

NOTICE OF FILING

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Form 59
Rule 29.02(1)

Affidavit of Mia Morrissey

NSD 1727 of 2025

Federal Court of Australia
District Registry: New South Wales
Division: General

Charlotte MacInnes

Applicant

Rebel Wilson

Respondent

Affidavit of: **Mia Morrissey**

Address: [Redacted]

Occupation: Actress, writer and singer

Date: 16 January 2026

I, Mia Morrissey, affirm:

Background

1. I am an actress, writer, and singer.
2. My parents are both talent agents, so I have been around people who work in the entertainment industry for as long as I can recall.
3. I have myself been working in the entertainment industry since I was about 15 years old.
4. In 2012, I appeared in a short film, *Bat Eyes*, which was showed at the Venice Film Festival.
5. From 2013-2015, I appeared in the TV show *In Your Dreams*.
6. In 2014, I competed on Season Three of *The Voice Australia*.
7. In 2019 and 2020, I appeared on *Home and Away*.

Filed on behalf of (name & role of party)	Charlotte MacInnes, Applicant
Prepared by (name of person/lawyer)	Patrick George
Law firm (if applicable)	Giles George
Tel	1300 163 662
Fax	
Email	patrick.george@gilesgeorge.com.au jeremy.mare@gilesgeorge.com.au
Address for service (include state and postcode)	135 King Street Sydney NSW 2000

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[Form approved 01/08/2011]

8. In 2020-2021, I played Mimi in *RENT* at the Sydney Opera House and debuted my show *In Loving Memory* at the Hayes Theatre in Sydney.
9. In 2023, I played Laura Cunningham in the television series *Totally Completely Fine* and I played Nadiyah in the television series *Deadloch*.
10. In 2025, I appeared in the film *Together* in the role of Cath, and I also toured Australia (Melbourne, Sydney, Perth and Adelaide) leading the ensemble cast of Agatha Christie's *And Then There Were None* directed by Robyn Nevin.
11. In April 2025, I was named in the cast for the film *Posthumous*. I have also been named in the cast for *Pickpockets*.

Charlotte MacInnes

12. I met Charlotte in 2016 when we were both studying at the Western Australian Academy of Performing Arts (**WAAPA**). I was at WAAPA from 2016-2018, studying the full time Bachelor of Acting. Charlotte was studying Contemporary Voice, then Musical Theatre. We bonded over, amongst other things, our shared outlook on life which was one of optimism, resilience, determination, joyous drive, and passion for adventure, nature, animals and our careers. When I first met Charlotte, I was taken aback by her confidence, capability, energy, and unrelenting, contagious enthusiasm. She was someone with so much joy, generosity and compassion. She really filled every room she stepped into with light. She was entirely authentic, she knew who she was, what she believed in, what her values were, and what her dreams were.
13. While we were both at WAAPA, I mixed with many people – students and teachers – who also knew or knew of Charlotte.
14. Amongst these people, Charlotte was widely agreed upon as one of the best singers that had ever come through WAAPA.
15. She was regarded as being not only talented, but also incredibly hard working. This was evident in her early commitment to study and dedication to mastering the technique of a skill she already had a natural gift for. She was respected as being dedicated and focused; she was devoting her life to actualising her dreams by channeling her ambition and focusing on her own music, performing and singing.
16. She was well liked, and seen as a warm, kind, independent and infectiously friendly person. She was also seen as a genuine person. There is no fakeness to her. Her most defining qualities were: honesty, strength, and hope, as well as confidence. Her close friendship group was relatively small because when she connected authentically with someone, they became like family and she offered them endless time, love, support and loyalty.

Charlotte (ARMSY)
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17. She was also seen as disciplined in relation to her own values and ethics. She doesn't drink alcohol, for example, and she is a lifelong vegan. She was regarded as a person with a strict set of moral values – who knew what she believed in and what she didn't believe in – and would stick to those values. People knew that when she shared an opinion or belief, she meant it, and when she gave you her word, she would keep it.
18. After we left WAAPA, I kept in regular touch with Charlotte. She even lived with my parents and sister in Sydney (I was interstate, filming) and she did musical arrangements for my original show *In Loving Memory*. I had a choice of multiple arrangers but I approached Charlotte because of her passion, professionalism and excellence in her field.
19. I visited Albany, Charlotte's home town in Western Australia, in July 2023. She loves Albany. She showed me with pride the small theatre where she used to perform as a teenager. I saw home movies of her as a child singing and performing. It was clear to me that she had really wanted to be a musician and do the work required to achieve her dreams, even from an early age, well before WAAPA.

