

## TWO BIG PROBLEMS WITH THE PASSENGER ELEVATOR

This analysis looks at two major problems with the hypothesis set forth in John Armstrong's 2020 essay *Escape from the 6<sup>th</sup> Floor*, namely, that the Book Depository assassins escaped the building via the passenger elevator up front. The first difficulty involves Armstrong's reliance on witness statements and testimony to establish that Shelley & Lovelady returned inside directly after the shots. This is not supported by the film evidence. But this question is still open to interpretation and is not unequivocal.

The second difficulty exposes the fatal flaw in his hypothesis. It was not feasible that the 1<sup>st</sup>-floor electrical panel was used to shut off the passenger elevator power.

## THE STRANGE JOURNEY OF SHELLEY & LOVELADY

Bill Shelley & Billy Lovelady watched JFK's motorcade from atop the front landing at the east end of the Texas School Book Depository. Only a minute or so after the shooting, according to John Armstrong, they had returned directly inside the building and gone to the rear of the warehouse. Subsequently they were encountered by secretaries Victoria Adams & Sandra Styles, who'd raced down the corner stairwell to get outside and see what was happening. Using the junction box next to the domino room, Lovelady then restored the power to the passenger elevator.

Only the first sentence of this introductory paragraph is strictly true. Because a powerful case can be made that Shelley & Lovelady **did not return directly inside** after the assassination. And according to Adams & Styles, they did not encounter these men when they'd come down from the 4<sup>th</sup> floor. And we shall see, in the final section, that the available evidence does not indicate that the 1<sup>st</sup>-floor electrical panel was manipulated.

Roughly an hour and a half after the 12:30 shots, Shelley & Lovelady were at the Dallas Police headquarters giving their affidavits. And their general reactions were quite similar.

Shelley described how he *"ran across the street to the corner of the park and ran into a girl crying and she said the President had been shot. This girl's name is Gloria Calvery who is an employee of this same building.*

*I went back in the building and went inside and called my wife and told her what happened. I was on the first floor then and I stayed at the elevator and was told not to let anyone out of the elevator. I left the elevator and went with the police on up to the other floors. I left Jack Dougherty in charge of the elevator."*

Lovelady did not describe his immediate reaction but did concur that *"After it was over we went back into the building and took some police officers up to search the building."*

Yet it was not until approximately 12:36 that DPD Inspector Herbert Sawyer went up to the 4<sup>th</sup> in the passenger elevator with two fellow police officers and an unspecified warehouse worker, presumably Lovelady.<sup>1</sup> In other words, at least 5 minutes had transpired before Shelley & Lovelady began assisting the police search. And there was never any phone record obtained regarding when Shelley called his wife. To get a better idea as to whether or not Shelley & Lovelady went directly inside a minute or so after the shots, we need a closer look at their interaction with Gloria Calvery.

Calvery, a secretary for SouthWestern Publishing, had watched the motorcade with some of her 2<sup>nd</sup>-floor co-workers at the Elm Street curb just east of the Stemmons Freeway sign. Immediately after the shots she ran for the front steps. Somewhere on or near the peninsula separating Elm Street from the Elm St. Extension she encountered Bill Shelley and she told him the President had been shot. Gloria was thence captured in newsreel footage by WFAA's Malcolm Couch and was dubbed "Running Woman". She arrived at the entranceway steps only moments after Officer Marrior Baker.



*Running Woman and Officer Baker*

Calvery was eventually identified as the woman in the dark coat at the left part of the entranceway, talking to an unidentified man halfway up the steps. This is some 30 seconds or so after the shots had been fired. TSBD order-filler Wesley Frazier identified himself as the man standing at the center of the landing, and he recalled 50 years later:

*"...now, some of the people- Bill Shelley and Mr. Billy Lovelady- they went down toward the Triple Underpass. Because- before they went down there, a lady came by- a woman came by- and she was crying and she said, 'Somebody had shot the President'.<sup>2</sup>*

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<sup>1</sup> WCH VI pp. 317, 319

<sup>2</sup> Sixth Floor Museum interview of Wesley Frazier, 7/13/13 @ 34:51



*Calvery talking to Molina ? on the TSBD steps*

Frazier had a clear memory that Shelley & Lovelady had left the landing and headed in the direction of the Triple Underpass. It sounds as if they left together. But he seemed a bit confused as to whether that happened just before or after his next clear memory- Calvery coming by and crying out that 'Somebody shot the President'. She had just told this to Shelley back at the peninsula. Was she telling the same thing to Lovelady, still lingering halfway up the steps, or was it to someone else?

