

Exhibit 12

Page 1

1
2 UNITED STATES DISTRICT COURT
3 SOUTHERN DISTRICT OF NEW YORK

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4 BLAKE LIVELY,

5 Plaintiff,

6 -vs-

7 WAYFARER STUDIOS LLC, a Delaware Limited
8 Liability Company, JUSTIN BALDONI, an
9 individual, JAMEY HEATH, an individual, STEVE
10 SAROWITZ, an individual, IT ENDS WITH US MOVIE
11 LLC, a California Limited Liability Company,
12 MELISSA NATHAN, an individual, THE AGENCY
13 GROUP PR LLC, a Delaware Limited Liability
14 Company, JENNIFER ABEL, an individual, JED
15 WALLACE, an individual, and STREET RELATIONS
16 INC., a California Corporation,

17 Defendants.

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18 September 26, 2025

10:21 a.m.

19 **CONFIDENTIAL**

20 DEPOSITION of JENNY SLATE in the
21 above-captioned matter, taken pursuant to
22 Notice, held the offices of Willkie Farr &
23 Gallagher, 787 Seventh Avenue, New York, New
24 York before Fran Insley, a Notary Public of the
25 States of New York and New Jersey.

1 SLATE - CONFIDENTIAL

2 Q. And you were an actress in the film
3 It Ends With Us, right?

4 A. Yes.

5 Q. And in that film you portrayed the
6 character of Allysa?

7 A. Yes.

8 Q. And who was Allysa in the film?

9 A. Allysa is the sister of Ryle and the
10 best friend of Lily.

11 Q. And Ryle and Lily are the main
12 characters?

13 A. Yes.

14 Q. How did you come to portray Allysa
15 in the film?

16 A. I was offered the role.

17 Q. By whom?

18 A. Through an email from my agents.

19 Q. So you didn't audition for it?

20 A. No.

21 Q. When you were offered the role, what
22 did you do to determine whether you wanted to
23 take it?

24 A. I read the script. Like the first
25 thing I did? I'm sorry.

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2 view?

3 MS. PORTER: Objection to form.

4 A. Any issues with improvisation?

5 Q. I'm going to withdraw the question
6 and we'll move on to another topic.

7 Did Wayfarer provide you with any
8 workplace harassment training in connection
9 with it ends with us?

10 A. Not that I can remember.

11 Q. Do you recall receiving any training
12 regarding a safe work environment or sexual
13 harassment?

14 A. Not that I can remember.

15 Q. Did you understand whether there was
16 a human resources department in connection with
17 It End With Us that you could go with any
18 concerns related to the film?

19 A. I assumed.

20 Q. Did you know if there was one?

21 A. No.

22 Q. Were you ever given an email or a
23 hotline you could use to raise concerns?

24 A. Not that I can recall.

25 Q. I am going to hand you a document

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2 Q. What conversation had occurred?

3 A. Before this text exchange there was
4 a conversation on set where I felt that
5 something inappropriate happened and I
6 mentioned it.

7 Q. Can you tell us a little bit more
8 about what was going on? What was the
9 inappropriate thing that you felt had happened?

10 A. We were, in my memory, getting ready
11 to shoot, and Blake and I and Justin were on
12 set, and he mentioned that she looked, I can't
13 remember the order of it, but sexy and then
14 hot, or hot and then sexy, or that her look was
15 sexy or hot. And I remember her saying
16 something like, "That's not what I'm going
17 for." And then he tried another modifier,
18 either hot or sexy, again I forget the order,
19 and I remember her saying something like, "Not
20 that either." And I then said to Justin
21 something like, you know, I was recently
22 talking to a friend about how comments about
23 actors' bodies and their wardrobes, and again
24 this is paraphrasing, but it ranged from
25 irrelevant or unnecessary to like inappropriate

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1
2 and distracting, and it's, you know, can be a
3 little bit awkward to call it out but like
4 we're just not doing this anymore. And I felt
5 that I needed to say that because that's how I
6 felt. I didn't want to speak for Blake because
7 I didn't know her well at the time, and we --
8 you know, I can only speak for myself, so,
9 generally. But Justin seemed that he didn't
10 like that I said that because he sort of like
11 walked away in a huff, and then came back and
12 said something like, "The reason why I use the
13 word hot is because it's hot in here." So that
14 was the situation as I remember it.

15 Q. Did you believe him?

16 MR. SCHUSTER: Objection.

17 A. Did I believe him...

18 Q. That the reason he used the term hot
19 was because it was hot in there?

20 A. No.

21 Q. What did you think of that comment?

22 MR. SCHUSTER: Objection.

23 A. I was disappointed by it.

24 Q. Did it sound to you like he was
25 making an excuse that was not truthful?

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2 MR. SCHUSTER: Objection.