Charlotte's Prior Reputation

20. Through my relationship with my parents, and exposure to people within their professional circles, and because of my career and my more than 10 years within the entertainment industry (as set out above), I have come to know and interact with many people within the industry – this has included actors, musicians, directors, writers, talent agents, casting agents, PR specialists, musical directors, and producers of film, television and theatre.
21. Amongst these circles, there was, prior to September 2024, a real sense of excitement and enthusiasm around Charlotte. Her talent, individuality, energy and potential was discussed starting from her WAAPA Showcase. She burst onto the scene straight after graduating – getting very close to landing leads in large commercial musicals like *Mamma Mia* in Australia but ultimately being cast in brand new productions *The Deb* and *Gatsby*.
22. I had helped Charlotte prepare her audition tapes for *Gatsby*. She asked for my help both as a trusted friend but also because I have worked as an acting coach. She wanted to put her best foot forward and, true to Charlotte fashion, was prepared to do whatever work was required so that she could do the best job possible. This work ethic, as well as her unique talent, determination and confidence, defined Charlotte's professional reputation in the circles in which I mixed prior to 23 September 2024.
23. Her being cast in *The Deb* and *Gatsby* as not just leads but original cast members of brand new shows, both in Australia and America, speaks volumes of Charlotte's value as a performer, her individuality, her rare talent, and the creative trust which directors, casting agents, producers and writers had placed in her.
24. In the circles in which I mixed, there was excitement around Charlotte's professional potential as a result of her talent, warmth, skill, and work ethic. The buzz surrounding her

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was indicating that she would quickly rise to national and international success. Being cast as the lead in a brand new stage musical (*The Deb*) at a reputable theatre straight out of drama school is rare enough, let alone being cast from self-tapes alone, in fact it is almost unheard of (with in-person auditions being a near necessity to secure being cast in stage productions, especially musical theatre). But her securing that job with no connections to casting or previous experience just speaks to how special her talent is. Both *The Deb* and *Gatsby* were incredible opportunities, and her being cast as a relative unknown was amazing, yet did not come as a surprise to the people who professionally or personally knew or knew of her. The dialogue surrounding her success had always been one of inevitability. The roles she secured in *The Deb* and *Gatsby* just validated people's predictions about her and her career.

The Publications

23 September 2024 Post

- 25. I saw the 23 September 2024 Post.
- 26. I understood that it was suggesting that Charlotte had made a complaint directly to Rebel about an unnamed producer who made Charlotte 'feel uncomfortable' when asking her to 'have a bath and a shower with her'. I understood this was suggesting that the producer had been sexually inappropriate with Charlotte, therefore making Charlotte a victim of non-consensual sexual behaviour. In other words, she had been sexually harassed.
- 27. The post also claimed that Charlotte had 'changed her story' and implied she had done this in return for being given a lead role in *Gatsby* and a record label.
- 28. I thought the post was falsifying Charlotte's voice and encouraging the public to not believe her, and suggesting she is dishonest. [REDACTED]
- 29. I thought that Rebel's vagueness in specifying the gender of the producer, but revealing Charlotte's face and claiming that she had 'changed her story', along with using language that supported Rebel's image as a 'supporter of young women', suggested not only that Charlotte was a victim of sexual misconduct, but that Charlotte was not 'on the side of women' because she, according to Rebel, chose to further her career by 'changing her story' in return for being employed in *Gatsby* and being given 'a record label'.
- 30. [REDACTED]

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16 May 2025 Post

31. I saw the 16 May 2025 Post on Instagram around the time it was posted.
32. I thought it sent a very clear message – that *The Deb* was never going to be released and that Charlotte was to blame for that.
33. I understood it was suggesting that Charlotte had been 'culturally inappropriate' by wearing a dress with a veil similar to that of a non-culturally specific wedding gown. By publicly suggesting she was being culturally inappropriate, I thought there was an underlying accusation of racism. Accordingly, I, and other people I spoke to within the industry, thought Rebel was accusing Charlotte of being racist. This seemed to me to solidify Rebel's ultimate 'point', which seemed to be that Charlotte had a disregard for other people and that she was unafraid to use other people (and their cultures) for her own gain.
34. I also understood the post to be suggesting the film would not be released because of Charlotte's lies and because she was supporting the people blocking the film's release.
35. I also understood it to be suggesting that Charlotte's record deal had directly impacted '300 people' who had worked on the film.
36. I recall the 16 May 2025 Post being the subject of discussion within the industry. There was a lot of curiosity and gossip about the post by people who were now more interested in controversy than Charlotte's wellbeing. I noticed people were talking about Charlotte exclusively in relation to Rebel's posts or speculation regarding the film's release. Regardless of whether or not these people believed Rebel's claims, most people were more interested in the 'gossip' itself, rather than whether or not what Rebel was saying was true. This meant that, rather than celebrating Charlotte's talents and achievements, or even talking about the inevitability of her success and the joy of her potential, conversations about her would revolve around what Rebel was posting/saying about her. People would say words to the effect 'What a shame', as if the posts and Rebel's accusations about Charlotte had halted or impaired Charlotte's trajectory.

37.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Further May 2025 Post

38. I don't believe I saw the Further May 2025 Post at the time.
39. However, I understand it was a video of Amanda and Charlotte in the recording studio with words which said: "After this session Ghost took MacInnes back to the Bondi Beach Penthouse apartment that they were 'sharing' after Ghost insisted MacInnes live with her

Scott (SCT) 33918

despite the film housing all interstate cast members in hotels which is professional standard".

