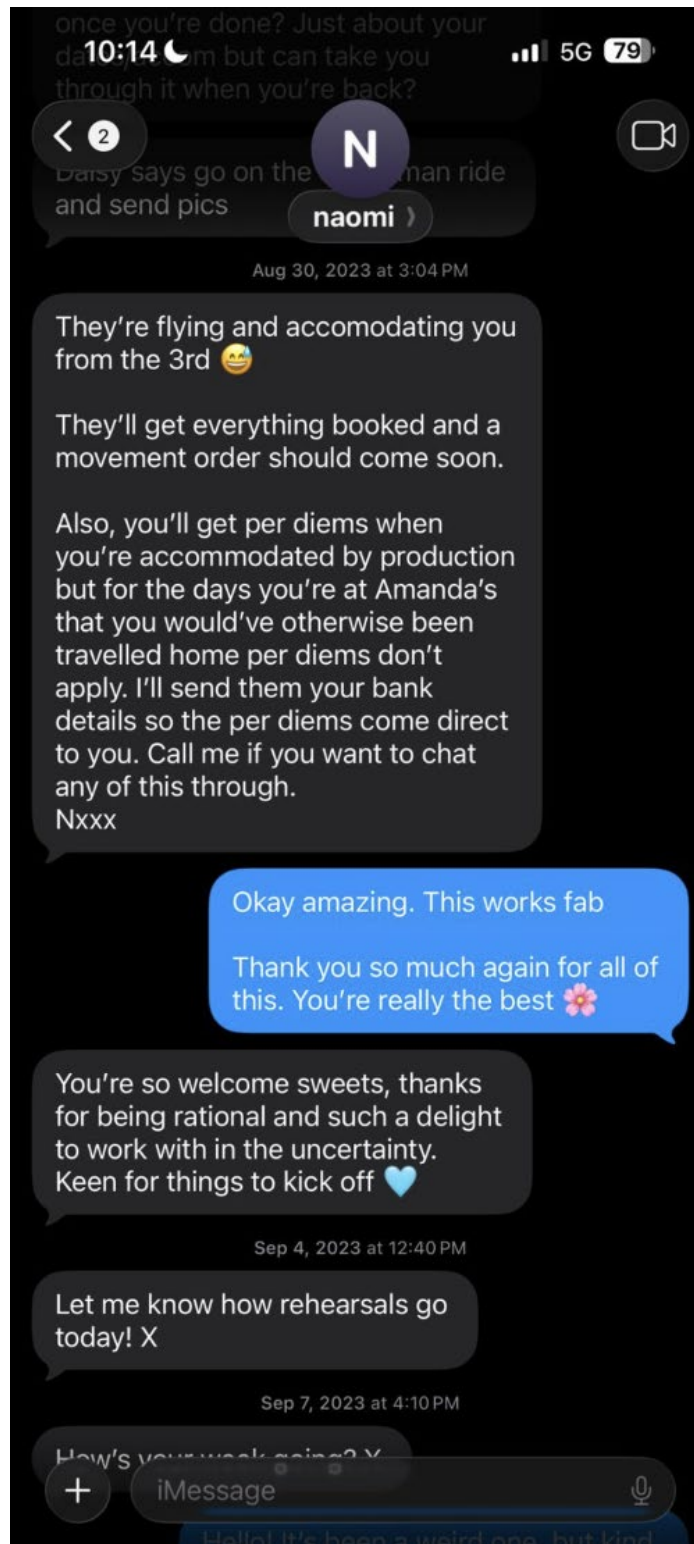
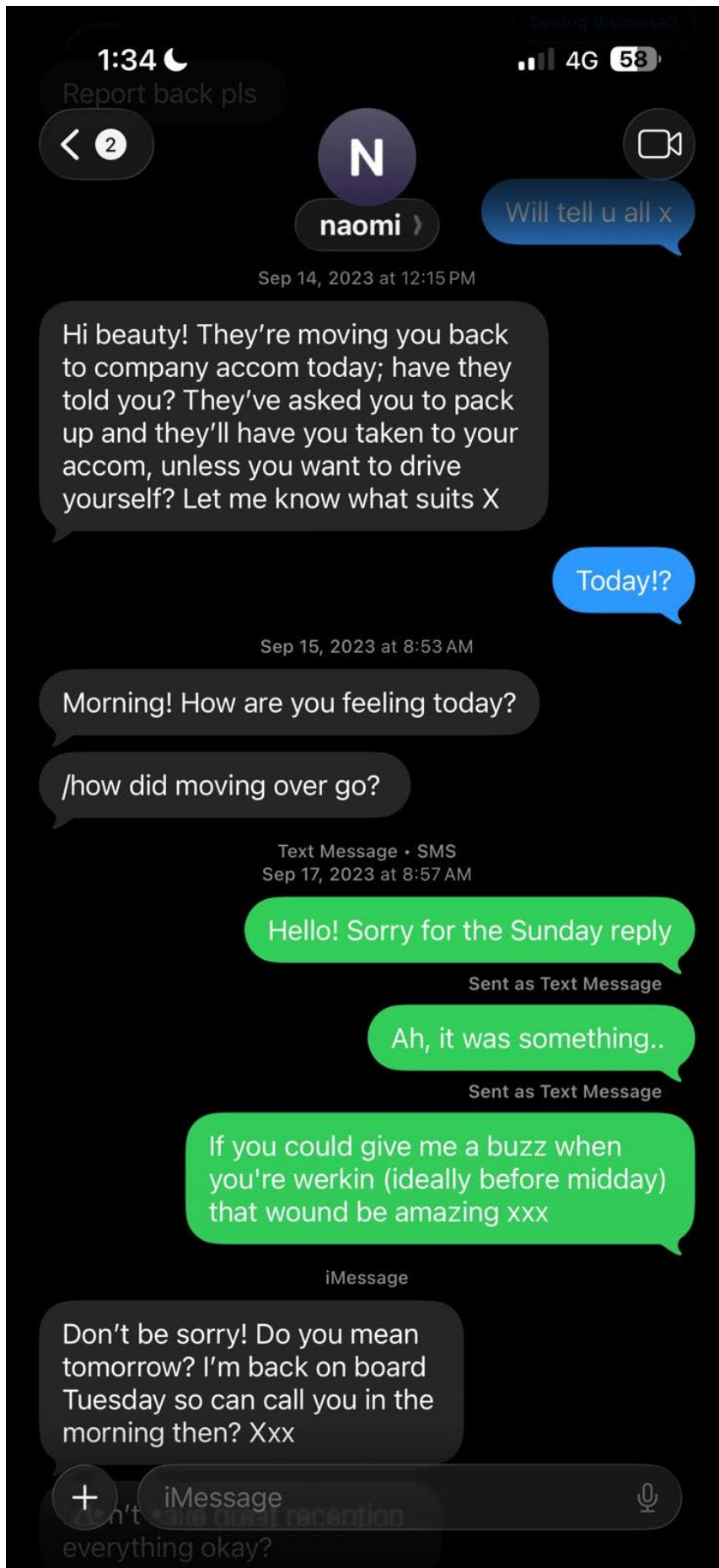


Charlotte MacInnes v Rebel Wilson**Federal Court of Australia Proceeding NSD1727/2025****EXHIBIT A-32**

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| 5. | Invoice from Liner, Freedman, Taitelman + Cooley LLP | 4 December 2024 | T1119.32ff | 53 |
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From: Camp Sugar [REDACTED]
Sent: Wednesday, 6 March 2024 4:43 PM
To: Bryant Apolonio
Cc: hannahmayreilly [REDACTED] collier [REDACTED]
Jean [REDACTED] wood [REDACTED]
greer [REDACTED] david.jowsey [REDACTED]
Tessa Barrington; Angela Scurrah; Warren Dern; Danny Cohen; Anthony Blair
Subject: Re: The Deb - Arbitration

Dear Bryant,

The producers have decided to not accept as valid the AWG's credit determination and instead are relying on Clause 2 of the Arbitration Agreement, dated 13 November 2023 which states:

"The Producer agrees to implement the decision of the Arbitration Committee as to the Credits Dispute expeditiously. Unless in the event that the producer is under a prior contractual commitment re a specific credit."

Contracts and correspondence proves that the producers are under prior contractual commitments with both myself and Megan Washington for their respective credits. Henceforth the determination of the AWG is not acceptable due to the fact that the producers can't override a legally binding contract where services have already been performed.

Furthermore I have additional concerns due to the materials produced by Hannah Reilly, as communicated, which may have unfairly prejudiced the arbitrators.

Legal representation for the film and for myself have now been copied on this email and will take the matter from here.

Thank you for all your efforts in trying to help with this process. All rights reserved.

Rebel Wilson.

On Mon, Mar 4, 2024 at 4:30 PM Bryant Apolonio [REDACTED] wrote:

Dear participants

Please find **attached** final determination from the AWG Arbitration Committee.

I appreciate your patience and cooperation with this process. Please contact me if you have any further questions.

Kind regards,

Bryant Apolonio
Credit Arbitration Secretary

Australian Writers' Guild
t: [REDACTED]

e: [REDACTED]
a: Level 4, 70 Pitt Street, Sydney NSW 2000
w: awg.com.au

From: Bryant Apolonio [REDACTED]
Date: Friday, 1 March 2024 at 5:07 pm
To: [campsugar](#) [REDACTED] [hannah](#) [REDACTED] [reilly](#) [REDACTED]
Cc: [REDACTED]
[REDACTED] Tessa
Barrington [REDACTED]
Subject: Re: The Deb - Arbitration

Good afternoon,

I am writing to update you all on the ongoing credit arbitration for *The Deb*. The Arbitration Committee members have each returned their rulings to me.

At this stage, the decision is not unanimous.

Clause 24.5 of the Credits Manual states: "If unanimity is not reached, the majority decision will be accepted as final and communicated by the Credit Arbitration Secretary to all interested parties."

In the event of a non-unanimous decision, the AWG will convene a meeting with the Arbitration Committee so that each member may explain their reasoning to the other and attempt to reach unanimity. I've scheduled a meeting for Monday 4 March for this purpose.

Thank you for your ongoing patience with this process and I hope to share the final decision with you all by COB Monday 4 March.

Kind regards

Bryant Apolonio
Credit Arbitration Secretary

Australian Writers' Guild

t: [REDACTED]
e: [REDACTED]
a: Level 4, 70 Pitt Street, Sydney NSW 2000
w: awg.com.au

From: Bryant Apolonio [REDACTED]
Date: Monday, 26 February 2024 at 9:46 am
To: [campsugar](#) [REDACTED] [hannah](#) [REDACTED] [reilly](#) [REDACTED]

Cc: [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Subject: Re: The Deb - Arbitration

Good morning all,

I am writing to advise that one of the arbiters has requested an extension to the arbitration deadline, due to weather related emergencies last week.

We propose a revised deadline of Friday 1 March, assuming that the decision is unanimous. If the decision is not unanimous, a further meeting will be convened as soon as possible to allow the arbiters to discuss their reasoning and reach a majority decision.

Thanks for your patience. I'll be in touch again shortly.

Kind regards,

Bryant Apolonio 105
Industrial and Policy Manager

Australian Writers' Guild
t: [REDACTED]
a: Level 4, 70 Pitt Street, Sydney NSW 2000
w: awg.com.au

From: Bryant Apolonio [REDACTED]

Date: Thursday, 8 February 2024 at 10:00 am

To: [campsugar](#) [REDACTED] [hannah](#) [REDACTED] [reilly](#) [REDACTED]

Cc: [REDACTED]

Subject: Re: The Deb - Arbitration

Hi everybody

Thank you for getting your statements in to me.

I **attach** for your reference the final written materials to be submitted to the arbitration committee and the accompanying itemised manual.

I am finalising a letter briefing the arbiters and I aim to have everything sent to them by this afternoon.

I will be giving them a deadline of 26 February to come to a **unanimous** decision.

If you have questions or concerns in the meantime, please contact me or your assigned arbitration consultants.

Thank you again for your cooperation with this process.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]

Date: Wednesday, 7 February 2024 at 8:26 am

To: [campsugar](#) [REDACTED] [hannah](#) [REDACTED] [reilly](#) [REDACTED]

Cc: [REDACTED]

Subject: Re: The Deb - Arbitration

Hi all

I'm writing to remind you all that personal statements are due to me at the close of business today.

Rebel and Greer, I also await your (separate) response regarding the submitted supplementary materials. Would be great to hear from either of you as soon as possible.

Any questions please reach out on [REDACTED]

Kind regards,

Bryant Apolonio

w: www.awg.com.au | p: [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Tuesday, 9 January 2024 at 10:54 am
To: [campsugar](#) [REDACTED] [hannah](#) [REDACTED] [reilly](#) [REDACTED]
Cc: [REDACTED]
Subject: The Deb - Arbitration

Dear all

I'm writing in relation to the credit arbitration for *The Deb* which was postponed in November and still currently in progress.

Rebel has submitted the final approved shooting script for the parties to review.

I am also re-circulating the itemised manual of the written materials to be submitted to the arbitration committee (as of November 2023) and a zipped folder of the redacted materials.

Normally, the parties would have about a week to review all of this material, request any changes, and finalise personal statements. However, as I mentioned last year, I will be taking some parental leave very shortly. Given how close we still are to the holidays, I would prefer not to set such a short turnaround this early in the year.

I expect to return to work in the week commencing **Monday 5 February 2024**, so I propose that we aim for the parties to review the materials and make any request to amend or change the attribution by then.

The **finalised materials** and the completed **personal statements** can then be submitted to the AWG by COB **Wednesday 7 February**.

This means that the Arbitration Committee will return a decision by no later than COB **Friday 23 February**.

If anyone has any issues with the proposed timeline, please let me know as soon as possible. If a decision needs to be made sooner, we can accommodate that request.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Monday, 18 December 2023 at 11:28 am
To: 'campsugar' [REDACTED] Hannah Reilly
[REDACTED]
Cc: Charles Collier [REDACTED], Jean Mostyn
[REDACTED] Angharad Wood [REDACTED], Greer
Simpkin [REDACTED] David Jowsey
[REDACTED], Tessa Barrington [REDACTED]
Subject: Re: Postponement of Credit Arbitration to January 2024

Dear all

I understand that principal photography of *The Deb* has concluded and the final shooting script with amendments should be complete.

Rebel, once you have a moment could you please send through a copy of the final shooting script for the parties to review? Hopefully we can have the materials sent off to the arbiters in early January. The AWG office will shut down on 22 December and we're back on 2 January.

I should also flag that I'll be taking some time off in mid- January for parental leave but I can make myself available to administer the arbitration as needed.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | p: [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Thursday, 16 November 2023 at 3:09 pm
To: 'campsugar' [REDACTED] Hannah Reilly
[REDACTED]
Cc: Charles Collier [REDACTED] Jean Mostyn
[REDACTED], Angharad Wood [REDACTED] Greer
Simpkin [REDACTED], David Jowsey
[REDACTED], Erin Mason [REDACTED]
Subject: Postponement of Credit Arbitration to January 2024

Dear all,

The Producer has made a formal request to delay the credit arbitration process for *The Deb* until January next year. We have consulted with Hannah who has agreed to this proposal.

Therefore, the credit arbitration proceedings will be **postponed for this year and recommence in January 2024.**

I will be in contact again shortly with a revised timeline. I appreciate your patience and cooperation with the process thus far.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Tuesday, 14 November 2023 at 6:23 pm
To: campsugar, [REDACTED], Hannah Reilly
[REDACTED]
Cc: Charles Collier [REDACTED], Jean Mostyn
[REDACTED], Angharad Wood [REDACTED], Greer
Simpkin [REDACTED], David Jowsey
[REDACTED], Erin Mason [REDACTED]
Subject: Re: Notice of Tentative Credits THE DEB

Hi everyone

We have received a request from the producer for an extension of the deadline to submit all written materials. The original deadline to review and comment on the submitted written materials was Thursday 16 November. We agree to extend that deadline by four (4) business days to **5pm Wednesday 22 November**.

The deadline for submission of personal statements will also be extended to Wednesday 22 November.

Hannah will submit her written materials (which I understand include the first draft, pass, source material and other development/source material) tomorrow, Wednesday 14 November.

All parties will then have the opportunity to review the written material submitted by Rebel and Hannah, and they may dispute the inclusion of any item, or make a request to include any other written material.

For the avoidance of doubt, the personal statements will **only** be read by the Arbitration Committee.

The Arbitration Committee will now have until Friday 8 December to consider the materials and make a preliminary decision. The extended period, to consider the shooting script with amendments and make a final decision, remains unchanged.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Tuesday, 14 November 2023 at 8:11 am
To: 'campsugar@[REDACTED]' Hannah Reilly
[REDACTED]
Cc: Charles Collier [REDACTED] Jean Mostyn
[REDACTED] Angharad Wood [REDACTED] Greer
Simpkin [REDACTED] David Jowsey
[REDACTED] Erin Mason [REDACTED]
Subject: Re: Notice of Tentative Credits THE DEB

Dear all

1. Credit Arbitration Deed

Please see attached amended deed. At the producer's request, clause 2 has been modified. Please reach out if you have any questions.

Payment for the arbitration has been received.

2. Personal statements

An extension has been requested for the finalisation of personal statements.

We have agreed to extend the deadline for personal statements to **Thursday 16 November**.

3. Written materials

The written materials have been submitted. I attach the itemised manual to this email for your reference.

We will redact the materials and have them circulated to the parties for approval by COB.

4. Consultant

Consultants have been appointed for both participants.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Tuesday, 7 November 2023 at 5:12 pm
To: 'campsugar' [REDACTED] Hannah Reilly
[REDACTED]
Cc: Charles Collier [REDACTED], Jean Mostyn
[REDACTED] Angharad Wood [REDACTED] Greer
Simpkin [REDACTED] David Jowsey
[REDACTED]
Subject: Re: Notice of Tentative Credits THE DEB

Dear all

No protest has been communicated regarding the list of arbitrators. We will form an Arbitration Committee comprised of three arbitrators by the end of this week. At that time, the participants will also be appointed a Credit Arbitration consultant.

Written materials

COB Tuesday 14 November is the deadline for the submission of all written material including:

source/supplementary writing material (names redacted),

drafts (names redacted);

itemised manual of written material; and

personal statements

We will circulate the material specified at (i) – (iii) to all participants as soon as we have it. We encourage the participants to review those materials closely and verify that all the material written by the respective writer has been submitted and that such material is accurately attributed and dated. We propose 2 business days to review and consider the submitted material before it is sent to the Arbitration Committee.

Personal statement

The personal statement is each participant's only opportunity to communicate their position to the arbitrators. The statement should be concise and respond only to those items that are pertinent to the Arbitration Committee's determination. The statement may include breakdowns and illustrative comparisons between the final shooting script and earlier work or any other information that would help the Arbitration Committee to evaluate the writer's contribution to the final shooting script. The statement should not contain information irrelevant to the written work, which may prejudice any writer in the process.

Participants are precluded from making any reference to a writer's entitlement to contingent compensation tied to the receipt of credit on the screen; and other information related to the development process that is not germane to the arbiters' analysis of the literary material. For example, the fact that a project was "green lit" after a certain draft is irrelevant in determining credits.

Personal statements received are held confidential by the Arbitration Committee and by the AWG and they will not to be provided to other participants or their representatives.

If a time extension is needed to submit the personal statement, please let me know.

Arbitration deed and payment

Please return the signed copies of the attached Deed to me by **Tuesday 14 November** and ensure that payment is made to the below account.

| | |
|----------------|------------------------------|
| Account Name | Australian Writers Guild Ltd |
| BSB | ██████ |
| Account Number | ██████████ |

Payment is due as follows:

Camp Sugar Productions - \$5,000.00 + GST

Rebel Wilson - \$2,500 + GST

Hannah Reilly - \$2,500 + GST

\$2,500 will be returned to the writer whose contention is upheld.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** ██████████

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Monday, 6 November 2023 at 8:33 am
To: 'campsugar' [REDACTED] Hannah Reilly
[REDACTED]
Cc: Charles Collier [REDACTED], Jean Mostyn
[REDACTED], Angharad Wood [REDACTED] Greer
Simpkin [REDACTED] David Jowsey
[REDACTED]
Subject: Re: Notice of Tentative Credits THE DEB

Dear all

In the absence of unanimous agreement, the credit arbitration for the feature film screenplay entitled *The Deb* will proceed. I understand that the protest regarding the "Story by" credit is not yet resolved. I await final confirmation from the participants – ideally by today – but I will proceed with the administrative aspects of putting together an Arbitration Committee.

Please see attached Credit Arbitration Roster.

Per the Credits Manual:

In setting up an Arbitration Committee to serve in a particular case, the AWG's Credit Arbitration Secretary will submit to the parties to the arbitration a copy of the Screen Arbiters list. Each party to the arbitration will have the right to challenge peremptorily a reasonable number of the names submitted. From the names remaining on the list after all parties have exercised their challenges the Committee is selected by the Credit Arbitration Secretary, who will, wherever possible, compile such list from arbiters who are experienced in the type of writing involved in the particular case.

The participants may challenge any two arbitrators on this list without reasons. The deadline for this challenge is **6pm Tuesday 7 November**.

We will then form an Arbitration Committee based on the final list and a Credit Arbitration Consultant will be appointed to give each participant information on policy, rules, precedent, and procedure during the arbitration.

I will send another reminder later this week but please note that the deadline for personal statements, source material, and signature of Credit Arbitration agreement will be **Tuesday 14 November**.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]

Date: Monday, 30 October 2023 at 4:49 pm

To: Jean Mostyn [REDACTED] ['campsugar](#) [REDACTED]

Cc: Hannah Reilly [REDACTED] Charles Collier [REDACTED]

Angharad Wood [REDACTED], Greer Simpkin [REDACTED]

[REDACTED], David Jowsey [REDACTED]

Subject: Re: Notice of Tentative Credits THE DEB

Hi everyone

I'm following up on my previous email and want to confirm that Megan Washington has been notified of this upcoming arbitration and been given the opportunity to speak with the AWG to answer any questions.

Please note that in relation to any 'Story by' credit, it is the authorship of the treatment and first draft that will be considered by the Credit Arbitration Committee, the credit for the underlying material (i.e. the musical) is not being arbitrated.

Since Hannah has protested the tentative credits this arbitration will be going ahead unless the parties can come to a unanimous agreement before **Friday 3 November**.

In terms of a rough timeline, I expect the preliminary decision to be made by the Arbitration Committee on 4 December 2023. The final shooting script can then be supplied as soon as production concludes and the Arbitration Committee can have a further week to consider whether the preliminary decision must be changed with a tentative deadline of 19 December.

Please note that the cost of a standard arbitration is \$7,500 + GST. Payment is required in advance of the commencement of the arbitration. I also **attach** an arbitration agreement for the parties' consideration which must be signed and returned the commencement of the arbitration.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

0421 787 510

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Bryant Apolonio [REDACTED]
Date: Thursday, 26 October 2023 at 2:02 pm
To: Jean Mostyn [REDACTED] <campsugar@campusugar.com> [REDACTED]
<campsugar@campusugar.com> [REDACTED]
Cc: Hannah Reilly [REDACTED], Charles Collier [REDACTED]
Angharad Wood [REDACTED], Greer Simpkin [REDACTED]
[REDACTED], David Jowsey [REDACTED]
Subject: Re: Notice of Tentative Credits THE DEB

Hi everyone,

I note that Hannah's protest disputes two separate credits:

- a. The "Written by" credit shared by Hannah Reilly and Rebel Wilson; and
- b. The "Story by" shared by Hannah Reilly and Megan Washington.

It does not appear as if Megan Washington was copied in the original notice circulated by Rebel on 19 October.

If that is the case, then I propose that the original deadline of 27 October is extended to **Friday 3 November** so that Megan has the opportunity to review the shooting script and has an opportunity to come to a unanimous agreement as to the "Story by" credit.

Could I please ask the Producer to share the Notice of Tentative Credits and Shooting Script with Megan Washington? Please let Megan know that I would be happy to answer any questions about the credit arbitration process.

Could I also please ask the Producer to send me the contract for the source material written by Hannah and Megan?

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

Protecting and Promoting Writers' Rights – on Screen, on Stage, on Air

The Australian Writers' Guild acknowledges the Traditional Owners of Country throughout Australia. We pay our respects to Elders past and present.

This email is confidential. If you are not the nominated recipient, please immediately delete this email, destroy any copy and kindly inform the sender. The sender does not warrant or guarantee that this email is free from errors, virus, interception or interference. **Important Notice:** As part of the AWG's ongoing commitment to achieve better conditions for professional film, television, theatre, radio and new media writers, we provide free industrial and contract advice to all our members, which may include legal information. All other advice and information provided by the AWG and its associated companies should not be relied upon for legal purposes. The AWG and its associated companies disclaim any liability for loss suffered as a result of, or in relation to, any such reliance.

From: Jean Mostyn [REDACTED]
Date: Thursday, 26 October 2023 at 1:19 pm
To: [REDACTED]
Cc: Bryant Apolonio [REDACTED] Hannah Reilly [REDACTED] Charles Collier [REDACTED] Angharad Wood [REDACTED] Greer Simpkin [REDACTED] David Jowsey [REDACTED]
Subject: Notice of Tentative Credits THE DEB

Dear Rebel

I write to advise that Hannah Reilly protests the credits re the screenplay of THE DEB.

Specifically the source material Story by credit for Megan Washington and the Written by credit for Rebel Wilson. It's our position that neither contribution fulfills the thresholds required for a credit in the Screen Credits Guidelines and due process was not followed in the engagement of these participants particularly with regard, but not limited to, clause 11.2.1 in AWG Screen Credits Manual.

We will provide detailed materials to the AWG.

We look forward to the resolution of this matter shortly and really hope production is going smoothly.

Kind regards

Jean Mostyn

From: Bryant Apolonio [REDACTED]
Sent: Friday, 20 October 2023 3:59 PM
To: Camp Sugar [REDACTED]
Cc: Hannah Reilly [REDACTED]; Jean Mostyn [REDACTED]
Charles Collier [REDACTED]; Angharad Wood [REDACTED]; Greer Simpkin [REDACTED]
[REDACTED]; David Jowsey [REDACTED]
Subject: Re: Notice of Tentative Credits THE DEB

Hi all

Please note that the notice period for the tentative credits is ten full business days (i.e. a deadline of **Friday 3 November**).