3 A. Yes.

4 Q. And why is that?

5 A. Well, I was there, I heard the
6 descriptor used in the context that it was
7 used.

8 Q. Did you feel that you understood the
9 meaning of what he was saying when he said it?

10 MS. PORTER: Objection to form.

11 Q. Let me ask that again. How did you
12 understand Mr. Baldoni's comment to Ms. Lively?

13 A. I understood his comment to -- that
14 it was about her appearance.

15 Q. Did you feel that it was about her
16 character or her?

17 MR. SCHUSTER: Objection.

18 A. I felt that it was about her body.

19 Q. Did you come to understand how
20 Ms. Lively interpreted Mr. Baldoni's comment at
21 some point?

22 A. Yes.

23 Q. And when was that?

24 A. Later that day.

25 Q. So going back to this text chain, it

1 SLATE - CONFIDENTIAL

2 A. I was concerned and... yeah, I was
3 concerned.

4 Q. Why were you concerned?

5 A. All of those things in my mind are
6 unprofessional, inappropriate, and really out
7 of the ordinary.

8 Q. What about these incidents that
9 Ms. Lively described to you made you feel they
10 were inappropriate?

11 A. Invasion of privacy, you know,
12 calling someone's trainer to find out their
13 body weight. Unprofessional emotional
14 expression.

15 Q. Is there anything else you and
16 Ms. Lively spoke about in that conversation?

17 A. I can't recall other specifics, but
18 I know that the conversation was around
19 listening to each other, wanting to be
20 supportive, needing to be affirmed, validated,
21 and trying to figure out what was going on.

22 Q. Did you find it unsettling, what was
23 going on?

24 A. Yes.

25 Q. Did Ms. Lively tell you that

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2 Q. What do you recall those to be at
3 that time?

4 A. Justin's inappropriate comments.
5 Generally a kind of chaotic set. Yeah.

6 Q. When you say his inappropriate
7 comments, you mentioned the hot and sexy
8 comments to Ms. Lively. Were there any
9 comments to you that you felt were
10 inappropriate at that time?

11 A. Yes.

12 Q. And is this from Mr. Baldoni?

13 A. Yes.

14 Q. What did he say to you that you felt
15 was inappropriate?

16 A. He said something like, "I can say
17 this because my wife is here, but you look sexy
18 in what you're wearing."

19 Q. And what about that did you feel is
20 inappropriate?

21 A. I would say it breaks a pretty well
22 understood norm to comment, give your personal
23 opinion on how someone's body looks.

24 Q. When you say a pretty well
25 understood norm, can you explain a little bit

1 SLATE - CONFIDENTIAL

2 more what you mean by that?

3 A. Sort of like what I said previously
4 in the situation that I described between Blake
5 and Justin and I. I assumed there was an
6 understanding of we're not doing this anymore.
7 It's not appropriate anymore. It never was
8 appropriate, but it's not appropriate in a
9 workplace.

10 Q. And even on a film set?

11 A. In any workplace.

12 Q. And is that the case even though
13 your physical appearance is an element of
14 acting?

15 MR. SCHUSTER: Objection.

16 Q. Well, let me strike that. Is it the
17 case that your physical appearance is an
18 element of acting?

19 A. Yes.

20 Q. And is it the case that you felt it
21 was inappropriate in this workplace even though
22 your physical appearance is an element of
23 acting?

24 A. Yes.

25 Q. And why is that?

1 SLATE - CONFIDENTIAL

2 A. The comment was about me, not my
3 character. It wasn't useful for my work. It
4 wasn't anything I wanted. It was unwanted and
5 had no place, in my professional experience.

6 Q. Did you feel that same way about the
7 comments Mr. Baldoni made to Ms. Lively that
8 you described earlier?

9 A. Yes.

10 Q. Did you feel that Mr. Baldoni was
11 sexualizing you?

12 MR. SCHUSTER: Objection.

13 A. Yes.

14 Q. Did you say anything to Mr. Baldoni
15 at the time when he made the "sexy" comment to
16 you?

17 A. Yes.

18 Q. What did you say?

19 A. I was surprised and bummed out, sort
20 of lightly stunned, and I think I said
21 something like, "Yeah, it's a good look."

22 Q. Did you tell him that you didn't
23 like the comment?

24 A. I did not.

25 Q. And why did you not do that at that

1 SLATE - CONFIDENTIAL

2 time?

3 A. I didn't feel comfortable.

4 Q. Why not?

5 A. Because I think it was either my
6 first or second day on set. He was my boss,
7 and I just wanted to do my work and leave.

8 Q. Going back to the text chain in
9 Ms. Lively's response to you, she says, in the
10 second line, "I'm sorry for what you've
11 experienced and I wish I would have been there
12 to witness it for you." Was Ms. Lively not
13 present when Mr. Baldoni made the "sexy"
14 comment to you?

15 A. I don't remember her being there.

16 Q. Did you talk about that comment in
17 your conversation with her in the trailer on
18 May 23rd?

19 A. I must have.

20 Q. And then at the end of this entry in
21 the text exchange Ms. Lively says, "You were
22 able to be bold without being inflammatory
23 which is such a tightrope and I really
24 appreciate it." Did you understand this to be
25 referencing the statement that you made to

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2 weirded out by that.

3 Q. How did you find out?

4 A. Because as I was -- I found out
5 because when I was leaving the room he made a
6 joke along the lines of "I may or may not have
7 recorded that whole thing."

