*. Through quick introductory exposition, we learn that humans and monsters have been coexisting on the planet throughout time, and the beasts, called yablo, have assimilated to human life by taking on various forms that go unrecognizable to the human eye. An ancient Yablo called Nameless (Nick Medina) lands on the planet and threatens to forcibly gather all monsters and return them to their dimension.



Now, a rag-tag group of scientists named P.H.A.S.E. gather in the Philippines and resolve to defend the yablo and stop such a nefarious plot. The team is led by Setsuko (Christina Yr. Lim), a hard-edged Japanese-Korean woman, her fiance Rommel (Jake Macapagal), Rommel's biologist sister Wonder (April Rose Estoy), intern Benito (Leonard Olaer), new recruit Miranda (Jessica MacCleary), and Americans April (Dana Jamison) and Richard (Andrew Reiley). Think of P.H.A.S.E., and writer/director Randal Kamradt's fantasy adventure, as sort of an underfunded *Men in Black*. As it is set in the Philippines, *The Monsters Without*

dives into the rich folklore of the country, including the aswang, which is an umbrella term for a variety of creatures, including demons, witches, werebeasts, and other strange species. Unfortunately, all of this is treated with a campy vigor that can take some adjusting to appreciate the tone. The sound stage recording of most of the dialogue proves distracting as well. Still, there is such a demented enthusiasm that it's difficult to deny its chaotic charms.

The film can prove disorienting with its cast, as even though the actors all speak English, the script's translation often feels stilted and confusing. The whole production is played broadly, leaning hard into the more comedic streak of what's happening. Most of the lines are delivered with all the subtlety of a live-action children-centric sci-fi show. And yet, there are a number of more adult moments that may not be suitable for the young ones, so it's not particularly clear as to what sort of audience the filmmaker is explicitly aiming for in any given scene.

That said, there is an impressive amount of affinity for the world of *The Monsters Without*, from the practical makeup effects to the icky visuals of its shape-shifters. It's obviously done on a shoestring budget, but Kamradt takes the audience on a whirlwind ride through the Philippines and the fantastic beasts of its legends and where to find them. According to the director, he taught himself *After Effects* and *Blender* to create the visuals.

Despite its penchant for broad visual gags, the film also manages to craft some genuinely inspired moments in its journey, commenting on broader social issues with the country and the world. It reminded me of *Psycho Goreman*, which overcame its budgetary constraints by the sheer force of its conviction.

*The Monsters Without* doesn't always work, and it won't suit everyone's tastes. Still, it pleads to be appreciated for its sanguine disposition and self-assured style that elevated it throughout its runtime.



October 5<sup>th</sup>, 2021

Horror Buzz

<https://www.horrorbuzz.com/2021/10/05/the-monsters-without-filipino-folklore-fun/>

8 out of 10

By Elaine L. Davis

Earlier this year, Netflix released an anime series like no other: *Trese*, an adaptation of the Filipino manga series of the same name. What made *Trese* unique was its folklore. Set in Manila, it dealt with Filipino folklore and monsters, which are rarely even mentioned – much less seen – in mainstream Western entertainment. But, like most Netflix action-horror-fantasy adaptations (*Castlevania*, *The Witcher: Nightmare of the Wolf*), it wasn't for the faint of heart or stomach, which limits the audience for it. Luckily, in comes Aswang Entertainment with *The Monsters Without*, a campy romp through Filipino folklore that's about as scary as *Ghostbusters*.

*The Monsters Without* focuses on the Yablo, a race of ancient aliens secretly living on Earth, and P.H.A.S.E., a scientific organization that studies them. While trying to find an ancient, powerful Yablo called the Nameless (Nick Medina), one scrappy team of P.H.A.S.E. scientists must race around the rural Philippines, contending with aswang, shapeshifters, demonde, and even other P.H.A.S.E. teams! Turns out scientists are underfunded everywhere.

With an ensemble cast, there's a lot going on, but a pretty good balance is managed, with the majority of the characters feeling well-rounded. Team leader Setsuko (Christina Yr. Lim) and new recruit Miranda (Jessica Neistadt) felt especially well-crafted. The acting wasn't always great, but the jokes and comedic timing were fantastic even when the rest of someone's performance felt stiff, and it's evident that the cast had a great time making the movie, which is sometimes the entire difference between a good "bad" movie and a terrible bad movie.





