

Monday, April 13, 2026 at 10:48:01 AM British Summer Time

Subject: Re: THE DEB - 11 October 2023

Date: Wednesday, 11 October 2023 at 20:39:29 British Summer Time

From: Danny Cohen <[REDACTED]>

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

Thanks for your speedy reply Charles.

I have forwarded the revised version to Unigram and AI Film to keep us on track given my availability on Thursday afternoon and Friday.

With regards to the red flag, I am of course open to discussing it further with Rebel, or if there is further information you wish to share. It may be useful to ask Bunya to send you a copy of the email they have forwarded to me from the actor's agent.

Thank you again and I am glad we have been able to move things forward so well in the last 24 hours in the best interests of the film and everyone concerned.

Look forward to hearing from you on the stage rights and I am very much hoping that my suggested compromise is acceptable and we can fully close.

Best Wishes

DC

Danny Cohen
President, Access Entertainment

From: Charles Collier <[REDACTED]>

Sent: 11 October 2023

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

Subject: Re: THE [REDACTED] 3

Dear Danny,

Great, thank you for your quick response.

I agree with your suggestions as regards what you send on to Unigram / Amanda / Gregor at this time. Thank you.

Hope all goes very well for you tomorrow afternoon.

I need to speak to Rebel tomorrow morning and come back to you on your proposal about the stage rights. Will do that before lunch time.

As regards the red flag, I agree that Rebel needs to talk with you about this. So you have the full picture. For the time being, our approach will be to make no further reference to this matter in correspondence unless Rebel instructs us to do so and/or any information comes to us that we feel should be shared with you promptly.

Very best,

Charles

From: Danny Cohen <[REDACTED]>
Sent: Wednesday, Oct [REDACTED]
To: Charles Collier <[REDACTED]>; Angharad Wood <[REDACTED]>
Subject: [REDACTED] October 2023

Charles, thank you for this and its spirit.

I am planning to forward the below to Unigram and AI, but my thoughts are not to include the following as I do not want to inflame tensions further at this point and continue the *'he said/she said'* that has been taking place. I don't think it serves our goals at this point, our goals being to get everyone wholly focused on production and allow Rebel to direct a great and commercial film. This is the part I am thinking not to forward:

Our concern is to ensure goodwill. The bust up with Amanda and Gregor was unexpected. Rebel has a film to make. However, there are certain facts: despite the requirements set out in the co-pro, Rebel has consistently requested copies of the budget and they have been withheld from her despite her requests, items have been placed by Vince and Gregor into the budget without her approval and without discussion with her first, and any proposal we got on new fees was made only after Rebel had seen them make an appearance within the budget. All of this contrary to the co-pro, and we now have evidence of Gregor adding Unigram fees earlier this year, long before September.

But I will send this part:

"Communication was not as good as it could have been". From now on, to avoid the situation which arose three weeks ago: please can we ensure that in line with co-pro, Rebel gets sent in writing by email (with me in copy) all documents relating to the budget and the schedule and the financing of the film (and that includes all aspects of the Aus legal closing) and that it's understood that no one person starts changing the budget from where it currently sits without approval from Camp Sugar.

Is the above ok with you?

On the meeting that Gregor had with the DP, I understand that Gregor will be sending

Rebel a note of apology on this when Australia wakes up tomorrow. Given this and again, with the aim of calming things and focusing on the film, I would suggest I do not include the paragraph referring to this when I forward the email. **Is that ok with you?**

On Amanda, I need to be clear with you on the 'red flag'. I have been sent by Bunya an email from the agent of the actor confirming that there was a misunderstanding and there is no issue. This is also the understanding of the two senior and very experienced producers at Bunya. When I spoke to Rebel, I said that if there is an issue beyond this I would like to hear it because it is obviously very important that it is raised and investigated.

But if there is nothing to raise further I would appreciate it if there are no further references to a 'red flag' that the individual involved and her agent do not say is an issue. If you would like to discuss this further I am of course very open to and am available to speak tomorrow.

