

# Exhibit 2

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UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF NEW YORK

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BLAKE LIVELY,

Plaintiff,

vs.

CASE NO. 24-CV-10049-LJL (LEAD CASE)

25-CV-449 (LJL) (MEMBER CASE)

WAYFARER STUDIOS LLC, ET AL.

Defendants.

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JENNIFER ABEL,

Third-party Plaintiff,

vs.

JONESWORKS, LLC,

Third-party Defendant.

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WAYFARER STUDIOS LLC, et al.

Consolidated Plaintiffs,

vs.

BLAKE LIVELY, et al.

Consolidated Defendants.

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**\*\*CONFIDENTIAL\*\***

VIDEO-RECORDED DEPOSITION OF ANDREA GIANNETTI

Culver City, California

Tuesday, September 23, 2025

Stenographically Reported by: Ashley Soevyn,  
CALIFORNIA CSR No. 12019

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1 or "It Ends with Us," and those both refer to the  
2 film It Ends with Us. Okay?

3 A Understood.

4 Q Where are you currently employed?

5 A Sony Pictures.

6 Q And what is your position?

7 A Executive Vice President Production and  
8 Senior Creative of Columbia Pictures.

9 Q Are Sony Pictures and Columbia Pictures  
10 one and the same?

11 A Columbia is a label owned by Sony  
12 Pictures.

13 Q And how long have you worked for Sony  
14 Pictures?

15 A Over 35 years.

16 Q What positions have you held during that  
17 time period?

18 A I started as a switchboard operator, then  
19 became an assistant, then became a reader, then  
20 became a creative executive, then became a director  
21 of development, then became a vice president, then  
22 became a senior vice president, then became an  
23 executive vice president, then became an executive  
24 vice president and senior creative.

25 Q Okay. That is quite a journey from

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1 switchboard operator to executive vice president and  
2 senior creative.

3 What are your duties as executive vice  
4 president and senior creative?

5 A I find ideas for movies. I develop the  
6 screenplay with the producer and the writer, find a  
7 director, work with many different departments in  
8 terms of budgeting and packaging the film, oversee  
9 the prep of the film, the production of the film,  
10 and the post of the film until the film is locked.

11 Q Anything else?

12 A No.

13 Q And the films that you oversee in this  
14 regard, are these films that are produced by Sony  
15 Pictures or by other production companies?

16 A The majority of them are produced by  
17 Columbia Pictures.

18 Q And how often do you work with outside  
19 production companies?

20 A I work with outside production companies  
21 all the time in terms of producers -- in terms of  
22 producers.

23 Q How often have you worked with another  
24 production company who is producing the entire film?

25 A Overseeing the production of the film?

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1 Q Yes.

2 A I've supervised over 70 films, so a  
3 handful, not very many.

4 Q And how long have you held the position  
5 of EVP and senior creative?

6 A About a month. The senior creative is a  
7 new add.

8 Q And what is the -- what are the  
9 additional duties as the senior creative?

10 A I'm still figuring that out.

11 Q How long did you hold the position of  
12 EVP?

13 A I don't know exactly, but I -- 20 years?  
14 I don't even remember, it's been that long. It  
15 could be 15 years. I don't know.

16 Q Does 2003 sound right?

17 A Sure. So it is over 20.

18 Q That would be about 22 years. Does that  
19 sound right to you?

20 A Yes.

21 Q Who do you report to in your position?

22 A Sanford Panitch.

23 Q And what is his title?

24 A I'm not even sure. I think he is  
25 president of Columbia Pictures or maybe co-chairman.

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1 your mind, would trigger your desire to get somebody  
2 neutral involved?

3 MR. FLOYD: Objection to form.

4 THE WITNESS: Something that was illegal.  
5 Something that was unethical.

6 BY MS. HUDSON:

7 Q And would that include sexual harassment  
8 or retaliation?

9 A Yes.

10 Q Were you part of the process by which  
11 Sony became involved with the film It Ends with Us?

12 MR. FLOYD: Objection.

13 THE WITNESS: Can you say the question  
14 again?

15 BY MS. HUDSON:

16 Q Sure. Were you part of the process by  
17 which Sony became involved in the film  
18 It Ends with Us.

19 A Yes.

20 Q What was your role?

21 A I was the creative executive.

22 Q Do you know how the film first came to  
23 Sony?

24 A Yes.

25 Q How did it?

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1 what the -- that was the beginning of -- of a longer  
2 process.

3 Q And how would you describe the synopsis  
4 of It Ends with Us?

5 MR. FLOYD: Objection.

6 THE WITNESS: Seriously?

7 BY MS. HUDSON:

8 Q I just would like to hear your view on --  
9 if you had to give an elevator pitch on what the  
10 book was about, what would it be?

11 MR. FLOYD: Objection.

12 MR. FREEDMAN: Objection.

13 THE WITNESS: I really don't want to do  
14 that.

15 BY MS. HUDSON:

16 Q Would it be fair to say that it has  
17 themes of romance and female empowerment centered on  
18 the lead character, Lily Bloom, on a journey to end  
19 the cycle of document violence?

20 MR. FLOYD: Objection.

21 THE WITNESS: Yes.

22 BY MS. HUDSON:

23 Q Were you familiar with Wayfarer Studios  
24 before Sony became involved?

25 A No.

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1 Q Do you understand, for example, that Sony  
2 was the co-financier and distributor of the film?

3 A Yes.

4 Q And did I describe that accurately to  
5 your understanding?

6 A Yes.

7 Q And what is the basis of your  
8 understanding, that Sony was the co-financier and  
9 distributor of the film?

10 A That Wayfarer would run the picture day  
11 to day. There was an agreed-upon budget going in,  
12 with Sony being capped. And the only -- as I  
13 recall, the only legal controls we had were the  
14 casting of Lily Bloom, an approved screenplay, so  
15 any changes to the screenplay. And I can't remember  
16 if Atlas was a condition or not.

17 Q And how did you learn these rights or  
18 limits that you just described?

19 A From my business affairs.

20 Q Is that the legal unit that negotiates  
21 the contracts?

22 A Correct.

23 Q Did you ever look at the contract  
24 yourself?

25 A No. I don't think so.



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1 Q And that would be something that Sony  
2 would typically retain the right to do as the  
3 distributor?

4 A You're asking a lot of legal questions  
5 that I -- I -- I have to be honest, I don't know the  
6 legal answer to this. I know the process that I'm  
7 familiar with. But typically, when you make  
8 trailers and posters and spots, there are other  
9 people who have to approve it before it's put out.

10 Q So just to be clear, I'm -- I'm only  
11 asking you about your understanding. I understand  
12 that you're not a lawyer. So...

13 A Right.

14 Q With respect to this film, was it your  
15 understanding that Sony had the right to create and  
16 release trailers?