However, if protest is communicated to the AWG sooner or if the participants agree to the shortened notice period of 5 business days, **we can proceed with the 27 October deadline.**

Please ensure that you have read and understood the attached Screen Credits Manual. I have also **attached** the Credit Arbitration Guidelines which set out the arbitration procedure.

Kind regards,

Bryant Apolonio

Industrial and Policy Manager

w: www.awg.com.au | **p:** [REDACTED]

a: Level 4, 70 Pitt Street, Sydney NSW 2000

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From: Camp Sugar [REDACTED]
Date: Thursday, 19 October 2023 at 8:48 pm
To: Bryant Apolonio [REDACTED]
Cc: Hannah Reilly [REDACTED], Jean Mostyn [REDACTED], Charles Collier [REDACTED], Angharad Wood [REDACTED], Greer Simpkin [REDACTED], David Jowsey [REDACTED]
Subject: Notice of Tentative Credits THE DEB

Dear all,

Please find attached:

1. The Notice of Tentative Credits for the feature film THE DEB from the producers.

2. The Shooting Script as at October 11th 2023.

Kind Regards,

Rebel Wilson.

FREEDMAN, TAITELMAN + COOLEY, LLP

ATTORNEYS AT LAW

1801 CENTURY PARK WEST, 5TH FLOOR

LOS ANGELES, CALIFORNIA 90067

TEL: (310) 201-0005 / FAX: (310) 201-0045

Rebel Wilson



Beverly Hills, CA 90212

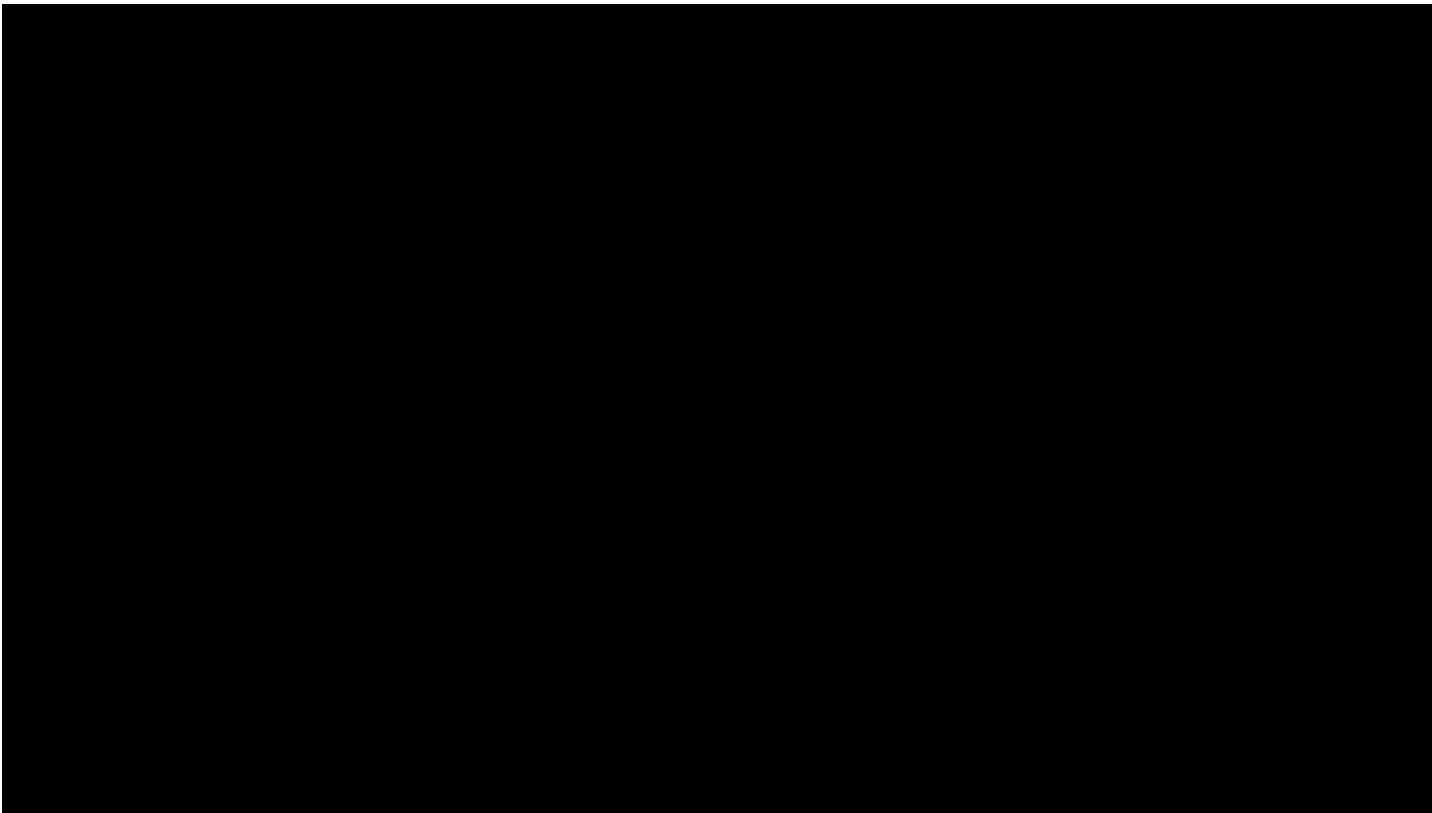
Our File Number
2402.2

In Reference To: Wilson/



Invoice No.: 59246

Statement Date: August 2, 2024



Rebel Wilson
In Reference To: Wilson [REDACTED]

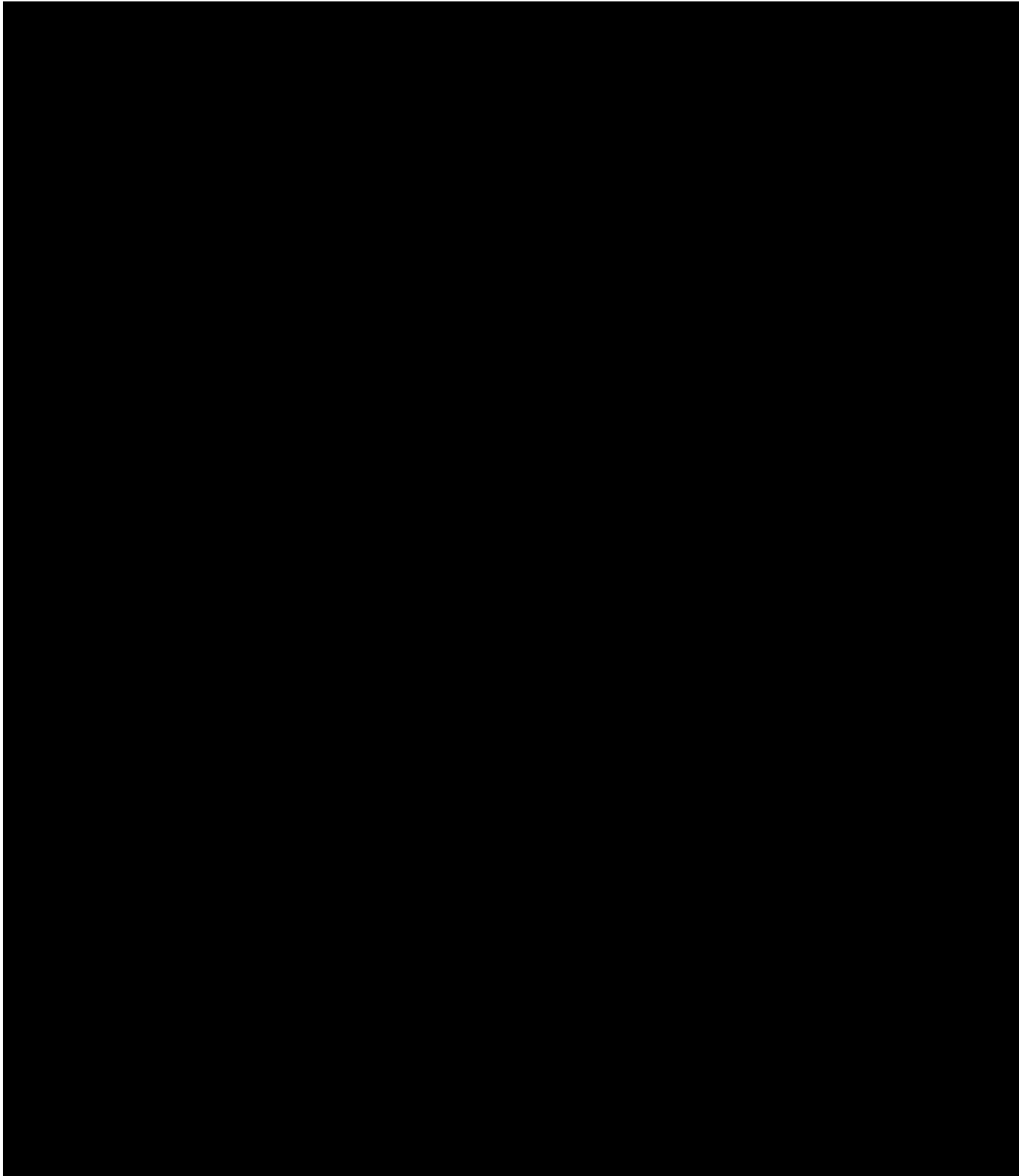
Page 2
Statement Date: August 2,
2024

PROFESSIONAL SERVICES



Rebel Wilson
In Reference To: Wilson [REDACTED]

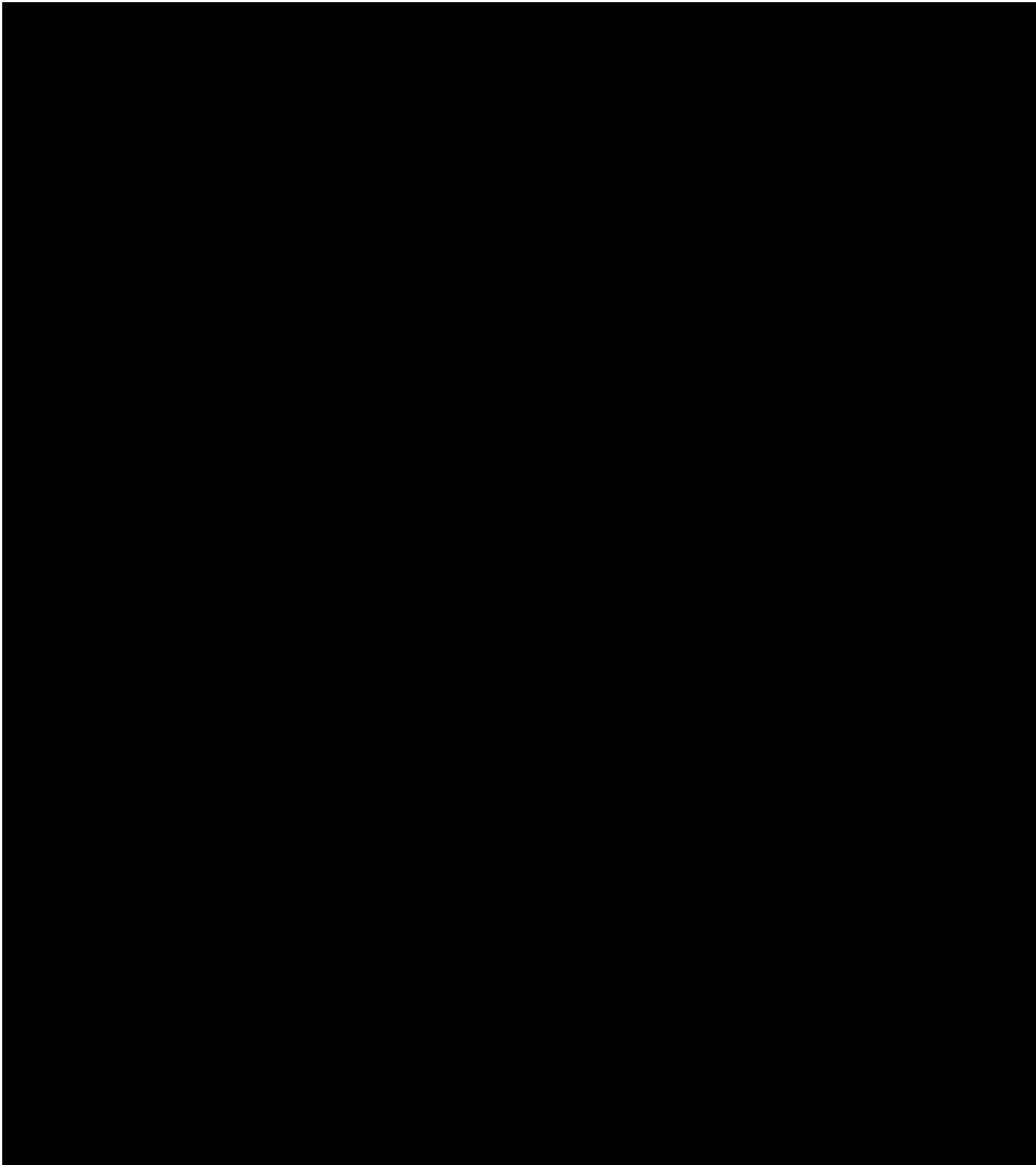
Page 3
Statement Date: August 2,
2024



Rebel Wilson
In Reference To: Wilson [REDACTED]

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2024

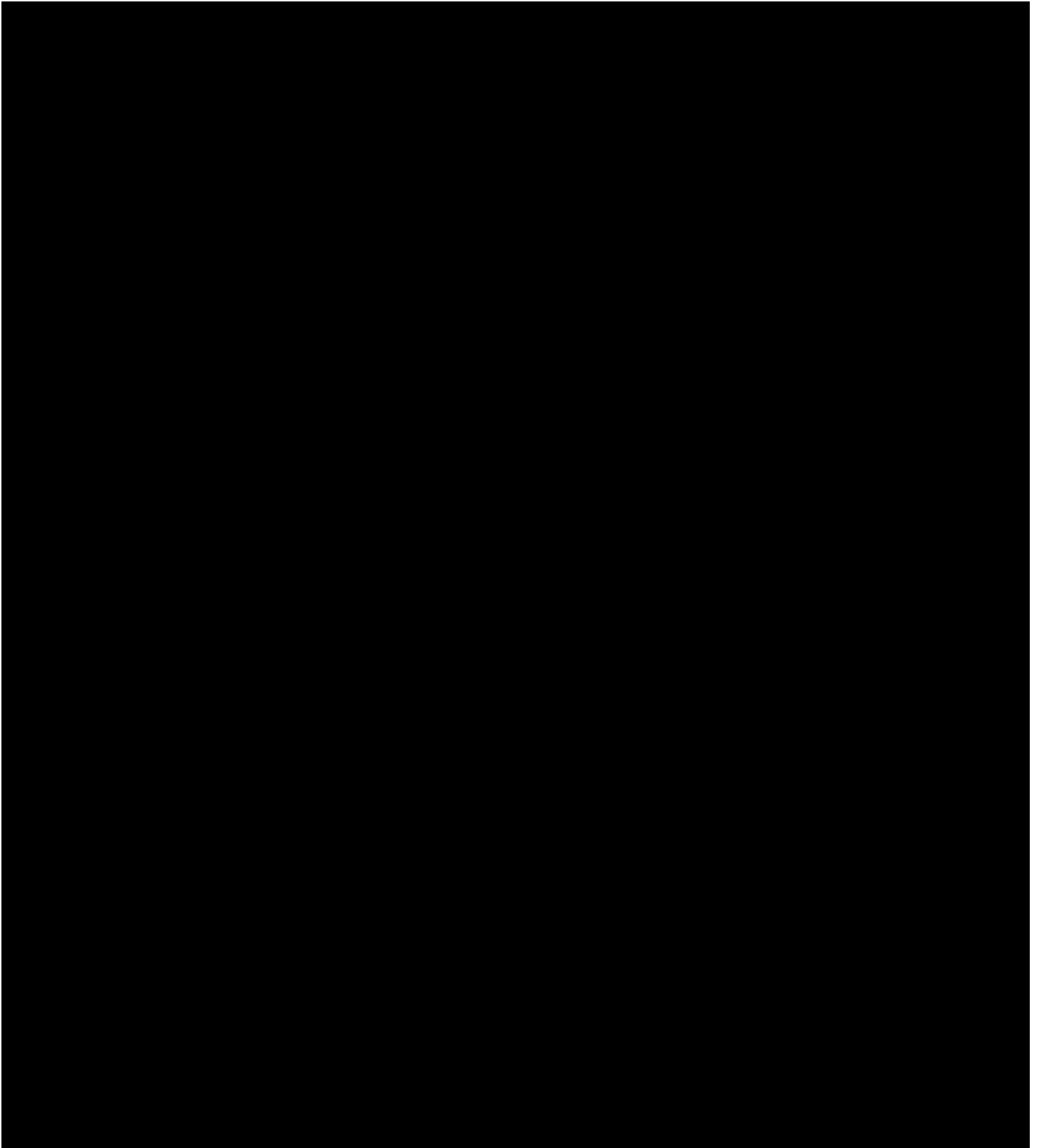
Hours Amount



Rebel Wilson
In Reference To: Wilson [REDACTED]

Page 5
Statement Date: August 2,
2024

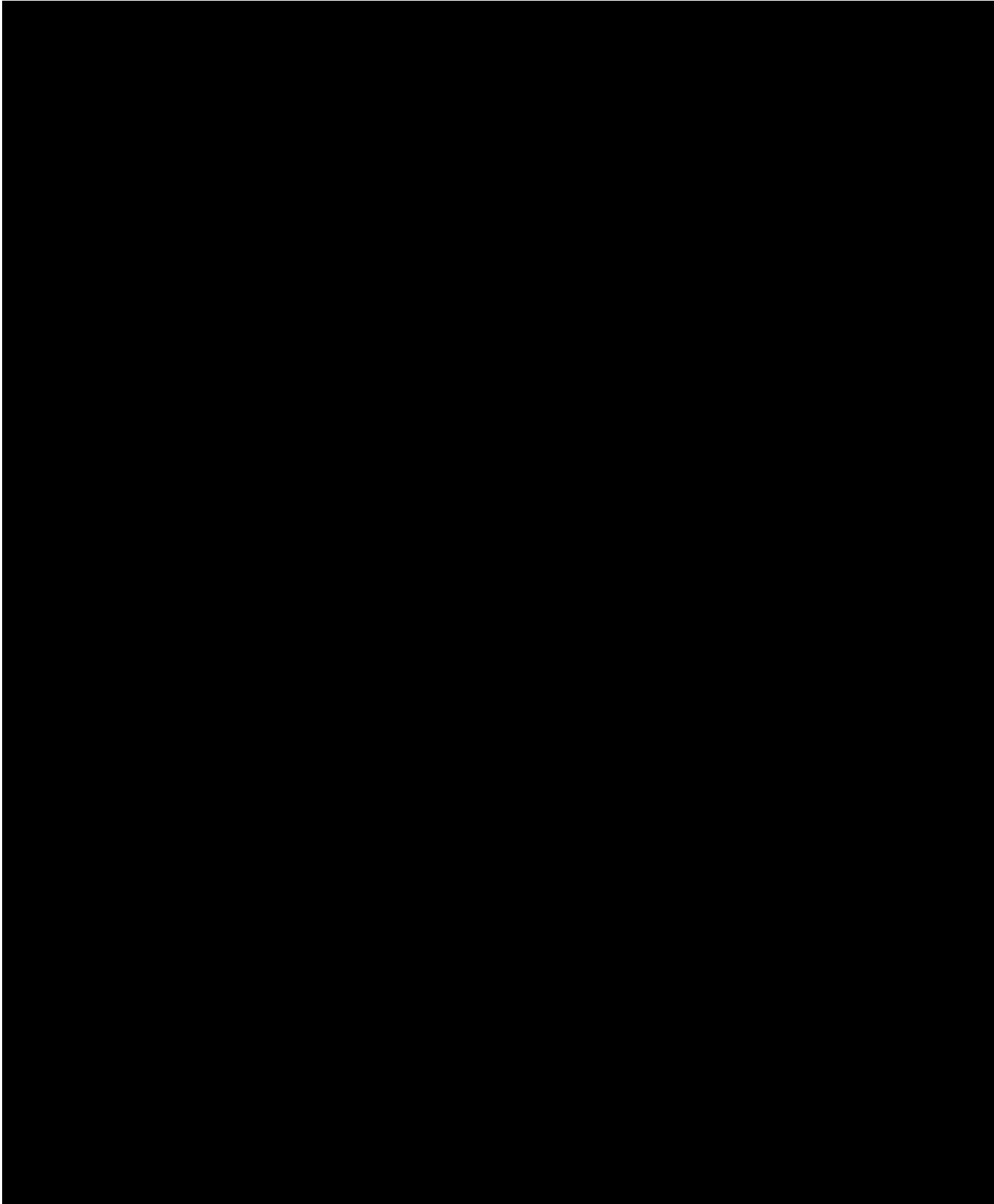
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Rebel Wilson
In Reference To: Wilson [REDACTED]

Page 6
Statement Date: August 2,
2024

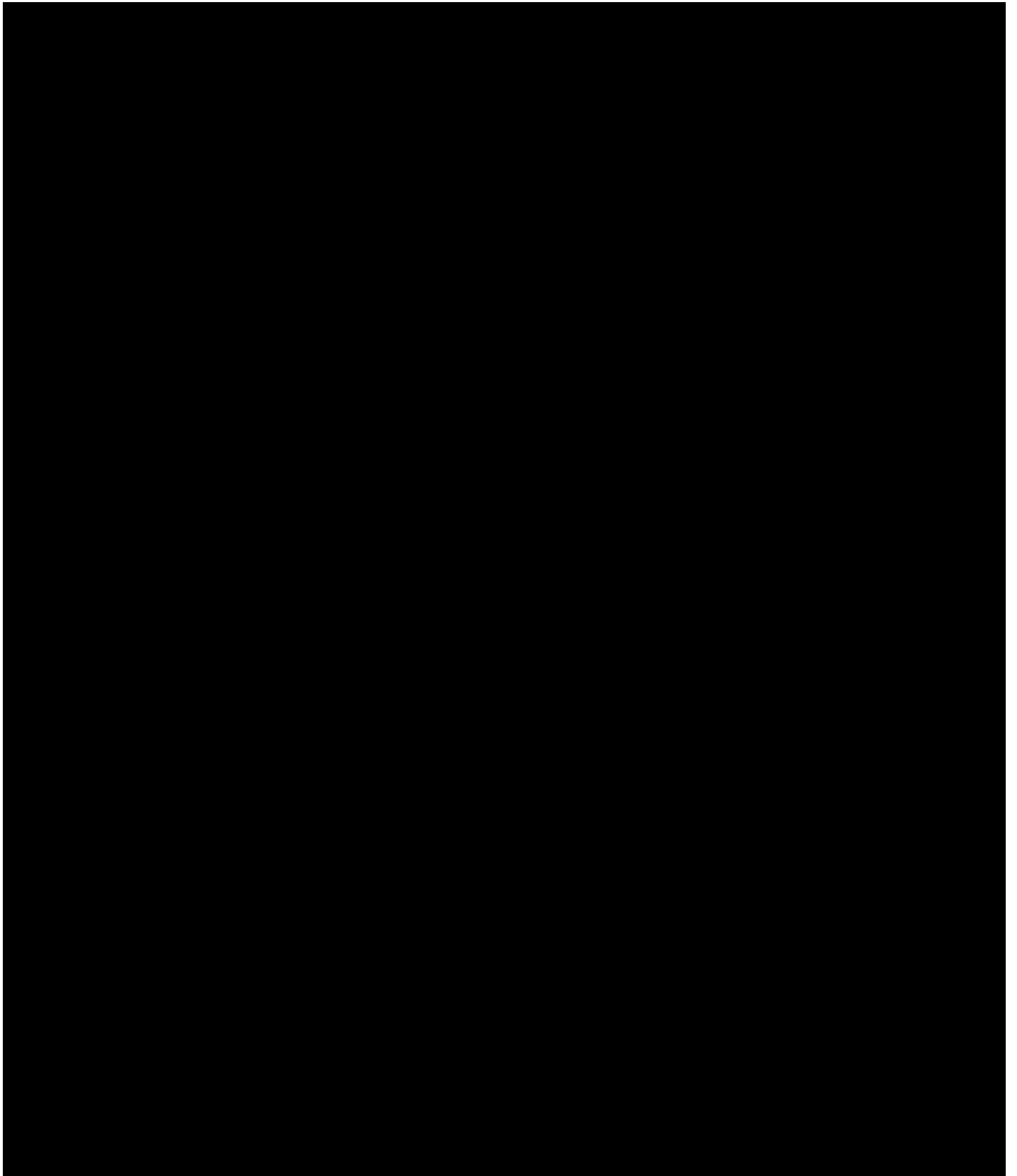
Hours Amount



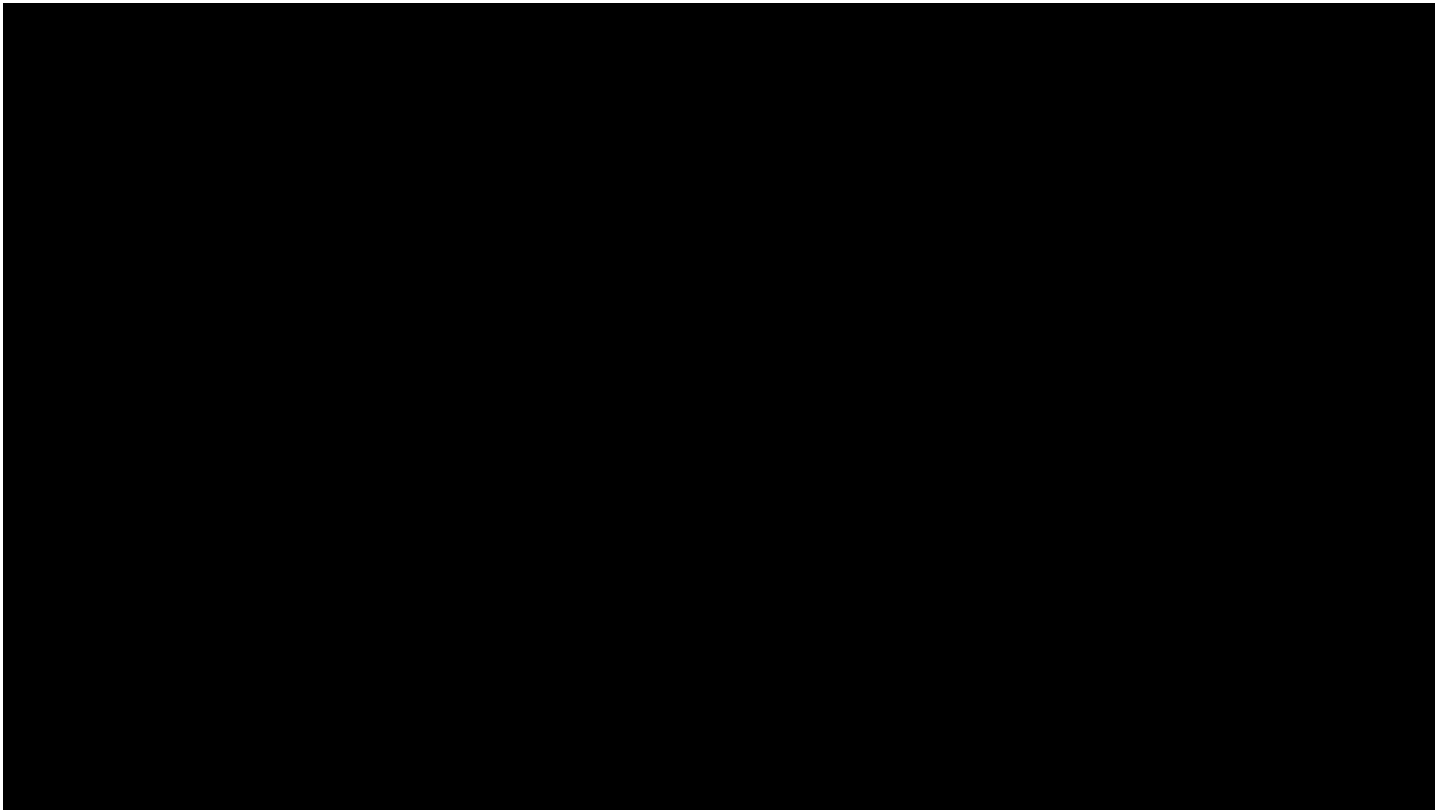
Rebel Wilson
In Reference To: Wilson [REDACTED]