For those who are worried about the language barrier, never fear! The movie is almost entirely in English, with just a little (subtitled) Tagalog at the beginning. I'd still recommend watching with closed captioning if it's available, though, because the audio isn't always well mixed. The plot also feels a little rushed in places, especially near the beginning, but not horribly so. Much like in a comic book written by Gerard Way, the pacing doesn't really undermine the plot, it accentuates the important bits. That's not to everyone's taste, but *The Monsters Without* makes it work.

I'm excited to see more Filipino media becoming accessible to Western audiences, as the folklore really is fascinating, and makes for great horror and fantasy. *The Monsters Without* just scratches the surface of Filipino folklore, but it's fairly lighthearted and family-friendly, so it's a great place to start!



September 30<sup>th</sup>, 2021

Otaku No Culture

"Three Filipino Films at LA's Asian Film Festival in Review"

<https://otakunoculture.com/2021/09/30/three-filipino-films-at-las-asian-film-festival-in-review/>

4 Stars out of 5

By Ed Sum

The Monsters Without is a fun action-fantasy-adventure that delves into the folklore of the Philippines. Here, the monsters want to reclaim the world. The only organization able to do something about it is P.H.A.S.E. They operate much like M.O.N.A.R.C.H. in Legendary's Godzilla. The cast are specialists from different countries and the hope is that they can come up with a way to save the planet.



When a rogue Yablo decides it's time for a new future for his species, it's up to Setsuko (Christina Yr. Jun) and her fiancé, Rommel Romero (Jake Macapagal), to do something about it. They have a lot of friends to help, but is it enough? This film by Randal Kamradt has a lot to like. It's a loving tribute to the monster films of the 80s. Anyone who thinks we don't have enough Filipino genre style films will be in for a treat. It's tough to keep track of all the creatures, and a checklist is required. There's a vibe that's recognizable for those who love Harryhausen's stop motion films and Ghostbusters.

Plus, there's a familiar enthusiasm from Yr. Jun's performance. She's like Sydney Fox (Tia Carrere) from Relic Hunter, and a woman to be respected. Her resilience on the field is what kept me interested. I'm hoping for a sequel after this film gets picked up for a proper theatrical release after its debut at this festival. I wouldn't be surprised for WELL GO USA to pick up the title, but that's not likely to get a home video release until next year.

September 29<sup>th</sup>, 2021

Horror Fuel

<https://horrorfuel.com/2021/09/29/movie-review-los-angeles-asian-pacific-film-festival-the-monsters-without/>

Written by Joseph Perry

Writer/director Randal Kamradt's *The Monsters Without* (Philippines, 2021) is an interesting creature feature affair. It leans more toward fantasy and adventure than horror, but monster movie fans will want to check this one out for the wide range of supernatural beasts from Philippine folklore on tap, including the rather well-known flying, baby-eating Manananggal.



In the English-language *The Monsters Without*, yablos (monsters) are real, and an ancient entity called Nameless (voice of Nick Medina) has risen to return the other yablos to their home dimension, a move that also threatens humanity. A Philippines-based team of scientists and soldiers called P.H.A.S.E. is the only hope to thwart Nameless' evil plan. When Nameless kidnaps group leader Setsuko's (Christina Yr. Lim) newlywed husband Rommel Romero (Jake Macapagal) — second in command at P.H.A.S.E. — matters get personal, and Setsuko and her teammates put themselves in harm's way to try to rescue Rommel and save the world.

Kamradt shows a deft hand at both action and comedy, and paces the film nicely. The members of the main cast — which also include Dana Jamison as American security specialist April and Andrew Reiley as American technology whiz Richard, April Rose Estoy as team biologist and Rommel's sister Wonder, Leonard Olaer as new intern Benito, and Jessica MacCleary as new recruit

Miranda — were evidently directed to play it broad, and they dive into their roles with relish.

It's difficult, though, to tell who the target audience for *The Monsters Without* is meant to be. The acting style, much of the humor, and many of the plot elements are straight out of a children's fantasy TV series or a family creature feature film — nothing wrong with that — but there are romantic and sexual elements — nothing wrong with those, either — that seem like they may be too mature for many younger viewers.