17 MR. FREEDMAN: Objection.

18 THE WITNESS: It's my understanding that  
19 Sony did create posters and trailers that they  
20 shared with other people involved in the movie for  
21 approval.

22 BY MS. HUDSON:

23 Q And so you don't know, sitting here  
24 today, who had approval rights?

25 A I have an idea, but no, I don't know.

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1 Q What is your idea?

2 A I'm sure Ms. Lively had approval over  
3 certain things. And I'm sure Wayfarer had approval  
4 over certain things.

5 Q Have you ever seen any contract of  
6 Ms. Lively's with respect to the film?

7 A No.

8 Q Did you understand that Wayfarer  
9 initially requested that Mr. Baldoni have final cut  
10 rights over the film?

11 MR. FREEDMAN: Objection.

12 THE WITNESS: I think I did know that,  
13 yeah.

14 BY MS. HUDSON:

15 Q And how did you know that?

16 A Because we had to -- because we said no,  
17 and we had to come up with a mechanism in post for  
18 what the final cut would be, which is common.

19 Q And when you say a mechanism for what the  
20 final cut would be is common, what do you mean by  
21 that?

22 A Since they were the rights holders and we  
23 wanted to close a deal, there was a compromise that  
24 if the movie tested a certain level at a preview and  
25 Justin's cut hit those markers, he would have final

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1 cut.

2 Q And is that referred to as a bake-off?

3 A No, that is not -- yeah, I guess that's a  
4 "bake-off."

5 MS. HUDSON: I'll hand the reporter a  
6 document that we are marking as Exhibit 2. I'm  
7 sorry. Exhibit 1. Is that premarked? Okay.  
8 Sorry, I am not handing it to the reporter. I'm  
9 handing it directly to you.

10 That is Exhibit 1, Giannetti 1. This  
11 document is an email from Schuyler Moore to Michael  
12 Marshall, dated September 27, 2022 to a variety of  
13 people, including Ms. Giannetti. The subject is  
14 "IT ENDS WITH US/Proposed Sony Co-Production Term  
15 Sheet," Bates stamp beginning SPE\_BL343.

16 (Exhibit 1 marked for identification.)

17 BY MS. HUDSON:

18 Q Ms. Giannetti, have you seen this  
19 document before?

20 A I don't remember, but it's in front of  
21 me, so it's possible.

22 Q And do you recognize this is an email  
23 that you received, given your email address is on  
24 here?

25 A It's the correct email address. I don't

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1 remember getting it or reading it, but I'm not  
2 saying I didn't.

3 Q You have no reason to dispute that if  
4 your email --

5 A I have no reason to dispute.

6 Q I'm sorry. I'm just going to finish my  
7 whole question so we have it clear on the record.

8 You have no reason to dispute that if  
9 your email address is on here, that you received  
10 this email?

11 MR. FREEDMAN: Objection.

12 THE WITNESS: Correct.

13 BY MS. HUDSON:

14 Q And at the beginning of the email, it  
15 says:

16 (As read) :

17 "Michael, On behalf of Wayfarer  
18 Studios, attached please find a  
19 proposed term sheet for a co-production  
20 for It Ends with Us, which has been  
21 discussed with Sony."

22 Do you understand this as the proposal  
23 that Wayfarer Studios gave for the co-production  
24 agreement?

25 A That's what it says, yes.

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1           Q     And you mentioned earlier that Wayfarer  
2     initially requested that Mr. Baldoni have final cut.  
3     Can you turn to the next page? This appears to be  
4     the basic terms of the proposal from Wayfarer to  
5     Sony.

6                     Do you see that?

7           A     Uh-huh.

8           Q     Is that a yes?

9           A     Yes.

10          Q     Okay. And --

11          A     The approval section, is that what you're  
12     asking me?

13          Q     Can you go to section 6.

14          A     I'm at section 6.

15          Q     It says:

16                     (As read) :

17                     "Director. Justin Baldoni to direct  
18                     and to have final cut rights. Picture  
19                     to be edited of location of his  
20                     choosing."

21          A     That's what it says.

22          Q     And that's what you understand to have  
23     been the original proposal from Wayfarer, correct?

24          A     Correct.

25                     MS. HUDSON: I'm going to hand you -- you

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1 can put that one aside. We're going to hand you  
2 another document to be marked as Exhibit 2,  
3 Giannetti 2.

4 BY MS. HUDSON:

5 Q Before we get into that, Ms. Giannetti,  
6 what does final cut mean?

7 A It means the -- the finished film of the  
8 picture, of the -- of the images.

9 Q So what is a final cut right, that you --  
10 to your understanding?

11 A They are going to decide what is on  
12 screen. It's their decision.

13 Q So if a director has final cut rights,  
14 then it is up to the director's discretion what film  
15 goes to the screen?

16 MR. FREEDMAN: Objection.

17 THE WITNESS: Correct.

18 (Exhibit 2 marked for identification.)

19 BY MS. HUDSON:

20 Q Let's turn to Exhibit 2. This is an  
21 email from Michael Marshall to Schuyler Moore, dated  
22 October 14th, 2022, to -- cc'ing a variety of  
23 people, including Ms. Giannetti. The subject is  
24 "IT ENDS WITH US/Proposed Sony Co-Production Term  
25 Sheet," beginning with Bates stamp SPE\_BL1995.

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1 Who is Michael Marshall?

2 A The head of business affairs.

3 Q And when you mentioned business affairs  
4 before and they are the people that would negotiate  
5 the contracts, is that who you were talking about?

6 A Correct.

7 Q And in Mr. Marshall's email, he says:

8 (As read) :

9 "Sky - thanks again for forwarding the  
10 proposal and jumping on the phone  
11 earlier in the week. And thanks for  
12 your patience as we've discussed  
13 internally. Attached are Columbia  
14 responses."

15 And Columbia, this is Columbia Pictures?

16 A Correct.

17 Q If you turn to the second page, it says  
18 at the top:

19 (As read) :

20 "Proposal to Columbia Pictures for  
21 'It Ends with Us.'"

22 And if you go to that same paragraph 6,  
23 do you see where I'm pointing?

24 A I do.

25 Q It says:

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1 (As read) :

2 "Director. Justin Baldoni to direct  
3 and [to have final cut rights].

4 Picture to be edited at location of his  
5 choosing. Columbia customarily doesn't  
6 give director's final cut."

7 Is that your understanding that Columbia  
8 didn't typically give director's final cut?

9 A Correct.

10 Q And why not?

11 A It's a very expensive proposition  
12 releasing a film. And so that's a big leap of faith  
13 with a big financial investment, so we do not  
14 give -- it's very hard to get final cut.