Page 7
Statement Date: August 2,
2024

Hours Amount



Hours Amount



7/15/2024 JTB

[REDACTED]
[REDACTED]
call with M. Nathan and client re: strategy re public relations; review engagement agreement re: M. Nathan's services; email with client re: same; call with B. Freedman re: public relations strategy; email M. Nathan re: dropbox link

[REDACTED] [REDACTED]

BJF

[REDACTED]; conference call with M. Nathan and client re: strategy re public relations; review and analysis of engagement agreement re: M. Nathan's services; [REDACTED]; call with J. Bolan re public relations strategy

[REDACTED] [REDACTED]

7/16/2024 JTB

Call with client, B. Freedman, and PR team re: PR strategy; email with Carolina H. re: supporting documents; [REDACTED]
[REDACTED]

[REDACTED] [REDACTED]

Hours Amount

| | | <u>Hours</u> | <u>Amount</u> |
|---------------|---|--------------|---------------|
| | [REDACTED] | | |
| 7/16/2024 BJF | [REDACTED] [REDACTED]; multiple calls with M. Nathan and client re: media strategy; [REDACTED] | ■ | ■ |
| 7/17/2024 JTB | [REDACTED] [REDACTED]; email with TAG PR and client re: additional witness statements; [REDACTED] | ■ | ■ |
| ■ | [REDACTED] | ■ | ■ |
| BJF | [REDACTED] [REDACTED]; review of email with TAG PR and client re additional witness statements; [REDACTED] | ■ | ■ |
| 7/18/2024 JTB | Email with M. Newman and C. Hurley re: media response and strategy; [REDACTED] | ■ | ■ |
| 7/19/2024 JTB | Review emails with C. Hurley re: public response; [REDACTED] | ■ | ■ |

Hours Amount

7/19/2024 BJF Review of emails from C. Hurley re: public response;
[REDACTED] [REDACTED] [REDACTED]

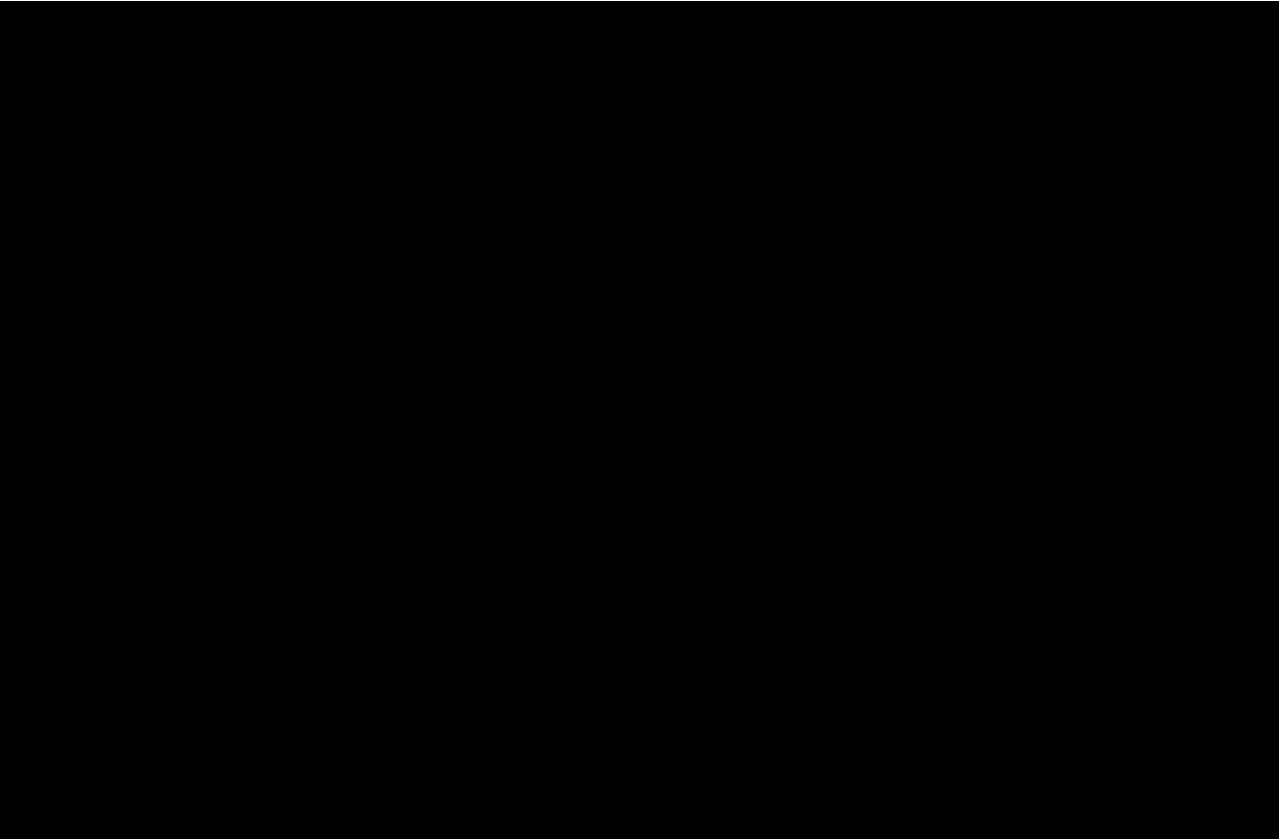
[REDACTED]

BJF [REDACTED] [REDACTED]
[REDACTED] review email from Carolina; [REDACTED]

7/23/2024 JTB Review emails from C. Hurley re: background on
Amanda Ghost; [REDACTED] [REDACTED]

[REDACTED]

Hours Amount



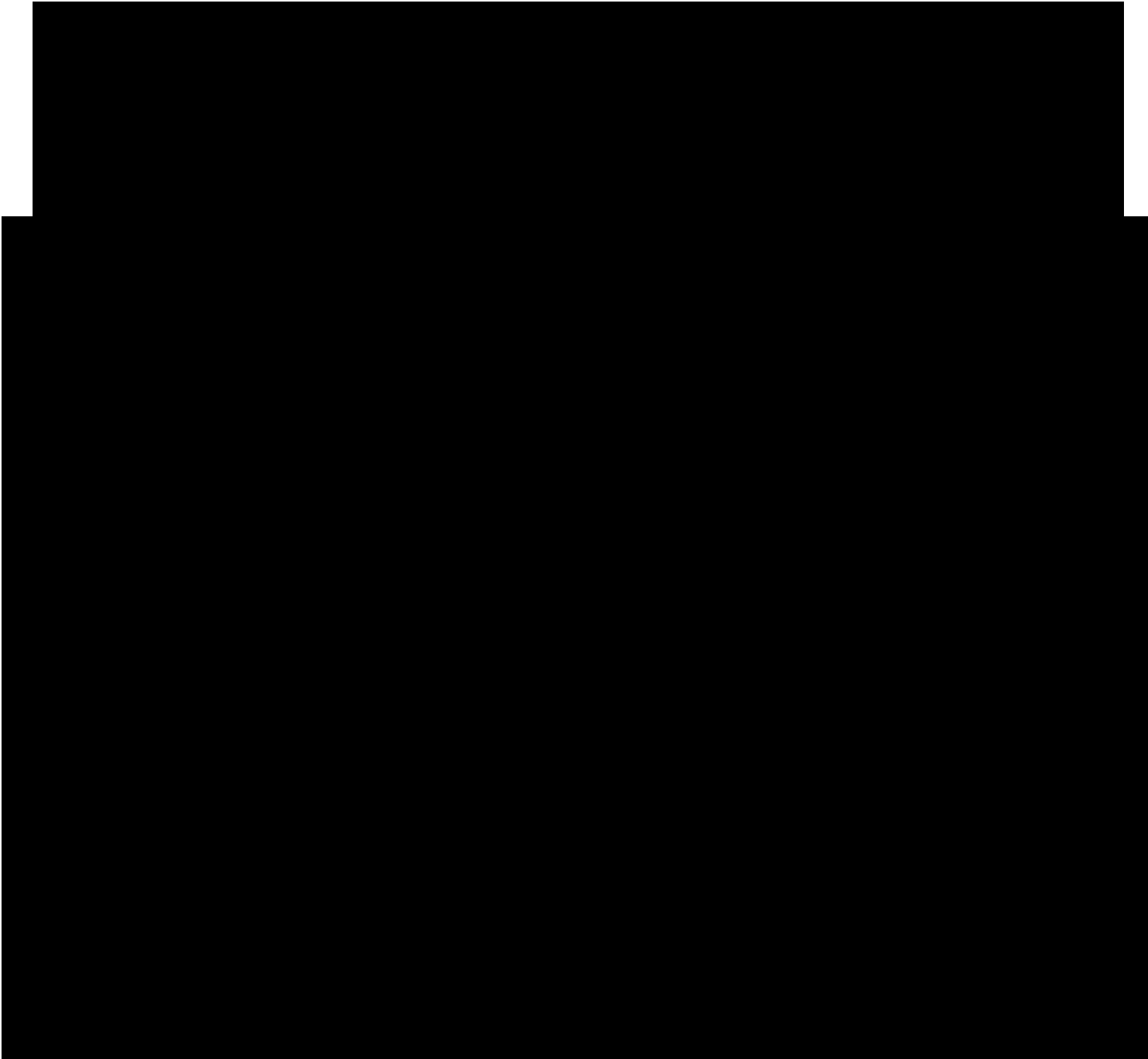
| | | | |
|---------------|---|---|---|
| 7/29/2024 JTB | Review daily media coverage report from Tag PR; | ■ | ■ |
| | [REDACTED] | | |



| | | | |
|---------------|---|---|---|
| 7/30/2024 JTB | Review emails from client re: Vanity article; call, text, and email with client, M. Nathan, C. Hurley, W. Dern, and B. Freedman re: article and strategy re response; [REDACTED]; calls with M. Newman, C. Hurley, and M. Nathan re: media strategy and responses | ■ | ■ |
|---------------|---|---|---|

Rebel Wilson
In Reference To: Wilson [REDACTED]

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Statement Date: August 2,
2024



DECLARATION OF REBEL WILSON

I, Rebel Wilson, declare as follows:

1. I am over the age of 18. I am a Defendant and Cross-Complainant in the matter of *Ghost, et al. v. Wilson*, Superior Court of the State of California, County of Los Angeles, No. 24STCV17314 (the “Action”). I submit this declaration in support of my Special Motion to Strike the First Amended Complaint filed by Plaintiffs Amanda Ghost, Gregor Cameron and Vince Holden (“Plaintiffs”) in the Action. I have personal knowledge of the facts stated herein, and if called upon to testify, could and would testify competently thereto.

2. I directed, produced, acted in and was a writer for a film titled *The Deb*, which was filmed on location in Australia. The director and producers on a film set, including *The Deb*, are looked to as the leaders of the cast and crew, and bear responsibility for their well-being. I certainly felt that way in my role with *The Deb*.

3. The following occurred before July 10, 2024, and reflects matters which I believed to be true as of July 10, 2024 (and I still believe to be true to this day):

a. While working on *The Deb*, the lead actress for the film, Charlotte MacInnes, told me: that Amanda Ghost (who is listed as a producer of *The Deb*) asked Ms. MacInnes to bathe and shower with her, Ms. MacInnes did bathe and shower with Ms. Ghost, and Ms. MacInnes told me that that made her “feel uncomfortable.” I believed and still believe that it was very inappropriate for Ms. Ghost to ask Ms. MacInnes to bathe and shower with her and to actually bathe and shower with her was even worse. As the director and a producer of *The Deb*, I believed—and still believe—that Ms. MacInnes was reporting sexually harassing conduct to me.

b. On or about September 18, 2023, I received an email from Ms. Ghost with the subject line “Charlotte MacInnes,” which I understood to be forwarding an email from Greer Simpkin, a local producer on *The Deb*, which was in turn forwarding an email from Monica Keightley to Ms. Simpkin concerning Ms. Ghost bathing and showering with Ms. MacInnes. A true and correct copy of the

1 aforementioned September 18, 2023 email chain is attached to this Declaration as
2 **Exhibit A.** I understood Ms. Keightley of Mollison Keightley Management to
3 be the agent for Ms. MacInnes. I read Ms. Keightley’s email to confirm that Ms.
4 Ghost did in fact bathe and shower with Ms. MacInnes. The email offers a
5 convoluted explanation for what transpired, but the salient point in my mind is
6 that the email confirmed that Ms. Ghost bathed and showered with Ms.
7 MacInnes.

8 c. Also, during production on *The Deb*, I learned that Ms. Ghost and her
9 husband Gregor Cameron, who is also a producer on *The Deb*, invited Ms.
10 MacInnes to live with them in a Bondi Beach, Australia penthouse apartment
11 with them, and that Ms. MacInnes did live with them for approximately two to
12 three weeks even though *The Deb*’s production budget had arranged separate
13 accommodations for Ms. MacInnes, as with other cast on the film. I believed and
14 still believe that it was inappropriate that Ms. Ghost and Mr. Cameron would
15 have Ms. MacInnes living with them during production on *The Deb*.

16 d. On or about October 18, 2023, Mr. Cameron presented me with a document
17 titled “The Deb Producers Meeting Minutes – 18 October 2023” (the “10/18/23
18 Minutes Document”). A true and correct copy of the 10/18/23 Minutes
19 document is attached to this Declaration as **Exhibit B.** I did not write the
20 10/18/23 Minutes document and I was coerced into signing it by Mr. Cameron
21 who locked me in a room and would not let me leave until I signed it.

22 e. On or about November 17, 2023, Lynne O’Brien, a veteran makeup artist and
23 hair designer working on *The Deb*, told me that she had seen Ms. MacInnes
24 “visibly shaken,” “in tears,” “unable to speak,” and “traumatized” immediately
25 following a telephone conversation that Ms. O’Brien said she knew Ms.
26 MacInnes had just had with Ms. Ghost. Ms. O’Brien said that Ms. MacInnes’s
27 entire demeanor changed with that phone call, and that Ms. MacInnes had been
28 calm and happy immediately prior to her call with Ms. Ghost. Ms. MacInnes’s

1 reaction was reported to me by other people simultaneously as well.

2 f. In another incident, Mr. Cameron brought Ms. MacInnes into an ADR (sound
3 recording) session, and insisted that Ms. MacInnes was not permitted to be
4 photographed or filmed, and that she was not to speak with me or anyone else on
5 *The Deb*, and was only allowed to read her scripted lines. I found that interaction
6 to be highly odd and also inappropriate.

7 g. In a May 2023 meeting at UNIGRAM's offices, Mr. Holden confessed to me
8 that he often draws up "two contracts. One which we show other people and one
9 which is the actual contract." I found this very concerning, and took it to mean—
10 and still do understand it to mean—that he often "fudged" numbers for his own
11 benefit.

12 h. During my work on *The Deb* and largely because of Mr. Holden's comments
13 in May 2023, I repeatedly asked Plaintiffs for a copy of the budget for the film,
14 but they would not provide me with a copy of the budget that I could have and
15 review in detail. As a producer on *The Deb* and per my agreement with
16 Plaintiffs, I understood that I was entitled to have a copy of the budget. Ms.
17 Simpkin and Tiare Tomaszewski, *The Deb*'s line producer (who is responsible
18 for monitoring costs and adherence to a film's budget), who are both highly
19 reputable and trustworthy, reported to me that they believed Plaintiffs were
20 embezzling money from *The Deb*'s budget. Ms. Simpkin forwarded to me an
21 email Mr. Cameron wrote to her dated August 14, 2023 with the subject line
22 "The Deb Budget" showing how Plaintiffs diverted AU\$900,000 from the film's
23 budget to themselves, and also planned to cheat Australian authorities out of
24 AU\$360,000 in a tax fraud scheme by declaring the amount "Quape-able" which
25 I understand means it would be entitled to a 40% tax rebate, when, in fact, such
26 funds were not eligible for such a rebate. I understand that Mr. Cameron's
27 August 14, 2023 email to Ms. Simpkin was forwarded to me on October 18,
28 2023, and that email chain is attached to this Declaration as **Exhibit C**. I

1 understood Ms. Simpkin’s comments to me and the email she forwarded to be
2 evidence that Plaintiffs were embezzling money and engaging in tax fraud.

3 i. In December 2023, I was in a meeting with Ms. Ghost and Mr. Cameron
4 where they admitted that they routinely misappropriated money from production
5 budgets for themselves in ways that were not consistent with the films’ budgets.
6 They specifically recounted that they had taken £300,000 from the budget of the
7 film *Tetris*, by falsely claiming that the money was for a license fee for a photo
8 of model Claudia Schiffer, and then pocketing the money for themselves. I
9 understood that to be a confession that they had engaged in embezzlement on
10 other projects, and were certainly capable of having also done so on *The Deb*.

11 4. On or about June 13, 2024, my lawyer Bryan J. Freedman, Esq. emailed a letter to
12 Ms. Ghost, Mr. Cameron, Vince Holden and an attorney that I understood to be representing Mr.
13 Holden (the “Demand Letter”). I did not share or transmit the Demand Letter, or any draft or
14 version thereof, or the Demand Letter’s contents or substance, with anyone in the media or the
15 press, and I did not ask or direct my counsel or anyone else to do so.

16 5. On July 10, 2024, I was very distraught that, as a continuation of their terrible
17 behavior, the Plaintiffs were trying to bury *The Deb*, including by blocking its showing at the
18 prestigious Toronto International Film Festival. On that day, I posted a video on Instagram venting
19 about my frustrations with Plaintiffs, and my concerns for *The Deb* and all of the cast and crew who
20 had worked so hard to make the film.

21 I declare under penalty of perjury under the laws of the State of California that the foregoing
22 is true and correct. Executed on October 21, 2024, in Los Angeles, CA.

23 Signed by:
24 *Rebel Wilson*
25 1241DF63F574411
26 _____
27 Rebel Wilson
28

EXHIBIT A

From: Amanda Ghost [REDACTED]
Date: September 18, 2023 at 9:03:30 PM GMT+10
To: Rebel Wilson [REDACTED]
Subject: Fwd: Charlotte MacInnes

Amanda Ghost
E: [REDACTED]

www.unigram.com

Begin forwarded message:

From: Greer Simpkin
[REDACTED]
Date: September 18, 2023 at 20:58:25 GMT+10
To: Amanda Ghost [REDACTED]
Subject: Fwd: Charlotte MacInnes

FYI

Sent from my iPhone

Begin forwarded message:

From: Monica Keightley
[REDACTED]
Date: 18 September 2023 at 8:50:49 pm AEST
To: Greer Simpkin
[REDACTED]
Cc: Naomi Hannan [REDACTED]
Subject: Charlotte MacInnes

Hi Greer,

Good to chat earlier this morning, and again just now. As discussed, we agreed that I would check in with Charlotte about what appeared to be a misunderstanding. Certainly, when Charlotte moved accommodation on Thursday, she asked why – there was no sense that she had any idea why she was

moving that day, though when we heard that the room was needed for Rebel's partner it made sense.

Charlotte explained to me today her perspective on events. She and Amanda went for a swim on a Tuesday and Amanda went into anaphylaxis, which Charlotte told me Amanda said in advance of the swim might happen, and she knew how to deal with it. I believe Charlotte ran a shower for Amanda, but it wasn't enough to get warm, so Charlotte ran a bath and got in, awaiting it to fill, to keep warm, then when the bath was full Amanda got in as well, to warm up. Next, Pia made Amanda a hot chocolate and Charlotte a chamomile tea. They sat and drank their hot drinks and warmed up. Charlotte left, not having felt any discomfort whatsoever. Indeed two days later they went to the gym together, and had another swim afterwards, she said.

Charlotte was chatting to Rebel and Amanda the following day, and Rebel said words to the effect – 'I heard Amanda had a moment last night' or similar. Amanda said something to the effect of 'can you imagine if she wasn't there!' Charlotte responded, "Oh, yes it was a weird one!' or something similar, to keep the conversation light and not put herself in the centre of Amanda's experience.

On Thursday, Rebel checked in with Charlotte by phone, saying that, as director, she wanted to make sure Charlotte wasn't uncomfortable with what happened on the Tuesday. It seemed Rebel thought that Charlotte might have suggested that she was not comfortable with the situation. Charlotte said she was completely comfortable, and never was uncomfortable, but Rebel's check-in call about it really made her feel supported, and she said as much to Rebel. It was not a long conversation, very straightforward, just a quick check-in of say, 2 to 3 minutes.

The above recounting of the swim, the bath, the hot drink and gym two days later, plus going to see Culture Club together, I think shows that Charlotte has no issue with Amanda – in fact, quite the opposite. Charlotte admires, respects, likes, and (between us) idolises Amanda. Charlotte is aware that Amanda leaves soon, and can only hope that things return to what they were before prior to her departure - she has noticed a big change in Amanda, and it's really upsetting Charlotte because she's not sure why, and is of course, keen to understand what's going on. She'd love a chat with Amanda if that's possible?

I look forward to hearing how we might mend this misunderstanding.

Regards
M



Monica Keightley

Mollison Keightley Management

She/her

 mollisonkeightley.com

139 Cathedral Street, Woolloomooloo, NSW 2011

We acknowledge the Gadigal people of the Eora nation as the owners and custodians of the city we call Sydney, and recognise it as Aboriginal land on which we work and live. We acknowledge Aboriginal culture, heritage, connection to land, water and community, and pay our respect to elders past, present and emerging.

EXHIBIT B

Meeting commenced approximately 2pm in Producers Office on Location in Carcoar, NSW.

Producers attending: Greer Simpkin, Rebel Wilson, Gregor Cameron and David Jowsey.

The Producers started the meeting by expressing how well the shoot was going and the fantastic job Rebel was doing directing the musical. Four main topics were covered in the meeting and agreed by the Producers, in order for the film to continue to move forward with production and for the key Production company, Producer and Director agreements to be closed as soon as possible. These topics are as follows:

1. Issue of potential allegations of inappropriate behaviour by Producer Amanda Ghost. Gregor asked if there was a specific allegation by Rebel against Amanda regarding inappropriate behaviour toward a cast member on The Deb during the period of pre-production music records.

Rebel said there were no specific allegations from her against Amanda. Rather it is Rebel's opinion, that there may have been inappropriate behaviour and that she is entitled to hold that view, but it is her private opinion and remains as that.

2. Gregor asked Rebel if there was an issue with Amanda returning to Australia for the film at the tail end of the shoot.

Rebel answered that she agreed Amanda as Producer can return to the film set as proposed. David suggested that we all have a job to do and that we all need to do that as colleagues, but we don't necessarily need to be friends.

3. Gregor outlined that a number of key Production Company/Producer and Director agreements between Unigram., AI Film and Camp Sugar are still to be finalised and executed. That given the shoot has commenced they need to be closed pretty much immediately.

Rebel confirmed that as far as she was concerned almost everything in relation to these legal contracts was pretty much agreed. David and Greer offered to make a call with all the respective lawyers present on the call within the next day. That as the neutral party in the negotiations David and Greer can with the lawyers identify, discuss and resolve any and all outstanding issues with the Camp Sugar, AI Film and Unigram agreements.

4. Gregor raised the outstanding issue of music rights for the film; That three of the artists that have contributed to the soundtrack/pre-records of the film are published artists and therefore they will not be able to offer their copyright to the film as it is held by their publishers, but they can offer a licence.

