

Exhibit 33

IN THE UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

5 BLAKE LIVELY,)
6 Plaintiff,)
7 vs.) No. 2:24-cv-10049-LJL
8 WAYFARER STUDIOS LLC, ET AL., a)
9 Delaware Limited Liability)
10 Company, JUSTIN BALDONI, an)
11 individual, JAMEY HEATH, an)
12 individual, STEVE SAROWITZ, an)
13 individual, IT ENDS WITH US MOVIE)
14 LLC, a California Limited)
15 Liability Company, MELISSA)
16 NATHAN, an individual, THE)
17 AGENCY GROUP PR LLC, a Delaware)
18 Limited Liability Company,)
19 JENNIFER ABEL, an individual, JED)
20 WALLACE, an individual, and)
21 STREET RELATIONS INC., a)
22 California Corporation,)
23)
24 Defendants,)
25)
26)
27)
28 (RELATED CONSOLIDATED CASE.))

*** CONFIDENTIAL ***

*** PORTIONS DESIGNATED ATTORNEYS' EYES ONLY ***

VIDEO DEPOSITION OF JUSTIN GREY STONE

MONDAY, OCTOBER 6, 2025

Reported Stenographically by:

RENEE HARRIS, RPR

CA CSR No. 14168

NJ CCR No. 30XI00241200

NY Notary No. 01HA0037009

JOB NO. 7624672 | PAGES: 1 - 433

1 inappropriate conduct occurring on the set?

2 MS. MOSES: Objection.

3 MS. FINK: Objection.

4 THE WITNESS: I can't say that I remember

5 the timing of such.

12:36:18

6 I think there were other issues, but I
7 don't know if they were of the same ilk or
8 extent.

9 So I can't answer that correctly.

10 BY MS. GAROFALO:

12:36:30

11 Q. What other issues do you think there were
12 after Ms. Lively returned to the set to resume
13 filming?

14 A. I mean, it was, from my understanding, a
15 lot of unprofessionalism in general with the set.

12:36:41

16 Q. What do you mean by that?

17 A. There were different instances. I can
18 tell you when I was on set where I witnessed
19 people sort of in hugging circles and getting
20 together. I don't know. It was less about me,
21 but my understanding was, I wouldn't say it
22 completely stopped.

12:36:56

23 Q. What is a "hugging circle"?

24 A. It's exactly what it sounds like.

25 Q. Well --

12:37:13

1 A. There was things that would feel
2 inappropriate by means of any other film set.

3 Q. Like what?

4 A. People getting together and hugging
5 around the filmmaker before and after -- before 12:37:21
6 the scene started, large groups of people.

7 Q. Okay. In your visit to the set, did you
8 witness anybody -- strike that.

9 When you visited the set, did you witness
10 any of the Wayfarer parties -- Mr. Heath, 12:37:35
11 Mr. Baldoni or anybody you understood to be
12 affiliated with Wayfarer -- hugging Ms. Lively?

13 A. Outside of the scenes, no.

14 Q. Okay. What other crossing of borders, if
15 any, did you witness in your visits to the set 12:38:00
16 after filming resumed?

17 MS. FINK: Objection.

18 THE WITNESS: While I was on set, the
19 boundaries were kept but also, I would
20 imagine, partly because I was on set. 12:38:18

21 BY MS. GAROFALO:

22 Q. Okay. You didn't witness anything that
23 crossed a boundary when you were on set, other
24 than the hugging circles which involved people
25 other than Ms. Lively; is that correct? 12:38:27

1 representative from Sony sat in the editing room
2 with Ms. Lively and participated in the editing?

3 MS. FINK: Objection.

4 BY MS. GAROFALO:

5 Q. Is that your testimony? 02:16:40

6 A. I'm not testifying somebody sat in the
7 room.

8 I'm saying that much of the editing, from
9 my understanding, happened on the Sony lot.

10 Q. Okay. 02:16:47

11 A. So I would say, if it happened on the
12 Sony lot, then they were aware and spearheading
13 it. It's their lot; it's their edit room.