For this reviewer, a most impressive element of *The Monsters Without* is the quality of the variety of monsters on display. Most are done with practical effects and run the gamut from fun-looking to downright eerie. Kamradt taught himself VFX for the film, and those effects show their limitations at times, but overall the beasties on display are quite delightful.

*The Monsters Without* has a big heart behind it. It should press the nostalgia buttons for viewers



who grew up watching TV series like *Monsters* and *Goosebumps* and movies such as *The Monster Squad*, and it has the potential to introduce the rest of the world to a bevy of supernatural beasts from The Philippines.

*The Monsters Without* screens as part of the Los Angeles Asian Pacific Film Festival, which runs September 23–October 2, 2021.

# ARTICLES & COVERAGE:

October 26<sup>th</sup>, 2021

*Rise & Shine w/FilAm Creative*

*Interview with writer/director Randal Kamradt, producer Malou Kamradt and star Leonard Olaer*

*Rise & Shine w/FilAm Creative Ep30 (S2.03): The Monsters Without*



October 20<sup>th</sup>, 2021

*Star FM Baguio Philippines*

*Interview with Randal Kamradt writer/director of 'The Monsters Without'*

*'The Monsters Without' interview w/ Star FM Baguio*



October 13<sup>th</sup>, 2021

Squeedar

*LAAPFF2021: The Monsters Without...on Monsters and Guano  
With Randal Kamradt, Jake Macapagal, and Malou Kamradt*

[LAAPFF 2021: The Monsters Without...on Monsters and Guano](#)



October 11<sup>th</sup>, 2021

Inquirer.net

*Fil-Am films headline LA Asian Pacific film fest*

<https://usa.inquirer.net/84665/fil-am-films-headline-la-asian-pacific-film-fest%20>

*"Also screened was feature film 'The Monsters Without' a feature film shot entirely in the Philippines, with Manila actor Jake Macapagal as the star along with a host of other Filipino American actors and talents. Randal Kamradt also directed the film."*

November 2<sup>nd</sup>, 2021

*Asian Movie Pulse*

*"Interview With Randal Kamradt, Jake Macapagal, Jessica Neistadt: A Rising Tide Lifts All Ships"*

<https://asianmoviepulse.com/2021/10/interview-with-randal-kamradt-jake-macapagal-jessica-neistadt-a-rising-tide-lifts-all-ships/>

by Grace Han

The Los Angeles Asian Pacific Film Festival lined up several Filipino American works this year — including Martin Edralin's "Islands," Patricio Ginelsa's "Lumpia with a Vengeance," and now, Randal Kamradt's world premiere for "The Monsters Without." This multimedia movie makes up a world in which monsters (Yablo) roam the rural Philippines. Here, P.H.A.S.E. — an underfunded team of scientists and soldiers — take it upon themselves to find and conserve them. In a mix of Star Wars-tier costumes, digital animated effects, and sweeping landscapes, this movie makes sure to entertain the eye.

On the occasion of the film's premiere, we take the time to talk to Randal Kamradt and his team. Each member is spread across the globe. Randal Kamradt and female lead Jessica Neistadt Zoom in from the US, and their storied star Jake Macapagal speaks to us from the Philippines. Over the next forty minutes or so, we delve deep into the film: diaspora, yablo, bat caves, and all.

This interview was edited and redacted for clarity.

*What drew you all to "The Monsters Without"?*

Randal Kamradt: I lived in the Philippines after the first movie I shot there. I was looking for a story and eventually I started to learn a little bit more about the mythology. In the provinces you would often hear, right around nighttime, talk about the aswangs and the kapre and all these creatures. It's so complex and idiosyncratic compared to American monsters and the sort of things we fear in America. ["The Monsters Without"] really took off when I met Jacqueline Holden, a makeup artist. She showed that we could [make the monsters] on a budget and make them look completely real. That's how we got the ball rolling.

Jake Macapagal: Randal shot me an email. We got onto Skype and then he told me about the story. It took a while — probably around two years — before the story solidified. When we started shooting in 2017, I was very excited to be in the southern part of the Philippines. Here, in Leyte, one of the islands was affected by the typhoon.



Jessica Neistadt: I suppose the idea of representing more Filipino culture in mainstream media [drew me to the film]. Anybody I've talked to — my dad, my friends — have never heard of these Filipino mythological creatures. Just introducing pieces of Filipino culture and sharing those was really special to me.