Rebel said that she had offered to contribute her musical and composition works to the film SPV outright. Gregor and David both suggested that as is standard industry practice,

these published artists would seek a licence from their publishers for the film and that Rebel would be entitled to and might want to consider taking the same approach with her contributions.

David and Greer offered to immediately follow up with the respective artists, their agents and publishers to put the film music licences in place as soon as is possible.

The meeting also contained many expressions of positivity from all the producers at how well the shoot was progressing and how committed everyone is to making a great film.

Agreed and Signed as a record of the Producers' Meeting by:



David Jowsey



Rebel Wilson



Gregor Cameron



Greer Simpkin

PRODUCERS - THE DEB

EXHIBIT C

From: Greer Simpkin [REDACTED]
Subject: Fw: The Deb Budget
Date: Oct 18, 2023 at 11:25:02 AM
To: Rebel Wilson [REDACTED], collier [REDACTED]
wood [REDACTED]

Hi Rebel
Here is the email.

Cheers

Greer

From: Gregor Cameron [REDACTED]
Date: Monday, 14 August 2023 at 6:47 pm
To: Greer Simpkin [REDACTED]
Cc: Matt Reeder [REDACTED]
Subject: RE: The Deb Budget

I'd like to alter the budget so that we...

Reduce finance charges to \$250k.

Add in \$300k against EP AI. (let's discuss how we make this Quape-able)

Add in \$300k for Music Producer (Amanda)

Add in \$300k for Producer (Gregor)

Keep the Unigram/Camp Sugar budget line as it was

LINER FREEDMAN TAITELMAN + COOLEY, LLP

ATTORNEYS AT LAW

1801 CENTURY PARK WEST, 5TH FLOOR

LOS ANGELES, CALIFORNIA 90067

TEL: (310) 201-0005 / FAX: (310) 201-0045

Rebel Wilson

Our File Number

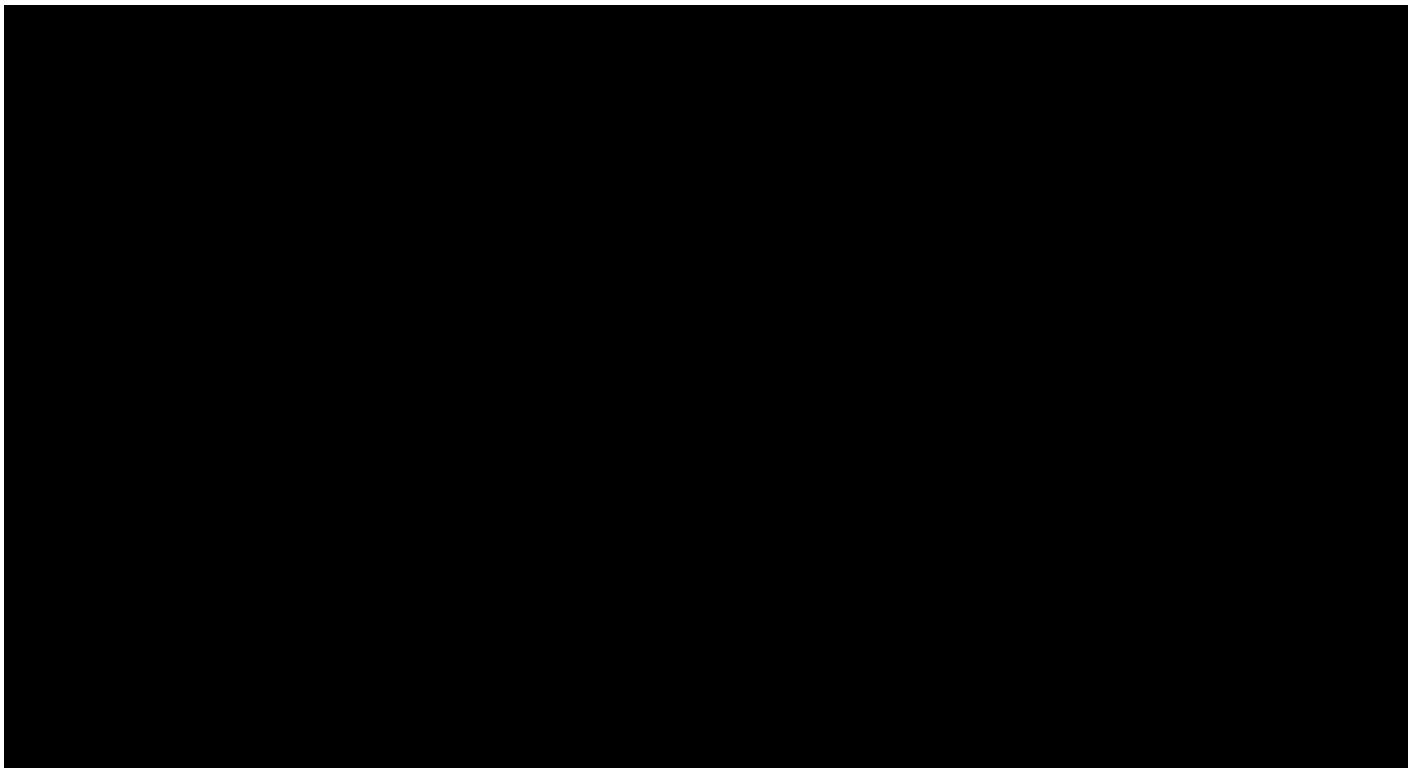
2402.3

[REDACTED]
Beverly Hills, CA 90212

In Reference To: Wilson, Rebel [REDACTED]

Invoice No.: 59880

Statement Date: December 4, 2024



PROFESSIONAL SERVICES

| | | <u>Hours</u> | <u>Amount</u> |
|--------------|---|--------------|---------------|
| | [REDACTED] | | |
| 8/1/2024 JTB | [REDACTED]; communicate with TAG PR, W. Dern, and B. Freedman re: conducting an investigation; [REDACTED] | [REDACTED] | [REDACTED] |
| 8/2/2024 JTB | [REDACTED]; email client, W. Dern, and TAG PR re: First Amended Complaint; [REDACTED] | [REDACTED] | [REDACTED] |
| | [REDACTED] | | |

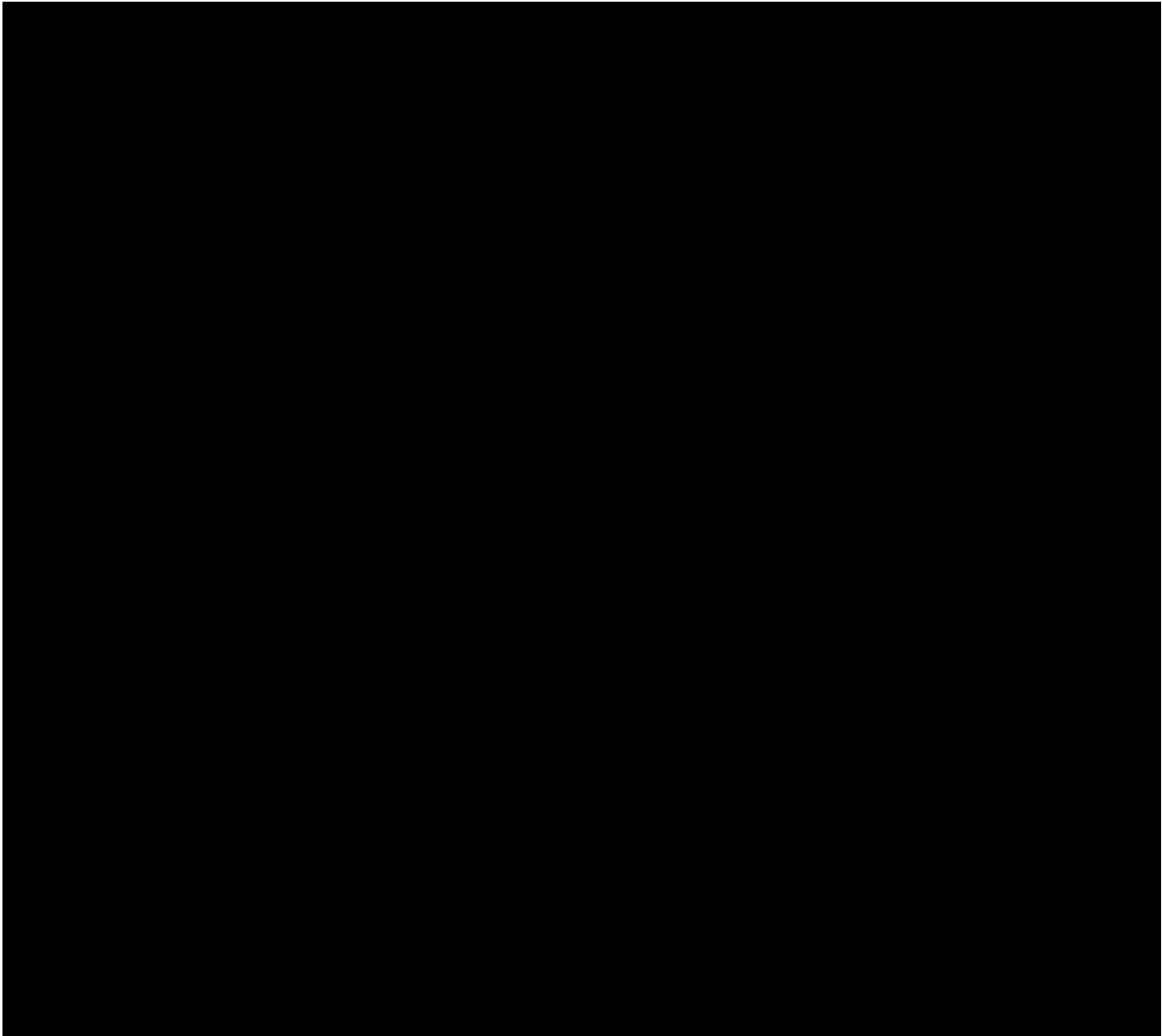
Rebel Wilson

In Reference To: Wilson, Rebel/ [REDACTED]

Page 3

Statement Date: December 4,
2024

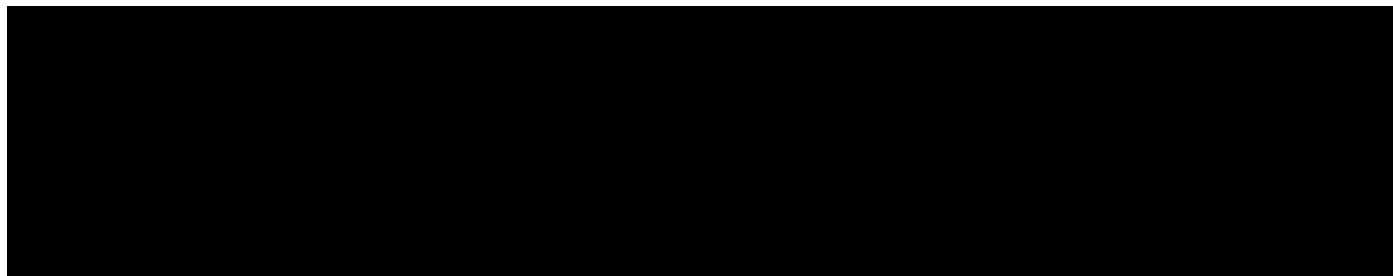
Hours Amount



BJF

[REDACTED]; texts [REDACTED]
with Melissa; [REDACTED]

[REDACTED] [REDACTED]



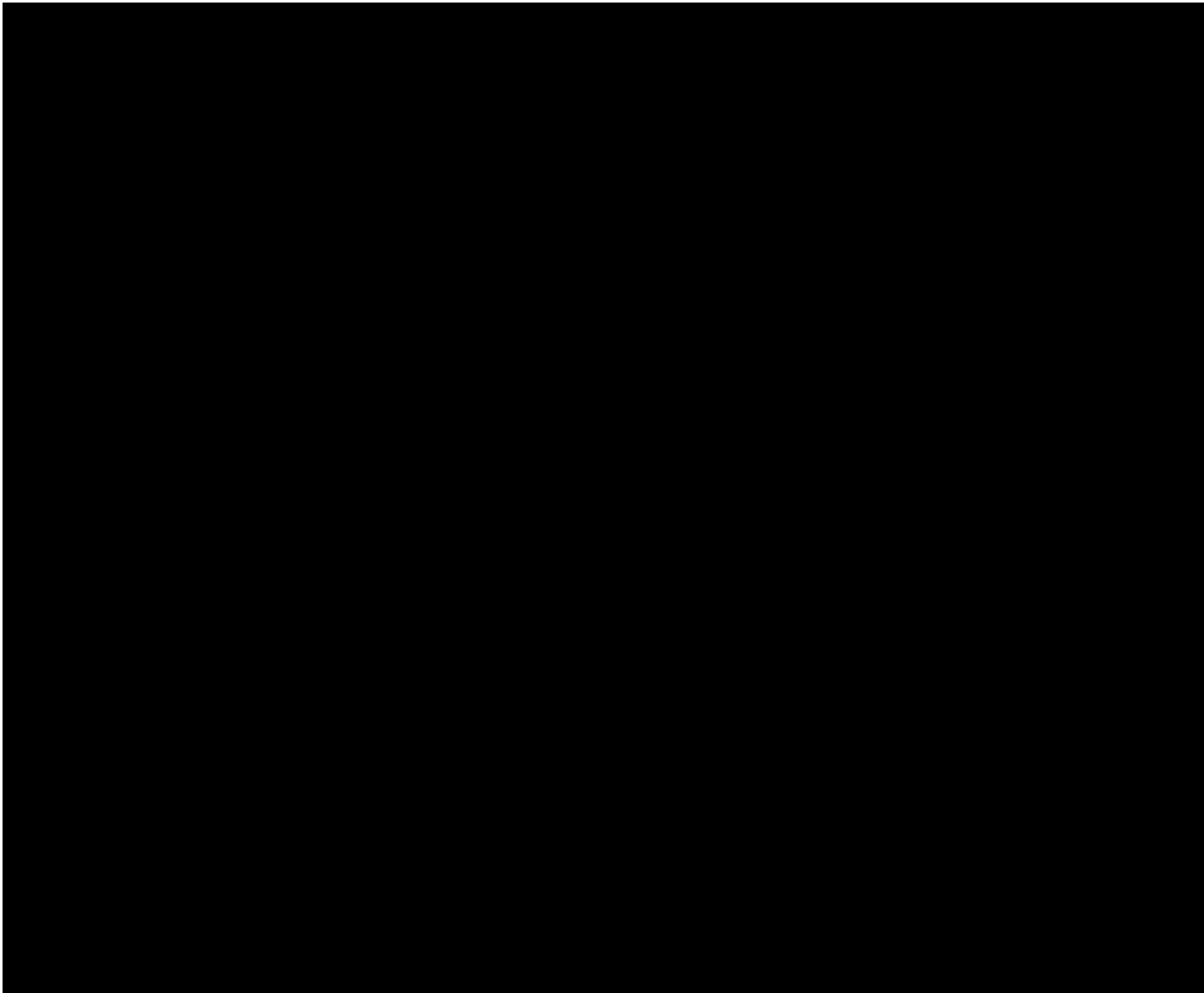
Rebel Wilson

In Reference To: Wilson, Rebel/ [REDACTED]

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Statement Date: December 4,
2024

Hours Amount



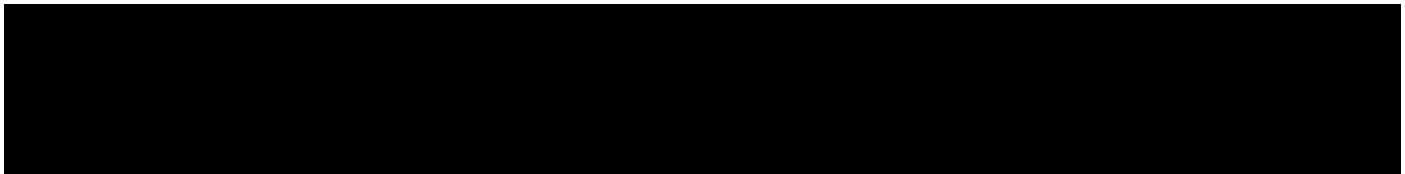
JTB

Call with C. Hurley re: status of new articles; [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



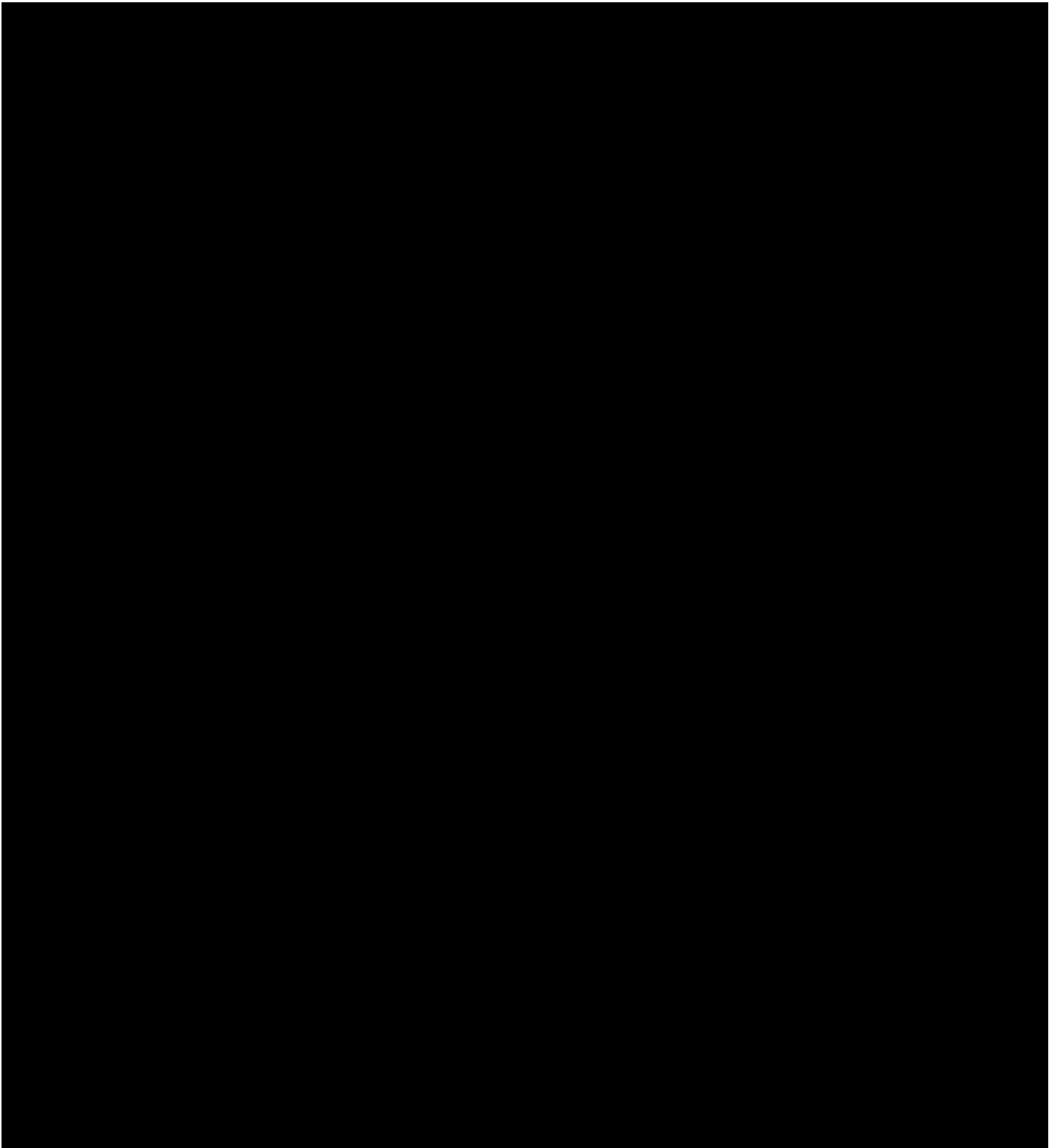
Rebel Wilson

In Reference To: Wilson, Rebel/ [REDACTED]

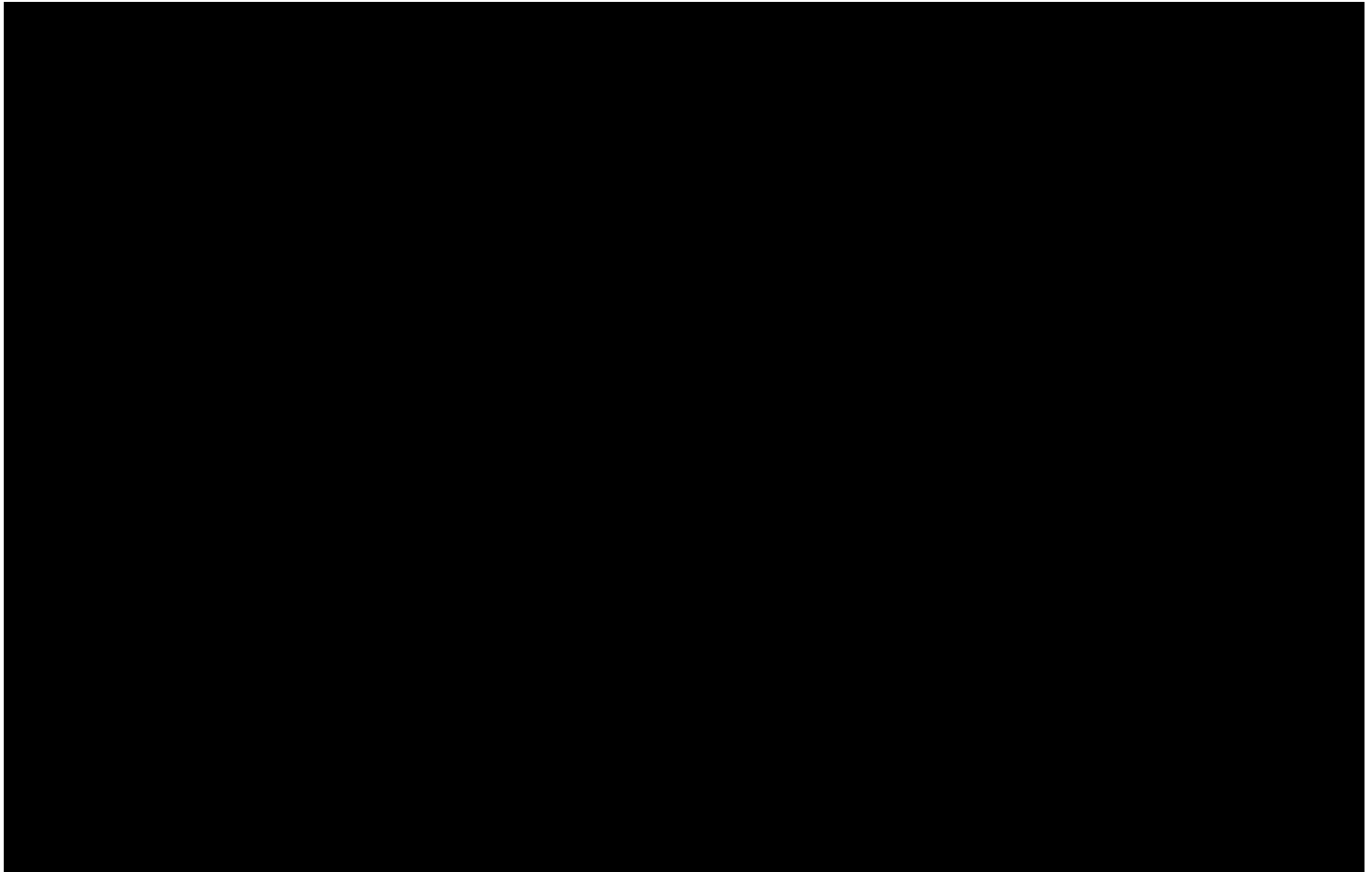
Page 5

Statement Date: December 4,
2024

Hours Amount

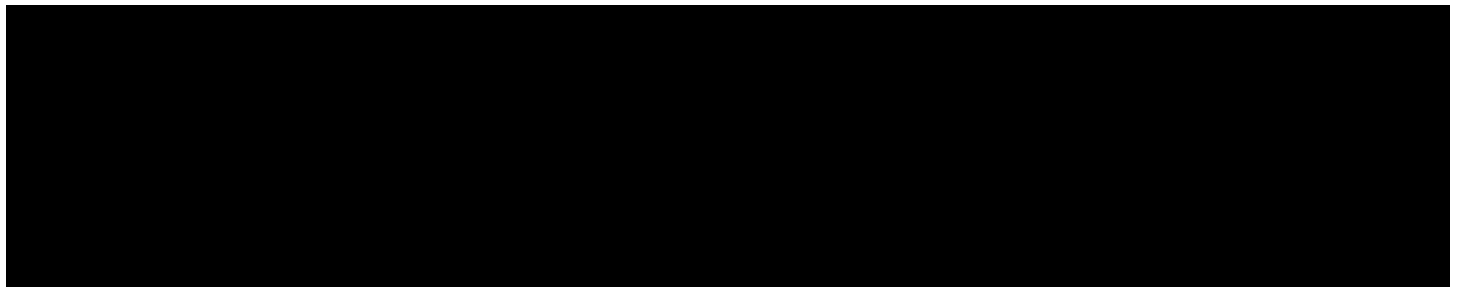


Hours Amount

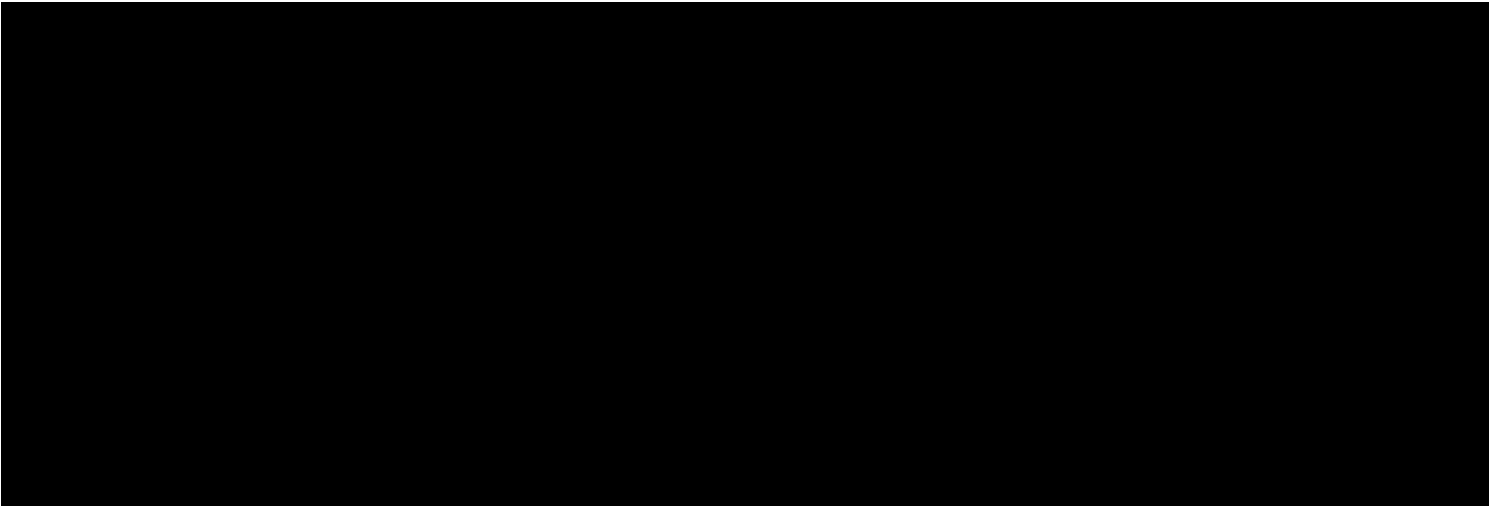


| | | | |
|-----|--|------------|------------|
| BJF | [REDACTED]; calls with Melissa; [REDACTED] | [REDACTED] | [REDACTED] |
|-----|--|------------|------------|

| | | | |
|---------------|--|------------|------------|
| 9/11/2024 BJF | [REDACTED]; telephone calls with Melissa re statement issues | [REDACTED] | [REDACTED] |
|---------------|--|------------|------------|