14 Q. Now, you are aware that Sony was pushing
15 Wayfarer to give into Ms. Lively's demands because 02:16:59
16 she was threatening Sony, are you not?

17 MS. MOSES: Objection.

18 MS. FINK: Objection.

19 THE WITNESS: If those happened, perhaps
20 it was because, creatively, Sony wanted to 02:17:05
21 take the movie in a different direction.

22 BY MS. GAROFALO:

23 Q. Did Ms. Lively threaten not to return to
24 production after the strikes unless certain
25 conditions were met? 02:17:14

1 MS. MOSES: Objection.

2 MS. FINK: Objection.

3 THE WITNESS: I don't think Blake ever
4 threatened. It's why everything was worded
5 as protections being requested to be met. 02:17:21
6 They were never demands.

7 Nowhere does it ever say "demands."

8 Nowhere ever does it threaten that she won't
9 return.

10 What she did was she put forward a list 02:17:28
11 of protections for herself and for everybody
12 else on the set that needed to be met in
13 order to ensure a safe working environment
14 that Wayfarer's negligence was not providing.

15 MS. GAROFALO: Move to strike as 02:17:40
16 nonresponsive.

17 BY MS. GAROFALO:

18 Q. So let's try this another way.

19 A. I think it's an important point, though.

20 Q. At some point, Ms. Lively put together 02:17:49
21 her own cut of the film; is that correct?

22 MS. MOSES: Objection.

23 MS. FINK: Objection.

24 THE WITNESS: Again, no, it's not
25 correct. 02:18:01

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■

■

■

5 Q. Okay. We are going to look at the deal 04:57:43
6 for It Ends With Us momentarily, but let me ask
7 you a couple questions.

8 At some point in time, you became aware
9 of the It Ends With Us project; is that right?

10 A. That's correct. 04:57:56

11 Q. And did you bring the project to
12 Ms. Lively's attention?

13 A. The project was first brought to our
14 attention from her agent, Warren Zavala, and we
15 all discussed with her as a team. 04:58:12

16 Q. And when you first learned about the
17 project, did you think that this would be a
18 project Ms. Lively would be interested in
19 pursuing?

20 A. I had my concerns about it, and I was 04:58:22
21 unsure whether it was something she would be
22 excited about, given -- given the relative
23 inexperience of the filmmaker and co-star and sort
24 of the newer nature of the financial entity.

25 There were also other things to consider 04:58:38

1 such as the success of the film and the message
2 that it had, which I knew would be really
3 important to her. And I knew how important it
4 would be to send that message to women and to her
5 audience.

04:58:50

6 So I was unsure which way it would go.

7 Q. Did Ms. Lively express to you any
8 reservations about the inexperience of the
9 filmmaker, who here was Mr. Baldoni?

10 A. I can't remember if anything stemmed 04:59:02
11 directly from her, but I can say, as a team, we
12 look at all the pros and cons of a potential
13 project and the relative inexperience of him.

14 And also, his stature as an actor at the
15 time were things that were taken into deep 04:59:15
16 consideration and part of the conversation and
17 concerns for us as a team.

18 Q. And what did the team -- well, let me ask
19 you, specifically.

20 What, if anything, did you suggest or 04:59:24
21 advise Ms. Lively do in order to counter the
22 relative inexperience of the filmmaker here?

23 MS. FINK: Objection.

24 THE WITNESS: I think there was a process
25 laid out where she had read the book; where 04:59:41

1 e-mail from Leslie Sloane that attached some
2 marketing guidelines, if I'm not mistaken.