*The use of mythology and monsters reminded me of contemporary Marvel movies. For example, P.H.A.S.E. sounded like a parody of the Agents of S.H.I.E.L.D. How do you balance being a Filipino film but also a markedly international one?*

Kamradt: This movie was meant to be an international project that brings together talents from all over the world. We try to treat this [setting in the Philippines] as the most natural thing. The characters never even bring it up in the movie. It was great to combine local talents and bring some folks over and make that the goal of the movie.

Macapagal: When I arrived, I didn't really think of it as, "Oh I'm coming in and then there will be American crews and Filipino crews." I knew that everybody was working towards the same direction: we were creating a film. That being said, the community we [mainly stayed with] is a whole village of believers. Randal's mom, Lucy, is very supportive. Lucy was in charge of giving us a wonderful breakfast, lunch, dinner and snacks. The whole town was really

gearing us or cheering us on to create this film. This is what independent filmmaking is all about: the whole community supports you from the cast to the Filipino crew to the American one. It is a gift to be able to work and to commune with like-minded people who like creating films.

Neistadt: I completely echo everything Jake said.

*To tease this out a little further – what did the dynamic of Filipino American / Filipino collaboration look like on set? Were there any distinctions at all?*

Neistadt: I've struggled with figuring out my place as a Filipino and American for a lot of my life.

Oftentimes here in America, people would say, "She's the Filipino girl, that Asian girl." [On the other hand,] the first time I went to the Philippines, all my family called me "Maputi!" — which means white. It made me feel not Filipino enough.

But when shooting this film, there was never really a distinction. It felt so just like seamless and welcoming. That's one main thing that I'm so proud of and that I love so much about Filipino culture.

Even through I'm internally struggling with questions like, "Am I Filipino enough? Do I know enough about Filipino culture? Do I speak enough Tagalog at this point in my life?" It never felt like that was an issue

[on set]. It is so welcoming. It doesn't matter who you are or where you're from; Filipino culture is always so willing to welcome you in.





*Location seems to play a huge part in the film. Randal, how did you choose them?*

Kamradt: In my projects, the location is the movie. I'm not really big on shooting in some rooms in some random places. [For "The Monsters Without,"] we did really try and show off the scale of the land. For a story about these ancient, mythological creatures, the movie really has to have this mythic[1] feel to it. It needs to feel big. It needs these amazing locations that need a theater screen to be fully appreciated.

*Jessica, Jake: What was it like to film in a more rural part of the Philippines?*



Neistadt: One of my favorite parts was just getting to see all the variety of places that exist within the Philippines. In the Philippines, you can get anything: beaches, mountains in Baguio, urban cities, waterfalls. In fact, we shot part of the movie in this huge bat cave. There were bats above and cockroaches below; it was completely dark [without our lights]. I ended up with a couple cockroach bites. Now, I look back at that and think that was truly such a unique experience.

Macapagal: Coming from the Philippines, it's great. Here, there are about 7,000+ islands – and you never really get to visit every island. One thing that stood out to me is the Bayanihan Spirit. Bayanihan is really community-based. You don't get that much [support] in Metro Manila. You have to apply for licenses, deal with traffic, and so on. But since we were in the [Biliran] province, it was isolated in a way. It's very easy to just hail a motorcycle and say, "Oh, I want to go there," and get dropped off.

*During the movie, it also feels like the land comes alive. Did you hear any horror stories when you were shooting?*

Macapagal: A lot of this folklore lives on the townspeople's psyche. A recent high-end typhoon may have influenced this phenomenon, since a lot of basic needs – like water and electricity – were taken from the community. So yes, there were a lot of times when the villagers would just sit down and say, "Do you remember the time?" And then, you know, because it's dark and there's no electricity, people would say, "Yes, something is happening." It felt really ominous.

...But the real horror was going to the batcave. (laughs)

Neistadt: It's a hike.

Macapagal: When you enter you [are actually] inhaling the batshit. It feels like you can taste it.

Neistadt: There was a layered smell — of bat poop and cockroach — layered together. It was like this unique soup.

Kamradt: The whole movie is a location shoot, but that was the location shoot.

*What are your hopes for this movie?*

Macapagal: We hope it becomes a franchise.

Kamradt: "The Monsters Within."