15 Q Are there certain directors to whom you  
16 would give final cut?

17 A Yes.

18 Q Like whom?

19 A Quentin Tarantino has final cut.

20 Q And why would a director like Quentin  
21 Tarantino get final cut?

22 MR. FREEDMAN: Objection.

23 THE WITNESS: He's made a lot of  
24 successful, highly acclaimed films. And also, he  
25 controls them.



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1 BY MS. HUDSON:

2 Q What do you mean by that?

3 A It means he writes and he owns them, so  
4 if you want to distribute them, he has all the  
5 leverage in the deal.

6 Q Got it.

7 So Mr. Baldoni also owned the script and  
8 could make the film. Are you saying that he did not  
9 have the same track record of filmmaking as someone  
10 like Quentin Tarantino had?

11 MR. FREEDMAN: Objection.

12 THE WITNESS: No, he did not have the  
13 same track record.

14 MS. HUDSON: We are going to next mark  
15 Exhibit 3.

16 (Exhibit 3 marked for identification.)

17 BY MS. HUDSON:

18 Q Exhibit 3 is an email from Schuyler Moore  
19 to Michael Marshall, dated October it 27, 2022,  
20 to -- cc'ing a variety of people, including  
21 Ms. Giannetti. The -- starting with Bates stamp  
22 SPE-BL367.

23 This email from Mr. Moore, says:

24 (As read):

25 "Attached please find a clean and

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1 redlined proposal with our remaining  
2 minor requested changes."

3 Do you see that?

4 A I do.

5 Q And then if you turn to the next page,  
6 we're going to look again at that paragraph 6,  
7 regarding the director?

8 A Uh-huh.

9 Q Do you see that?

10 A I do.

11 Q And in this one, it says:

12 (As read) :

13 "Final cut to be determined by  
14 bake-off."

15 Do you see that?

16 A I do.

17 Q And then it says:

18 (As read) :

19 "Bake-off ok provided that (a) it's a  
20 blind recruit test screening and (b)  
21 Justin's cut scores above 90-85 in the  
22 top two boxes and above 70 in definite  
23 recommends. Alternatively, if Justin's  
24 cut scores at least 7 points higher in  
25 definite recommends than a cut

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1 incorporating Columbia's changes, then  
2 Justin's cut will also prevail."

3 MR. FREEDMAN: Objection.

4 BY MS. HUDSON:

5 Q Did I read that accurately?

6 A You did.

7 Q What did you understand this to mean?

8 A That if Justin and Sony had a  
9 disagreement over the cut -- if -- there would be a  
10 mechanism to determine what would be released.  
11 If -- if he met these metrics.

12 Q And if he didn't meet these -- these  
13 metrics, what is your understanding of what would  
14 happen?

15 A Sony would be able to release the cut.  
16 Our cut.

17 Q And the testing and the metrics, is that  
18 what a bake-off is?

19 A Yeah. Yes.

20 Q And is it your understanding that if Sony  
21 had a cut, there would be testing for Sony's cut as  
22 well?

23 A Yes.

24 Q Earlier we discussed the fact that there  
25 was a theme of female empowerment in the film, do

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1 A Previous success.

2 Q Once it became clear that Sony and  
3 Wayfarer were going to get a deal done, did you  
4 begin reaching out to talent agents regarding  
5 casting Lily Bloom?

6 A Yes.

7 Q Did one of those talent agents include  
8 Warren Zavala?

9 A Yes.

10 Q Who is Warren Zavala?

11 A He's a talent agent at WME.

12 Q And how long have you known Mr. Zavala?

13 A A long time. Many years.

14 Q Did you know who Mr. Zavala represented?

15 A Some of them.

16 Q Did you know that he represented  
17 Blake Lively?

18 A I did.

19 Q Were you thinking about Blake Lively when  
20 you reached out to Mr. Zavala?

21 A Not the first time.

22 Q Who -- is there someone else you were  
23 thinking of?

24 A Yes.

25 Q Who were you thinking of?

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1 Q Did you feel that she overall had a  
2 positive reputation?

3 A I thought so, yeah.

4 Q And after Ms. Lively -- Ms. Lively's  
5 casting was announced, was there a big jump in book  
6 sales of It Ends with Us?

7 A I wouldn't doubt it, but I don't know.

8 MS. HUDSON: I'm going to hand you the  
9 next exhibit, which will be 5.

10 (Exhibit 5 marked for identification.)

11 THE WITNESS: Yes, thank you.

12 BY MS. HUDSON:

13 Q Exhibit 5 is an email from Ms. Giannetti  
14 to Tom Rothman, Sanford Panitch, and Josh Greenstein  
15 dated January 30, 2023. The subject: "Colleen  
16 Hoover's Publisher." Bates-stamped SPE\_WF2010  
17 [sic].

18 Do you recognize this email,  
19 Ms. Giannetti?

20 A Sure.

21 Q This is an email you sent?

22 A Yeah, yeah. I mean, I clearly sent it.  
23 Yeah.

24 Q And in the text of the email, it says:  
25 (As read):

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1 "Head of Atria - publisher of  
2 It Ends with Us - emailed the book is  
3 back to #1 on Amazon given Blake/movie  
4 announcement."

5 Does this refresh your recollection that  
6 there was a jump in book sales --

7 A Yes.

8 Q -- once Ms. Lively was cast?

9 A Yes.

10 MS. HUDSON: You can set that aside.

11 We've been going for about an hour,  
12 should we take a quick break?

13 THE WITNESS: Sure.

14 THE VIDEOGRAPHER: The time is 11:08 a.m.  
15 Off record.

16 (Recess.)

17 THE VIDEOGRAPHER: The time is 11:26 a.m.  
18 We're back on record.

19 MS. HUDSON: And I would just like to  
20 note for the record that we have a new participant  
21 on Zoom, Justin Baldoni.

22 BY MS. HUDSON:

23 Q Ms. Giannetti, is it your understanding  
24 that when actors are cast for a film, they're  
25 provided with a script?

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1           A       Yes.

2           Q       And is it important for actors to have a  
3       script to understand the nature of the film and  
4       their role?

5                   MR. FREEDMAN:  Objection.

6                   THE WITNESS:  What is the question again?

7       BY MS. HUDSON:

8           Q       Is it important for actors to have a  
9       script to understand the nature of the film and  
10      their role?

11          A       Yes, they have to have a script.

12          Q       And typically, if the script is changed  
13      after the actor signs on to the film, does the actor  
14      have to give consent?

15                  MR. FREEDMAN:  Objection.

16                  THE WITNESS:  Yes, if the approved  
17      screenplay for shooting changes, yes.  Materially,  
18      has to have material changes.

19      BY MS. HUDSON:

20          Q       And in your view, what -- what kind of  
21      things constitute material changes?

22                  MR. FREEDMAN:  Objection.

23                  THE WITNESS:  They have a broken leg.  
24      They're -- a material change to the character or a  
25      material change to the movie would be a pretty -- it

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1 would have to be significant.

2 BY MS. HUDSON:

3 Q And do actors typically, to your  
4 understanding, have a script approval rights  
5 negotiated as part of their contract?