8 Q. Did you say anything at the time?

9 A. I can't remember what I said.

10 Q. Did you and Ms. Lively talk about
11 that?

12 A. Then?

13 Q. At any time. Let's first talk about
14 it then. Did you talk about it then?

15 A. Blake immediately said something
16 along the lines of that that wasn't legal to do
17 that.

18 Q. How did Mr. Baldoni respond?

19 A. I can't really recall what he did.

20 Q. Did he react well?

21 A. I can't remember. I was very
22 flustered.

23 Q. And going back to the time where
24 Mr. Baldoni referred to Ms. Lively as sexy and
25 hot and you made your statements, you said that

1 SLATE - CONFIDENTIAL

2 he walked away. Did he seem upset?

3 MR. SCHUSTER: Objection.

4 A. Yes, he seemed -- he seemed upset.

5 Q. And what about his manner led you to
6 believe that he was upset?

7 A. Kind of a -- like walking off in a
8 huff type of mannerisms.

9 Q. Going back to Exhibit 5, at the end
10 here you say, "How you feeling? I'm so dead
11 today, my apologies." And then Ms. Lively
12 says, "You are not dead to my eyes. I'm having
13 a funky time today. You?"

14 A. Uh-uh.

15 Q. Do you see that?

16 A. Yes.

17 Q. Was that the next shoot day? The
18 timing is a little off on this potentially
19 because we can't tell if it's -- well, it's GMT
20 time, so, but it looks like it's the next day.
21 Do you recall?

22 A. I can see what you can see here.

23 Q. Okay, but do you have any
24 recollection of it being the next day when you
25 began this next text exchange?

1 SLATE - CONFIDENTIAL

2 about what was happening?

3 A. No.

4 Q. Did you arrive at your feelings
5 independently, based on your own experiences?

6 A. Yeah.

7 MS. HUDSON: Alright. Should we
8 take a little break?

9 MS. PORTER: Yes.

10 THE VIDEOGRAPHER: We are going off
11 the record. The time is 11:46 a.m. This
12 ends media unit one.

13 (Off the record.)

14 THE VIDEOGRAPHER: We are now going
15 on the record. The time is 11:59 a.m.
16 This is the beginning of media unit two.

17 Q. Ms. Slate, I'm going to hand you
18 another document that we're going to be marking
19 as Exhibit 7.

20 (Whereupon Exhibit 7 was marked for
21 identification.)

22 MS. HUDSON: Exhibit 7 is a text
23 chain between Ms. Slate and Ms. Lively,
24 dated May 25th, 2023, Bates stamped JS374
25 through 376.

1 SLATE - CONFIDENTIAL

2 Q. Ms. Slate, do you recognize this as
3 a text exchange between you and Ms. Lively that
4 you participated in?

5 A. Yes.

6 Q. And it looks like this continues the
7 prior conversation where Ms. Lively said she
8 was feeling funky. Do you agree?

9 MR. SCHUSTER: Objection.

10 A. Yes.

11 Q. And you respond, "So funky?"

12 MS. PORTER: Objection.

13 Can you point us to which prior
14 conversation you're referencing?

15 MS. HUDSON: Sure. Exhibit 5,
16 JS370.

17 Q. Do you see the last exchange from
18 Ms. Lively, she says, "I'm having a funky time
19 today. You?" And then it looks like you
20 respond, "So funky" in Exhibit 7.

21 A. Yeah. Oh, I see. I'm sorry. I was
22 confused by the time. Yes.

23 Q. And do you recall this exchange, as
24 you look at it?

25 A. As I look at it, yes.

1 SLATE - CONFIDENTIAL

2 Q. Do you remember what you meant by
3 funky?

4 A. Being unsettled, feeling weird.

5 Q. Did it feel like there were issues
6 that were unresolved?

7 MR. SCHUSTER: Objection.

8 MS. PORTER: Objection to form.

9 MS. HUDSON: I'll withdraw that and
10 restate it.

11 Q. Did you feel like there was
12 something that could be done to help you feel
13 settled and less weird, as you describe it?

14 MR. SCHUSTER: Objection.

15 A. I wasn't sure.

16 Q. Ms. Lively says then that she feels
17 like she needs to say something tonight after
18 wrap. Do you see that?

19 A. Uh-huh. Yes, I do.

20 Q. And then you respond that "If you
21 want someone to be there to advocate for/with
22 you, I'm there." Were you glad that Ms. Lively
23 was willing to speak up?

24 A. Yeah.

25 Q. And then if you go down below at

1 SLATE - CONFIDENTIAL

2 Q. Did you see this as a general
3 invitation to go into her trailer anytime she
4 was pumping breast milk?

5 MR. SCHUSTER: Objection.

6 A. No.

7 (Whereupon Exhibit 8 was marked for
8 identification.)

9 Q. I'm going to hand you what we marked
10 as Exhibit 8. In addition to sharing your
11 concerns with your manager, did you also share
12 your concerns with your agent?