Although this lingering figure resembles Lovelady, it is too blurry to assign with rigorous certainty. The blurry figure up in the corner behind him, who resembles Lee Harvey Oswald, did not marry perceptions with reality. This lingering figure may instead be TSBD credit manager Joe Molina.





*Lovelady, Shelley and Molina atop the landing in Altgens 6*

Molina watched the motorcade from atop the TSBD landing next to Shelley & Lovelady. He had his arms raised to shield the noontime sun. They were captured in the background of Ike Altgens' famous photograph of JFK's reaction to the throat shot. Molina was arrested the next morning because he belonged to the G.I. Forum and was regarded as a potential communist subversive. The only contemporaneous account of his post-assassination reactions comes from an interview by DPD Homicide:

*"He states that he heard three shots he did not know where they came from. Mr. Molina then went down the embankment toward Commerce Street."*<sup>3</sup>

He said much the same in his Warren Commission testimony:

MOLINA: Well, I just stood there, everybody was running and I didn't know what to do, actually, because what could I do. I was just shocked...

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<sup>3</sup> Interview of Joe Molina by Detective B.L. Senkel, 11/23/63

...I just stood there and shook my head. I didn't want to think what was happening, you know, but I wanted to find out so I went down to where the grassy slope is, you know, and I was trying to gather pieces of conversation...

BALL: Did Gloria come up?

MOLINA: Yes, she came. I was in the lobby standing there and she came in with this other girl.

BALL: What did she say?

MOLINA: She said "Oh, my God, Joe, he's been shot." They were both horrified...<sup>4</sup>

Might not Molina have been referring to the entire front steps area as the "lobby"? His recollection of encountering Calvery doesn't make sense otherwise, i.e. Molina was coming down the steps when he encountered Calvery 30 seconds after the assassination. His HSCA testimony reiterated his itinerary from atop the Depository landing to the grassy knoll area:

HSCA: What did you do immediately after the assassination took place?

MOLINA: Well, of course, I didn't know there had been an assassination. I heard the shots and the people sort of fell on the ground, and, of course or were- where I was standing, I wasn't in direct fire of anybody, you know, any shooting, so I just stood there for a while and then I- when everybody started to get up- I went down to the grassy knoll and by that time the motorcade had left...<sup>5</sup>

An additional reason not to assign this blurry lingering figure to Lovelady is that clearer footage places him elsewhere. He was extracted from the Couch newsreel, rushing alongside Shelley down the Elm St. Extension, in 2010 by photo-researcher Gerda Dunckel. Not only does the following photo-montage assembled by author Pat Speer make a convincing case that it's them.<sup>6</sup> The bald spot on Lovelady's head and the stripes of his plaid shirt match up perfectly with what's seen after he'd returned to the front steps in the Martin film.

2010 was the year I visited the National Archives and tape-recorded Lovelady's HSCA interview. In it he acknowledged that he and Shelley rushed for the railroad tracks, west of the Depository building, after the shots. I reproduce here the transcript of the relevant portion of that 1976 interview, detailing his post-assassination reactions:

Q: Did you see any smoke over by the railroad tracks?

LOVELADY: Nope.

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<sup>4</sup> WCH VI pp. 371-372

<sup>5</sup> HSCA testimony of Joe Molina, 5/11/78

<sup>6</sup> Chapter 4: Pinning the Tale on Oswald @ [www.patspeer.com](http://www.patspeer.com)



*An enhancement from the Richard Sprague collection*



*Ready for affidavits*

*Martin film frame*

Q: Did you see any flashes over there?

LOVELADY: No.

Q: But that's where you thought the shots came from?

LOVELADY: Right. Right.

Q: What did you do when you heard something?