6 MR. FREEDMAN: Objection.

7 THE WITNESS: My understanding is once a  
8 screenplay is approved, that is the document moving  
9 forward. And if there are material changes to the  
10 character or to the story, they have to be consulted  
11 and agree to material changes. But there's a lot of  
12 changes that can happen that are not material.

13 BY MS. HUDSON:

14 Q And what kind of changes would you  
15 consider not material?

16 A Location changes, an added supporting  
17 character, an added scene but it's still in the  
18 spirit of the movie.

19 Q What about adding additional sex scenes?

20 A Yes, that would be material.

21 Q Do you recall when filming began on  
22 It Ends with Us?

23 A Yeah.

24 Q When was it?

25 A January.



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1 related to issues raised by Ms. Lively, correct?

2 A Those two -- well, just that Ms. Lively  
3 and I disagreed about wardrobe.

4 Q Okay.

5 A But subjective, creative disagreements.  
6 We just disagreed.

7 Q Any issues with the production related to  
8 Mr. Baldoni or Mr. Heath during this time period?

9 A Not that I can recall.

10 MS. HUDSON: All right. So I think we've  
11 been going for about an hour, and this probably is  
12 going to be a good time to break for lunch before I  
13 get into the next section, if that's okay for  
14 everyone.

15 THE VIDEOGRAPHER: The time is 12:17 p.m.  
16 Off record.

17 (Lunch recess.)

18 THE VIDEOGRAPHER: The time is 1:33 p.m.  
19 We're back on record.

20 BY MS. HUDSON:

21 Q Hello, Ms. Giannetti. Any reason you  
22 can't continue to give your best testimony here?

23 A No.

24 MS. HUDSON: I will hand you what will be  
25 Exhibit 12.

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1 (Exhibit 12 marked for identification.)

2 THE WITNESS: Thank you.

3 BY MS. HUDSON:

4 Q Exhibit 12 is a text chain between  
5 Ms. Lively and Ms. Giannetti dated May 25th  
6 through May 26th, 2023, BL7953.

7 Ms. Giannetti, do you recognize this text  
8 chain?

9 A Yes.

10 Q And you recognize this as a text chain  
11 between you and Ms. Lively?

12 A Correct.

13 Q In the second entry here from Ms. Lively  
14 at the end of the sentence, she says:

15 (As read):

16 "But let's attach up in general?"

17 A Uh-huh.

18 Q And then you say:

19 (As read):

20 "I can make any time tomorrow work."

21 Do you see that?

22 A I do.

23 Q And it looks like you play a little phone  
24 tag with her for a document; is that right?

25 A It looks like it.

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1 Q And then at the end, you say:

2 (As read) :

3 "I will say what I did want to  
4 review/discuss feels very, very small  
5 in light of today's news. I'm so  
6 sorry. Calling you in moments."

7 Do you see that?

8 A I do.

9 Q Did you call Ms. Lively on this day?

10 A I can't recall but most likely.

11 Q And the day is May 26th, right?

12 Correct?

13 A I see -- I see that on the -- I see that  
14 on the -- on the printout, yeah.

15 Q And do you recall what it was that you  
16 wanted to review and discuss with Ms. Lively?

17 A I think it was wardrobe.

18 Q And you say that:

19 (As read) :

20 "In light of today's news, that seems  
21 very, very small."

22 Right?

23 A That's what I wrote, yes.

24 Q What was "today's news"; do you recall?

25 A I believe it was that she had been

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1 exposed to COVID and was worried that the baby might  
2 have COVID.

3 Q And how did you learn that?

4 A I don't remember where I learned it  
5 first.

6 Q Did you talk with Ms. -- did Ms. Lively  
7 tell you that herself?

8 A Yes. We definitely talked about it.

9 Q Did you talk about it before this call?

10 A I don't remember.

11 Q And you said you think you probably did  
12 have a call with her on May 26th, then?

13 A If I said "I'm calling you in moments," I  
14 would have called her in moments.

15 Q Sitting here today, do you have a  
16 recollection of that phone call?

17 A Exactly, no.

18 Q Do you have a general recollection of it?

19 A I have a general recollection.

20 Q And generally, what do you recall?

21 A I remember -- I mostly remember her being  
22 very concerned about the COVID. And if I'm correct,  
23 I -- I don't know if it was before or after. I'm  
24 not great with the timing. But I recall that she  
25 had been in the hospital, and the baby had been in

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1 the hospital with RSV. And so this -- you know,  
2 this -- that potentially the baby would have COVID.  
3 As a mother, that was concern- -- you know, very  
4 concerning.

5 Q The phone call, do you recall whether it  
6 was just you and Ms. Lively on that phone call?

7 A I think it was just the two of us on the  
8 phone call.

9 Q Do you recall how long it lasted?

10 A No.

11 Q Do you recall anything else about the  
12 phone call, other than what you described?

13 A Specifically, on this call, I can't -- I  
14 know there were many things we were talking about at  
15 this time, but I couldn't say for sure exactly.  
16 Yeah, I don't -- you know.

17 Q And where were you on May 26th? Were  
18 you in Los Angeles?

19 A Yeah, I was in Los Angeles.

20 Q And was it your understanding that  
21 Ms. Lively was in New York, New Jersey?

22 A New York. I mean if it was at night, she  
23 was probably in New York. Or maybe she was on set  
24 if it was a night shoot -- I mean in New Jersey, if  
25 it was a night shoot.

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1 Q But not in Los Angeles with you?

2 A No. No.

3 Q And you said that there were many things  
4 you were talking about at the time. What are you  
5 referring to?

6 A We were constantly talking about the  
7 script. I believe this is -- this is around the  
8 time she started to have criticisms of the first AD,  
9 how the set and schedule was laid out. We were  
10 having ward- -- still going back on forth on  
11 wardrobe. Those are what I remember being the --  
12 some of the things we talked about.

13 Q When you said "some of the things we  
14 talked about," you mean at this time period, but you  
15 may not mean specifically on this call?

16 A I'm pretty sure the first AD came up on  
17 this call.

18 Q Is there anything else you are pretty  
19 sure came up on that call?

20 A I can't say for sure either way, to be  
21 honest. I can't remember.

22 Q Do you recall, during this time period,  
23 Ms. Lively raising any concerns about Mr. Baldoni  
24 specifically?

25 A Oh, I'm sure she did.

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1 Q Do you recall her doing so to you?

2 A I recall her doing that frequently. So  
3 it would be -- I don't recall this exact phone call.  
4 But it is safe for me to assume she brought it up on  
5 this call, too.