13 A. Eventually, yes.

14 Q. And is your agent Josh Pearl?

15 A. At the time, yes.

16 MS. HUDSON: The document that we
17 just marked as Exhibit 8 is a text
18 exchange, dated May 27, 2023, between you
19 and Josh Pearl, Bates stamped JS506
20 through 507.

21 Q. Do you recognize this as a text
22 exchange between you and Mr. Pearl that you
23 participated in?

24 A. Yes.

25 Q. And Mr. Pearl was your agent at the

1 SLATE - CONFIDENTIAL

2 time?

3 A. At the time he was my agent.

4 Q. And in the first text in this chain
5 you asked him if Stacy has gotten in touch with
6 him, right?

7 A. Yes.

8 Q. And then you go on to tell him that
9 "This week was really intense for a few
10 reasons. It's like fascinating and also so
11 shitty. Justin and Jamey are truly unfit. I'm
12 not scared or anything, just repulsed and
13 deeply irritated, and I know Blake is
14 experiencing that on a much more serious
15 level." Is there anything that was occurring
16 on set other than the incidents that you have
17 described?

18 MS. PORTER: Objection to form.

19 A. Other than what I've described? I'm
20 not exactly sure, like, how to answer that,
21 honestly. I think -- I think what I described
22 are the issues other than, you know, Covid and
23 the strike, the general chaos that I sort of
24 described, and the behavior that was as
25 described here. I think that's that.

1 SLATE - CONFIDENTIAL

2 Q. And this reflects the feelings you
3 were having at the time accurately?

4 A. Yes.

5 Q. And Mr. Pearl responds, "Are you
6 okay to continue?" Do you see that?

7 A. Yes.

8 Q. Were you considering not continuing
9 with the film at that time?

10 A. No.

11 Q. And then you go on to say that
12 you're okay to keep going. But you say, "I
13 feel like it's about to get really bad and I'm
14 not sure what Blake's limit is but she's really
15 taken a lot of crap from them, like crazy shit,
16 and I'm not kidding when I tell you that Justin
17 and Jamey me freak me out. Like they tell
18 really weird lies and Justin is astoundingly
19 wrongheaded." When you say they tell really
20 weird lies, what did you have in mind at the
21 moment?

22 A. I don't recall.

23 Q. And then you say, "I really don't
24 get how he did a TED Talk. He is worse than
25 most of the bros I've encountered, not because

1 SLATE - CONFIDENTIAL

2 he's predatory but because of his general
3 fragility and misogyny, like not seeming to be
4 aware of any of the obvious no-no's." What
5 were you referring to there in terms of his
6 fragility and misogyny and not being aware of
7 any of the obvious no-no's?

8 A. The defensiveness of that sort of
9 huffy behavior. The inappropriate behavior.
10 Those types of things.

11 Q. Were you referring to the TED Talk
12 that your other agent had told you about before
13 you took the role?

14 A. Yes.

15 Q. And you understood that to be a TED
16 Talk in which he described himself as a male
17 feminist?

18 A. Something like that, yeah.

19 Q. And did you feel that his behavior
20 was not consistent with someone who proclaims
21 to be a male feminist?

22 MR. SCHUSTER: Objection.

23 MS. HUDSON: Well, strike that.

24 Q. Why did you reference his TED Talk
25 here?

1 SLATE - CONFIDENTIAL

2 A. I referenced it because of what I
3 say here, his behavior was really at odds with
4 someone who is apparently an expert enough to
5 do a TED Talk.

6 Q. And then Mr. Pearl asks you if you
7 had spoken with Alex. Did you understand that
8 to be Alex Saks?

9 A. Are you -- when he says, "How's Alex
10 been?"

11 Q. Yes.

12 A. I'm sorry. I'm reading through this
13 'cause I haven't --

14 Q. No problem. We're going through
15 this kind of quickly. I'm going to ask you
16 another question, so ignore that one. You say
17 you haven't spoken to Alex because "when we had
18 brunch she said she had been friends with
19 Justin for a while and I just felt weird." Is
20 that accurate?

21 A. Yes.

22 Q. As to why you didn't speak with
23 Alex?

24 A. Yes.

25 Q. And what was your understanding of

1 SLATE - CONFIDENTIAL

2 Alex Saks and Mr. Baldoni's relationship?

3 A. I didn't know a lot about it, but
4 she said she had known Justin for a few years.

5 Q. And you said at that point, "He had
6 made the comment to me about looking sexy, but
7 I had decided to just to try to push past it
8 even though it made me feel so unsettled and
9 deeply, deeply disappointed and irritated."
10 Does that accurately describe how you felt?

11 A. Yes.

12 Q. And then you tell Mr. Pearl that
13 Ms. Lively had alerted Ms. Giannetti at Sony
14 and that Ms. O'Neil was also planning to talk
15 to Ms. Giannetti, correct?

16 A. Yes.

17 Q. And then your last line here in this
18 text chain is, "I do kind of feel like there
19 might be a limit to what people can take.
20 There are also a lot of crew people who are
21 pretty upset." Who on the crew did you
22 understand to be upset at that time?