Separately from this point, given the tensions that exist between Rebel and Amanda I can speak to Amanda about not returning visit the set; but I would suggest that I do that verbally, rather than it be included in the email I forward - again in the best interests of calming everything down in advance of the shoot. **Do you agree on this?**

Thank you again. I would be grateful for a response as soon as possible on my questions about which parts of the email to forward to Unigram and Al...I have some medical stuff on Thursday afternoon and Friday which will mean I am not available. I therefore want to forward a version of this email to them as soon as possible so we can get things finalised and closed. I have bolded those questions about the version to be forwarded for clarity and to hopefully helpfully aid a quick response please.

I will also of course wait to hear further and separately on the stage rights, which I very much hope can be agreed given the approach I have taken overall.

Thanks again and best wishes

DC

Danny Cohen
President, Access Entertainment

From: Charles Collier <[REDACTED]>
Sent: 11 October 2023
To: Danny Cohen <[REDACTED]>; Angharad Wood <[REDACTED]>
Subject: RE: THE [REDACTED] 3

Hi Danny,

Thank you. This is so helpful. We'll discuss with Rebel. My comments below in orange below. Kindly reserving Rebel's right to further comment. That said, this all looks positive and I hope my comments all make sense and help complete the overview.

Very best,

Charles

From: Danny Cohen <[REDACTED]>
Sent: Wednesday, Oct 11, 2023, 11:05 AM
To: Charles Collier <[REDACTED]>; Angharad Wood <[REDACTED]>
Subject: [REDACTED] ower 2023

Dear Charles,

Thank you for your email.

I think we are all agreed that we want to close off the deal as soon as possible so that the team can focus entirely on production and making a great film.

The below response on the outstanding deal points is sent with this intention in mind and I hope you will respond on the same basis.

Please see my notes, the latest ones are in blue.

I am hopeful you will agree that we can close the deal on this basis.

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. I understand the underlying concern you have about keeping to the original deal. Thank you.

Therefore, Unigram and Amanda will not receive the extra fees that concerned your client. We are happy to stick to the original agreement here with the 6% fee split 50/50. As the budget has risen since they were put in as a placeholder, these will be 6% of the current A\$21.8m budget, (i.e. A\$1.308m) split equally between Camp Sugar and Unigram. So A\$654k each. This is agreed if by Unigram you mean AI and any persons working for AI. Rebel contracted with AI and not with Unigram. The extent to which AI then pay Unigram is purely a matter for AI from out of the AI 50% share.

On this point, I understand that production advises that the Unigram Fee is designated in the budget as EP Fees to Gregor and Amanda, in order to receive the maximum QAPE benefit on them. I am saying this as I don't want Rebel to be alarmed at how they are described in the budget. To be clear, Unigram, Amanda and Gregor will receive no other fees than this from the budget. This is agreed if the total of the fees paid in producer

fees to Unigram, Amanda, Gregor, Vince, AI (but not including the USD\$300K financing) does not total more than the 645K.

- 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.

I appreciate the original expectation might have been greater, but as we can all see, the realities of the increased budget means sadly we have to settle here on this. Thank you for agreeing the \$1, A\$500k Acting, A\$500k fees. Agreed, thank you.

- 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 note please a similar clarification here as to the Producing fee - part of this financing fee may be designated in the budget as an EP Fee to Ai Film for the purposes of claiming back QAPE benefit. Yes, agreed that would be fine and makes sense to us.

- 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.

For clarity I understand the new songs and authors are as follows. I also understand that Amanda has produced all of the songs for the movie after Meg Washington withdrew.

But as per above - and in the interests of getting the deal closed and the focus fully on production - Amanda has agreed that she will receive no remuneration for this work from the film budget. Thank you. Great to have this resolved. Re credits below, I will check with Rebel so that we know they are agreed on this. Rebel was in the room with Amanda when they were both working together across all of this music.