6 Q Okay. So you -- she was raising issues  
7 about Mr. Baldoni to you frequently prior to  
8 May 26th?

9 A Yes.

10 Q Okay. Do you recall her raising issues  
11 about Mr. Heath?

12 A Less so.

13 Q Do you recall whether she raised issues  
14 to you regarding Mr. Baldoni or Mr. Heath on this  
15 May 26th call?

16 A I can't remember May 26th as a date in  
17 my mind, so I can't -- I can't answer that, that I  
18 can remember that specifically.

19 Q So generally during this time period,  
20 what do you recall -- what concerns do you recall  
21 Ms. Lively raising with you about Mr. Baldoni?

22 A She did not think he was experienced. Or  
23 prepared.

24 Q Anything else?

25 A No.

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1                   Are there other issues that Ms. Lively  
2       raised to you about Mr. Baldoni at some other time,  
3       that you recall?

4           A       Could you be more specific?

5           Q       Well, I can't because if there were  
6       issues she raised to you, you would know that. So  
7       I'm asking you --

8           A       It always fell --

9           Q       -- if you were --

10          A       It fell into the category of unprepared,  
11       indecisive, and inexperienced.

12          Q       Those are the only issues that you recall  
13       her raising to you at any time regarding  
14       Mr. Baldoni?

15          A       She had other criticisms.

16          Q       What were they?

17          A       It was too loose on the set.

18          Q       What else?

19          A       He was too sensitive.

20          Q       Too sensitive?

21          A       Yes.

22          Q       Anything else?

23          A       I'm sure, but I can't recall the  
24       specificity of that.

25          Q       And do you recall when Ms. Lively raised



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1 those specific issues with you, that Mr. Baldoni was  
2 too loose, too sensitive?

3 A By "loose," I mean casual, too casual.  
4 Early on, she was sharing about the too casual. The  
5 sensitive thing was later.

6 Q Did she tell you what she meant by either  
7 of these two things, too loose and too sensitive?

8 A I will take sensitive first. She felt as  
9 though when she would make a complaint to him, that  
10 he would be hurt by it. And then she would have to,  
11 like, buck him up and make him feel better so that  
12 they could go on with the scene or get on with the  
13 work.

14 Q Did she say anything else to you on  
15 that -- in that regard?

16 A No. That was what she meant. That's --  
17 "sensitive," I don't know if that's the right word.  
18 But that -- that's what she complained about.

19 Q Did she ever raise any specific incidents  
20 with respect to Mr. Baldoni in his behavior towards  
21 her to you?

22 A It was a lot on that theme. She would  
23 have a criticism, and he wouldn't take it well.  
24 He'd be hurt by it, and then she felt like she had  
25 to, like, go in and buck him up.

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1 his wife was nude in the video?

2 A She could have said that, yeah.

3 Q Did she ask you to do anything about it?

4 A She did not.

5 Q Did you think you should do anything  
6 about it?

7 A No. I saw the video.

8 Q What did you see?

9 A I saw a woman in a tub giving birth.

10 Q What exactly did you see? Was it -- was  
11 she naked?

12 A I knew she was naked. There was water.  
13 I don't remember seeing any genitalia.

14 Q Did you -- when you say "giving birth,"  
15 did you see a baby crowning?

16 A No. I don't remember that.

17 Q You remember a woman alone in the tub?

18 A No. I think someone's behind her,  
19 holding her.

20 Q Do you know whether -- well, let me ask  
21 you this: How did -- how did you see the video?

22 A Jamey showed it to me.

23 Q And how do you know that the video you  
24 saw was the same video that Ms. Lively saw?

25 A I don't.

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1           A       In her trailer.

2           Q       Okay. And how -- who -- who else was in  
3 that meeting?

4           A       Okay. It was me, Alex Saks, Jamey,  
5 Blake, and I don't know if Justin was there or not.  
6 I can't remember.

7           Q       Okay. Do you recall anything else that  
8 was said by anyone in that room at that meeting?

9           A       I recall Jamey apologizing. And I recall  
10 Blake being very clear about entering the trailer  
11 and not entering the trailer and her privacy. And  
12 she was -- she was very clear.

13          Q       Was she very upset?

14          A       She seemed upset, yeah.

15          Q       And did Ms. Lively tell you that not only  
16 did she not give Mr. Heath permission to enter the  
17 trailer, that she actively told him not to come in?

18          A       She may have.

19          Q       Did she also tell you that he insisted on  
20 coming in, notwithstanding her request for him not  
21 to, and said that if they were going to have a  
22 meeting, it had to happen then or not at all?

23                 MR. FREEDMAN: Objection.

24                 THE WITNESS: I don't recall. She may  
25 have.

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1 Q Do you know whether this May 26th phone  
2 call, Ms. Lively took any notes of it?

3 A I don't know that she did.

4 MS. HUDSON: I am going to hand you what  
5 will be Exhibit 13. Exhibit 13 is a photograph of  
6 handwritten notes dated May 26th, 2023,  
7 Bates-stamped BL33431. Okay.

8 (Exhibit 13 marked for identification.)

9 Q Have you seen this document before,  
10 Ms. Giannetti?

11 A I have not.

12 Q I'm going to represent to you for the  
13 record that these are notes of Ms. Lively's call  
14 with you on May 26th.

15 A Okay.

16 Q So I'm just going to ask you some  
17 questions about some of the things that are on here  
18 and ask you if you recall her discussing this during  
19 this call. Okay?

20 A Okay.

21 Q So the third dash down, it says "Jamey  
22 naked wife." Do you see that?

23 A I do. Well, I -- I couldn't read that,  
24 but I believe that's what it says.

25 Q Okay. All right. So do you -- do you

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1 recall whether on this call, you spoke -- Ms. Lively  
2 spoke to you again about the issue of the birth  
3 video?

4 A I don't recall it, but I don't deny it.

5 Q Were there any other incidents involving  
6 Mr. Heath's naked wife other than that, that you're  
7 aware of?

8 A Not that I'm aware of.

9 Q And then, underneath that, it says -- the  
10 next dash -- "JB inappropriate comments to me and  
11 others." Do you see that?

12 A I do.

13 Q Do you know what inappropriate comments  
14 Ms. Lively was referring to?

15 A I believe -- but I don't know the timing,  
16 so I would have to look back -- but I believe he  
17 called Jenny Slate "sexy" when she was dressed in  
18 character on set and -- I think that's what that  
19 refers to.

20 Q Did he -- do you know what  
21 inappropriate -- did Ms. Lively talk to you about  
22 any inappropriate comments Mr. Baldoni made to her?

23 A Not that I can recall.

24 Q Did she talk to you, during this call,  
25 about Mr. Baldoni improvising physical intimacy that

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1 was not scripted?