Hours Amount



9/13/2024 BJB

[REDACTED]
: texts and call with Melissa;
[REDACTED]

[REDACTED]

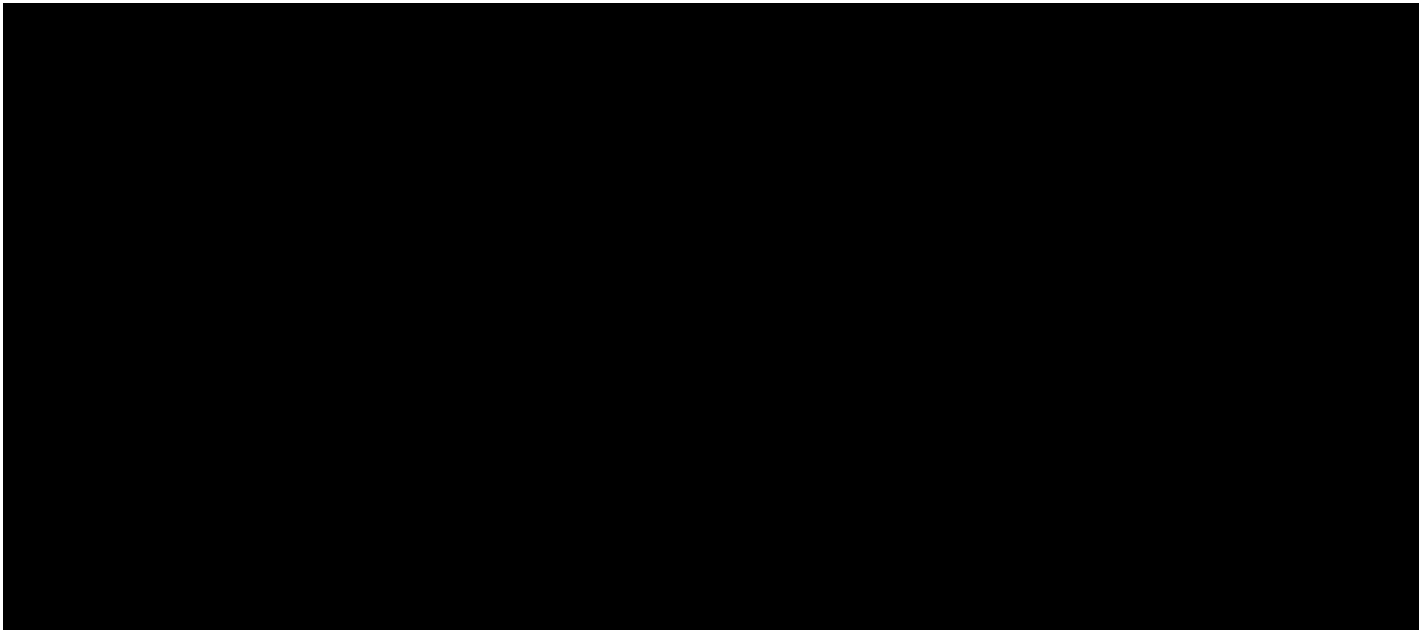
[REDACTED]

JTB

[REDACTED]
: calls with M. Nathan re:
statement;
[REDACTED]

[REDACTED]

[REDACTED]



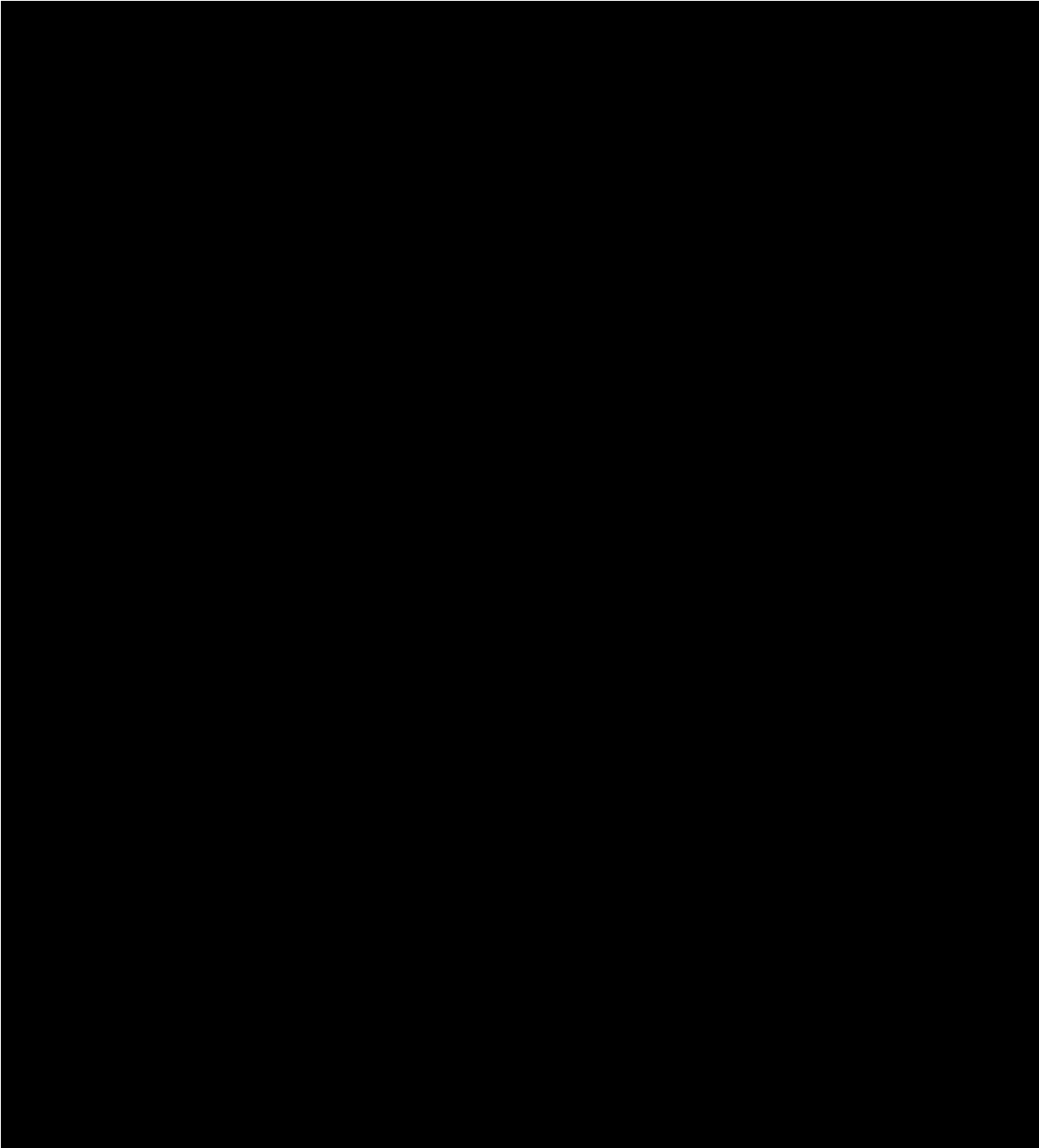
Rebel Wilson

In Reference To: Wilson, Rebel/ [REDACTED]

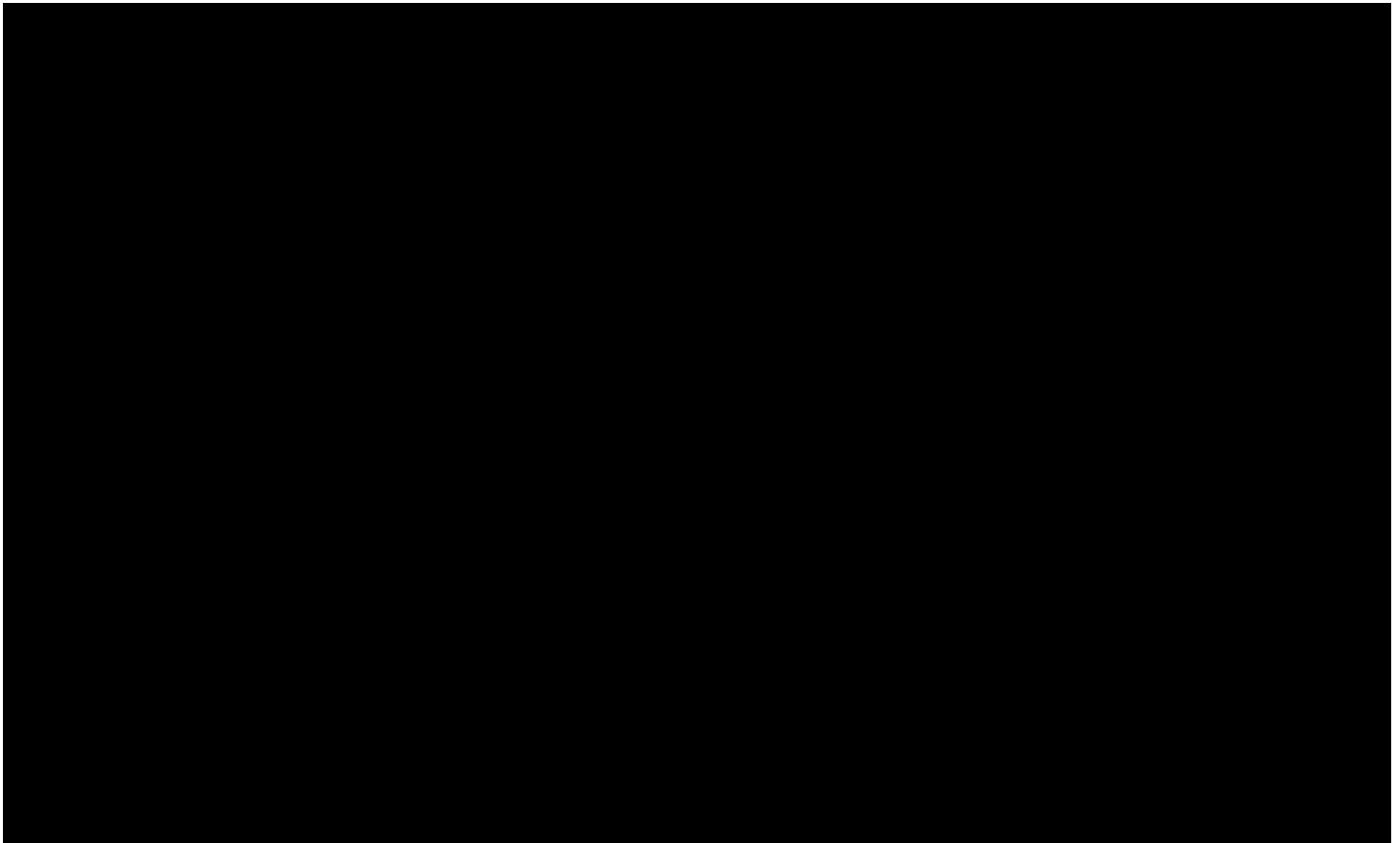
Page 8

Statement Date: December 4,
2024

Hours Amount



Hours Amount



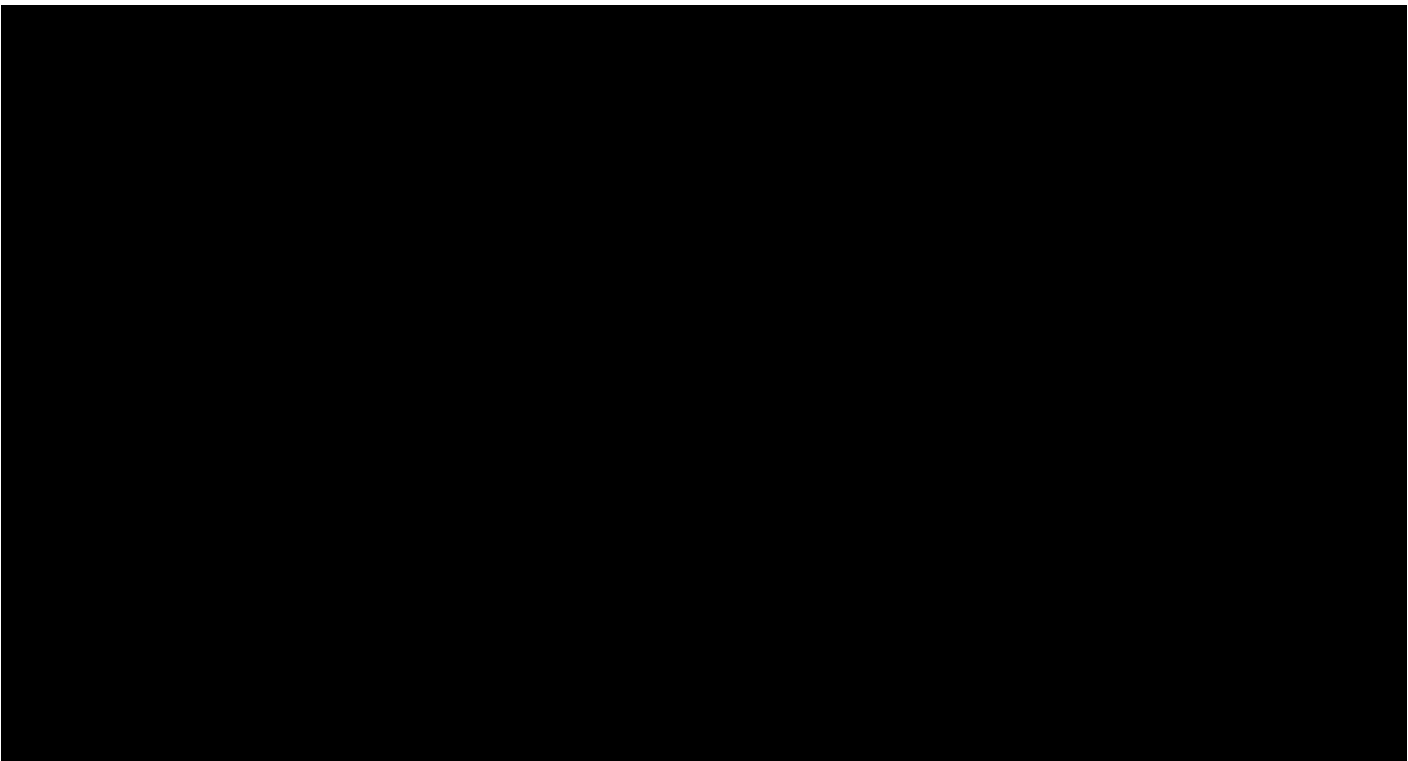
| | | | | |
|-----------|-----|---|------------|------------|
| 9/30/2024 | JTB | Review email from M. Nathan re: statement and story re cross-complaint; revise statement; meet with J. Kaplan re: statement; meet with B. Freedman re: same; email M. Nathan re: same | [REDACTED] | [REDACTED] |
|-----------|-----|---|------------|------------|



| | | | | |
|------------|------------|---|------------|------------|
| 10/1/2024 | [REDACTED] | [REDACTED] | [REDACTED] | [REDACTED] |
| | JTB | Texts with client re: media strategy; email with M. Nathan and K. Case re: media strategy; [REDACTED] | [REDACTED] | [REDACTED] |
| [REDACTED] | | [REDACTED] | [REDACTED] | [REDACTED] |

Hours Amount

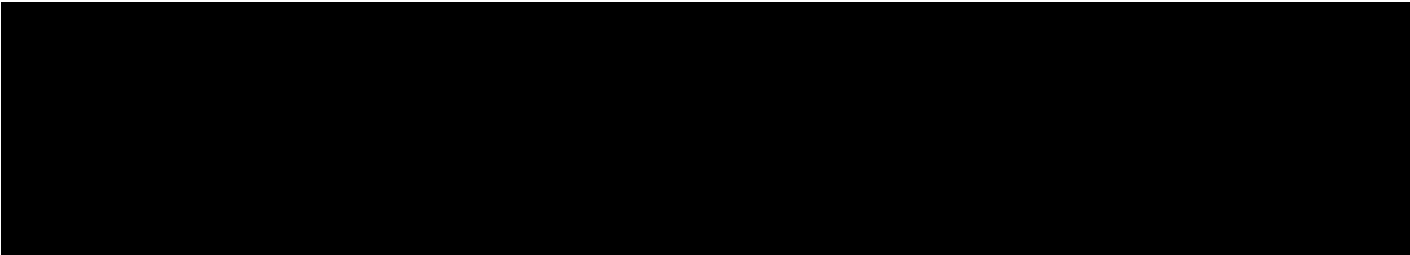
| | | | | |
|-----------|-----|--|------------|------------|
| 10/3/2024 | BJF | [REDACTED] : texts with Melissa regarding media plan; [REDACTED] | [REDACTED] | [REDACTED] |
| | JTB | [REDACTED] texts and calls with M. Nathan and B. Freedman re: media rollout; review article re: Daily Mail | [REDACTED] | [REDACTED] |
| 10/4/2024 | JTB | [REDACTED] ; call with C. Hurley re: media response; review articles re: cross-complaint; [REDACTED] [REDACTED] | [REDACTED] | [REDACTED] |
| | BJF | Calls and texts with M. Nathan and client re: media strategy and response; [REDACTED] [REDACTED] | [REDACTED] | [REDACTED] |



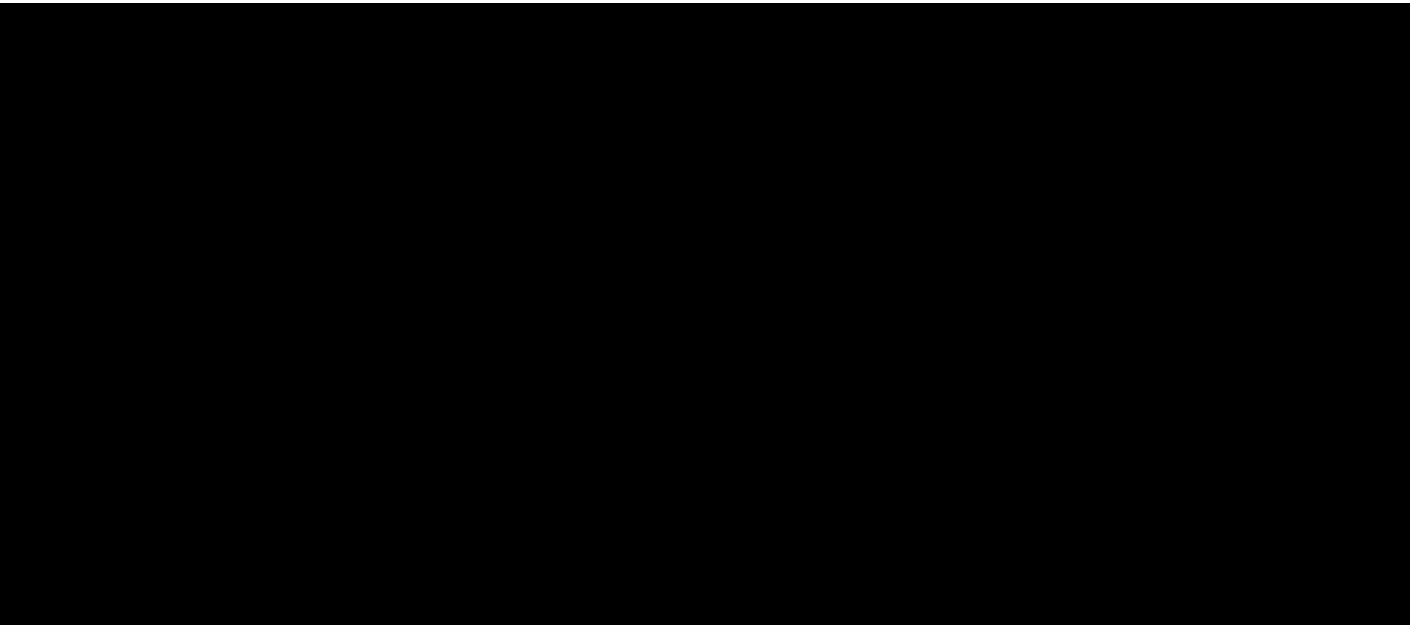
Hours Amount



| | | | |
|----------------|---|------------|------------|
| 10/11/2024 JTB | [REDACTED] call with M. Nathan re: solo statement; [REDACTED] | [REDACTED] | [REDACTED] |
|----------------|---|------------|------------|



| | | | |
|----------------|--|------------|------------|
| 10/13/2024 BJF | [REDACTED] | [REDACTED] | [REDACTED] |
| JTB | [REDACTED]; texts with M. Nathan re: apology language | [REDACTED] | [REDACTED] |



Rebel Wilson

In Reference To: Wilson, Rebel/ [REDACTED]

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Statement Date: December 4,
2024

Hours Amount



Rebel Wilson

In Reference To: Wilson, Rebel/ [REDACTED]

Page 13

Statement Date: December 4,
2024

Amount



Rebel Wilson

In Reference To: Wilson, Rebel/ [REDACTED]

Page 14

Statement Date: December 4,
2024

From: [Camp Sugar](#)
To: [aballinger](#) [REDACTED]
Subject: Hi from Rebel Wilson x
Date: Sunday, 12 October 2025 12:28:51 AM

Hi Amelia,

Tracey Mair, the unit publicist on THE DEB passed on your email. In October/November 2023 you guys came out to film a story on my passion project THE DEB. Very sadly, things were ugly behind the scenes after I reported the UK producers on the movie of inappropriate conduct and since then the movie has been in limbo despite being selected for the prestigious Toronto International Film Festival. There are now 3 lawsuits that the UK producers have put on me - but despite this I have been determined to have this gorgeous movie released and enjoyed by audiences, particularly Australians.

The UK producers/financier have finally decided to release the movie January 15th 2026, which to me is good news.

I am currently directing my 2nd movie in London called GIRL GROUP which is going fantastically well. We have a great cast including Jennifer Coolidge and Nicole Scherzinger. We are filming in London at the studios until October 24th and then two days in LA on November 6th & 7th. So was wondering whether you wanted to run the story, you could come and meet me on set of the new movie and work out a time to do a proper sit down interview around then?

I'd still very much like to get positive press out there for the film's release and also happy to tell the behind the scenes story that I haven't spoken about publicly as yet.

Let me know if you'd like to set this up,

Rebel x



Rebel >

iMessage
Tue 14 Oct at 18:32

Hi Amelia, it's Rebel Wilson writing

I know it's a bit late in Australia

Do you have a few mins to chat now or should I try a bit earlier time tomorrow?

Hey Rebel, how are you? I'm just on my way home. I can talk in about half an hour if you're free then? Otherwise can do a similar time tomorrow if that suits. A

I'll be on set in 30 mins. I might just text you tonight when I'm returning home to see if that's a good time - my apologies, my filming schedule is so intense that I can't book in times xx

No need to apologise! I get it! Is your schedule similar tomorrow? We could chat 9am your time? Or earlier if you're up and about.

Wed 15 Oct at 16:34

Hi Amelia. good mornina from



iMessage





Rebel >

Wed 15 Oct at 16:34

Hi Amelia, good morning from London. Are you around now-ish at all?

Morning Rebel, yep, I'm around.

Thu 16 Oct at 19:59

Hi Rebel, how are you? Hope you're having a good day! Had a brief chat with my team today and we are interested in chatting but we do have a slight scheduling issue with Tara. She is filming another story on the 6th and 7th of November. Could we send one of our excellent camos to film that with you and pick up the master either the week beginning the 27th of October or week beginning 10th of November in LA?

Yes that works xx

Probably better week beginning 10th November in LA for master

Fri 17 Oct at 17:47



iMessage





Rebel >

Fri 17 Oct at 17:47



Ok, thanks. I'll be back in touch next week. Have a good weekend!

Sat 18 Oct at 05:31

You too!