23 A. People in the hair and makeup
24 department and a couple of PAs.

25 Q. And who in hair and makeup?

1 SLATE - CONFIDENTIAL

2 Q. With respect to Mr. Heath going into
3 Ms. Lively's trailer, did you hear about that
4 from anyone other than Ms. Lively?

5 A. I don't think so.

6 Q. What do you recall her telling you
7 about that at whatever point it was?

8 A. I don't recall anything specific,
9 but just that she felt like they were just
10 coming in. Yeah.

11 Q. You say you don't recall when
12 Ms. Lively told you this. Was it during the
13 first phase of filming?

14 A. I think so.

15 Q. And there was a break in the filming
16 because of the WGA strike, correct?

17 A. Yes.

18 Q. And that happened sometime in late
19 June?

20 A. I believe so. Sometime in June.

21 Q. Of 2023?

22 A. Yes.

23 Q. And with respect to Ms. Lively
24 telling you that Mr. Baldoni was improvising
25 physical intimacy, did she tell you about that

1 SLATE - CONFIDENTIAL

2 during the first phase of filming?

3 A. I think so, yes.

4 Q. And what do you recall her telling
5 you?

6 A. I recall her saying that he was
7 biting her lip when they were kissing.

8 Q. Did she tell you that he improvised
9 physical contact that was not written in the
10 script?

11 A. Yeah, that's what she felt.

12 Q. Did you feel something like that
13 would be appropriate?

14 MR. SCHUSTER: Objection.

15 A. Something like what?

16 Q. Did you have any views on whether it
17 was appropriate for Mr. Baldoni to improvise
18 kissing or other physical intimacy that wasn't
19 written in the script?

20 MR. SCHUSTER: Objection.

21 A. I think it's appropriate to do what
22 you planned to do in the scene.

23 Q. So in your view if it wasn't planned
24 it would not be appropriate?

25 MR. SCHUSTER: Objection.

1 SLATE - CONFIDENTIAL

2 Q. Did Ms. O'Neil report back to you
3 about the conversation that she had with
4 Ms. Giannetti?

5 A. Yes.

6 Q. Do you remember that conversation
7 with Ms. O'Neil outside of what's written in
8 this text?

9 A. Not specifically.

10 Q. In the text you say that "Ms. O'Neil
11 went through the general points of the
12 unprofessional behavior and the feeling that I
13 have that's affecting the work." Do you see
14 that?

15 A. Yes.

16 Q. Did you feel that it was affecting
17 your work?

18 A. Yes.

19 Q. Did you feel that the work
20 environment in general was altered by the
21 behavior of Mr. Baldoni and Mr. Heath?

22 MR. SCHUSTER: Objection.

23 A. Yeah, yes.

24 Q. And then you also wrote that you
25 "ended up telling your manager the whole deal,

1 SLATE - CONFIDENTIAL

2 like just all of the weird stuff that Justin
3 and Jamey have pulled." Do you recall
4 specifically what you told your manager with
5 respect to that?

6 A. Not specifically at this point, no.

7 Q. And then you also wrote to
8 Ms. Lively that you planned to speak with Alex
9 the next day and tell her about your discomfort
10 and feelings of being unsettled. Do you see
11 that?

12 A. I do.

13 Q. So at that point had you decided to
14 speak with Ms. Saks notwithstanding the fact
15 that she had a longer relationship with
16 Mr. Baldoni?

17 A. It appears so.

18 Q. And what prompted you to want to
19 raise your concerns with Ms. Saks?

20 A. I don't recall.

21 Q. And then in Ms. Lively's response
22 she says, "Because I haven't spoken to Justin
23 or Jamey or Alex about the inappropriate
24 behavior yet, you can just speak to what you've
25 witnessed and experienced. I told Ange but I

1 SLATE - CONFIDENTIAL

2 asked her not to mention so that I could
3 personally tackle since I have to try to
4 salvage some degree of chemistry and
5 camaraderie with Justin who's not only my
6 director but love interest and we're not even
7 one-third of the way done." What did you
8 understand Ms. Lively to be communicating to
9 you here?

10 MR. SCHUSTER: Objection.

11 A. The way I took that was that she
12 felt that her work would suffer if she brought
13 it up then, and that I should just talk about
14 what had happened for me.

15 Q. To Ms. Giannetti?

16 A. Yes.

17 Q. And then if you go down, there's an
18 entry from Ms. Lively at 2:44 a.m., where she
19 says, "You were standing there for the thing he
20 said to me when he said I look hot. I said
21 that's not what I'm going for, and he said,
22 okay, sexy, and then made a joke once he asked
23 if he crossed a line, and I said yes, that he
24 must have missed the sexual harassment
25 meeting." Now, you described this incident in

1 SLATE - CONFIDENTIAL

2 your own words earlier. Do you recall
3 Mr. Baldoni saying at the end of that that he
4 must have missed the sexual harassment meeting?

5 A. I don't specifically recall that.

6 Q. Do you have any reason to doubt
7 Ms. Lively's recollection of that?

8 MR. SCHUSTER: Objection.

9 A. No.

10 Q. When you saw this you didn't think
11 immediately, well, that's not right, he didn't
12 say that?

13 MR. SCHUSTER: Objection.

14 Q. And correct her, correct?

15 A. In these texts?

16 Q. Yes.

17 A. Yeah, I don't correct her.

18 Q. If Ms. Lively had recounted
19 something that you believe was inaccurate,
20 would you have said to her you remembered it
21 differently?