LOVELADY: Well, uh, I thought it was- as far- as far as I could get somebody, you know, with- uh, televating on the radio, uh- President- it sounded something like, uh, maybe a loud firecrackers or something else- we was getting all- all over the concrete-

Q: Alright.

LOVELADY: ...hear that sound and, uh, one girl that had been standing real close to the curb ran up to us and told us that the President had been hit.

Q: Right. Now do you recall who that person was?

LOVELADY: Gloria Calvery. I think it was.

Q: OK. Alright. What did you see?

LOVELADY: Well, uh, I heard the shots. Just a lot of people running towards, uh- I guess you could- I don't know what they call it- uh, behind towards the right angle of the building and folks was running towards the railroad tracks that led behind that building.

Q: Alright. Are those the same railroad tracks that you described where the shots came from? They run in that direction?

LOVELADY: Yeah.

Q: Alright. What did- what did you see over in that direction?

LOVELADY: Uh, behind this- people running and hollering and doing what- going like I was.

Q: Alright. Do you recall who was standing next to you or anything like that?

LOVELADY: Yes. Bill Shelley. Uh, he and myself- **after the girl told us about the event-** me and him- we like started running towards the- the railroad tracks. **We took off and started, uh, towards the railroad tracks** and, uh, I don't know why, but- he and- I think it was- just me and him ourselves and **we got to about two railroad tracks**. Then we- wondering what we was doing out here- and then we came in through the back entrance of the building and came on back

Q: Alright.

LOVELADY: ...in the building.

Q: Now, we'll go on into- what happened immediately after you heard the shots and went back in the building? What did you- what did you see inside the building?

LOVELADY: Well, I saw the other employees that we- had gotten back into the building at that time and we stood around and wondered whether we should go back to work or, since this thing had happened- whether they thought we had to go back to work or not.<sup>7</sup>

So, 13 years after the fact, Lovelady renders a convincing account of his trip down to the railroad tracks. This was a key detail omitted from his and Shelley's 1<sup>st</sup>-day affidavits. Armstrong's scenario attributes this omission to their nefarious presence at the rear of the 1<sup>st</sup> floor a minute after the shooting. But there is an equally devilish possibility.

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<sup>7</sup> HSCA interview of Billy Nolan Lovelady by Kenneth Brooten, 11/13/76 @ 28:32- 31:38





*Elm St. Extension, first railroad tracks, West Annex with carport & ramp at its left*

They first acknowledged this trip during the FBI canvassing of building employees in March 1964. Shelley stated that *“Immediately following the shooting, Billy N. Lovelady and I accompanied some uniformed police officers to the railroad yards just west of the building and returned through the west side door of the building about ten minutes later.”* It is noteworthy that the Couch film shows Officer Joe Smith sprinting down the Elm St. Extension ahead of them. But no other officers are near them at this time.

Lovelady recalled that *“following the shooting, I ran toward the spot where President Kennedy’s car stopped. William Shelley and myself stayed in that area for approximately five minutes when we then re-entered the Depository building by the side door located on the west side of the building.”*