2 A Had we shot any intimacy scenes? I  
3 didn't think we had shot any sex scenes until we  
4 came back, so --

5 Q Well, I didn't say sex.

6 A Oh.

7 Q I said "physical intimacy." So let me  
8 ask you the question again.

9 Well, let's do this. When I say  
10 "physical intimacy," you're think- -- that that's  
11 referring to sex?

12 A Yes. The movie's a romance movie, so  
13 that was -- yeah, that's immediately what I go to.

14 Q Do you -- could physical intimacy also  
15 mean kissing or other touching?

16 A Sure.

17 Q Okay. Did Ms. Lively, during this call,  
18 raise any issues with you about Mr. Baldoni  
19 touching, kissing, or otherwise interacting with her  
20 physically in ways that were not scripted?

21 A She might have.

22 Q She might have?

23 A She might have.

24 Q Okay. Is that a topic that you recall  
25 her raising with you at some point?

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1           A       Yeah, I think so, yeah. I'm trying to  
2 figure out -- anyway...

3           THE VIDEOGRAPHER: I apologize, Counsel.  
4 If you don't mind raising your microphone a little  
5 bit higher, that would be appreciated.

6           Thank you, ma'am.

7 BY MS. HUDSON:

8           Q       During this phone call, did Ms. Lively  
9 raise anything to you about Mr. Baldoni telling her  
10 he had a pornography addiction?

11          A       I did not know -- no.

12          Q       Okay. Did she raise that with you at any  
13 time, to your recollection?

14          A       I don't recall.

15          Q       Did Ms. Lively raise to you, during this  
16 phone call, any issue related to Mr. Baldoni calling  
17 her trainer and asking her about -- and asking her  
18 trainer about her weight?

19          A       I remember hearing about that from  
20 Justin.

21          Q       So Justin came to you first before you --  
22 Ms. Lively did?

23                 MR. FREEDMAN: Objection.

24                 THE WITNESS: I believe so.

25

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1 Q Did you help replace the first AD?

2 A Yes, I did.

3 Q And do you know whether anyone else  
4 thought that there was a problem with the first AD?

5 A I think Alex Saks thought there was a  
6 problem with the first AD.

7 Q Did anyone else speak with you about  
8 concerns they had with Mr. Baldoni or Mr. Heath?

9 A Define "concern." There is a lot of  
10 complaining on a set. There is a lot of  
11 personalities. Yeah, I think Alex -- probably Alex  
12 Saks.

13 Q Did Jenny Slate?

14 A Yes, Jenny Slate. Yes, the "sexy"  
15 comment.

16 Q Did Jenny Slate's manager?

17 A I will tell you about the conversation  
18 with Jenny Slate's manager. Jenny Slate's manager  
19 called me and, in a very general way, asked me,  
20 like, "What's going on, on that set?" She didn't  
21 get into anything specific. She just said, "What's  
22 going on?" And -- and she intimated Jenny and --  
23 and Blake had concern. She didn't know really what  
24 it was. And I -- and I just said to the manager,  
25 "Have Jenny call me. She can call me directly.



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1 A I got a quote that said.

2 Q And did you end up speaking with  
3 Ms. Slate?

4 A Yeah, she called.

5 Q And what did -- when did that  
6 conversation take place?

7 A I think it was the same night I spoke to  
8 the manager. I think.

9 Q Was that May 27th?

10 A Maybe.

11 Q And do you know whether Ms. Slate spoke  
12 with Alex Saks as well?

13 A I think she did.

14 Q Going back to your conversation with  
15 Ms. Slate, what did she tell you? Before you -- was  
16 this a phone call, or was this in person?

17 A It was a phone call.

18 Q It was just the two of you?

19 A Yes.

20 Q And how long did that phone call last?

21 A Not long.

22 Q Okay. And what did Ms. Slate tell you?

23 A In -- in -- in -- what I remember  
24 generally, I remember some things generally and some  
25 things specifically.

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1           Generally, I remember her having unease  
2     on the set, talking about how Blake had great --  
3     had -- Blake had a lot of concerns. She shared them  
4     with Jenny. Jenny had the experience of the "hot"  
5     comment. And it just -- the -- it felt tense. You  
6     know, things felt tense on set. She was very --  
7     honestly, she was very all over the place and  
8     wishy-washy about it a little bit. And I -- the  
9     part I really specifically remember is asking her at  
10    the end, "Are you asking me to do something?" And  
11    she said, "No. My manager said I should call you."

12           Q     And you didn't feel, after hearing that  
13    both Ms. Slate and Ms. Lively were uncomfortable,  
14    that there was something you should do, whether  
15    asked or not?

16           A     To date, Jenny Slate told me the director  
17    told her she looked "hot" in costume. No, I did not  
18    think anything from that needed to go to HR. And  
19    the majority of Blake's concern -- the majority of  
20    them were the running of the set, his inexperience,  
21    the first AD, the COVID. And there were these  
22    other -- the incident of the video and the trailer.  
23    But, no, I did not think there was -- I thought it  
24    was a shit show, but I did not think it was...

25           Q     Also, Alex Saks felt sidelined as well,

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1 right?

2 MR. FREEDMAN: Objection. Could you let  
3 her finish her answer?

4 BY MS. HUDSON:

5 Q I'm sorry. Were you still -- was there  
6 more you were saying?

7 A I thought it was a shit show, and there  
8 was -- those incidents alone were not reason to call  
9 HR for a movie that we were cofinancing and  
10 distributing.

11 Q How many women on a set have to be  
12 uncomfortable before you think it rises to the level  
13 of calling HR?

14 MR. FREEDMAN: Objection.

15 THE WITNESS: They didn't like him.

16 BY MS. HUDSON:

17 Q What do you mean by that?

18 A They didn't like him.

19 Q So you discounted their views on him?

20 MR. FREEDMAN: Objection.

21 THE WITNESS: I heard of three incidents.  
22 You can ask me this a hundred times, I'm going to  
23 tell you the three incidents I know over and over  
24 again.

25 The video, I saw the video. The trailer,

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1 we had a meeting in the trailer. It was resolved.  
2 And the director called Jenny Slate "hot" in front  
3 of 300 people on set. Those were the three  
4 incidents. No, I did not think there was reason to  
5 call HR.

6 MS. HUDSON: Okay. Let's take a look at  
7 Exhibit 16. This is a text chain between Alex Saks  
8 and Ange Giannetti dated May 29th, 2023,  
9 Bates-stamped SPEBL2023.

10 (Exhibit 16 marked for identification.)

11 BY MS. HUDSON:

12 Q Do you recognize this as a text chain  
13 between you and Ms. Saks?

14 A I do.

15 Q Okay. If you go to the beginning, Ms. --  
16 you say to Ms. Saks:

17 (As read):

18 "Call you when" -- "call when you can,  
19 xx."

20 Do you see that?

21 A I do.

22 Q And Ms. Saks says:

23 (As read):

24 "Finishing up brunch with Jenny."

25 Do you see that?

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1 Q Did you learn, at some point, that there  
2 was a meeting with Alex Saks, Justin Baldoni,  
3 Mr. Heath, and Blake Lively?