Mon 20 Oct at 17:15

Hi Amelia, just checking in. Rebel X

Mon 20 Oct at 21:05

Hi Rebel, how are you? Hope you had a good weekend! I'll have an update for you within the next couple of days. Just juggling a few things. In the meantime, is it possible for you to send through those documents you mentioned to me to the other day? A

Yes - can you remind me what the documents were again? (Sorry so busy on movie I forgot)

No problems! I know you're busy! You mentioned an email sent by



iMessage





Rebel >



No problems! I know you're busy! You mentioned an email sent by the producers asking for money to be transferred from the film's budget and then emails sent to you trying to halt the production of the film. You also referred to an email about FKA Twigs and her allegations. (And anything else you think might be useful)

Wed 22 Oct at 18:06

Hey Rebel, how are you? Thanks for your patience. Are you free this morning your time to chat about a schedule for the week of the 10th? Amelia

Hi Amelia, one of the defences is being filed today in Australia which contains the documents - so my lawyers said press can get access to that so it's all official - but of course in advance of an interview can provide more if needed

I can do a quick call now if you are



iMessage





Rebel >



be transferred from the film's budget and then emails sent to you trying to halt the production of the film.

You also referred to an email about FKA Twigs and her allegations.

(And anything else you think might be useful)

Wed 22 Oct at 18:06

Hey Rebel, how are you? Thanks for your patience. Are you free this morning your time to chat about a schedule for the week of the 10th? Amelia

Hi Amelia, one of the defences is being filed today in Australia which contains the documents - so my lawyers said press can get access to that so it's all official - but of course in advance of an interview can provide more if needed

I can do a quick call now if you are free?

Yes, free now.



iMessage





Rebel >

Wed 29 Oct at 19:33

Hi Rebel, how are you? You're probably on set by now but was hoping to work through some logistics for next week and the week after when you have a minute.

- Wondering if you had any more info about whether the 6th or the 7th of November is best for our crew to join you on set?
- And because I won't be there on that day, is there a contact for the crew? Someone I can talk to about parking etc?
- Re our b-roll sequence on Monday the 10th of November, we were thinking we could get you and Tara having lunch somewhere. Are you open to that? I can find somewhere that really places us in LA.

Let me know when you have a second.

A

Morning Amelia, will call you when I get a break. Yes lunch on the 10th sounds good. Because it's



iMessage





Rebel >



Morning Amelia, will call you when I get a break. Yes lunch on the 10th sounds good. Because it's LA I'm not sure of their 'filming' policies - I do like Nobu Malibu though or Soho house Malibu which is scenic. There's lunch spots at The Grove around the fountain which is also quite scenic. My favourite restaurant is Polo Lounge at Beverly Hills but I'm guessing they're not really allowing film crews x

Wed 29 Oct at 21:29

Ah that would be excellent but I'm not sure they do allow filming inside. I'll do some research and come back to you. Malibu is a good option! I'm going to bed now but can chat when you wake up tomorrow if that suits.

Copy!!

I am a member of Soho Malibu if needed

I think they shot Victoria Beckham doc there



iMessage





Rebel >

Copy!!

I am a member of Soho Malibu if needed

I think they shot Victoria Beckham doc there

Ok, that's good to know there's precedent!

Thu 30 Oct at 19:17

Hey Rebel, how are you? Are you free to chat or already on set?

Thu 30 Oct at 20:26

Anastasia Harrold



Director's Assistant

Juan who works with Chef Nobu



Mon 3 Nov at 23:56

Charlotte MacInnes social media materials



iMessage





Rebel >

Mon 3 Nov at 23:56

Charlotte MacInnes social media materials



we.tl

WeTransfer | Send Large Files Fast



we.tl

Hi Amelia, here are two folds on WeTransfer with social media materials showing the lavish lifestyle post February 2024 unemployed The Deb actress Charlotte MacInnes has been living - there's 20 international trips I can count, she's been living mainly in London, been given a record deal by Blavatnik's company Warner Music and her only professional work was in a stage show GATSBY produced by Amanda Ghost and Len Blavatnik despite Oscar and Tony nominated talent auditioning for the lead role of Daisy - it was strangely given to Charlotte MacInnes and then flopped and don't transfer to Broadway. It was a \$25 million USD flop

Then I also sent you an email of



iMessage





Rebel >



Then I also sent you an email of texts to me from FKA Twigs about the horrors she has experienced from Amanda Ghost

4 Photos

when confronted with the reality that she had signed a contract with atlantic meaning that she has no right to withhold such work she is now threatening to force other writers to withhold the song too.

i feel bullied, violently lied about and i continue to be harassed. it's been two years of torture.

i don't want any trouble. i'm such a small fish. a sensitive soul. i just want my beautiful album to be in the world and to move on.

please help me len.

you are the only person that amanda listens to

x 6:22 AM

amanda is now trying to force other writers to not okay the song 6:22 AM

and everyone who has protected me is



These are copies of texts she sent to billionaire Len Blavatnik and Craig Kallman (formerly of Atlantic Records)

I used WeTransfer, the simplest way to send and receive files.



iMessage



9:51



twigs



dear len,
i hope that you are well

it's with much regret that i have to inform you that despite best efforts amanda will still not okay the song 'wanderlust' for my album.

when confronted with the reality that she had signed a contract with atlantic meaning that she has no right to withhold such work she is now threatening to force other writers to withhold the song too.

i feel bullied, violently lied about and i continue to be harassed. it's been two years of torture.

i don't want any trouble. i'm such a small fish. a sensitive soul. i just want my beautiful album to be in the world and to move on.

please help me len.

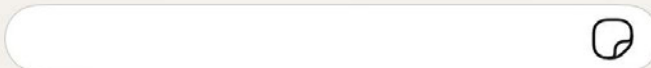
you are the only person that amanda listens to

x

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6:22 AM



<  twigs



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please help me len.

you are the only person that amanda listens to

x

6:22 AM

amanda is now trying to force other writers to not okay the song

6:22 AM

and everyone who has protected me is fired

6:23 AM

if it's not okayed in the next week my album can't come out

6:23 AM





twigs



talking about

5:01 PM ✓

hi craig

i hope you are well
it's unfortunate that i have to message
you about this, particularly at the
weekend

despite being assured by atlantic that
this wouldn't happen, amanda as i
expected is refusing to clear
wanderlust.

it has now been years that i have had to
endure her emotional abuse, work place
abuse, goading, slander and stalking.
her obsession with taunting me despite
me actively keeping my distance to
protect myself has been witnessed by
many and the effects of her behaviour
towards me have been very difficult to
work through, especially when trying to
create such a beautiful album as
EUSEXUA. EUSEXUA really feels like a
triumph despite having to leave over a
year of writing behind because she was
technically and forcibly 'in the room'.

this project comes off the back of me
having to completely start again which
through no fault of my own has been
undoubtedly expensive and exhausting
with the only light at the end of the
tunnel being that i, with the help of such



<  twigs



her obsession with taunting me despite me actively keeping my distance to protect myself has been witnessed by many and the effects of her behaviour towards me have been very difficult to work through, especially when trying to create such a beautiful album as EUSEXUA. EUSEXUA really feels like a triumph despite having to leave over a year of writing behind because she was technically and forcibly 'in the room'.

this project comes off the back of me having to completely start again which through no fault of my own has been undoubtedly expensive and exhausting with the only light at the end of the tunnel being that i, with the help of such a wonderful team at atlantic, have managed to make a classic and stand out album.

with 'wanderlust' being the one song left from such a dark era, i implore you to protect me from amanda ghost and her continued and obsessive interference with my bright future.

thank you in advance

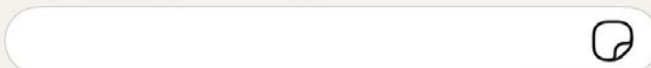
twigs

5:01 PM



i sent this to craig this morning

5:01 PM





RW



Rebel >

I used WeTransfer, the simplest way to send and receive files.

Hit the download link:

WeTransfer | Send Large Files Fast

we.tl



This is evidence related to AI Film blocking the film's release whilst I tried constantly to screen to buyers and distributors. I showed the movie to over 200 people to get them to release it but all offers were rejected by AI Film.

The Deb wrap party with cast and crew

we.tl



This is behind the scenes video from The Deb wrap party with cast and crew at The Rebel Theatre (ATYP Sydney)

The Deb final night footage and production stills

we.tl



This is a video of the final shot of filming in December 2023 and



iMessage





Rebel >

This is a video of the final shot of filming in December 2023 and some production stills from the movie

Tue 4 Nov at 18:10

Thanks Rebel. All received.

I've been in touch with Anastasia. Confirming our crew will film with you on set on Friday.

Still working on a location for Monday. Will come back to you ASAP on that. I have a location for Tuesday's interview and I'll send that through shortly.

Wed 5 Nov at 02:07

Okay copy, thank you Amelia

Wed 5 Nov at 11:21

Hi Rebel, how are you? Have you made it back to LA?
I have two questions for you...
Firstly, Nobu is open to the idea of us filming there with you but they want to make sure it's legit.
They've asked for your number (I



iMessage





Rebel >

Wed 5 Nov at 11:21

Hi Rebel, how are you? Have you made it back to LA?
I have two questions for you...
Firstly, Nobu is open to the idea of us filming there with you but they want to make sure it's legit. They've asked for your number (I assume to see if it's on the system) or the date of your last visit.
Are you open to either of those things? (I won't do anything unless you're comfortable. Alternatively, we've put requests in at a few other places)
Secondly, what area do you live in? We've booked an interview location but I didn't realise how far downtown it was (about an hour from Hollywood at this time). I want to minimise your travel time!

Yes you can give them my number - my last visit was quite awhile ago, at least 12 months ago and three years ago I hired out the small room for my birthday at Nobu Malibu

I am in Hollywood Hills



iMessage





Rebel >



I am in Hollywood Hills

Downtown is a bit far



Ok, I'll change that location. We're in Hollywood so will be much better for all of us. I'll pass on your number and see how we go. Sorry, it's a bit unconventional but let's see what happens! Will keep you updated!

Fri 7 Nov at 10:02

Hi Rebel, how are you? Just wanted to give you an update on a few things.

1. The crew is all sorted to come to set on Friday evening. I've lined everything up with Anastasia so that is all organised. They'll introduce themselves when they get there but Tim is the camo and Ferdinand is the sound recordist.
2. Unfortunately Nobu wouldn't give us permission to film at their Malibu location 😞 on Monday. At the moment, we have access to the rooftop at Proper Hotel



iMessage





Rebel >



the rooftop at Proper Hotel downtown (Cara Cara) locked in. It looks really cool! We also have a request in at a place called Kassi in Venice (because it's a bit closer). I'm aiming for about lunchtime but mindful that it's going to be very hot (and bright) on Monday so will just have a chat to crews about timing. I will update you as soon as that is all locked in.

3. Our interview on Tuesday will be at the Beverly Hilton (in the Wilshire Ballroom there). I was thinking about 11am to roll. Does that suit you?

Thanks for your patience while I sort everything out! I appreciate it!

Hi Amelia, yeah Tuesday sounds all good

Monday is going to be brutally hot - 31 degrees! Are you sure we should do a lunch? Or could we just do a different set up like walking down the street in Beverly Hills on Tuesday?



iMessage





Rebel >

Who would've thought 31 degrees!!! Jeeez!!!

Venice isn't great cause of traffic

So downtown option would be preferable

If you do wanna do it - but maybe do sunset / magic hour and not lunch in the brutal heat??

I'm with you! I think sunset is better for a number of reasons. I was hoping for a cool change from Sydney but it's way hotter in LA 😂. Leave this with me. I'll get it sorted in the next twenty-four hours and I'll send you an email with all the details (time, addresses etc). Thanks again for your patience!

Cheers thank you xx

Fri 7 Nov at 13:37

Hi Rebel, just had a thought while I was trying to get Monday sorted. Would you be open to us filming that scene with you at home?



iMessage





Rebel >

Fri 7 Nov at 13:37

Hi Rebel, just had a thought while I was trying to get Monday sorted. Would you be open to us filming that scene with you at home? If you have a pool or patio, we can just do it outside? No problem if not, just thought it might solve some problems and then it's more comfortable for you with the weather. Let me know what you think.

All good! Just thought I would check.

Sat 8 Nov at 15:13

Hi Rebel, hope the shoot is going well tonight (and that this message doesn't interrupt you)! Wanted to let you know I finally got a location sorted for Monday. We'll shoot a sunset chat sequence on the rooftop at EP&LP in West Hollywood. Rolling about 4pm. I've sent an email to you with all the timings and locations for Monday and Tuesday. Looking forward to seeing you on



iMessage





Rebel >

Looking forward to seeing you on Monday!
Amelia

Sat 8 Nov at 16:46

Perfect sounds good, just having dinner with the crew now - your guys were lovely on set today xx

Mon 10 Nov at 11:17

Hi Rebel, how are you? Hope you've had a nice weekend. Tim, my cameraman, has just asked if it's possible to start half an hour earlier tomorrow. To make sure we get the best light. So that would mean arriving about 3.15pm for a 3.30pm roll. Is that possible at your end?

A

Yes I think that's okay, will tell the glam team x

Thank you! Appreciate your flexibility!

Tue 11 Nov at 08:16



iMessage





Rebel >

Tue 11 Nov at 08:16

Hey Rebel, how are you? Just wanted to let you know there's no major rush this afternoon. If you're at EP&LP between 3.30pm and 3.45pm, that's great. It's still quite hot!

Okay coooool

Tue 11 Nov at 09:40

Downstairs

I'll come down!

Wed 12 Nov at 04:24

Good morning, just letting you know we're running 20 mins late - my apologies, just got delayed

All good! See you when you get there.

Thu 13 Nov at 06:02

Hi Amelia,

Thank you for the interview yesterday.



iMessage





Rebel >



Thu 13 Nov at 06:02

Hi Amelia,

Thank you for the interview yesterday.

I'm not sure how much investigation's going into story with the turnaround but I don't think I mentioned yesterday - that the misinformation and discrediting of me is coming from a company in New York called Hiltzik Strategies, run by a guy called Matthew Hiltzik. Both Sacha Baron Cohen and Amanda Ghost hired this guy to place articles negative about me and the movie

The people who have participated in the smear campaign against me are:

Amanda Ghost

Charlotte MacInnes

Hannah Reilly

- all of whom were on the billionaire Len Blavatnik's yacht this summer which I have pictures and video of



iMessage





Rebel >



There are some big new filings coming tomorrow in America from my side - so hoping you can get these or I can get these to you once filed

There was also a filing by Jean-Paul Jassy, that was done over a week ago that I mentioned to you which had a lot of facts in - that's regarding the anti-slap which will be heard in about 5 months time and we are expecting to win

If you don't have that because it is now public I can send you

Also the 'witness' to the bath incident is Pia Ashcroft who worked for Amanda Ghost but quit working soon after the movie because "she didn't agree with things that were going on with Ghost"

Thanks Rebel. I think I have the most recent filing but would appreciate it if you could send so I can be sure.

Okay sure just passed on your



iMessage





Rebel >

Okay sure, just passed on your email to my US lawyer Allyson

Thank you.

Wed 19 Nov at 10:13

Hi Rebel, how are you? Not sure where in the world you are so hope this doesn't wake you! Wondering if you have any photos of you and Amanda together from when you were working on the movie?

A

Wed 19 Nov at 11:26



This is with Sir Len Blavatnik on his yacht in May 2023



iMessage





Rebel >



This is Amanda Ghost with Pharrell and Blavatnik at Grammy's 2023



iMessage

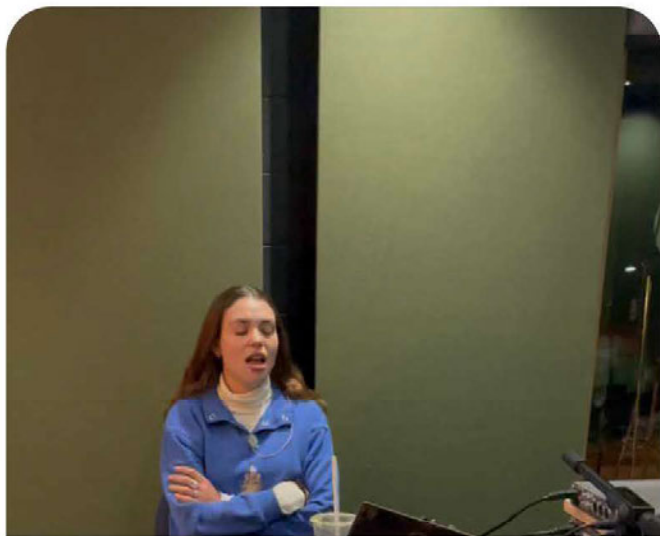




Rebel >



Amanda Ghost on way to Qualia resort September 2023

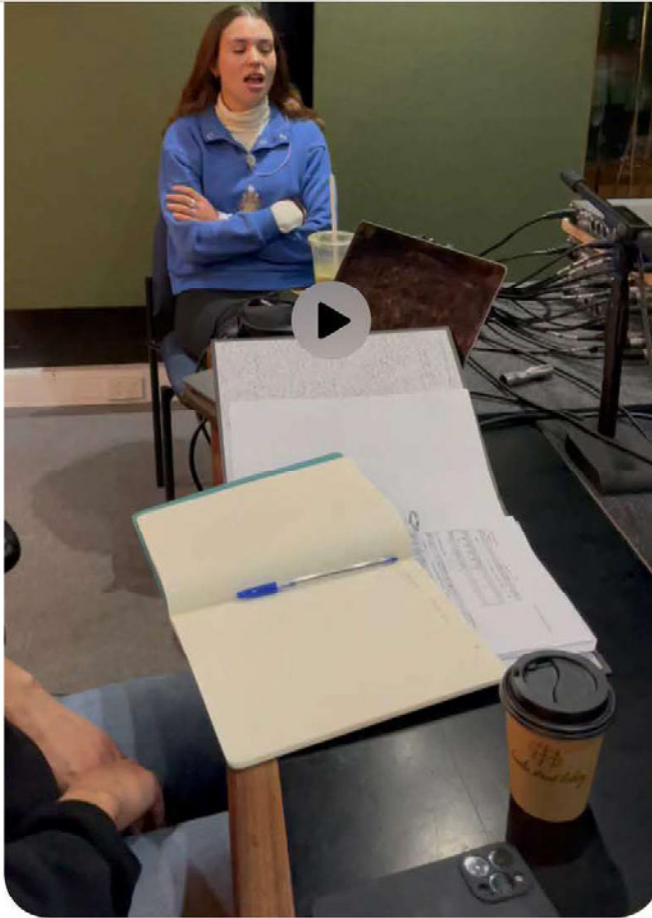


iMessage





Rebel >



September 2023 recording vocals for the movie at 301 Studios in Surry Hills

There are no on set photos of her - because she left the country soon after the "bath & shower incidents" and only returned right at the very end of the shoot - like last few days where she showed up for maybe an hour or so but wasn't near me



iMessage





Rebel >



September 2023 recording vocals for the movie at 301 Studios in Surry Hills

There are no on set photos of her - because she left the country soon after the "bath & shower incidents" and only returned right at the very end of the shoot - like last few days where she showed up for maybe an hour or so but wasn't near me

Tue 25 Nov at 09:30

Hey Rebel, how are you? Just checking in. Have you had any reaction to the story? A

Delivered

Tue 25 Nov at 20:25

Hi Amelia, watched the interview online yesterday - wanted to say thank you so much to you and Tara and the team for putting it together so thoughtfully

Have had many positive responses!!

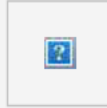
Cast & crew & industry friends xx



iMessage



From: [WeTransfer](#)
To: [aballinge](#) [REDACTED]
Subject: campsugar sent you Charlotte MacInnes social media materials via WeTransfer
Date: Tuesday, 4 November 2025 12:38:38 AM



campsugar [REDACTED]
sent you **Charlotte MacInnes social media materials**

16 items, 15.9 MB in total • Expires on 3 December, 2025

Charlotte MacInnes social media materials Hi Amelia, this is some evidence of The Deb actress Charlotte MacInnes - singing on Len Blavatnik's yacht and her recording an album under Warner Music

Get your files

Download link

<https://wetransfer.com/downloads/ca87d2afd4f7fa4fb2ea88ab19a90b9e20251103133633/a24b89c905c0aa0cd2cdabb948ab2f0b20251103133835/f12506>

16 items

0c93572d-95be-4bd2-aebf-dc8607701a0b.jpeg
140 KB

1b7dec56-7c0d-4ee8-9894-ab63398e814a.jpeg
154 KB

214952d4-a78a-4d7f-a43a-a5b6fd11c84a.jpeg
181 KB

58327383-dd3a-42a8-bf9b-93bf1cf37d12.mp4
5.28 MB

7a514f6a-36d2-4c5e-b5d0-8b76a8c75a8a(1).mp4
808 KB

7a514f6a-36d2-4c5e-b5d0-8b76a8c75a8a.mp4
808 KB

+ 10 more

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From: [Camp Sugar](#)
To: [Amelia Ballinger](#)
Subject: Text messages from FKA Twigs re Amanda Ghost
Date: Tuesday, 4 November 2025 12:53:51 AM
Attachments: [IMG_8184.png](#)
[IMG_8183.png](#)
[IMG_8185.png](#)
[IMG_8186.png](#)

Hi Amelia,

Here are text messages sent to me by Warner Music artist FKA Twigs -

The first is a copy of a text sent to billionaire Len Blavatnik.

The second is a copy of a text sent to Craig Kallman from Atlantic Records who I believe was fired last year, who tried to help Twigs.

As you can see there is clear evidence of the bad behaviour of Ghost and this is known by Blavatnik. The issues I complained about with Ghost are the same that Twigs is complaining about and at this point we did not know or had spoken to each other.

Rebel x



twigs



inform you that despite best efforts amanda will still not okay the song 'wanderlust' for my album.

when confronted with the reality that she had signed a contract with atlantic meaning that she has no right to withhold such work she is now threatening to force other writers to withhold the song too.

i feel bullied, violently lied about and i continue to be harassed. it's been two years of torture.

i don't want any trouble. i'm such a small fish. a sensitive soul. i just want my beautiful album to be in the world and to move on.

please help me len.

you are the only person that amanda listens to

x

6:22 AM

amanda is now trying to force other writers to not okay the song

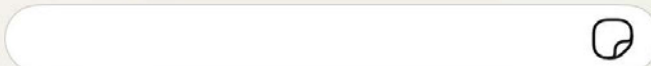
6:22 AM

and everyone who has protected me is fired

6:23 AM

if it's not okayed in the next week my album can't come out

6:23 AM



9:51



twigs



dear len,
i hope that you are well

it's with much regret that i have to inform you that despite best efforts amanda will still not okay the song 'wanderlust' for my album.

when confronted with the reality that she had signed a contract with atlantic meaning that she has no right to withhold such work she is now threatening to force other writers to withhold the song too.

i feel bullied, violently lied about and i continue to be harassed. it's been two years of torture.

i don't want any trouble. i'm such a small fish. a sensitive soul. i just want my beautiful album to be in the world and to move on.

please help me len.

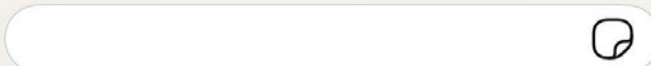
you are the only person that amanda listens to

x

6:22 AM

amanda is now trying to force other writers to not okay the song

6:22 AM





twigs



talking about

5:01 PM ✓

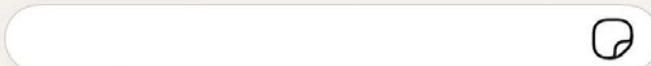
hi craig

i hope you are well
it's unfortunate that i have to message
you about this, particularly at the
weekend

despite being assured by atlantic that
this wouldn't happen, amanda as i
expected is refusing to clear
wanderlust.

it has now been years that i have had to
endure her emotional abuse, work place
abuse, goading, slander and stalking.
her obsession with taunting me despite
me actively keeping my distance to
protect myself has been witnessed by
many and the effects of her behaviour
towards me have been very difficult to
work through, especially when trying to
create such a beautiful album as
EUSEXUA. EUSEXUA really feels like a
triumph despite having to leave over a
year of writing behind because she was
technically and forcibly 'in the room'.

this project comes off the back of me
having to completely start again which
through no fault of my own has been
undoubtedly expensive and exhausting
with the only light at the end of the
tunnel being that i, with the help of such





twigs



her obsession with taunting me despite me actively keeping my distance to protect myself has been witnessed by many and the effects of her behaviour towards me have been very difficult to work through, especially when trying to create such a beautiful album as EUSEXUA. EUSEXUA really feels like a triumph despite having to leave over a year of writing behind because she was technically and forcibly 'in the room'.

this project comes off the back of me having to completely start again which through no fault of my own has been undoubtedly expensive and exhausting with the only light at the end of the tunnel being that i, with the help of such a wonderful team at atlantic, have managed to make a classic and stand out album.

with 'wanderlust' being the one song left from such a dark era, i implore you to protect me from amanda ghost and her continued and obsessive interference with my bright future.

thank you in advance

twigs

5:01 PM



i sent this to craig this morning

5:01 PM



From: [Camp Sugar](#)
To: [Amelia Ballinger](#)
Subject: Evidence related to AI Film blocking the release of THE DEB in general and at Toronto
Date: Tuesday, 4 November 2025 1:08:35 AM

Hi Amelia,

Please find link of evidence relating to UK company AI Film (funded by Len Blavatnik, controlled by Amanda Ghost) blocking the film's offers and Toronto acceptance... whilst meanwhile I showed it to over 200 people - including distributors, buyers and movie studios like Disney and Universal trying to get a worldwide sale. All offers have been blocked by AI Film. There is a supposed offer by Rialto been accepted to release the movie in Australia in January but I have not seen this or know any details.