(all laugh)



Kamradt: We hope that the movie lets us tell more stories. More International stories, Filipino stories, Filipino-American stories, complex stories off the beaten path. That's the advantage of indie movies like this. There was no one standing over my shoulder saying, "Hey, make it simpler for people. Make it more Caucasian. Make it this. Make it that." There was just nobody there. We had the privilege and opportunity to tell something interesting.



Neistadt: Yeah, I totally agree. Representation brings forth stories that don't get told, to share more Filipino and other cultures' stories. That is probably the most important thing. That's also what I'm most excited about for this movie. What do you all think about the state of Filipino / FilAm cinema today?

Macapagal: I've never been more Filipino until I left my country and lived in Europe. But otherwise, during my 40 years in the Philippines, I never thought I would identify or label myself along national terms. Instead, I think we're moving towards more human stories that will resonate more [universally]. I just happened to be born in this place. Let's talk about human stories, voices that have[2] never been heard, faces that have never[3] been seen from everywhere. I think that's how we can become a really global market. There's also this saying: "A rising tide lifts all ships." If one ship rises, everything else does. So we're hoping to help the tide rise for this vision into a new world.

Kamradt: I agree with what Jake is alluding to. The goal is to transcend labels because ["The Monsters Without"] is multinational. It's trying to give this one a vision of this very interconnected world, where it's not necessarily this ethnicity's cinema. It's a human story.

Here at the Los Angeles Asian Pacific Film Festival, [the movie will play] on its Filipino Films Day. [The lineup shows] that it's not all a monolith. Each film has such different perspectives. The people who can attend will really see the diversity of vision just within the Filipino American label.

*Finally: Any last words?*

Kamradt: Endless thanks to the folks who helped us out for filming. There were so many people who were extras and crew people. There's Jan and Al who were the sound engineers who are from Cebu. There's so many people who contributed so much to this movie because, you know, they believed in it. The movie is here because of the effort we all put in as a team.

Macapagal: Enjoy every second because you don't know how long it will last.

Neistadt: What Jake said. Ditto!



October 1<sup>st</sup>, 2021

*Kiss My Mike* podcast

*"Special FILIPINO AMERICAN HISTORY MONTH episode featuring THE MONSTERS WITHOUT"*

<https://podcasts.apple.com/us/podcast/s2e6-special-filipino-american-history-month-episode/id1553801731?i=1000537222432>

September 29<sup>th</sup>, 2021

*Pacific Rim Video Press*

*Interview with Jake Macapagal, Randal Kamradt, and Malou Kamradt*

Jake Macapagal, Randal Kamradt & Malou Kamradt talk about of "Monsters Without" At The 2021 #LAAPFF



September 28<sup>th</sup>, 2021

*Daily Dead*

*"Watch an Exclusive Clip from THE MONSTERS WITHOUT"*

THE MONSTERS WITHOUT - Exclusive Clip



September 27<sup>th</sup>, 2021:

*ShoPowSho Interview with director Randal Kamradt and star Jake Macapagal*

ShoPowSho 058: No Dogs & The Monster Without's Randal Kamradt Jr. & Jake Macapagal! #ShoPowSho!



September 26<sup>th</sup>, 2021

*Filipino Filmmakers | LAAPFF 2021 Edition*

*With director Randal Kamradt, makeup artist Jacqueline Holden, and actress Georgina Tolentino of "No Dogs"*

Filipino Filmmakers: LAAPFF 2021 Edition: Randal Kamradt, Georgina Tolentino and Jacqueline Holden



September 25<sup>th</sup>, 2021

*My Pope Philippines*

*"5 Pinoys to Watch in the Asian Pacific Film Festival in LA"*

<https://www.mypope.com.ph/5-filipinos-to-watch-in-the-los-angeles-asian-pacific-film-festival/>

September 22<sup>nd</sup>, 2021

*Horror Society*

*"Filipino Fantasy-Horror Film The Monsters Without Premieres At LAAPFF"*

<https://www.horrorsociety.com/2021/09/22/filipino-fantasy-horror-film-the-monsters-without-premieres-at-laapff/>

September 22<sup>nd</sup>, 2021

*Fillmore Gazette*

*"Fillmore Graduates to Premiere film at Los Angeles Asian Pacific Film Festival"*