40. I understand this to suggest that Amanda and Charlotte were sharing an apartment during the making of the film, even though all the other interstate cast members were staying elsewhere in hotels, and that after a recording session Amanda 'took' Charlotte back to the apartment. I understand Rebel was suggesting this was not professional and that it was even manipulative and involved a certain amount of power play (summissed by Rebel's use of the word 'took' and her quotations around the word 'sharing').

41. [Redacted]

42. [Redacted]

25 July 2025 Post

43. I don't believe I saw the 25 July 2025 at the time, but I have seen a copy of it for the purposes of preparing this affidavit.

44. I understand the post to suggest that Amanda and Charlotte were living together and Charlotte told Rebel she had a bath and shower with Amanda and that she felt uncomfortable. This post implies to me that Amanda was sexually inappropriate with Charlotte and it made Charlotte feel uncomfortable, but (based on the claims Rebel had previously made) she allowed the behaviour from Amanda or didn't report the behaviour because she thought doing so would damage her career, and even that, allowing the behaviour to be 'let go' or potentially permitting it to continue could further her career (again made evident in Rebel's weaponising of Charlotte's record deal and being cast in *Gatsby*).

45. [Redacted]

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46. [Redacted]

60 Minutes

47. I have spoken with Charlotte about the recent 60 Minutes episode.

48. Before it came out she was unsure if she could watch it, because she was worried about how it may affect her mental state. After it aired, she spoke to me about how many hurtful and harmful messages she was getting from strangers who were finding her on Instagram and reaching out specifically to bully her.

49. [Redacted]

[Redacted]

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Impact of the Publications on Charlotte

51. The Publications have had a massive emotional impact on Charlotte.
52. Prior to the Publications, Charlotte was one of the most positive and optimistic people I knew. She saw the best in people. Following the Publications, she has had an air of caution, and occasionally darkness, which she did not have previously. Her strength remains, but it is a hardened version of the strength she once had. Her strength previously came from a place of hope and optimism. It is now strength as a result of having to continuously defend herself, isolate herself, and make herself callous in order to keep pursuing the life and career she has always dreamt of and that she has earned.
53. Charlotte has told me that the Publications have caused her to isolate herself from other people. She has told me there are many friends she doesn't speak to anymore. She didn't speak to even me for a while because she 'didn't want me to worry', 'didn't know how to talk about it', and was scared of the impact my knowing about her experiences might have on me. She has said she is now much more selective in terms of the people she trusts and spends time with than previously.
54. She has told me she has felt isolated as a result of people not reaching out to her to support her out of fear of getting involved or that it would negatively impact them and their careers. She has told me she feels people don't know how to speak to her anymore.
55. She was a hard worker previously but now she is even more so. She has told me she feels the pressure of having to work harder so that people (personally and professionally) see that the claims made against her are false (especially those questioning if she had earned her role in *Gatsby*). She wants her dedication to her work to stand as proof that she would never do anything to stop the release of *The Deb*. She wants her work to speak louder than the gossip, pity, and cruel comments she has told me she has received from strangers on social media as a result of Rebel's posts.
56. She is facing an immense amount of stress and pressure.
57. Often she has told me she is OK but I don't believe her. I can tell from her demeanour and our interactions generally that she is not really OK. She doesn't want friends to worry about her because she cares about us and she doesn't want pity from strangers. Even if she were to admit that she was not OK to someone who doesn't know her as I do, her prior reputation of resilience and optimism may mean that people don't take her negative mental state seriously, assuming that she will just 'bounce back up'. This has made her feel incredibly isolated and misunderstood.
58. Charlotte had previously (prior to the Publications) told me that she would rely (in terms of her vocal performance and resilience) on positive thinking. That is, she would find inspiration from positive things for which she was grateful. Since the Publications, she has said she finds inspiration in the fact that life is hard and people have to find a way

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through. It seems to me that this has been an acceptance of her grief and trauma, as opposed to hope or faith. In this way, the Publications have shaken Charlotte's underlying philosophy of optimism.

59. Prior to the Publications, one of Charlotte's special attributes was her confidence. This is the most important thing for a performer. Having truly authentic confidence is the key to a performer's success. Charlotte's confidence has been shaken by the Publications and Rebel's ongoing attacks on her. She has told me she no longer wants to visit big cities like Melbourne and Sydney in case she runs into people who ask her about the Publications, or have heard gossip about her as a result of the Publications.

60. [REDACTED]

Affirmed by the deponent
at SOUTHBANK
in MELBOURNE
on 10 January 2026
Before me: (MIA DIANI MORRISSEY)

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Signature of deponent

[Signature]

Signature of witness

ANDREW PUGH - 045 3 8918

Name and qualification of witness

Southbank Police Station
63 Moray St, Southbank 3006

[Signature]