4 A You'd have to be more specific.

5 Q Was there a meeting following all of  
6 these phone calls and discussions with Mr. Heath,  
7 Mr. Baldoni, Alex Saks, and Blake Lively?

8 MR. FREEDMAN: Objection.

9 BY MS. HUDSON:

10 Q That you're aware of?

11 A About the Jenny Slate?

12 Q About the various incidents we've  
13 discussed?

14 A The first AD?

15 Q Well, we've discussed more than that. Do  
16 you recall Ms. Saks reporting to you about a meeting  
17 that she had with --

18 A There were so many. You'd have to be  
19 more specific.

20 MS. HUDSON: Okay. Let's take a look at  
21 Exhibit 17?

22 THE STENOGRAPHIC REPORTER: Yes.

23 (Exhibit 17 marked for identification.)

24 BY MS. HUDSON:

25 Q This is a text chain between you and

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1 Alex Saks dated June 1st, 2023, SPEBL2026.

2 Is this a -- do you recognize this as a  
3 text chain between you and Ms. Saks?

4 A I do.

5 Q And in this text chain, is Ms. --  
6 Ms. Saks reporting to you about a meeting that she  
7 had with Ms. Lively, Mr. Heath, and Mr. Baldoni?

8 A I need a minute to read it.

9 Q Sure.

10 I'm going to go to this and ask you  
11 specific questions.

12 A Okay.

13 Q Okay? The -- at 9:35 a.m., Ms. Saks says  
14 "We had a very good tough chat with Blake. She was  
15 eloquent and on point. Called Jamey out in front of  
16 me and Justin kindly but was very direct. It was  
17 impressive to watch."

18 Do you see that?

19 A I do.

20 Q Okay. So does this refresh your  
21 recollection that Ms. Lively -- that Ms. Saks told  
22 you about a meeting with her, Ms. Lively,  
23 Mr. Baldoni, and Mr. Heath?

24 A It doesn't refresh it, but I -- I see  
25 that it happened.

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1 don't look. And apparently, he was looking in her  
2 direction the entire conversation when she turned  
3 around.

4 Do you see that?

5 A I do.

6 Q And your response was, "not good," and  
7 you capitalized each letter of "not," right?

8 A Uh-huh.

9 Q What did you mean by that?

10 A I mean, if that happened, that would not  
11 be good.

12 Q Okay. Why would that not be good?

13 A She was in a state of undress.

14 Q And then if you go to the next page, the  
15 one Bates stamped 2030, there is a text chain at the  
16 top it says from Ms. Saks,

17 (As read):

18 "I'm ready to bring a new AD team in."

19 Do you see that?

20 A I'm sorry, what page is this?

21 Q 2030.

22 A Oh, yeah. Yes, I see that at the top.

23 Q Ms. Saks says, "I'm ready to bring a new  
24 AD team in." You mentioned that she also wasn't  
25 happy with the AD team?

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1 A Correct.

2 Q And she describes to you some issues with  
3 the AD team and you respond, "How is that possible?  
4 Two people in the scene. Exactly."

5 Did you also think that the AD team had  
6 some issues?

7 A I'm going to be honest, I don't know -- I  
8 didn't know if it was an AD team issue, if it was a  
9 Justin planning issue, if it was a DP issue. I knew  
10 that there was an issue, you know, that it would  
11 take that -- I mean, it's not crazy that it takes  
12 two hours before you get a shot off on a set, but  
13 that does seem like a -- it's an interior location  
14 and you're not dealing with weather.

15 Q At the bottom, Ms. Saks -- you ask  
16 Ms. Saks at 10:14 a.m.

17 "What does Justin say? And Ms. Saks  
18 response:

19 Nothing."

20 Do you see that?

21 A At what time? I'm sorry.

22 Q 10:14.

23 A Oh, yeah. Okay.

24 He says "nothing."

25 Q And Ms. Saks says, Just looks blankly,



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1 MR. FREEDMAN: Objection.

2 THE WITNESS: Yeah, I mean -- yeah, it  
3 says here there will be one, but I did not -- I  
4 didn't remember that we had to have it, and I didn't  
5 know that it was scheduled at the end --

6 BY MS. HUDSON:

7 Q When did production start?

8 A January 5th.

9 Q Okay. And when was the meeting?

10 A January 4th.

11 Q Okay. And at the January 4th  
12 meeting...

13 MS. HUDSON: I'm going to hand you  
14 another document.

15 THE WITNESS: Okay.

16 THE STENOGRAPHIC REPORTER: Exhibit 20  
17 for the record.

18 (Exhibit 20 marked for identification.)

19 MS. HUDSON: Okay.

20 MR. FREEDMAN: Time check?

21 THE VIDEOGRAPHER: Three hours, thirteen  
22 minutes.

23 THE WITNESS: Thank you.

24 BY MS. HUDSON:

25 Q Ms. Giannetti, this is Ms. Lively's

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1 complaint in this lawsuit, her current complaint.

2 A Uh-huh.

3 Q I'm going to have you turn to page 7,  
4 paragraph 20.

5 It says --

6 A I see it. Yup.

7 Q (As read):

8 "During the January 4th meeting, the  
9 parties discussed in detail the  
10 inappropriate conduct that Ms. Lively,  
11 her employees, and other cast and crew  
12 experienced at the hands of Mr. Baldoni  
13 and Mr. Heath. Ms. Lively read the  
14 list below in its entirety. And after  
15 a discussion, all parties present  
16 agreed that the outlined conduct would  
17 cease."

18 Take a look at this list, which continues  
19 onto page 2. Do you recall Ms. Lively raising these  
20 issues at -- at the January 4th meeting?

21 MR. FREEDMAN: Objection.

22 Go ahead.

23 MS. HALLINAN: You can take your time to  
24 read through this.

25

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1 BY MS. HUDSON:

2 Q Having looked at that, do you recall  
3 Ms. Lively reading from a list like that during the  
4 meeting?

5 MR. FREEDMAN: Sorry. Can I get that  
6 read back? I just didn't hear it.

7 MS. HUDSON: Okay.

8 BY MS. HUDSON:

9 Q Having looked at the list, do you recall  
10 Ms. Lively reading a list like this during the  
11 meeting?

12 MR. FREEDMAN: Objection.

13 THE WITNESS: I'm up to number 23, and up  
14 to 23, yes.

15 BY MS. HUDSON:

16 Q Okay. And go ahead and finish the  
17 remaining --

18 A Okay.

19 Q -- four.

20 A I will do it quickly.

21 Okay.

22 Q Yes. And she mentioned the -- the  
23 remainder of the list during the meeting?

24 A I don't remember it exactly, but it's --  
25 it seems quite accurate.

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1 Q Did she -- did she tell you that she felt  
2 uncomfortable about Justin speaking with her -- her  
3 and, I think, his trainer?