3 Do you recall that?

4 A. I do.

5 Q. Is this the document that you are 05:12:18
6 referring to during this testimony?

7 A. Yes.

8 Q. And if you could turn to the third page
9 of the document, which is Bates stamped VPR 854.

10 A. Mm-hmm.

05:12:33

11 Q. Under "What to avoid."

12 A. Mm-hmm.

13 Q. It says:

14 "Focus more on Lily's strength and

15 resilience, as opposed to describing the film 05:12:39
16 as a story about domestic violence.

17 "Empowerment is not just about standing
18 up to adversity but also about having the
19 power to overcome within one's self and grow
20 from it and developing agency to shape the 05:12:55
21 future."

22 Do you see that?

23 A. Mm-hmm.

24 Q. Is it your -- well, what is your 05:13:03
25 understanding of the genesis of this document that

1 was attached to Ms. Sloane's e-mail?

2 A. My understanding of it was that it was a
3 marketing directive and guideline based on
4 Wayfarer and Sony's wishes, Sony, being the
5 director and sort of the final arbiter of how the 05:13:19
6 movie was released and marketed, I would imagine.

7 And these are the guidelines for
8 everyone, including Wayfarer, including Justin,
9 including anyone appearing on camera that they
10 were all to be in unison. 05:13:31

11 Q. And do you know whether Ms. Lively
12 followed Sony's instructions to focus on female
13 empowerment, as opposed to making the film just
14 about domestic violence?

15 A. I think Blake did everything within her 05:13:47
16 power to follow all the guidelines that were given
17 to her and to make sure the film was the best
18 success, to reach the most amount of people with
19 the highest amount of impact as possible in the
20 way that felt authentic to the film and to 05:14:00
21 everybody receiving it.

22 Q. Do you know when Ms. Lively first started
23 promoting the film, and specifically, whether it
24 was before or after the film's release?

25 A. It would be prior. 05:14:14

1 they were both at the premiere.

2 Q. And do you know whether Ms. Lively
3 appeared on the red carpet with Mr. Baldoni?

4 A. I know they were both on the red carpet
5 at times. I can't confirm that they were 05:15:34
6 together.

7 Q. Did Ms. Lively have reservations about
8 appearing on the red carpet with Mr. Baldoni for
9 the premiere?

10 A. As I understood it, she and others did, 05:15:44
11 as well, yes.

12 Q. And what were Ms. Lively's concerns, as
13 you understand them?

14 A. Her concerns was that -- her concerns, as
15 I understood them, were that Justin and the 05:15:55
16 Wayfarer team were people that contributed to a
17 very unsafe work environment and experience on
18 set, and that there was likely to be more people
19 coming out and more -- more stories to come out
20 from set, certainly not from us but just the 05:16:15
21 chances of that happening, given the history, were
22 significant.

23 And she definitely had concerns about not
24 wanting to appear as somebody endorsing as a
25 filmmaker, that people, let alone other women, 05:16:29

1 should be working with in the future.

2 Q. Are you aware of Ms. Lively instructing
3 any other cast member not to appear with
4 Mr. Baldoni at the premiere?

5 A. I'm not.

05:16:39

6 Q. Are you aware of Ms. Lively instructing
7 any other cast member to unfollow Mr. Baldoni on
8 social media?

9 A. I'm not.

10 Q. Are you aware of Ms. Lively instructing
11 any cast member not to do any other promotional
12 appearances with Mr. Baldoni in relation to the
13 film?

14 A. I'm not.

15 Q. To your knowledge, did Ms. Lively ever
16 threaten that if Mr. Baldoni attended the
17 premiere, she would take her sexual harassment
18 allegations public?

05:16:58

19 A. That was never something we were part of,
20 and I think throughout this entire process, there
21 were many various stages where we had asked for
22 various things such as protections or requests or
23 raised concerns.

05:17:09

24 But I am not aware, throughout the
25 entirety of this process, any threats that were

05:17:22

1 A. So to give -- to paint the whole picture,
2 we were at a time in our business where movies as
3 a whole were not performing theatrically, and the
4 industry was feeling a ton of anxiety and concern.