PRETTY STRONG
MEG WASHINGTON

UGLY
JONNY COFFER
AMANDA GHOST
REBEL WILSON

WILDFIRE
AMANDA GHOST
STEVIE JEAN

COFFEE
BENNY KOSEK

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.

From my experience budgets are a constantly evolving item, to this day for example the producers are still concluding deals with other actors, and indeed with Meg Washington. In order to close financing, completion bond agreements, apply for subsidies, etc. place markers for all line items have to be put in budgets and budgets sent. This film is no different. I understand Vince approached you in mid-September with a proposal of fees, which made it very clear what was proposed. It has informed this very discussion.

There was no subterfuge - it was a clear proposal on the fee structure to you. I hope you will agree that using such language is not accurate and not helpful, and that all parties will benefit from a return to an atmosphere of goodwill. **Our concern is to ensure goodwill. The bust up with Amanda and Gregor was unexpected. Rebel has a film to make. However, there are certain facts: despite the requirements set out in the co-pro, Rebel has consistently requested copies of the budget and they have been withheld from her despite her requests, items have been placed by Vince and Gregor into the budget without her approval and without discussion with her first, and any proposal we got on new fees was made only after Rebel had seen them make an appearance within the budget. All of this contrary to the co-pro, and we now have evidence of Gergor adding Unigram fees earlier this year, long before September. I think we might choose a form of words to foster the atmosphere of goodwill, along the lines of “*Communication was not as good as it could have been*”. From now on, to avoid the situation which arose three weeks ago: please can we ensure that in line with co-pro, Rebel gets sent in writing by email (with me in copy) all documents relating to the budget and the schedule and the financing of the film (and that includes all aspects of the Aus legal closing) and that it's understood that no one person starts changing the budget from where it currently sits without approval from Camp Sugar.**

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.

As per above, Amanda has agreed to provide her music services for free on this film in the interests of closing the deal and focusing on delivering a great production. You have parity on the producing fee. Thank you

- 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.

I am glad you agree.

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.

Charles, I am not content on this point. I acknowledge that the stage rights rested with Rebel in the original agreement. However, since then, the budget for the film has risen by many millions and Access has a far larger exposed risk.

I think it is very reasonable in these circumstances to expect a greater degree of integration with the existing IP as a result of the greater investment than was originally expected and planned.

It would be very unacceptable to Access to invest many millions in the film's

production, contribute greatly to its success - and then be locked out of the stage rights as a result of being outbid by another party.

I would therefore suggest the following as a compromise: that Access has an uninhibited right to co-produce and co-finance any stage production (with a budget over \$1m) IF Access offers a budget for the West End and Broadway versions of the show that meets industry standards. These industry standards to be designated at a minimum of £5m for the West End and a minimum of US\$12m for Broadway.

Understood. Will discuss with Rebel.

This means that Access has more protection and Rebel knows that Access would offer the funding necessary for stage production - and if Access does not Rebel has the freedom to have the show financed and produced elsewhere.

Of course we can be pragmatic about any other third-party funding being part of the stage production if Rebel wishes it, as long as the Access involvement is agreed. And of course we can also discuss the involvement of theatrical stage producers as part of the team.

As above, I hope that on the basis of this email - which aims very much at compromise and a focus on production - that the deal is closed. Agreed and thank you. Rebel moving forward in the exact same spirit. Finally, (1) can we make sure that Gregor doesn't hold meetings with DoPs without Rebel being told prior and without Rebel being invited to attend, she is working with them all 14 hours a day and its strange that Gregor is trying to have meetings with them also but not telling Rebel. (2) given the issue around the red flag, can you confirm Amanda will not seek to visit the set in person? Amanda not needed for the music until after the shoot, and Rebel as all the pre-records that she needs.

Thanks a lot and best wishes
DC

Danny Cohen
President, Access Entertainment