4 MS. HUDSON: Objection.

5 THE WITNESS: I can't recall if she told  
6 me specifically that herself or someone told me that  
7 she did.

8 BY MR. FREEDMAN:

9 Q Was that someone Justin?

10 A I think it was everyone. I think it was  
11 Justin, Jamey, and Alex.

12 Q Did Justin explain to you why he was  
13 asking about what her weight might be?

14 A Yes.

15 Q What did he say to you?

16 A In one of the scenes, he had to lift her.  
17 And he had a bad back, and he wanted to know how  
18 much she weighed so that he could lift her. And  
19 what he did say is, I think, not be embarrassed.  
20 Like, he wanted to be able to do the scene.

21 Q And did he explain to you that he was  
22 concerned about a back injury that he had suffered?

23 A Yeah, he -- well, he had mentioned that,  
24 yeah, he -- he was worried about his back.

25 Q Did you know that he had suffered a back

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1 injury previously?

2 A I didn't.

3 MS. HUDSON: Objection.

4 MR. FREEDMAN: Thirty-three.

5 (Exhibit 33 marked for identification.)

6 BY MR. FREEDMAN:

7 Q Exhibit 33 is a text exchange -- is a  
8 text exchange -- it's a text exchange between  
9 yourself and Blake Lively on May 15th and 16th.  
10 It's Bates-stamped BL7941 and BL7942.

11 Do you know what this text was about?

12 MS. HUDSON: Objection.

13 THE WITNESS: No.

14 BY MR. FREEDMAN:

15 Q Did --

16 A Maybe.

17 Q Sure. What is it about?

18 A I think this is for the end of the movie,  
19 and we're supposed to show time passing. Is that --  
20 I'm -- I'm not actually sure, actually.

21 Q Did Blake Lively tell you that Justin or  
22 Jamey had done anything that made her feel  
23 uncomfortable on the set on May 15 or May 16?

24 A I don't recall.

25 Q Did you learn that Blake Lively believed

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1 17-point list?

2 A No. I knew why.

3 Q Why?

4 MS. HUDSON: Objection.

5 THE WITNESS: Because there was a  
6 tremendous amount of money that had been invested  
7 and spent, and we had to finish the movie or it was  
8 unreleasable.

9 BY MR. FREEDMAN:

10 Q Did Blake Lively threaten to leave the  
11 movie if the 17-point list wasn't signed without  
12 alteration or revision?

13 MS. HUDSON: Objection.

14 THE WITNESS: That's my understanding.

15 BY MR. FREEDMAN:

16 Q Do you recall telling Jamey Heath that  
17 you thought Blake was a fucking terrorist?

18 MS. HUDSON: Objection.

19 THE WITNESS: Yes.

20 BY MR. FREEDMAN:

21 Q At that point in time, how much money had  
22 Sony invested in the movie?

23 A Well, I believe the ingoing budget was 28  
24 and change, 28 million and change. We had  
25 three weeks left -- I -- I -- I'm -- at least

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1 THE WITNESS: In regards to nudity in  
2 the -- in the nudity rider and daillies had nudity?  
3 BY MS. HUDSON:

4 Q If her nudity rider had a provision that  
5 required the daillies to be destroyed in certain  
6 circumstances, would it be appropriate for the  
7 daillies to have been destroyed consistent with the  
8 circumstances laid out in the nudity rider?

9 A Yes.

10 Q Let's look at Exhibit 41.

11 This is a text message between  
12 Ms. Giannetti and Ms. Lively, dated August 11th,  
13 2024, Bates-stamped BL\_8024.

14 Ms. Giannetti, I'm going to draw your  
15 attention to your text to Blake Lively on  
16 August 11th.

17 Can you read it out loud?

18 A Sure.

19 (As read):

20 "Blake, \$50 million!! Your blood,  
21 sweat, tears, brilliant smarts, heart  
22 and soul in every single frame. My  
23 God, it's incredible. Thank you  
24 50 million times. And it's only  
25 Saturday night."

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1 Q What were you referring to here?

2 A The success of the opening of the film.

3 Q Was the opening of the film successful?

4 A Very.

5 Q And -- and how did it compare to other  
6 movies of the genre?

7 MR. FREEDMAN: Objection.

8 THE WITNESS: It was gigantic.

9 BY MS. HUDSON:

10 Q Was it a historically successful movie?

11 MR. FREEDMAN: Objection.

12 THE WITNESS: Oh, you could say that. I  
13 think that's fair.

14 BY MS. HUDSON:

15 Q And how much money has It Ends with Us  
16 made to date?

17 A I can't tell you to date. I can tell you  
18 to date theatrically. I think it's close to  
19 \$350 million.

20 Q And is that a historically large success  
21 rate?

22 A For this size budget and this genre,  
23 incredible.

24 Q And the cut of the film that went to  
25 theaters was the one that Ms. Lively worked on for



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1 Sony, correct?

2 MR. FREEDMAN: Objection.

3 THE WITNESS: Yes.

4 MS. HUDSON: Okay. No further questions.

5 MR. FREEDMAN: I just have a little bit.

6 I will ask them from here, if that's okay.

7 THE WITNESS: It's okay.

8 MR. FREEDMAN: Sorry about that.

9 THE WITNESS: That's all right.

10 MR. FREEDMAN: You're close, though.

11 THE WITNESS: I know. I can feel it.

12 EXAMINATION

13 BY MR. FREEDMAN:

14 Q Let me start by giving you a document I  
15 will ask the court reporter to mark as Exhibit 42  
16 for identification.

17 THE STENOGRAPHIC REPORTER: Here you go.  
18 Exhibit 42 for the record.

19 (Exhibit 42 marked for identification.)

20 BY MR. FREEDMAN:

21 Q Exhibit 42 is an exchange between, it  
22 looks like Josh Greenstein and yourself, and it's  
23 dated September 3, 2024.

24 A Uh-huh.

25 Q Do you recognize the document?

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REPORTER'S CERTIFICATE

I, ASHLEY SOEVYN, a Certified Shorthand Reporter of the State of California, do hereby certify:

That the foregoing proceedings were taken before me at the time and place herein set forth; at which time the witness was put under oath by me;

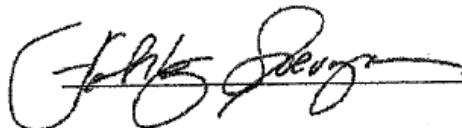
That the testimony of the witness, the questions propounded, and all objections and statements made at the time of the examination were recorded stenographically by me and were thereafter transcribed;

That a review of the transcript by the deponent was/ was not requested;

That the foregoing is a true and correct transcript of my shorthand notes so taken.

I further certify that I am not a relative or employee of any attorney of the parties, nor financially interested in the action.

I declare under penalty of perjury under the laws of California that the foregoing is true and correct. Dated this 25th day of September, 2025.



ASHLEY SOEVYN

CSR No. 12019