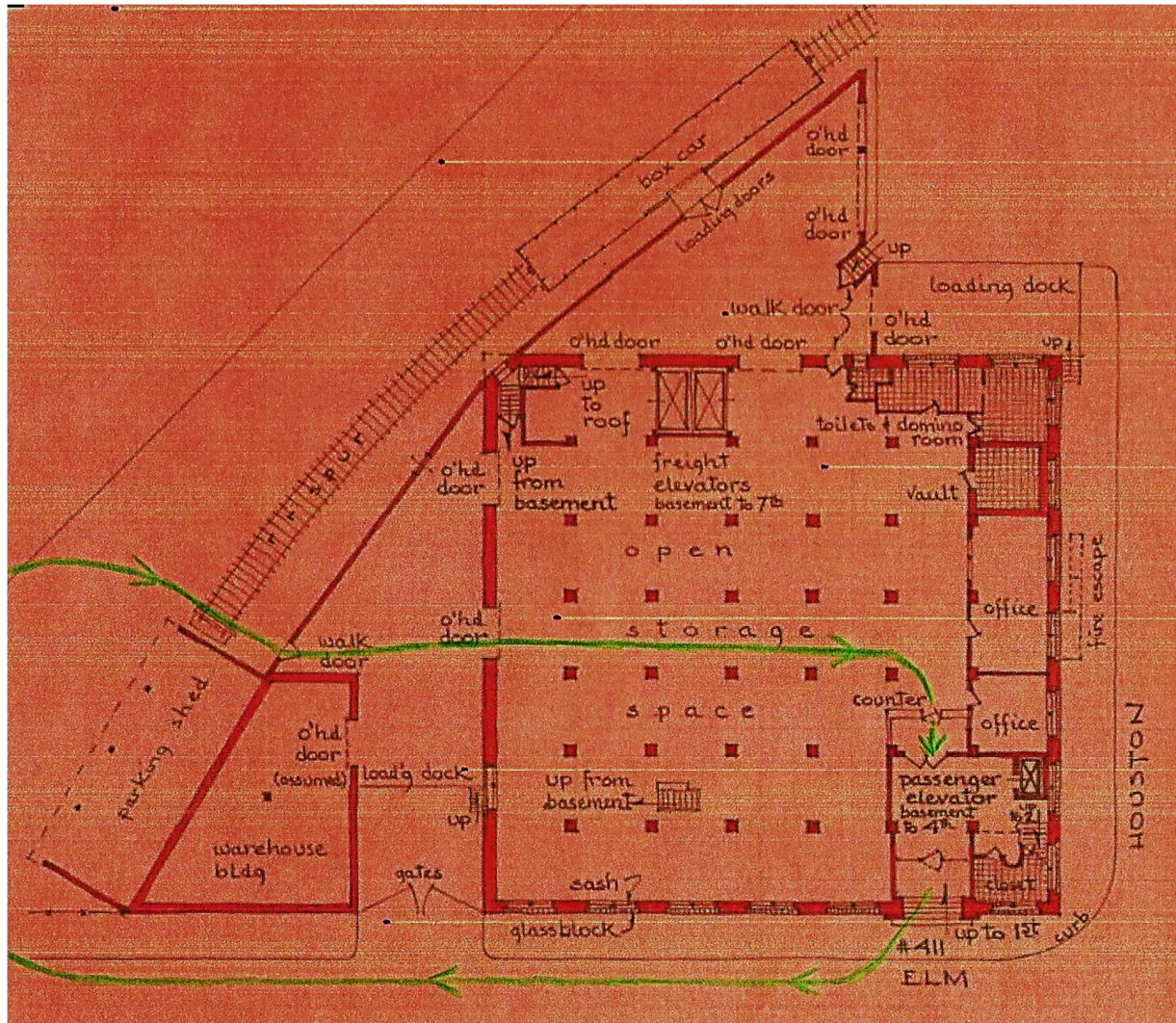
By the time of their testimonies a couple weeks later, *“about ten minutes”* had been refined to *“maybe a minute or two”*; *“approximately five minutes”* was narrowed down to *“just a minute, maybe a minute and a half.”*<sup>8</sup>

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<sup>8</sup> WCH XXII pp. 673, 662; WCH VI pp. 331, 339-340



Lovelady further testified how “we went in the west entrance on the back dock had that low ramp” and then went through “that double door that we in the morning when we got there we raised. There’s a fire door and they have two wooden doors between it.” This diagram shows the probable path they took. It makes sense that the overhead door halfway down the warehouse would be raised every morning, since it was next to the Elm St. loading dock in the West Annex.



Shelley & Lovelady had plenty of time to get back to the front landing to witness the departure of Lee Harvey Oswald. Although set at 12:33 by the Warren Commission, this departure was more likely not until 12:34.<sup>9</sup> Postal Inspector Harry Holmes, who attended his last interrogation, relayed how Oswald had said “my superintendent of the place stepped up” and vouched that he was an employee when he was questioned by police.<sup>10</sup>