<http://www.fillmoregazette.com/front-page/fillmore-graduates-premiere-film-los-angeles-asian-pacific-film-festival?fbclid=IwAR04c9L7hyC4wdKoUvxMKURNzDghaELLYuFisaJFkz4ZEFhYVBQmmzuYg5E>

Fillmore High School graduates Randal Kamradt, Andrew Reilley, and Nicholas Medina are set to premiere their exciting new film *The Monsters Without* this October at the prestigious Los Angeles Asian Pacific Film Festival. An action-packed adventure through the Philippines featuring terrifying and amazing creatures from Filipino Mythology, *The Monsters Without* is the latest film from writer/director Kamradt (Faraway). The film features an international cast led by Jake Macapagal (Metro Manila, Watch List) including Reilley in a supporting role as Richard, an inventor, and Medina as voice of the monstrous villain Nameless.

The story is about a scrappy international team of scientists and mercenaries called P.H.A.S.E. who resolve to keep man and monster-kind safe.

Kamradt and Reilley traveled with a small team to the Philippines in 2017 and shot the film on location for 28 days. The complex shoot included filming in the beautiful Hindang Caves, working with dozens of extras, and extensive monster make-up. Reilley played multiple roles, not only appearing as Richard but also undergoing a complete make-up transformation to appear as *The Kafir*, a legendary creature. Once filming was completed, Medina contributed his vocal performance as the main villain.

A lengthy post-production process followed, as Kamradt created over 100 visual effects shots for the film. This included adding new computer-generated creatures and augmenting many of the real locations with otherworldly additions. During post-production, Kamradt also became Fillmore High School and Middle School's Video Production teacher, hoping to share his expertise with students and contribute to the town that raised him.

*The Monsters Without* is a thrilling love letter to genre cinema and the beautiful Philippines islands. The film will premiere on October 1st, 2021 at the Regal LA Live theater as part of the 37th Los Angeles Asian Pacific Film Festival. For more information visit <http://www.themonsterswithout.com>



September 12<sup>th</sup>, 2021

GMA Regional TV Live

With director Randal Kamradt and sound designers Jan Domino  
& Alain Lee Godornes

GMA Regional TV Live: Talento ug Garbo sa mga Sugbuanon



September 5<sup>th</sup>, 2021

Cebu Daily News

*"International films with Cebuano sound designers make it to LA Film Fest"*

<https://cebudailynews.inquirer.net/398362/international-films-with-cebuano-sound-designers-make-it-to-la-film-fest>

CEBU CITY, Philippines— Cebu is on the international stage again.

Thanks to Jan Domino and Alain Lee Godornes, the proud sound designers for international films “No Dogs” and “The Monsters Without.”

These movies are by California-based director Randal Kamradt Jr.

And these will be featured in the Los Angeles Asian Pacific Film Festival that is scheduled from September 23 to October 1.

This is the largest Asian-themed film festival in Hollywood.

Domino and Godornes are beyond ecstatic for this opportunity to show their talents and skills as sound designers on the international stage.

“Well, like any other projects. It all starts super hard. Hours upon hours (maybe days) of organizing audio categories before you can even start working on the very first second of the whole movie-length [and] it’s my first time getting into an international film fest. Feels epic! Massive boost to self-esteem. 😁,” said Domino.

Gordornes, on the other hand, said he finds working in the films a great home run.

“Getting these two films into the Los Angeles Asian Pacific Film Festival is a homerun for me. I thank Randal and Doms for being such great people to work with. They made what could have been a very daunting task into something more like a long joyful road trip.”

Here’s the synopsis of each film according to the director Kamradt:

‘The Monsters Without’ is an adventure/fantasy feature-length film that was shot entirely in Biliran province, featuring famed creatures from national folklore like the Aswang and Kapre but with a fresh twist. The story goes that when an ancient rogue monster threatens existence, only the scrappy multi-national team P.H.A.S.E. can stop him. But their newest recruit holds a stunning secret.”

“‘No Dogs’. Set against the backdrop of the Watsonville race riots that set central California ablaze in 1930, Filipino American Marisol seeks shelter at Carl’s diner. Neither of them can foresee where that violent night will take them, or what secrets will be revealed.”

Some of the films’ cast members are Filipinos while some of its scenes were shot in the Philippines.







*“Ignore the monsters within,  
for they will all obey in time...”*

*But beware the monsters without.”*