22 MR. SCHUSTER: Objection.

23 A. I don't feel like I can speak to
24 that hypothetical.

25 Q. That's fair. If you go to the next

1 SLATE - CONFIDENTIAL

2 page, at 3:18 a.m. there's a text from
3 Ms. Lively where she says, "It's a culmination.
4 The difference is if someone said something to
5 one of us, if we made them uncomfortable,
6 neither of us would behave the way he does
7 after. That's what's odd. He keeps
8 referencing it or disconnects entirely or gets
9 snippy and impatient as a director." Is that
10 the experience that you had as well?

11 MR. SCHUSTER: Objection.

12 A. Yes.

13 Q. Did you understand this to be in
14 reference to Mr. Baldoni?

15 A. Yes.

16 Q. And then Ms. Lively says, "He was so
17 huffy after the sexy thing I felt awful for
18 saying something." Was that consistent with
19 your experience?

20 A. Yes.

21 Q. And then if you skip down to
22 3:28 a.m., Ms. Lively says, "What you said
23 though is very self-aware. Neither of us are
24 people who can't take a joke or who can't work
25 or understand blue. We're not that fragile.

1 SLATE - CONFIDENTIAL

2 You just can't record people without asking.
3 You can't speak to people sexually while not in
4 character or while talking about the character,
5 and if you overstep, you move on. It's the
6 weirdness after that makes it feel bad. Like
7 if we speak up, the vibes on set get funky and
8 the work suffers." Did you feel that
9 Ms. Lively in this exchange accurately
10 reflected what was happening on set with
11 Mr. Baldoni?

12 MR. SCHUSTER: Objection.

13 A. In that situation that I
14 experienced, where he talked about her looking
15 sexy or hot, yes.

16 Q. And then the recording here, did you
17 understand that to refer to the recording of
18 the Zoom?

19 A. Yes.

20 Q. And did you agree that in your view
21 you and Ms. Lively were not fragile and could
22 take a joke?

23 MR. SCHUSTER: Objection.

24 A. Yeah.

25 Q. If you go to the end of this text

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2 A. No.

3 Q. I'm going to hand you a document
4 marked as Exhibit 12.

5 (Whereupon Exhibit 12 was marked for
6 identification.)

7 MS. HUDSON: Exhibit 12 is a text
8 exchange, dated June 1st, 2023, Bates
9 stamped JS333 through 35.

10 Q. Do you recognize this as a text
11 exchange between you and Alex Saks that you
12 participated in?

13 A. Yes.

14 Q. And can you tell that it's Ms. Saks
15 just from the context?

16 A. Yes.

17 Q. And in this message Ms. Saks sends
18 you a note from Mr. Baldoni. Do you see that?

19 A. Yes.

20 Q. And how would you characterize this
21 note? You said earlier that he did not give
22 you an apology. Do you not see this as an
23 apology note?

24 A. No, I don't see it as an apology.

25 Q. How would you characterize this

Page 101

1 SLATE - CONFIDENTIAL

2 note?

3 A. I would characterize this note as an
4 acknowledgment that he received information
5 from Ange and that, as he said, adjustments
6 will be made accordingly.

7 Q. How did you feel having received
8 this note?

9 A. I felt that it was, you know, not
10 taking direct accountability and like lame, but
11 it was also enough for me to feel like I could
12 focus up and do our work and... yeah.

13 MS. HUDSON: With that, I think it's
14 1 o'clock. Should we break for lunch?

15 MS. PORTER: How are you feeling?

16 THE WITNESS: Yeah, sure.

17 MS. HUDSON: We'll take 30 minutes.

18 THE VIDEOGRAPHER: Going off the
19 record. The time is 1:01 p.m. This ends
20 media unit two.

21 (Time noted: 1:01 p.m.)

22 (Lunch recess.)

23 AFTERNOON SESSION

24 THE VIDEOGRAPHER: We are now going
25 back on the record. The time is 1:38 p.m.

1 SLATE - CONFIDENTIAL

2 group of people on June 4th, 2024?

3 A. Yes.

4 Q. And it looks like the subject matter
5 of this text exchange is something called the
6 EPK. Can you tell me what an EPK is?

7 A. It's -- EPK, let's hope I'm right,
8 stands for, I want to say, electronic press kit
9 but I might be wrong. And usually what that is
10 is sometimes they do it on set, sometimes they
11 do it after production has wrapped, in the
12 post-production time. They ask you questions
13 about the production, your role, stuff like
14 that and then they can use it for promotional
15 materials.

16 Q. And it looks like what --

17 MS. PORTER: I was just going to
18 mention, I think in your question you
19 asked 2024, but it's 2023, just to -- for
20 the record.

21 MS. HUDSON: Thank you, yes. For
22 the record the -- counsel is correct. The
23 date of the text is June 4th, 2023. Thank
24 you for correcting that.