Rebel x

9:01

◀ Outlook



rebelwilson 27s
withoutacrystalball



AMANDA GHOST CLAIMS SHE HAD AN ANAPHYLACTIC REACTION TO SALT WATER - SHE CLAIMED THE ONLY WAY TO SAVE HER LIFE WAS A WARM SHOWER AND BATH WITH THE FILM'S YOUNG ACTRESS. BATHING IS NOT A TREATMENT TO STOP ANAPHYLAXIS - AND NO ONE WITH A SANE MIND WOULD EVER BELIEVE A FILM PRODUCER LIVING WITH THE LEAD ACTRESS DURING FILMING IS APPROPRIATE NOR IS THE WEIRD EXCUSE TO BATHE WITH THE ACTRESS - & NOW THE ACTRESS HAS A RECORD DEAL WITH WARNER MUSIC & IS SUING REBEL WILSON - DESPITE THE FACT THAT THE ACTRESS ISN'T WEALTHY - THE LAWSUITS ARE BEING FUNDED BY THE BILLIONAIRE OLIGARCH

@REBELWILSON

Really looking forward to the court case! 🧐

Send message...



11:14



thedebfil

Litigation update: Hi Deb supporters! Despite Rebel's efforts to have the court case summarily dismissed, she has not been successful against the UK producers - which means that there is still active litigation. This means that sadly the film can not be sold or a release set up. Most potential distributors for the film have cited the negative press created by the UK producers' crisis PR team as the reason why they will not buy the film, (along with the litigation). The actual case is expected to now go to trial in about 24 months. It's a shame that this film is being withheld from the public for so long and the hard work of hundreds of people is currently being stalled. We hope the movie will eventually be released and thank everyone for their interest!



Send message...



William Clement

From: Nick Curac <nick@rialtodistribution.com>
Sent: Monday, 22 December 2025 7:14 AM
To: Kim Choe
Subject: FW: Urgent: Poster The Deb


RIALTO
DISTRIBUTION Nick Curac
Marketing Executive
Rialto Distribution
www.rialtodistribution.com

* Please note our offices close on December 19 and reopen on January 12. Happy Holidays!
*



From: Camp Sugar [REDACTED]
Date: Wednesday, 17 December 2025 at 8:59 PM
To: Nick Curac <nick@rialtodistribution.com>
Cc: Kelly Rogers <kelly@rialtodistribution.com>, Richard Leder <Richard.Leder@wottonkearney.com>, Georgie Austin <Georgie.Austin@wottonkearney.com>, sue_bownds [REDACTED], Kevin Gordon <kevin@rialtodistribution.com>, Greer Simpkin [REDACTED], Allyson Thompson <athompson@hkplawfirm.com>, Pippa Beng [REDACTED], Lily Good [REDACTED]
Subject: Re: Urgent: Poster The Deb

Haven't had any response from Rialto regarding my email and request for a meeting to discuss marketing, promotion and distribution of the film. So am clarifying for the record that I have asked repeatedly for information and opportunities to promote the film. Myself and my mother who are company directors of the company that owns the film and 50% owners and on an industry level myself, as the filmmaker and highest ranking cast member deserves access to this. I reserve all rights

in the event that this movie is not successfully released and will pursue this matter. Legal team CC'd. This is not how you successfully release a film or approach talent relations.

Rebel

On Fri, 12 Dec 2025 at 11:57, Camp Sugar [REDACTED] wrote:

Hi Nick,

Thanks for sending through the poster. I noticed Rialto dropped a trailer online. I am curious as to why you didn't ask me, the filmmaker and co-owner of the film for any comments or creative input on this before releasing? That is not professional conduct as I'm sure you are aware. I also note that the trailer seemed to have not had more than a few thousand views.

Obviously as someone who put years of work into this film and is dedicated to its success - I am starting to get concerned as to the release, marketing and distribution strategy for The Deb.

For example, neither myself or key cast members have been asked to do anything positive for the film press wise or have been informed about a premiere for the film. Is a premiere and red carpet occurring? Like other cast, I have many professional obligations and it is cutting it fine now to organize anything in-person. What are the plans? What is the marketing spend? If there are no plans I will have to hold a Director's meeting about the viability of the release.

How many screens is this movie showing on in January?

My mother Sue, who is also a co-owner of the film is Cc'd and was also not made aware of the trailer and other key deal points about the distribution.

Additionally, why is someone from Kismet CC'd to various marketing material emails from you?

Please reply promptly as time is of the essence. I remain committed to a successful release but this surely involves co-ordinated marketing, press and publicity.

Best,

Rebel.

On Tue, 9 Dec 2025 at 21:22, Nick Curac <nick@rialtodistribution.com> wrote:

Hi Rebel,

Thanks for the feedback.

Please find attached the final poster with finishing and shading still to come.

Noting also we intend to add the Toronto logo.

Best,



Nick Curac
Marketing Executive
Rialto Distribution
www.rialtodistribution.com



From: Camp Sugar [redacted]

Date: Tuesday, 9 December 2025 at 8:29 PM

To: Nick Curac <nick@rialtodistribution.com>

Cc: Kelly Rogers <kelly@rialtodistribution.com>, Richard Leder <Richard.Leder@wottonkearney.com>, Georgie Austin <Georgie.Austin@wottonkearney.com>, sue_bownds [redacted], Kevin Gordon <kevin@rialtodistribution.com>, Robert Slaviero [redacted], Greer Simpkin [redacted]

Subject: Re: Urgent: Poster The Deb

Thank you Nick,

With the image of Natalie Abbott - which is my preferred poster creative, the shot you're using is the wrong shot - the one you should be using is the one you're using in your email footer. In that one there is slightly more room between the finger tips and Natalie's chin and the smile is more genuine and to camera. They're very similar images, so it's easy to choose the wrong one - but the one you want is the one in your email footer as it is slightly better than the one in the present poster option. This poster just with the correct hero image will be a fantastic option I think.

RE the second poster option that is more ensemble - Shane Jacobson's eyes don't appear open? That's going to be an issue with him. I would add KID KOALA to it as she is the highest testing ensemble character apart from myself. Maybe place her in front of me. I would definitely have the GOLD title font and please remove the made-up tag line re coming of age. I would keep "HILARIOUS AND HEARTFELT" if your team likes it, but I also think it works without this just as well. I would add the Toronto official selection image somewhere.

These are much closer to being indicative of the film, so thank you for the work that's gone into this.

Best,

Rebel x

On Mon, Dec 8, 2025 at 10:09 PM Nick Curac <nick@rialtodistribution.com> wrote:

Hi Rebel,

Hope all is well.

Please find attached updated poster drafts from Aus based design company Carnival.

Bearing in mind these are still drafts with further finishing / shading to go.

Cheers



Nick Curac

Marketing Executive
Rialto Distribution
www.rialtodistribution.com



From: Camp Sugar [REDACTED]
Date: Tuesday, 2 December 2025 at 10:09 AM
To: Nick Curac <nick@rialtodistribution.com>, Greer Simpkin
[REDACTED]
Cc: Kelly Rogers <kelly@rialtodistribution.com>, Richard Leder
<Richard.Leder@wottonkearney.com>, Georgie Austin <Georgie.Austin@wottonkearney.com>,
sue_bownds [REDACTED] Kevin Gordon <kevin@rialtodistribution.com>
Subject: Re: Urgent: Poster The Deb

Also this image would make a great poster:



On Mon, 1 Dec 2025 at 13:01, Camp Sugar [REDACTED] wrote:
Thank you Nick,

These are not appropriate options and there's still a long way to go here. Thank you for using the consistent font though.

Firstly, please take my image off the poster - my character is not a main character in this film. And so unless the whole ensemble is being featured it makes zero sense to put me there.

The photoshop looks cheap and again this is not indicative of the tone or style of the film. Why don't you use the hero photo of Natalie Abbott in a white dress that was used for Toronto press? This is a gorgeous photo - that sells the idea of a debutante ball. I noticed that people at Rialto are even using that as a hero image email footers. An image that shows the beautiful Ross Emery cinematography and the town is much better than a bright one dimensional colour with photoshopped images plopped onto it. There are ensemble images like the one below of the whole town which are much more evocative. Please see attached.

What are the contractual obligations for cast names for the poster?

Is this is situation where AI Film should be paying money for a poster or specific poster shoot and haven't done so?

Best,

Rebel x

On Mon, 1 Dec 2025 at 12:41, Nick Curac <nick@rialtodistribution.com> wrote:
Hi Rebel,

Here are the updated poster drafts.

Cheers


RIALTO
DISTRIBUTION Nick Curac
Marketing Executive
Rialto Distribution
www.rialtodistribution.com



From: Camp Sugar [REDACTED]
Date: Friday, 28 November 2025 at 10:11 AM
To: Kelly Rogers <kelly@rialtodistribution.com>
Cc: Richard Leder <Richard.Leder@wottonkearney.com>, Georgie Austin <Georgie.Austin@wottonkearney.com>, sue_bownds [REDACTED] Nick Curac <nick@rialtodistribution.com>, Kevin Gordon <kevin@rialtodistribution.com>
Subject: Re: Urgent: Poster The Deb

Okay no worries, look forward to seeing some options. You have access to the on-set stills yeah?

On Thu, 27 Nov 2025 at 18:15, Kelly Rogers <kelly@rialtodistribution.com> wrote:
Hi Rebel,

Lovely to hear from you.

Be great to chat although getting a little late for me around 11pm my (Kiwi) time then, but Nick our marketing manager has taken your brief and will send you latest poster briefs per your suggestions thanks.

Back soon on that.

Thanks again Rebel and early exhibitor response to your movie has been overwhelmingly positive - gonna be big in Aus no question!

Cheers,

Kelly Rogers
CEO
Rialto Distribution
[REDACTED]

On 27 Nov 2025, at 9:43 PM, Camp Sugar [REDACTED] wrote:

Hi Kelly,

I am in the middle of a press junket but could be free London time 10am or 11am tomorrow to chat.

Best,

Rebel x

On Wed, 26 Nov 2025 at 23:06, Kelly Rogers <kelly@rialtodistribution.com> wrote:

Hi Rebel,

Can absolutely make this happen thanks.

Any time today or tomorrow do you have available please?

We are 100% behind a huge release in Australia and would love this opportunity to align and take your immediate brief on the poster.

All best,

Kelly Rogers
CEO
Rialto Distribution
T: [REDACTED]

On 26 Nov 2025, at 11:32 PM, Camp Sugar
[REDACTED] wrote:

Dear Kelly,

Thank you for sending a draft poster via Vince Holden. Appreciate the work that's gone into this. Unfortunately it will require significant revisions to bring it in line with the film's messaging and quality standards. Let's revisit the layout and design to ensure this poster is effective for audiences.

Firstly, there were a thousand high quality on set-stills that can be utilized rather than using this clearly AI created forced image. Local producer Greer is CC'd on this email and has access to these.

The film's focus is its young cast and that's who should be featured on the poster. It is a musical film with lots of energy which means that the image should invoke movement, inferring song.

The font used in the poster is also not the font used in the titles of the film. This should be consistent for messaging purposes.

Please provide some meeting times to discuss with the entire team so that this creative can be resolved properly. I care about the movie and want it to be successfully released.

Best Wishes,

From: Alcarraz, Sylvia <sylvia.alcarraz@dentons.com>
Sent: Thursday, 2 April 2026 10:31 AM
To: Scarlett de Vine; Anderson, Joshua; Dalzell, John; M'Gee, Rhyann; Murray, Kathryn
Cc: Patrick George; Alanah Tannous; Christian Agostino
Subject: RE: Charlotte MacInnes v Rebel Wilson; Federal Court Proceeding NSD1727/2025 [DENTONS-DOCUMENTS.FID20359585]
Attachments: Rebel's statement of events Re Amanda & Gregor.eml
Categories: Smokeball

Dear Scarlett

Thank you for your email.

We **attach** the native document of number 36 of the Respondent's Part C Court book "*Email from R Wilson to A Wood and C Collier attaching Statement of R Wilson*".

We make the following observations:

- The native email is timestamped as being sent at 9.36pm on 18 October 2023. Please note, the time zone is Australian Eastern Daylight Time (**AEDT**);
- The Word document attached to the native email is named "Statement made by Rebel Wilson October 11th"; and
- The PDF version of the email displays the send time as 3.36am on 18 October 2023 as email was converted to PDF in Pacific Daylight Time which is 18 hours behind AEDT.

We trust that resolves your query.

Kind regards
Sylvia

Sylvia Alcarraz
Managing Associate

sylvia.alcarraz@dentons.com | [Website](#)
Dentons Australia Limited | [Sydney](#)



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From: Scarlett de Vine <scarlett.devine@gilesgeorge.com.au>
Sent: Wednesday, 1 April 2026 6:14 PM
To: Anderson, Joshua <joshua.anderson@dentons.com>; Dalzell, John <john.dalzell@dentons.com>; Alcarraz, Sylvia <sylvia.alcarraz@dentons.com>; M'Gee, Rhyann <rhyann.mgee@dentons.com>; Murray, Kathryn <kathryn.m.murray@dentons.com>
Cc: Patrick George <patrick.george@gilesgeorge.com.au>; Alanah Tannous <alanah.tannous@gilesgeorge.com.au>; Christian Agostino <christian.agostino@gilesgeorge.com.au>
Subject: RE: Charlotte MacInnes v Rebel Wilson; Federal Court Proceeding NSD1727/2025 [DENTONS-DOCUMENTS.FID20359585]

[WARNING: EXTERNAL SENDER]

Dear Colleagues

Further to the below email, we note that the metadata for the PDF document sent to us today at 11:33am records that the document was created (at least in PDF form) on 16 March 2026.

We have made a request for the email and statement as originally sent to Mr Collier and Ms Wood on 18 October 2023 (but purported in its title to be dated 11 October 2023) to be produced to us in its native format.

You have not yet done so. Please do so urgently.

Kind regards

Scarlett de Vine
Paralegal

Giles / George

(t) 1300 163 662

(when) Reputation Matters

www.gilesgeorge.com.au

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Fraud alert: Legal regulators have reported an increasing occurrence of fraudsters intercepting emails and inserting their bank account details in place of the intended account details. To mitigate this risk, you must not deposit or transfer funds using account details provided by us (or anyone else) via email only. If you receive such an email, phone our office and verify account details first.

From: Christian Agostino <christian.agostino@gilesgeorge.com.au>

Sent: Wednesday, 1 April 2026 11:53 AM

To: Anderson, Joshua <joshua.anderson@dentons.com>; Dalzell, John <john.dalzell@dentons.com>; Alcarraz, Sylvia <sylvia.alcarraz@dentons.com>; M'Gee, Rhyann <rhyann.mgee@dentons.com>; Murray, Kathryn <kathryn.m.murray@dentons.com>

Cc: Patrick George <patrick.george@gilesgeorge.com.au>; Alanah Tannous <alanah.tannous@gilesgeorge.com.au>; Scarlett de Vine <scarlett.devine@gilesgeorge.com.au>

Subject: RE: Charlotte MacInnes v Rebel Wilson; Federal Court Proceeding NSD1727/2025 [DENTONS-DOCUMENTS.FID20359585]

Dear Colleagues

It is not sufficient for you to provide a document in this form.

In order for us to be satisfied this is the actual attachment to the email sent by Ms Wilson on 18 October 2023 at 3:36am, please immediately provide to us the email and its attachment – a word document – in its native form.

We do not understand why this would be a controversial request.

Kind regards

Christian Agostino
Graduate

Giles / George

t/ 1300 163 662

(when) Reputation Matters

www.gilesgeorge.com.au

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From: Anderson, Joshua <joshua.anderson@dentons.com>
Sent: Wednesday, 1 April 2026 11:33 AM
To: Christian Agostino <christian.agostino@gilesgeorge.com.au>; Dalzell, John <john.dalzell@dentons.com>; Alcarraz, Sylvia <sylvia.alcarraz@dentons.com>; M'Gee, Rhyann <rhyann.mgee@dentons.com>; Murray, Kathryn <kathryn.m.murray@dentons.com>
Cc: Patrick George <patrick.george@gilesgeorge.com.au>; Alanah Tannous <alanah.tannous@gilesgeorge.com.au>; Scarlett de Vine <scarlett.devine@gilesgeorge.com.au>
Subject: RE: Charlotte MacInnes v Rebel Wilson; Federal Court Proceeding NSD1727/2025 [DENTONS-DOCUMENTS.FID20359585]

Dear Christian

Please find **attached** a copy of the Statement attached to the email titled 'Email from R Wilson to A Wood and C Collier attaching Statement of R Wilson'.


We apologise if the document was inadvertently missed in the bundle provided.

There does not appear to be any basis for the request for metadata at this stage. As you are aware, the parties are required to provide any objections to the tender of documents by Friday 3 April 2026. If your client wishes to object on the basis of provenance, or related ground, this can be discussed further as part of the conferral on objections to documents.

Kind regards

Joshua Anderson

Law Graduate


joshua.anderson@dentons.com | [Website](#)
Dentons Australia Limited | Sydney



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From: Christian Agostino <christian.agostino@gilesgeorge.com.au>
Sent: Wednesday, 1 April 2026 10:40 AM
To: Dalzell, John <john.dalzell@dentons.com>; Alcarraz, Sylvia <sylvia.alcarraz@dentons.com>; M'Gee, Rhyann <rhyann.mgee@dentons.com>; Murray, Kathryn <kathryn.m.murray@dentons.com>; Anderson, Joshua <joshua.anderson@dentons.com>
Cc: Patrick George <patrick.george@gilesgeorge.com.au>; Alanah Tannous <alanah.tannous@gilesgeorge.com.au>; Scarlett de Vine <scarlett.devine@gilesgeorge.com.au>
Subject: Charlotte MacInnes v Rebel Wilson; Federal Court Proceeding NSD1727/2025
Importance: High

[WARNING: EXTERNAL SENDER]

Dear Colleagues

We refer to Document 36 in the respondent's proposed list, which has been labelled as "Email from R Wilson to A Wood and C Collier attaching Statement of R Wilson".

The document is missing the attachment, which is urgently required given the time for compiling the court book. Please provide it no later than 2pm today.

We will also require the metadata of the attachment by 9am tomorrow.

Kind regards

Christian Agostino

Graduate

Giles / George

t/ 1300 163 662

(when) Reputation Matters

www.gilesgeorge.com.au

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From: Camp Sugar [REDACTED]
Sent: Wednesday, 18 October 2023 9:36 PM
To: Angharad Wood; Charles Collier
Subject: Rebel's statement of events Re Amanda & Gregor
Attachments: Statement made by Rebel Wilson October 11th.docx

Statement made by Rebel Wilson October 11th, 2023 relating to INAPPROPRIATE CONDUCT between Amanda Ghost and Charlotte Macinnes.

1. I had been made aware, including by Amanda herself, that she and an artist called FKA Twigs were having a sexual relationship. I attended a meeting at Hotel Bel Air on March 30th 2022 when they said they were sharing the same hotel room on the property.
2. Amanda then told me months later they had a falling out and that she was now proceeding to block anything from happening with FKA Twigs' record deal which she purportedly had obtained for FKA Twigs for US \$4 million during the time they were having a relationship.
3. During our Cannes press announcement trip for THE DEB in May 2023, despite three cast members being invited to perform, I noticed an extreme favoritism being shown to actress Charlotte Macinnes by Amanda. This included taking Charlotte and not the other cast members back to Len's yacht Odessa II from the hours of 12 am to 3am early morning of Thursday 25th (the official event where the girls performed ended at approximately 5pm Wednesday 24th).
4. A few weeks before Amanda's arrival into Sydney in September 2023 she became insistent the young actress Charlotte stay in the apartment with her, despite production organizing the actress accommodation. I raised concerns about this to Amanda saying "this is not a good idea."
5. Soon into the music pre-recording process, the week of September 4th 2023, I was made aware of a strange incident whereby Amanda and Charlotte had gone swimming together on Bondi Beach after work and had returned and had a shower and a bath together. Charlotte said to me the next day as we were both sitting on the couch at 301 Studios, Studio 2, "Amanda asked me to have a bath and shower with her and it made me feel uncomfortable." I told this to Amanda the next morning. Amanda requested I call Charlotte to clarify her comment. I called Charlotte in my capacity as director of the film, wanting a safe set, to ask if she felt uncomfortable or unsafe in any way. She said, "the whole thing is strange and bizarre but I didn't feel personally uncomfortable." I then communicated this to Amanda who seemed happy.
6. For the next few days Amanda seemed obsessed with Charlotte continuously talking about her and the incident. Amanda, my partner Ramona and I went on a short working holiday trip to Qualia resort on Hamilton Island. On our last day there she demanded Charlotte leave the apartment, so that on our return Charlotte was not there.
7. Amanda then deliberately ignored Charlotte in front of other cast and crew during pre-records and made Charlotte repeatedly re-record her material for the film.
8. Dan Rosen and his colleague came to visit 301 Studios where we played them the tracks from the film. Amanda deliberately trashed Charlotte to them saying, "she should not be given a record deal" and saying "she can't sing."
9. At the ATYP 60th anniversary dinner, Charlotte broke down in tears whilst performing the song IN THE SPOTLIGHT and looking in the direction of Amanda.
10. Charlotte's agent was in contact with local producer Greer saying that Charlotte is very upset by Amanda's behaviour towards Charlotte. I believe Charlotte was told to write a

statement about the “bath and shower” incident BEFORE Amanda would ever speak to her again. Charlotte’s agent did send an emailed statement.

11. The next day Amanda had a private meeting with Charlotte the week later in the Warner Room of 301 Studios. I asked to be a party to this but was told by Amanda not to attend. Charlotte was then recording in Studio 2. She broke down sobbing and had to leave the studio. Many people witnessed this including Simon the engineer, Brad the studio assistant and music supervisor Ian Eisendrath.
12. On the final day of pre-recording 20th September 2023 I overheard Amanda asking Charlotte out for drinks. Charlotte looked uncomfortable as Amanda pushed her to agree. According to producer Greer, Charlotte rang her agent and debated the issue and decided she should not be hanging out socially with Amanda.
13. Charlotte was called in to record the MOST out of any cast member, including being asked to come in at 6:30am in the morning for “additional pre-records” with Amanda attending via Zoom. Amanda seemed obsessed with asked Charlotte to sing the songs again and again saying she was not happy with Charlotte’s performance. I texted Amanda and Ian to stop this from continuing as it was blowing out our music budget.

Statement made by Rebel Wilson October 18th, 2023 relating to INAPPROPRIATE PERSONAL FEES being added into the budget.

1. Approximately two months ago, I was made aware by producer Greer Simpkin and line producer Tiare Tomaszewski that Gregor had sent an email to Greer instructing her to add \$900k of fees into the budget - \$300k for Vince, \$300k for Amanda for producing services and \$300k for Gregor for producing services. This was brought up to me because there were concerns that we were now not going to have enough contingency in the budget, if the budget was to be kept below \$22 million AUD.
2. I was shocked by this because per our co-production agreement, no additional fees were to be paid to any party without both parties consenting.
3. Not only was I not aware of these fees, let alone approving them, the budget was deliberately withheld from me since July 2023.
4. In July 2023, I was shown a version of the budget by Gregor but not given a digital or print copy of my own.
5. I emailed Gregor to ask for budget and asked for it multiple times on our regular Zoom meetings. I was, and to this date have, NEVER been sent a copy of the budget either digitally or in physical form.
6. On Tuesday 10th October, I received an email from Amanda asking me to pause all work on The Deb after my partner Ramona had made a phone call to Len the Sunday night before.
7. Ramona, late on the evening of Sunday 8th, had a 2-3 minute conversation with Len the week earlier clarifying whether Len himself had wanted my stage rights (as Amanda purported on a Zoom on Saturday 7th October, 9pm, attended by Amanda, Vince and production lawyer Angela). Len said he knew nothing of stage rights nor would he want them. Ramona then also told Len about \$900k of additional fees being added into the

budget by Gregor and Amanda to which he responded “personal or business fees.” Ramona replied “personal.” Len seemed to get agitated by this and quickly ended the call.

8. On Wednesday 11th October, at approximately 11am I had an extremely heated in person exchange with Gregor. First on the phone and then in person on the lawn at the production office outside of our camera tests. He demanded details of Amanda’s inappropriate behaviour, said that Len wanted a police investigation. I said, “It is very uncomfortable for me to say this to you, as you are Amanda’s husband, but your wife has behaved very inappropriately.” He said he would speak to Charlotte which I said was inappropriate. The exchange was highly charged and threatening. I told Greer after this exchange about the exchange and said that I no longer ever want to be alone one on one with Gregor.
9. Today, October 18th, Gregor held me in a room upstairs at the on-location production base in Carcoar, preventing me from returning to set to saying that there have been allegations about “stealing money” and allegations based on Amanda’s conduct brought up to Len via my partner Ramona. Greer and David were present for the entire exchange.
10. At approx. 2pm Oct 18th, Gregor threatened to immediately HALT production and send all cast and crew home if I didn’t agree to sign a statement saying that I have no allegations against either Gregor or Amanda.
11. I felt under extreme duress as he was stopping me from continuing to work and threatening to halt the production completely.
12. Greer and David were present for this exchange. Greer cried. I was shaking.
13. I was asked to sign a document of “Minutes” from the exchange about two hours later on set. I did sign the document purely to continue to work on the project and not have it shut down. I felt bullied by Gregor.

Properties ▾

| | |
|--------------------|------------------------------|
| Size | 18.1KB |
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| Words | 1427 |
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| Last Modified | 18/10/2023 9:36 PM |
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| Last Printed | Today, 5:32 PM |

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HER HONOUR: So you say anything Ms Wilson did before 23 September 2024; is that right?

5 MR SIBTAIN: In substance – I mean, that’s probably a fairly general way of putting it. We certainly don’t suggest that any conduct would be irrelevant – any conduct prior to that date would be irrelevant to the question of aggravated damages. What we are answering are the particulars that have been propounded here by our learned friends. We say that the conduct was conduct as between the respondent and Ms Ghost and Mr Cameron and Mr Holden, to the extent that that’s relevant. It wasn’t conduct that would be capable of aggravating. Aggravation – and, again, this is now not the time for the argument. My learned friend, Ms Chrysanthou, and I had an argument of this kind before Wigney in *Edwards v Nine Network*, and his Honour made some observations in that, and we refer to that in our response.

