

Monday, April 13, 2026 at 5:35:31 PM British Summer Time

Subject: RE: The Deb

Date: Tuesday, 10 October 2023 at 15:41:23 British Summer Time

From: Charles Collier <[REDACTED]>

To: Danny Cohen <[REDACTED]>, Angharad Wood <[REDACTED]>

Hi Danny,

Thank you so much for your kind email.

My comments below in green to respond to the questions you raise in your email.

I spoke to Vince late last night. The unusual behaviour by Amanda can cause reputational damage and distress which we all wish to avoid. At the same time, we should avoid any costs increase because of this bizarre dispute which has suddenly arisen.

Rebel in complete agreement with you: she's about showing continued goodwill and good faith and giving 100% of her work and her energy into making a great film and to being totally committed to what has been, current peculiarities aside, a great relationship with AI. Hopefully, we can settle this dispute happily and well within the next 24 hours. Time is of the essence so that production remains on budget and on schedule. Hopefully, it's possible for Amanda to step back quietly so that everything on the ground in Aus moves forward exactly as planned.

Aside from the personal relationship issue with Amanda, I am not aware of anything else holding things back. Vince confirmed there's no problem resolving the two final deal points on the basis set out in my email to you of yesterday.

Our hope is that this can and should close very quickly. Fingers crossed. I can confirm that the following drafts are ready for signature on our end (1) Rebel writer agreement (2) Rebel director agreement (3) Rebel actor agreement. The only block is signing the Shareholder Deed in which the structure of producer deal / ownership is agreed and by way of which all rights are transferred from Rebel to the Aus SPV which is jointly owned / controlled by AI and Camp Sugar. And this block gets entirely removed as soon as we agree the producer fees and the underlying stage rights.

Very best,

Charles

From: Danny Cohen <[REDACTED]>

Sent: Tuesday, October 10, 2023 12:07 PM

To: Charles Collier <[REDACTED]>; Angharad Wood <[REDACTED]>

Subject: The Deb

Dear Charles,

Thanks very much for being in touch.

I am writing to you in a spirit of goodwill and with the sole aim of resolving these issues as quickly as possible given we are so close to PP.

Doing so is obviously in all of our interests and this is my pragmatic focus.

PRODUCER FEES AND RELATED MATTERS

- Thank you for your proposal that the total producer fees in the budget are \$Aus 1.62m, with Rebel and Unigram each receiving \$Aus 810k.

- To help me understand the full picture, please could you let me now what you are proposing for acting and directing fees for Rebel? Rebel is getting paid less than we originally anticipated (\$1.45MUSD) when we negotiated the deal with Vince last year. She's dropped her fees to fit the budget. The deal she's accepted now drops her to: \$1 for writer services, \$Aus500K for acting, \$Aus500K (about 640KUSD). This is in the current budget of the film.

- Please could you also clarify the financing fee? Financing fee is to AI only. That's USD300K and has been agreed and no problem on that point. Rebel has helped lead on soft money but taking no fee for her work on that. This is in the current budget of the film.

- I also understand that Amanda has undertaken a significant amount of music writing and music producing work on the film. This is acknowledged by your reference to new material which is additional to the original musical and created specifically for the film. Correct, although these were co-written with Rebel. Would you agree that Amanda should be compensated for this work within the budget? Yes, but ... if we also compensate Rebel. The thing for Rebel is this: all parties agreed that all producer fees to each would come from the 3% production fee that came to each party, so new fees had to be agreed in writing and approved, and yet Amanda did not do that and these were smuggled into the budget without any proper process and at the last moment. And if so,

do you have any suggestions as to how Amanda should be compensated in the budget for it? I guess that's really a question for Len and Rebel. Personally, I do have an opinion given the context: I don't think either should be paid anything additional in the budget. This is an indie feature film and it can't be (and wasn't) expected to hold additional costs like these from the producers themselves. The deal was that Amanda worked on the film for AI (with Unigram, Gregor, Vince) and Rebel for Camp Sugar (with her team at Camp Sugar, advisors etc), and that deal was agreed and signed. Amanda knew this when she undertook the work. It's all in the co-pro. All rights and profits split 50/50 between AI and Camp Sugar. So Amanda gets paid, like Rebel, (A) from the profits of the film in the event of success and (B) from other uses of the music that might come about at a latter stage if changed formats rights are exploited.

- Of course, all of the discussion on fees must bear in mind that the overall budget must not exceed Aus\$22m as if it does so it moves the film into a new category MEAA wise which would have big consequences on all cast and crew agreements. **Very much agreed.**

STAGE RIGHTS

- Thank you for your suggestion that Rebel provides a first right of refusal to AI to co-produce and finance all live stage at a budget in excess of \$USD1m.

- Could you clarify your meaning here please? Does this mean that if AI agrees to fund a budget in excess of \$USD1m then AI has the uninhibited right to co-produce and finance any stage production? Or is your meaning that AI could be outbid by another party offering a higher budget? **At the end of the process, Rebel means that AI could defeat any other bid by matching that bid, if it got down to the "last right of refusal" element. However, plan is that under the "first right of refusal "Rebel would come to AI (or AI could of course propose to Rebel) with a plan for a proper commercial stage adaptation and if AI wanted to produce and finance, then parties would have a 45 exclusive negotiating period to get a co-pro agreed for the stage. I'd like to add that we suggested to carve out budgets under 1 million so that rebel can let small local productions, school production, amateur productions flourish.**

- As I hope you will understand, AI has made a very large commitment to this film, which now has a budget which is very significantly above what had been previously

understood when the initial agreements were made. Given this, it would not seem reasonable that AI could be outbid on the stage rights having invested so much money in the success of the film. **Yes Rebel agrees and has offered the same.**

As above, this note is sent with goodwill and with the sole focus on resolving the outstanding issues and allowing all parties to focus on the production of the film.

Warm Wishes and look forward to hearing from you.

DC

Danny Cohen

President, Access Entertainment