25 Q. It looks like you have been -- you

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2 were sent some questions to answer for the EPK
3 as part of this text chain; is that right?

4 A. Yes.

5 Q. And you say here to your team here,
6 "Hey, guys - I don't want to do anything with
7 Justin. I don't want to talk about him,
8 like... nothing. And the same goes for Jamey,
9 who is truly unprofessional. I also haven't
10 read the book, so definitely no q's about that.
11 I'm just not sure how visible I want to be in
12 this campaign, and looking over this list, I'm
13 wondering if actually we should wait a beat.
14 What is Blake going to do? I'll ask her myself
15 on Tuesday."

16 So was it your feeling at this time
17 that you did not want to do anything with
18 respect to press or promotion of this film?

19 A. It seems that that was my position
20 at the time.

21 Q. And it says here that, "I'm going to
22 ask" -- "I'll ask her myself on Tuesday." Had
23 you not discussed this issue with Ms. Lively by
24 this time?

25 A. I can't specifically recall but I

1 SLATE - CONFIDENTIAL

2 guess not.

3 Q. Did Ms. Lively tell you to tell your
4 team that you didn't want to do press or
5 publicity?

6 A. No.

7 Q. This was something that you did
8 independently?

9 A. Yes.

10 Q. I'll hand you what we will be
11 marking as Exhibit 17. Exhibit 17 is an email
12 exchange dated June 4th, 2023, between Samantha
13 Cooper, Jenny Slate, Paris Reise, Alexander
14 Crotin, Karen Gardener, Stacy O'Neil and Jenny
15 Slate, CAA team regarding Jenny Slate upcoming
16 publicity schedule as of June 4th, 2023. Bates
17 stamped JS520 through 522. Do you recognize
18 this as an email exchange that you had with the
19 people that I just described on June 4th, 2023?

20 (Whereupon Exhibit 17 was marked for
21 identification.)

22 A. Yes.

23 Q. And in the beginning email below
24 from Paris Reise, there is a schedule of
25 various publicity events. Do you see that?

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2 A. Yes.

3 Q. And in response to this schedule,
4 you say, "Hi there - my concerns are only
5 increasing about our director and producer
6 Jamey. I'd like to do the bare minimum here,
7 let's talk on the phone and cut it way down,
8 please!" Again, is this how you were feeling
9 at this time about doing anything related to
10 publicity for the film?

11 A. Yes.

12 Q. And at some point did you -- were
13 you involved at all in publicity or press for
14 the film?

15 A. Yes.

16 Q. And I'm going to hand you a document
17 that we will mark as Exhibit 18. Exhibit 18 is
18 a text exchange between Ms. Slate and Josh
19 Pearl dated July 26, 2024 Bates stamped JS512
20 to 514. Do you recognize this as a text
21 exchange that you participated in with
22 Mr. Pearl?

23 (Whereupon Exhibit 18 was marked for
24 identification.)

25 A. Yes.

1 SLATE - CONFIDENTIAL

2 A. I think what the text is what it
3 says.

4 Q. And it's an accurate description of
5 how you were feeling about them at the time?

6 A. At this time, July 26th, yes.

7 Q. Now, you said that you did
8 participate in some press and publicity for the
9 film. Is the fact that Ms. Lively's cut with
10 Sony was the one that was being released --
11 strike that.

12 Did the fact that Ms. Lively's cut
13 with Sony, was the one that was being released,
14 impact your willingness to do press or
15 publicity for the film?

16 A. I don't think that it mattered to me
17 whose cut it was. I think it just mattered to
18 me that the cut was watchable.

19 Q. At some point, did you see the cut
20 of the film?

21 A. I never saw the full, like,
22 completed movie.

23 Q. What made you decide to participate
24 in press or publicity for the film at all?

25 A. I didn't want to let my cast mates

1 SLATE - CONFIDENTIAL

2 down. I didn't want to be dramatic. It seemed
3 that everybody was participating and I just
4 wanted to make it easy, yeah.

5 Q. Did you do any publicity or
6 promotion with Mr. Baldoni?

7 A. No.

8 Q. Did you tell anyone that you would
9 not do press or publicity with Mr. Baldoni
10 specifically?

11 A. I believe so.

12 Q. Beyond what you had told your team
13 in 2023? Let me just clarify.

14 Did you consistently take the
15 position that you would not do press or
16 publicity with Mr. Baldoni from 2023 up through
17 the time that you were doing publicity and
18 promotion?

19 A. Yes.

20 Q. And what did you do in terms of
21 publicity and promotion for the film?

22 A. What I recall is two content days
23 and a press junket, and that also included,
24 like, a -- like, a taped appearance for a
25 morning TV show and I went to the premier and,

Page 121

1 SLATE - CONFIDENTIAL

2 you know, the photo call there.

3 Q. And were you -- did you receive
4 direction about how to talk about the film,
5 talking points, things along those lines from
6 anyone?

7 A. I believe there was -- you know,
8 there were talking points from either Sony or,
9 you know, usually there is -- there are those.
10 I'm not usually someone that reviews those and
11 I don't remember reviewing them.