15 HER HONOUR: Just explain to me who Ms Nathan, Ms Case, Ms Hurley, Ms Butler and Ms Wallace are.

MR SIBTAIN: It’s pleaded that she is her publicist.

20 HER HONOUR: Well, who is she? Who do you say she is?

MR SIBTAIN: Well, she is a publicist. Whether or not it’s her publicist or whether she was engaged by some other person - - -

25 HER HONOUR: All right.

MR SIBTAIN: - - - I don’t know. We say the whole topic is irrelevant. It’s a matter for our learned friends to establish, (a), its relevance. And we - - -

30 HER HONOUR: It’s associated with, specifically, isn’t it, what’s at 31(1)(t), isn’t it?

MR SIBTAIN: Yes, and – in the particulars of aggravation in our learned friend’s statement of claim, yes. And we say that that’s not a particular that the applicant is entitled to progress at trial.

HER HONOUR: Well, if your client ultimately succeeds in relation to your argument about it being, am I right in understanding, not conduct that is engaged in towards Ms MacInnes.

40

MR SIBTAIN: In the circumstances of the publication of and concerning Ms MacInnes, correct.

HER HONOUR: But I can’t obviously determine that.

45

MR SIBTAIN: No, not - - -

Alanah Tannous

From: Alcarraz, Sylvia <sylvia.alcarraz@dentons.com>
Sent: Thursday, 16 April 2026 6:39 PM
To: Associate RaperJ
Cc: Dalzell, John; M'Gee, Rhyann; Murray, Kathryn; Anderson, Joshua; Smith, Lara; Patrick George; Alanah Tannous; Jeremy Marel; Christian Agostino; Scarlett de Vine
Subject: Charlotte MacInnes v Rebel Wilson (NSD1727/2025) [DENTONS-DOCUMENTS.FID20359588]

Dear Associate

We refer to order 1 of her Honour's Orders on 15 April 2026.


We write by way of update and to advise the Court that we are in the process of seeking instructions from the Respondent on the Amended Defence. Noting the time difference between Australia and the United States, we are unable to file and serve our client's Amended Defence until tomorrow.

We apologise to the Court for any inconvenience.

We have copied the Applicant's solicitors on this email.

Yours faithfully

Sylvia Alcarraz
Managing Associate


sylvia.alcarraz@dentons.com | [Website](#)
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**Charlotte MacInnes v Rebel Elizabeth Wilson
Federal Court of Australia Proceeding No. NSD1727/2025**

PRIVILEGE SCHEDULE – NOTICE TO PRODUCE DATED 26 MARCH 2026

| Document Description | Subject/Title | Document Date | Notice Item | Privilege Basis |
|--|---|-----------------------------------|--------------------|---|
| 1 Email between client and attorney, and Melissa Nathan | “Bath & Shower incident - emailed statement from Charlotte's reps” | 15 August 2024 | 1 | Client legal privilege |
| 2 Attachment to correspondence listed at Item 1 | “Redacted Charlotte MacInnes agent statement re shower and bath incident_Redacted.pdf” | 15 August 2024 | 1 | Client legal privilege |
| 3 Exchange of emails between client and legal team | “Confidential Settlement Communication” | 8 October 2024 to 12 October 2024 | 9 | Client legal privilege, and without prejudice privilege |
| 4 Exchange of emails between client and legal team | “Confidential Settlement Communication” | 8 October 2024 to 13 October 2024 | 9 | Client legal privilege, and without prejudice privilege |
| 5 Exchange of emails between client and legal team | “Confidential Settlement Communication” | 8 October 2024 to 13 October 2024 | 9 | Client legal privilege, and without prejudice privilege |
| 6 Exchange of emails between client and legal team | “Confidential Settlement Communication” | 8 October 2024 to 13 October 2024 | 9 | Client legal privilege, and without prejudice privilege |
| 7 Exchange of emails between client and legal team | “Confidential Settlement Communication” | 8 October 2024 to 13 October 2024 | 9 | Client legal privilege, and without prejudice privilege |

19 April 2026

Patrick George and Jeremy Marel
Giles George
Level 7, 135 King Street
Sydney NSW 2000

By email: patrick.george@gilesgeorge.com.au
jeremy.marel@gilesgeorge.com.au

Our ref: 46004208
Your ref: 25GG0975

Dear Colleagues

**Charlotte MacInnes v Rebel Elizabeth Wilson
Federal Court of Australia Proceeding No. NSD1727/2025**

1. We refer to your client's Notice to Produce addressed to the Respondent dated 26 March 2026 (**Notice to Produce**).

Paragraphs 1 and 9 (Privileged Documents)

2. In respect of paragraphs 1 and 9 of the Notice to Produce, we have provided the Court with a zip folder titled 'Privilege' which contains communications which our client has instructed us to assert a claim for either attorney-client privilege or without-prejudice privilege.
3. We refer your attention to **Annexure A** which sets out a document description, subject, document date, notice item and basis for claim for privilege. The documents contained in Annexure A are **clearly subject to a claim of attorney-client privilege or without-prejudice privilege**.
4. We do not agree with any orders for access.

Paragraphs 2, 3, 4 and 5

5. We are instructed that our client does not hold or possess any documents in response to paragraphs 2, 3, 4 and 5 of the Notice to Produce.

Paragraphs 6

6. In relation to paragraph 6 of the Notice to Produce, we are instructed by our client that:
 - (a) the documents enclosed in WeTransfer links are no longer recoverable as the WeTransfer Links have expired;
 - (b) our client has undertaken searches and is not able to locate the exact copies of documents contained within the links; and

- (c) to the extent that the emails referred to in the scope reveal document titles, we **enclose** documents which match the document titles.

Paragraph 7

7. The documents sought to be produced in response to paragraph 7 of the Notice to Produce were enclosed in WeTransfer links which are no longer available.
8. Our client is not able to identify the documents contained within the link and is therefore unable to produce the documents contained in the WeTransfer link.

Yours sincerely



John Dalzell
Partner
Dentons Australia



charlotte__macinnes 12h

Follow



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braskosongs 15h

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charlotte__macinnes 1h

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Le Mas Candille



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**Charlotte MacInnes v Rebel Elizabeth Wilson
Federal Court of Australia Proceeding No. NSD1727/2025**

PRIVILEGE SCHEDULE – NOTICE TO PRODUCE DATED 27 MARCH 2026

| Type and form of document | Date and time of the document | Author and recipient | Any other descriptor | Basis of the Objection | Paragraph number |
|----------------------------------|--------------------------------------|---|--|---------------------------------------|-------------------------|
| 1 Email chain | 22 September 2023 at 08:25:46 (AEST) | Author: Charles Collier Recipient: Rebel Wilson, Bryce Menzies and Angharad Wood | Email contains legal advice being provided in respect of contractual negotiations Mr Collier is a UK lawyer and Ms Wilson's agent. Mr Menzies was Ms Wilson's Australian lawyer and is the principal of Marshals+dent+Wilmoth lawyers in Melbourne. | Legal Professional Privilege [advice] | 1 |
| 2 Email chain | 22 September 2023 at 8:51:01 (AEST) | Author: Charles Collier Recipient: Bryce Menzies, Rebel Wilson and Angharad Wood | Email contains legal advice being provided in respect of contractual negotiations | Legal Professional Privilege [advice] | 1 |
| 3 Email chain | 28 September 2023 at 21:58:27 (AEST) | Author: Charles Collier Recipient: Rebel Wilson, and Angharad Wood | Email contains legal advice being provided in respect of contractual negotiations | Legal Professional Privilege [advice] | 1 |
| 4 Email chain | 2 October 2023 at 21:16:41 (AEDT) | Author: Charles Collier Recipient: Rebel Wilson, and Angharad Wood | Email contains legal advice being provided in respect of stage rights and fee dispute | Legal Professional Privilege [advice] | 1 |

| | | | | | | |
|---|---------------|--|---|---|---------------------------------------|---|
| 5 | Email chain | 3 October 2023 at 21:11:02 (AEDT) | Author: Charles Collier Recipient: Rebel Wilson, and Angharad Wood | Email contains legal advice being provided in respect of fee dispute | Legal Professional Privilege [advice] | 1 |
| 6 | Email chain | 8 November 2023 | Author: Rebel Wilson Recipient: Charles Collier | Email contains legal advice being provided in respect of rights dispute | Legal Professional Privilege [advice] | 1 |
| 7 | Text messages | 3 October 2023 at 1:01pm to 7 November 2023 at 2:22am | Rebel Wilson and Charles Collier | Email contains legal advice being provided in respect of contractual negotiations, fee dispute and rights dispute | Legal Professional Privilege [advice] | 1 |
| 8 | Text messages | 21 September 2023 at 3:04pm to 30 October 2023 at 8:56pm | Rebel Wilson, Charles Collier and Angharad Wood | Email contains legal advice being provided in respect of contractual negotiations, fee dispute and rights dispute | Legal Professional Privilege [advice] | 1 |

NOTICE OF FILING

Details of Filing

| | |
|---------------------------|---|
| Document Lodged: | Submissions |
| Court of Filing | FEDERAL COURT OF AUSTRALIA (FCA) |
| Date of Lodgment: | 27/04/2026 11:38:32 AM AEST |
| Date Accepted for Filing: | 27/04/2026 11:38:35 AM AEST |
| File Number: | NSD1727/2025 |
| File Title: | CHARLOTTE MACINNES v REBEL WILSON |
| Registry: | NEW SOUTH WALES REGISTRY - FEDERAL COURT OF AUSTRALIA |



A handwritten signature in blue ink that reads 'Sia Lagos'.

Registrar

Important Information

This Notice has been inserted as the first page of the document which has been accepted for electronic filing. It is now taken to be part of that document for the purposes of the proceeding in the Court and contains important information for all parties to that proceeding. It must be included in the document served on each of those parties.

The date of the filing of the document is determined pursuant to the Court's Rules.

MacInnes v Wilson
Respondent's Submissions – Evidence Objection



1. Ms Wilson objects to the admission of the documents at **C-149, C-150, C-162, C166-171, C-178**. They are documents that were exhibited to the deposition of Ms Katherine Case on 5 March 2026 given as part of a cross-claim by Ms Ghost against Melissa Nathan and The Agency Group (TAG) in proceedings commenced by Ms Ghost, Mr Cameron and Mr Holden against Ms Wilson in the Superior Court of the State of California (**US Proceedings**).¹ A schedule cross-referencing the relevant document in Part C of the Court Book with the exhibit in the US Proceedings is attached to these submissions. It appears that the exhibits were produced under compulsion by Ms Case as part of the US Proceedings.²
2. The evidence of Ms Case in this proceeding was that she did not work on Ms Wilson's account at TAG³, but understood that the company had been engaged to assist her in July 2024 because Ms Wilson was “undergoing litigation” (T145.34-42). Ms Case gave evidence about receiving an update from her colleague flagging that Camille Vasquez was “on the opposite side of Rebel Wilson” (T149.23-38). Ms Case described receiving a document from Ms Nathan which she understood to be “fully drafted” and “fully baked” and to which she “mainly added very cosmetic changes” before sending it back to Ms Nathan (T164.8-13; 174.19-27). She had no idea who had created the document that Ms Nathan sent her (T165.15-26). Ms Case never met or spoke with Ms Wilson (T171.21-23; T172.33-38). At the time Ms Case worked on the document, she knew that Ms Ghost was embroiled in litigation with Ms Wilson (T174.34-175.2).
3. Ms MacInnes relies on the relevant documents in relation to the topic of the creation of websites about Ms Ghost. Ms Wilson accepts that, conformably with your Honour's prior rulings, the documents may be provisionally admitted on the basis that they are sought to be relied upon in support of pre-publication aggravating conduct and subject to final submissions as to their admissibility. However, Ms Wilson objects to the documents being admitted as to the truth of any previous representations contained in the documents.
4. Ms MacInnes contends that the documents – being text messages (including with attachments) and a voice message - are admissible as business records pursuant to s 69 of the *Evidence Act 1995* (Cth) (**Act**) (T759.43-760.4). Ms Wilson does not dispute that the documents form part of the records belonging to or kept by TAG or that they contain

¹ C-272, pp 1854-1860. Ms Case's evidence was that she received a subpoena and was asked to sit for a deposition: T140.1-2. See also C-272, p 1864, lines 17-22.

² C-272, p 1989 (lines 21-25).

³ T170.46-171.1.

previous representations made in the course of or for the purposes of the business. However, she submits that the hearsay exception in s 69(2) of the Act does not apply by virtue of s 69(3)(a) of the Act with the result that the documents cannot be admitted as evidence of the truth of any previous representations contained in the documents.

Business record exception does not apply: s 69(3)(a) of the Act

5. Section 69(3)(a) of the Act prevents s 69(2) applying if the representation “was prepared or obtained for the purpose of conducting, or for or in contemplation of or in connection with, an Australian or overseas proceeding”. The purpose of s 69(3)(a) is to exclude from the business record exception to the hearsay rule documents that may be self-serving, and therefore unreliable because they have been prepared for the purpose of, for or in contemplation of litigation.⁴ The words “in connection with” have a wide import, and have been described as a “notoriously wide” expression.⁵
6. In Ms Wilson’s submission, it is plain that the representations in the message chains, to the extent they concerned her, and the voice message at C-166, were prepared in “contemplation of” or “in connection with” the US proceedings which commenced on 12 July 2024.⁶ According to Ms Case, TAG was instructed to provide crisis public relations services in connection with the US proceedings and TAG itself ultimately became a cross-defendant in those proceedings. The relevant messages between employees of TAG appear to have been exchanged on and from around 17 July 2024.⁷
7. The fact that the US proceedings had begun when the relevant messages were prepared and that the preparation of those messages was to assist Ms Wilson with a response to that litigation means that the “in contemplation of” of the “in connection with” aspect (or each of them) is easily satisfied. Tested another way by reference to the rationale behind s 69(3)(a) of the Act, having regard to the ‘atmosphere’ or ‘context’ in which the relevant material was prepared, namely the provision of crisis management services to Ms Wilson arising from the litigation that had already commenced, unless limited in the manner contended for by Ms Wilson, business records containing self-serving, partisan or one-sided statements will be admitted for a hearsay purpose. These are not canonical business records to which the exception in s 69 of the Act is directed⁸, but rather they were created

⁴ *Vitali v Stachnik* [2001] NSWSC 303 at [12] (per Barrett J); *Averkin v Insurance Australia Ltd* (2016) 92 NSWLR 68 at [114] (per Leeming JA, with whom McColl JA agreed); see also *Australian Competition and Consumer Commission v BlueScope Steel Limited (No 3)* [2021] FCA 1147 at [25]; see also *AEI Insurance Group Pty Ltd v Martin (No 4)* [2024] FCA 1110 (per Thawley).

⁵ Cross on Evidence [35545] p 1451; *Vitali* at [17].

⁶ Affidavit of Amanda Ghost of 26 February 2026 (B-15) at [109].

⁷ See C-149.

⁸ Put another way, the documents lack the ‘neutrality or disinterest’ which is ordinarily associated with the processes giving rise to business records: *Australian Competition and Consumer Commissioner v Air New Zealand (No 7)* [2013] FCA 83 (**Air New Zealand No 7**) at [23] (per Perram J).

in the context of seeking to publicise Ms Wilson's side of the litigation in the US proceedings.

8. For the reasons set out above, Ms Wilson respectfully seeks an order provisionally admitting the relevant documents but on the basis that the hearsay rule applies to restrict them from being relied upon as to the truth of the representations contained in the messages.

General discretion to limit use of evidence: s 136 of the Act

9. In the alternative, Ms Wilson seeks an order limiting the hearsay use that can be made of the relevant documents pursuant to s 136 of the Act on the basis that it would otherwise be unfairly prejudicial to Ms Wilson. Ms Case's evidence was to the effect that Ms Nathan and Ms Hurley were the persons at TAG who worked on Ms Wilson's account.⁹ They have not been called to give evidence and Ms Case's evidence was that she did not work on the account and only ever did one discrete and limited task for Ms Nathan in making cosmetic changes to copy provided to her by Ms Nathan.
10. Ms MacInnes relies on the websites about Ms Ghost in support of her claim for aggravated damages; they form no part of Ms Wilson's case on justification of any other part of her case.
11. In circumstances where there has been an unexplained failure by Ms MacInnes to call Ms Nathan, Ms Hurley and other representative of TAG who made relevant representations in the messages, and hence no opportunity for Ms Wilson to test those representations with the makers, there would be a significant prejudice to Ms Wilson in permitting the messages to be admitted for a hearsay purpose under s 69(2) of the Act.¹⁰ That prejudice is even greater in this proceeding where there are reasons to doubt the reliability of the relevant representations.
12. For example, in support of her case on aggravated damages, Ms MacInnes relies on a representation made by Ms Nathan that "so basically, Rebel wants a (sic) one of those sites" (C-168, p 1109). In circumstances where Ms Nathan has not been called and no explanation is given for that failure, and where Ms Wilson is unable to test that representation through cross-examination, it would clearly be unfairly prejudicial to Ms Wilson to allow it to be admitted for a hearsay purpose.

⁹ T144.46-T145.5; T152.19-21; T154.4-12. See also C-272, p 1877, lines 4-12.

¹⁰ The weight of authority supports the view that a procedural disadvantage may mean that a particular use of evidence might be 'unfairly prejudicial to a party' depending upon the circumstances of the particular case, and including where hearsay evidence is admitted where the truth of the representation cannot be tested by the party against whom it is tendered: see *Air New Zealand No 7* at [22], citing *Seven Network Ltd v News Ltd (No 8)* [2005] FCA 1438 (per Sackville J).

Other Objections

13. Ms Wilson objections to the admission of the document at **C-272** (being a transcript of Ms Case's deposition) but accepts that, consistent with your Honour's prior rulings, it would be provisionally admitted subject to further submissions as to its ultimately admissibility.
14. Ms Wilson also objections to the admission of the documents at **C-172-176, C-180, C-192, C193, C207, C-295** and **C-296**. These are documents that appear to contain links to the websites about Ms Ghost. There is no suggestion from the face of those documents that Ms Wilson published those links, but we anticipate that will be a matter Ms MacInnes wishes to explore in cross-examination. Ms Wilson accepts that, consistent with your Honour's prior rulings, the documents would also be provisionally admitted subject to further submissions.

D R Sibtain

T B Senior

Counsel for the Respondent

27 April 2026

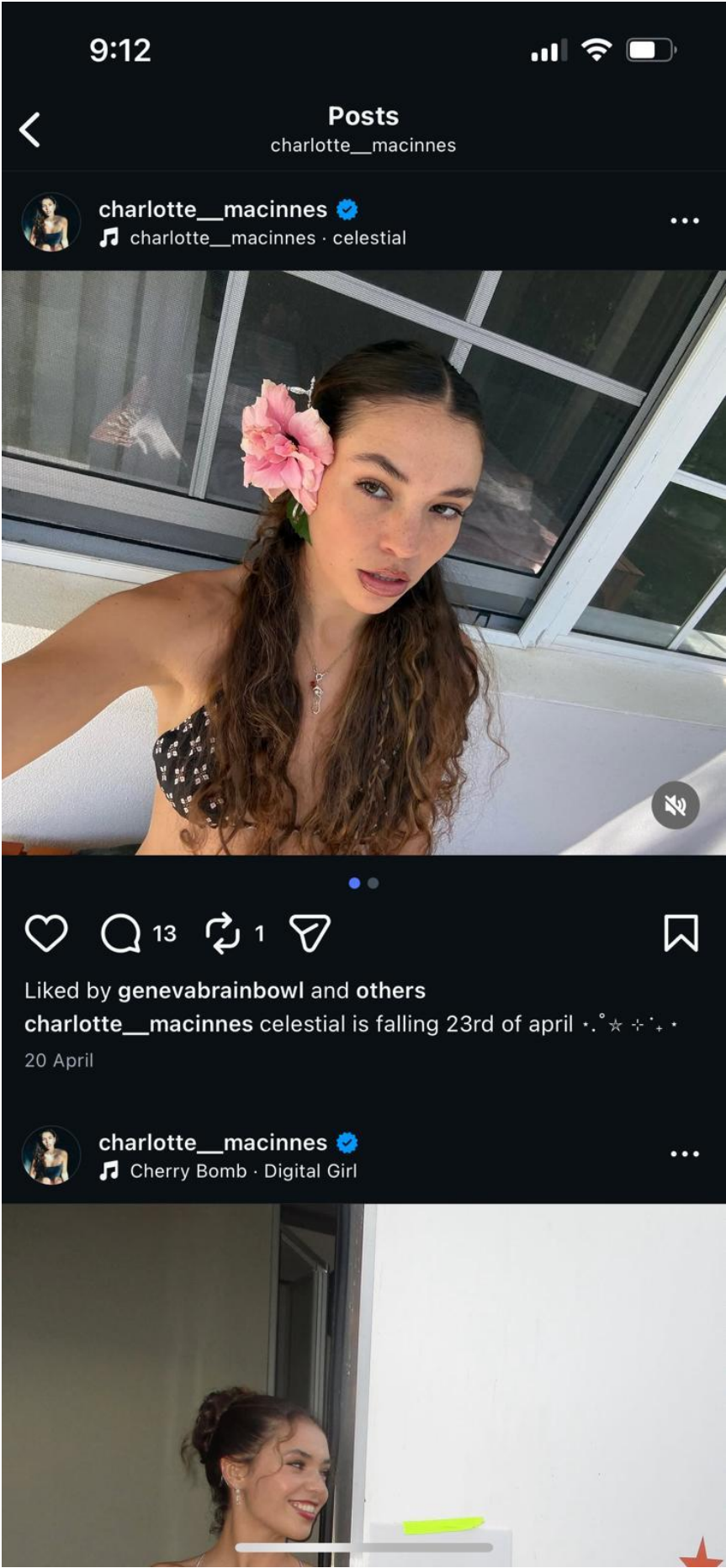
Schedule cross-referencing Part C Documents with Exhibits in US Proceedings

| Part C Tab | Description in Part C | Exhibit # in US Proceedings (Exhibit index at C-272, pp1858-1860) |
|-------------------|--|--|
| 149 | Text messages between Melissa Nathan, Carolina Hurley, Breanna Butler, Katie Case 16.07.24 | Exhibit 7 |
| 150 | Text messages between Carolina Hurley, Katie Case and others 16.07.24 | Exhibit 8 |
| 162 | Communications between Katie Case, Carolina Hurley and Breanna Butler 03-04.08.24 | Exhibit 9 |
| 163 | Text messages between Rebel Wilson and Legal & PR at TAG 04.08.24 | Exhibit 10 |
| 166 | Voice message from Jed Wallace 05.08.24 | Exhibit 12A (see also C-272, pp 1946-1951) |
| 167 | Transcript of voice message from Jed Wallace 05.08.24 | Exhibit 12B (see also C-272, pp 1946-1951) |
| 168 | Communications between Melissa Nathan and Katie case 05-06.08.24 | Exhibit 11 |
| 169 | Document titles Amanda Ghost website.docs | Exhibit 22 (see also C-272, p 1945) |
| 171 | Text messages between Katie Case and Breanna Butler 10.08.24 | Exhibit 14 |
| 178 | Text message between Katie Case, Melissa Nathan and Rylie Long 28.08.24 | Exhibit 15 |
| 272 | Transcript of Deposition of Katherine Case in California Proceeding 05.03.26 | Transcript of deposition of Katherine Case in California Proceeding dated 5 March 2026 |

**Charlotte MacInnes v Rebel Elizabeth Wilson
Federal Court of Australia Proceeding No. NSD1727/2025**

PRIVILEGE SCHEDULE – CALL FOR DOCUMENTS AT T847.7-9

| | Type and form of document | Date of the document | Author | Any other descriptor | Basis of the Objection |
|----------|----------------------------------|-----------------------------|--|---|---|
| 1 | Itemised Invoice | 4 December 2023 | Liner Freedman Taitelman + Cooley, LLP | Invoice no. 59880 setting out billing narratives for work undertaken by Liner Freedman Taitelman + Cooley, LLP in provision of legal services to the Respondent | Legal Professional Privilege [litigation] |
| 2 | Itemised Invoice | 2 August 2024 | Liner Freedman Taitelman + Cooley, LLP | Invoice no. 59246 setting out billing narratives for work undertaken by Liner Freedman Taitelman + Cooley, LLP in provision of legal services to the Respondent | Legal Professional Privilege [litigation] |





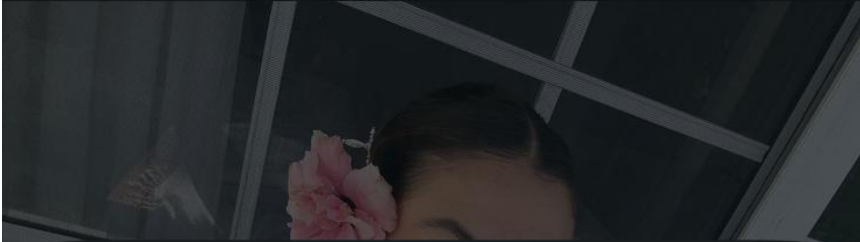
Posts

charlotte__macinnes



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so incredibly excited 🍰🌸



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@therealemojiwoman me too honestly 😭



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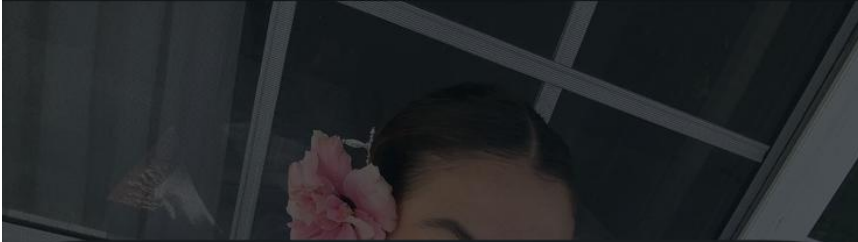
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Statement from a spokesperson for the producers of 'The Deb': "These are serious matters that will be determined by the Court based on the evidence."
Statement from a spokesperson for Charlotte MacInnes: "Miss MacInnes trusts the Australian court to determine the facts of this case."

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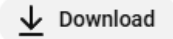


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