A photograph of a flooded building with a wooden walkway over the water. The building has light-colored horizontal siding and two windows. The water is murky and reflects the building and the walkway. The scene is captured in a cinematic style with a slightly desaturated color palette.

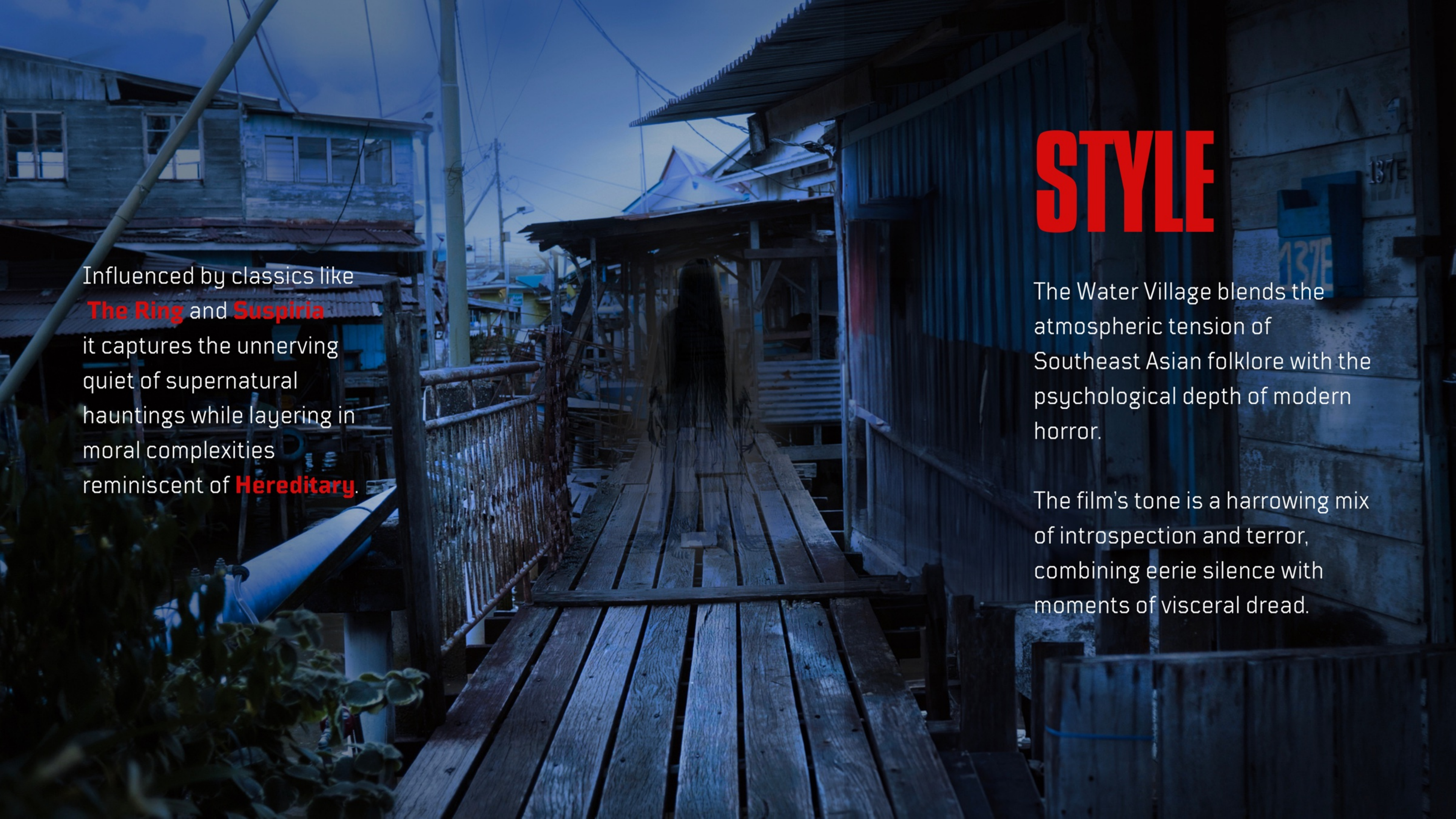
THE
WATER
VILLAGE

DIRECTED BY STUART MCBRATNEY
PRODUCED BY NADIA KAMIS



SYNOPSIS

Haunted by his past, a disgraced Australian army veteran travels to Brunei for a WWII commemoration. Drawn into the eerie Kampong Batu Marang water village, he awakens a vengeful spirit that begins tormenting him, forcing him to confront his demons, and face his lifelong fear of deep water. As the spirit's wrath spreads and the village succumbs to chaos, he must uncover buried secrets, and break the curse before it claims more lives.



Influenced by classics like **The Ring** and **Suspiria** it captures the unnerving quiet of supernatural hauntings while layering in moral complexities reminiscent of **Hereditary**.

STYLE

The Water Village blends the atmospheric tension of Southeast Asian folklore with the psychological depth of modern horror.

The film's tone is a harrowing mix of introspection and terror, combining eerie silence with moments of visceral dread.



LEAD CHARACTER:

A disheveled and troubled Australian veteran battling alcohol detox, JD is haunted by a past that includes a tragedy he caused during a military exercise.

Once proud of his family's legacy, his world crumbles when he discovers horrifying truths about his grandfather's military service. Determined to confront his demons, JD embarks on a journey of discovery, bravery, and transformation. His arc is one of overcoming fear—both literal and psychological—as he fights to break the cycle of generational trauma.

SUPPORTING CHARACTER:

A friendly and quirky Bruneian man of mixed ancestry who speaks fluent English, Aiman becomes JD's guide and unlikely ally in the water village.

Beneath his warm and approachable demeanor lies a deeper connection to the supernatural events. Aiman is a bridge between JD and the villagers, helping him navigate their mistrust while harboring his own secrets. His role is pivotal in unraveling the mystery and aiding JD's quest for redemption.






VISUALS





TONE