5 And, certainly, romantic dramas were not 05:18:33
6 working whatsoever for many, many years
7 previously.

8 So the movie was made for a budget of
9 somewhere around \$30 million. The opening was at
10 \$50-plus-million, which is massive with a capital 05:18:45
11 " M" and an underline. It is a monstrous opening
12 for a film of this stature.

13 And for it to open for Sony at that
14 number -- to open with this budget at that number
15 and to open in this genre of romantic drama, which 05:19:01
16 had really been dormant for years, was a
17 thunderous, thunderous signal to the entire
18 community of what a massive, massive hit this was.

19 If I was using a baseball reference, I
20 think we were hoping for a home run, and this was 05:19:15
21 an absolute grand slam.

22 Q. And based on your 18-plus years of
23 experience as a manager in the entertainment
24 industry, what should the success of the film have
25 meant for Ms. Lively's career? 05:19:28

1 MS. GAROFALO: Objection.

2 THE WITNESS: To be able to open a film
3 at \$50 million on an opening weekend on that
4 sort of a budget with, frankly, only you on
5 the poster is a massive endorsement and a 05:19:39
6 sign that you have built a huge audience --
7 excuse me -- who is excited about coming to
8 see you in films.

9 And so what that should have represented
10 for her is her true arrival as a top-, 05:19:48
11 top-tier movie star and an ability to
12 command, not only a significant increase in
13 her compensation moving forward, but just as
14 importantly, if not even more, a significant
15 rise in her opportunities to follow with 05:20:01
16 great filmmakers, with studio films.

17 Because the green-light ability that we
18 were previously talking about has now only
19 been exponentially grown. It's a huge
20 moment. 05:20:14

21 And generally in the business, when you
22 have a movie that opens No. 1, even if it's
23 16 million on an opening weekend or 20-, and
24 it hasn't recouped its whole budget, the
25 phones are ringing off the hook with incoming 05:20:24

1 opportunities and offers and meetings and
2 etc. and so forth.

3 And in this case, the movie almost
4 doubled its entire budget in its opening
5 weekend, which is just unheard of. 05:20:34

6 So you can imagine our expectation was,
7 you know, beyond a celebration. A
8 celebration would be to say the least.

9 BY MS. MOSES:

10 Q. And did the phones ring off the hook 05:20:44
11 after the movie came out?

12 A. They did not.

13 Q. In terms of what you reasonably would
14 have expected Ms. Lively to see for offers to come
15 in, would you have been pushing for terms that 05:20:58
16 were commensurate with what she earned on It Ends
17 With Us?

18 A. No. We would have been looking for -- we
19 would have been looking for and expecting, quite
20 easily, a significant pay increase and also a 05:21:08
21 significant increase in the amount of filmmakers
22 who were excited and looking to work with her,
23 especially at the studio level.

24 Q. And would you have been pushing for deal
25 terms that were better or worse than what she got 05:21:24

1 STATE OF CALIFORNIA)
2 COUNTY OF LOS ANGELES) ss.

3 I, RENEE HARRIS, do hereby certify that I am a
4 licensed Certified Shorthand Reporter, duly
5 qualified and certified in the State of California
6 and the State of New Jersey; Notary Public in the
7 State of New York and State of Florida; and
8 Registered Professional Reporter;

9 That prior to being examined, the witness named
10 in the foregoing deposition was by me duly sworn
11 to testify to tell the truth, the whole truth, and
12 nothing but the truth;

13 That the said deposition was by me recorded
14 stenographically;

15 And the foregoing pages constitute a full,
16 true, complete and correct record of the testimony
17 given by the said witness;

18 That I am a disinterested person, not being in
any way interested in the outcome of said action,
or connected with, nor related to any of the
19 parties in said action, or to their respective
counsel, in any manner whatsoever.

20 Dated: October 7, 2025

21
22 

23 Renee Harris, CSR, CCR, RPR
24 CA CSR No. 14168
NJ CCR No. 30XI00241200
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