

SUPERIOR COURT OF THE STATE OF CALIFORNIA
FOR THE COUNTY OF LOS ANGELES - INGLEWOOD COURTHOUSE

JULIA MISLEY, formerly known)
as JULIA HOLCOMB, an)
individual,)
)
Plaintiff,)

vs.)

No. 22TRCV01604

STEVEN VICTOR TALLARICO A/K/A)
STEVEN TYLER, an individual;)
and DOES 2 through DOE 50,)
inclusive,)
)
Defendants.)

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VIDEO-RECORDED DEPOSITION OF DAVID KREBS taken
at 12011 San Vicente Boulevard, Suite 700, Los
Angeles, California, at 10:07 a.m. Pacific
Time, Friday, February 21, 2025, before
Theresa JoAnn Phillips-Blackwell, CSR 12700.

1 THE WITNESS: We were the managers of Aerosmith
2 from 1972 to 1984, which meant that we put together the
3 strategy to build them into what became America's
4 biggest rock and roll band. We especially worked with
5 the agents and the labels.

6 BY MR. RECK:

7 Q. When you say "strategy," what does that mean?

8 A. It means whatever I did and planned for
9 12 years in breaking them worked.

10 Q. Could you give me some examples of that?

11 A. No. Examples of what?

12 Q. Of how you implemented a strategy with regard
13 to Aerosmith.

14 A. I can't -- I don't know quite how to answer
15 that. We had a reputation as having built more
16 superstars than any other management company. We were
17 not managers who went out on the road with our bands. I
18 don't -- I don't quite -- by making a number of very
19 smart decisions, we were very successful in building
20 Aerosmith to be what they became.

21 Q. And is the "we" that you're referring to you
22 and Mr. Leber?

23 A. Yes.

24 Q. Okay. How did you and Mr. Leber come to even
25 know of Aerosmith existing?

1 understanding --

2 A. Uh-huh. Uh-huh.

3 Q. -- starting when you met her in about 1974,
4 will you please describe what you know about Julia
5 Holcomb.

6 MR. STUDENKA: I don't want you to speculate.
7 This is what you directly know.

8 THE WITNESS: Okay. What I directly know is
9 that after I met her for the first time on tour, I was
10 told that Frank Connelly had gotten her guardianship to
11 Steven Tyler, that her mother had signed off, and that's
12 what I know.

13 BY MR. RECK:

14 Q. At the time you met Ms. Holcomb, was it your
15 understanding that she was residing with Mr. Tyler and
16 traveling with the band?

17 A. Pretty sure, yes.

18 Q. And how did you come to know about the
19 guardianship obtained by Mr. Connelly?

20 A. I was either told that by Frank Connelly or I
21 was told it by Kelly. I'm not sure.

22 MR. STUDENKA: Belated objection to the extent
23 it calls for a legal conclusion, expert opinion.

24 BY MR. RECK:

25 Q. In -- in your mind, when you use the word

1 MR. STUDENKA: Sorry.

2 MR. RECK: No worries.

3 BY MR. RECK:

4 Q. What has Mr. Kelleher told you about the
5 permission for guardianship?

6 A. Well, I'm not sure whether he told me or Frank
7 Connelly told me. That's what I just said before. Is
8 that not correct? I'm not sure which one of them told.

9 Q. Okay.

10 A. All I was told was that guardianship papers had
11 been signed by her mother, and we just accepted that and
12 went on. And -- and nothing.

13 Q. In relation to when you first met
14 Ms. Holcomb --

15 A. Uh-huh.

16 Q. -- approximately when did you receive the
17 information about the permission or guardianship?

18 A. I don't know. I don't remember. But probably
19 soon thereafter.

20 Q. Do you have an understanding as to why the
21 permission or guardianship was obtained?

22 A. I was told, I think -- my recollection is that
23 in order for her to travel from state to state, even
24 though they resided in Boston, which was a state that
25 you could be together at 16; it was not an 18-year

1 Q. Did it matter whether she -- Ms. Holcomb was a
2 child or an adult?

3 A. Our feeling was that if her mother didn't care,
4 it was not up to us to get in between and that there had
5 been evidently, quote/unquote, a legal document. And we
6 accepted that.

7 Q. Was there -- from a manager's perspective of a
8 rock band --

9 A. Sure.

10 Q. -- with all of the PR and all the imagery that
11 goes with that, was there any type of negative impact on
12 Mr. Tyler or Aerosmith because he was in a sexual
13 relationship with a minor?

14 MR. STUDENKA: Objection. Speculation.

15 THE WITNESS: I have no idea.

16 MR. STUDENKA: Calls for a legal conclusion.

17 THE WITNESS: I have no idea.

18 MR. STUDENKA: You can answer, to the extent
19 you can.

20 BY MR. RECK:

21 Q. Well, during the -- the, you know, period from
22 1975 until 1979 --

23 A. Uh-huh.

24 Q. -- you were responsible for Aerosmith's image;
25 correct?

1 take all these people. We stayed from the girlfriends.
2 We did not want to know what's going on. It wasn't what
3 we were into as a management company.

4 Q. Well, as a management company, does it matter
5 if the members of the band were breaking the law?

6 A. Well, I would think that -- I would think that
7 Julia Holcomb's mother broke the law. And we all
8 accepted the fact that there had been worked out a legal
9 guardianship, whatever that meant at that time. And we
10 accepted that as okay and they're going to get married.
11 They were in love.

12 Most rock and roll people have affairs,
13 one-nighters. A three-year event to bring forth this
14 kind of action is somewhat of a -- I'm not sure what the
15 right word is, but a "farce" might appear, to me.

16 Q. And is it a farce because it was such a long
17 and, in your opinion, stable relationship?

18 A. Yes. They were going to get married. He took
19 her to see his parents, according to her, in her
20 complaint -- or in her article in 2011. I would say
21 that had some meaningful -- to this relationship.

22 Q. Is there an age at which the romantic dating
23 partner of a member of Aerosmith would have become a
24 problem such that management did step in?

25 A. Yeah. At some point it was 10 or 12 maybe.