HAUNTING, HALLUCINATORY, ATMOSPHERIC, SURREAL, DARKLY HUMOROUS, EERIE, INTENSE, REDEMPTIVE, WILD

A long, narrow wooden pier or walkway extends from the foreground into the distance, crossing a body of water. The pier is made of dark, weathered wooden planks. In the foreground, a ginger and white cat is walking across the planks towards the right. The background shows a village with various buildings, some with corrugated metal roofs, and a person standing on a higher level of the pier. The sky is a clear, pale blue. The overall atmosphere is surreal and quiet.

"The Water Village balances light and dark—eerie scares and haunting tension with unexpected moments of humor and humanity.

As we delve into the hallucinatory world of a detoxing protagonist haunted by his past and literal ghosts, the film embraces the wild and surreal.

It's a visually striking journey that's as much about personal redemption as it is about delivering a thrilling, unforgettable horror experience. Oh, and there will be plenty of cats!"

Stuart McBratney



THE DIRECTOR

Dr Stuart McBratney is an Australian director with over two decades of experience in independent filmmaking. His 3rd feature *Don't Read This on a Plane* was released in 16 countries across Asia, North America, and Europe.

He also co-directed the SBS TV series *Back in the Soviet Bloc* which was filmed on location in Russia and Ukraine, and has directed approximately 500 TV commercials for clients including McDonalds, Honda, and The Australian Government.

In addition to his work as a director and writer, he is a lecturer at the University of Newcastle where he teaches Screenwriting, Short Film Production, Cinematography, and Advanced Media Production.

The Water Village will be his 5th feature film.

THE PRODUCER

Originally from Brunei and now based in Australia, Nadia Kamis is a film producer with a diverse background in photography, colour grading, television commercial production, and music composition.

She produced Stuart McBratney's 4th feature, *Strangers in a Car Park*, which was filmed in Newcastle, Australia, and set for release internationally in mid-2025.

Nadia is also in post-production on a behind-the-scenes documentary that captures the making of the film, offering a unique perspective on its production process.



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