<sup>9</sup> *Inside Job*, introductory section @ jfkinsidejob.com

<sup>10</sup> WCH VII p. 302

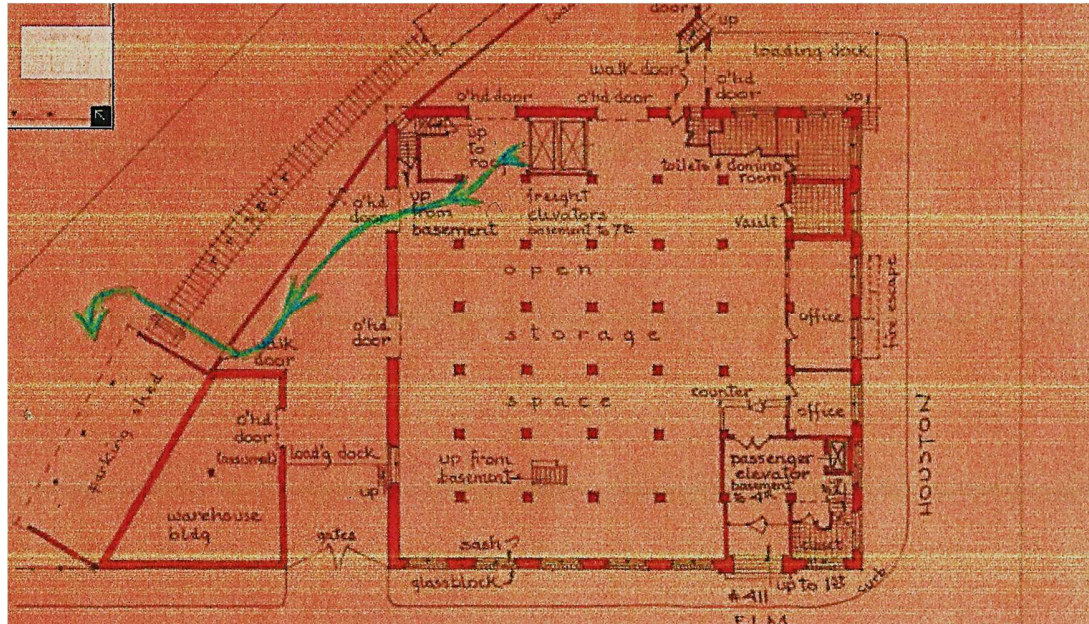


This was independently corroborated by at least two independent newspaper sources.<sup>11</sup> And Oswald himself had stated at his first interrogation that he “stood around” with his foreman Bill Shelley before leaving.<sup>12</sup> At the time in question building superintendent Roy Truly was leading Officer Marrion Baker up to the roof, so it’s not debatable whether the supervisor being referred to on the TSBD landing was William Shelley.

Confirmation that Lovelady was also on the landing came from order-checker James Jarman. He told the HSCA that he’d been prevented from leaving the Depository approximately 5 minutes after the shooting. *“And, after we was inside the building after that, I heard that Oswald had come down through the office and come down the front stairs and he was stopped by the officer that had stopped us and sent us back in the building and Mr. [Truly] told them that was alright, that he worked here, so then, he proceeded on out of the building...”*

*...There was a Billy Lovelady standing out there, he was on the steps, see. And, Oswald was coming out the door and he said the police had stopped Oswald, Billy Lovelady said that Mr. [Truly] told the policeman that Oswald was alright, that he worked there, so Oswald walked on down the stairs.”<sup>13</sup>*

Jarman obviously mistook Shelley for Truly, but his recollection indicates that he was told by Lovelady about Oswald’s departure only a short time after it happened. **Neither Lovelady nor Shelley ever officially mentioned what they knew about what had transpired on the landing to the Dallas police.**



*One possible escape route for the TSBD kill team*

<sup>11</sup> Sydney Morning Herald, 11/23/63; London Free Press, 11/24/63

<sup>12</sup> Warren Report p. 619

<sup>13</sup> HSCA interview of James Earl Jarman, Jr., 9/25/77 p. 2

Shelley & Lovelady's movements in this reconstruction don't give them a window of opportunity for going to the rear of the warehouse, to see Adams & Styles rushing from the corner staircase. Anyone who maintains that they did would be forced to also maintain that it was not possible that Calvery encountered Molina on the front steps, and that Frazier's memory was mistaken, and that anything they ever said about going to the railroad tracks was confabulated, and that the supporting Couch film evidence is not them.