12 Q. Is -- did you have your own views of
13 how you were going to speak about the film?

14 A. Nothing planned.

15 Q. Do you recall how you spoke about
16 the film during that -- those promotional
17 activities?

18 A. I recall wanting to avoid drama in
19 the, sort of, like, social media sphere and
20 wanting to support Blake's performance and --
21 and speaking to that.

22 Q. Okay. And did you speak about the
23 movie as a film of female empowerment?

24 A. It's quite likely. I don't recall
25 exactly.

1 SLATE - CONFIDENTIAL

2 Q. Did Blake Lively ever tell you that
3 any of the defendants questioned her about her
4 sexual fantasies or sexual performance?

5 MS. HUDSON: Objection.

6 A. I --

7 MS. HUDSON: Counsel, before we go
8 into this, I would like to just invoke
9 FRCP, I'm sorry --

10 MR. SCHUSTER: I'll withdraw the
11 question.

12 MS. HUDSON: FRA412.

13 MR. SCHUSTER: I'll withdraw the
14 question.

15 MS. HUDSON: Okay.

16 Q. Going back to the occasion when
17 Justin referred to Blake as sexy or hot or hot
18 and then sexy, was that during filming or as
19 something was about to be filmed?

20 A. In my memory, it was, like, start of
21 the day and, like, setting up a shot, like,
22 getting ready to rehearse, something like that.

23 Q. And where physically did that scene
24 take place? Was that in an office, was that on
25 a studio? And I apologize if I'm using the

1 SLATE - CONFIDENTIAL

2 wrong terminology.

3 A. It was in a bar.

4 Q. Okay. Do you recall that bar being
5 particularly hot at that time?

6 MS. HUDSON: Objection.

7 A. I don't know, maybe.

8 Q. Okay. Do you recall what Blake was
9 wearing?

10 A. I remember that she was in her,
11 like, own clothes, not wardrobe.

12 Q. Do you remember if she was wearing a
13 jacket?

14 A. Yes, in my memory, it was, like,
15 a -- like, some sort of button up or something,
16 and from what I remember, but maybe I'm wrong,
17 that she had, like, a blazer that I think she
18 said was Ryan's blazer.

19 Q. As best you can recall, what was the
20 interaction between Blake and Justin as it
21 relates to that comment?

22 A. What I've already described.

23 Q. That fully describes your memory of
24 that event?

25 MS. PORTER: Objection to form.

1 SLATE - CONFIDENTIAL

2 MS. HUDSON: Objection.

3 A. I think so.

4 Q. What did -- what happened after
5 Justin made that comment?

6 MS. HUDSON: Objection.

7 A. In my memory, that was when I said
8 that -- you know, as I described before, that
9 the comments were kind of like ranged from
10 being, like, irrelevant, doesn't matter when
11 people think about what we look like in our
12 clothes, to, you know, kind of disruptive,
13 like, distracting and not doing that anymore.
14 I can't remember the -- if Justin left, like,
15 between when he said the sexy hot stuff and
16 then came back and then I said that or I can't
17 remember how many times he left. Maybe it was
18 once, maybe twice, but then after I said that,
19 I, in my memory, he left, kind of, as I
20 described before -- kind of, like, huffed away
21 and then came back and said the thing about the
22 reason why he said the word hot was because it
23 was hot in the bar.

24 Q. Did he ever apologize for that
25 comment?

Page 284

1 SLATE - CONFIDENTIAL

2 A. No, not that I can remember.

3 Q. Who else was present at that time?

4 A. Blake, there were lots of crew
5 members, people around.

6 Q. Okay. Do you know if the
7 interaction was audio recorded?

8 A. No.

9 Q. Do you know if there is a video
10 recording of that interaction?

11 A. No.

12 Q. During the course of this
13 production, did you ever hear Blake Lively use
14 the term sexy?

15 A. Nothing comes to mind.

16 Q. Did you ever discuss sex or your sex
17 life?

18 MS. PORTER: Objection to form.

19 MS. HUDSON: Objection.

20 A. With Blake?

21 Q. With any -- with anybody in
22 connection with this movie.

23 MS. HUDSON: Objection.

24 A. Nothing more than what the text
25 message shows about a joke that I made about

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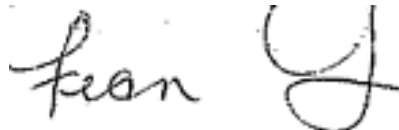
C E R T I F I C A T E

I, FRAN INSLEY, hereby certify that the Deposition of JENNY SLATE was held before me on the 26th day of September, 2025; that said witness was duly sworn before the commencement of testimony; that the testimony was taken stenographically by myself and then transcribed by myself; that the party was represented by counsel as appears herein;

That the within transcript is a true record of the Deposition of said witness;

That I am not connected by blood or marriage with any of the parties; that I am not interested directly or indirectly in the outcome of this matter; that I am not in the employ of any of the counsel.

IN WITNESS WHEREOF, I have hereunto set my hand this 27th day of September, 2025.

A handwritten signature in cursive script, appearing to read "Fran Insley", written in dark ink.

FRAN INSLEY