And there is a further possibility that places them in the railyard at the time- that **they acted as sentinels for the escape of a 6<sup>th</sup>-floor assassin**. As a two-man lookout team stationed only 40 feet from the ramp door, they may have ensured his quick undetected getaway. I first introduced this idea on p. 63 of 2015's *Inside Job*, and it deserves more serious traction in the research community.

Their role as sentinels at the railroad tracks explains why they omitted this trip in their 1<sup>st</sup>-day affidavits. It explains why when they rectified this omission, they misleadingly characterized themselves as "accompanying uniformed police" or "running for where the limousine had stopped." It helps explain why they stayed silent about Oswald's departure. And it helps explain why the Warren Commission didn't include the West Annex in any diagrams of the Texas School Book Depository 1<sup>st</sup> floor.

## EYEWITNESSES TO UNHISTORY : ADAMS & STYLES

It almost goes without saying that Victoria Adams was the linchpin of the government's case against Lee Harvey Oswald. During her flight down the noisy wooden stairwell she should have noticed his flight from the 6<sup>th</sup>-floor sniper's nest. The timing of her descent was "corroborated" by her subsequent 1<sup>st</sup>-floor encounter with Shelley & Lovelady. Since they had admitted going to the railyard, "she actually came down the stairs several minutes after Oswald."<sup>14</sup> And that officially explained why she saw and heard no one while on the stairs.

John Armstrong poses the legitimate investigative question- what if they didn't actually go to the railroad tracks? But instead went back near the stairs? And thereby encountered the office girls, "*no more than a minute at the most*"<sup>15</sup> after they'd left their 4<sup>th</sup>-floor window, according to Adams' own time estimate. And we will try to examine this question without any bias from the previous section.

Adams' November 24<sup>th</sup> FBI interview didn't mention anything about seeing Shelley & Lovelady. Styles' FBI report never surfaced. She told author Barry Ernest she didn't recall being asked about her trip down the stairs.<sup>16</sup>

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<sup>14</sup> Warren Report p. 154

<sup>15</sup> WCH VI p. 392

<sup>16</sup> The Girl on the Stairs p. 355





*At the front entrance a few minutes after the assassination*

This encounter wasn't mentioned in any of the March 1964 blanket FBI reports of building employees. But it had been recorded in a February 17<sup>th</sup> surprise interview of Adams by DPD Homicide Detective Jim Leavelle. He showed up unannounced that evening at an apartment she had only moved into the day before, which she hadn't told anyone at work about and was even rented in her roommate's name. Leavelle insisted on getting her story again, claiming her police records had been destroyed in a fire.

In this revised statement, Adams said that after she left her 4<sup>th</sup>-floor window, "*The elevator was not running and there was no one on the stairs. I went down to the first floor. I saw Mr. Shelly and another employee named Bill. **The freight elevator had not moved, and I still did not see anyone on the stairs.***"

Only a week later, Warren Commission counsel David Belin wrote in a memo that "we should pin down this time sequence of her running down the stairs."

There isn't any DPD affidavit for the 23-year-old Victoria Adams. New to the city, she recalled being questioned by "several men" before she left her workplace on November 22<sup>nd</sup>. When she got home she composed a 6-page letter to the editor of a Catholic newspaper in San Francisco, since her foster father worked there as its advertising manager. "I detailed my moves and exactly what I did that day and especially what I witnessed." But her letter never arrived.<sup>17</sup>

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<sup>17</sup> The Girl on the Stairs pp. 331-333, 348, 367

Forty years after the assassination both office girls denied ever seeing Shelley & Lovelady when they arrived downstairs. Styles had known them well. And Adams, despite testimony and a double-check to the contrary, asserted that “They weren’t there.” But Ernest noted that she “was clearly uneasy about this matter.”<sup>18</sup>

Adams, Lovelady & Shelley testified at 2:15, 3:50 and 4:10 PM in the same US attorney’s office in Dallas on April 7, 1964. The apparent purpose was to synchronize elements of Adams’ story with what was needed to fill in with the men’s stories.

Lovelady showed definite indications of coaching. As he related returning inside from the railroad tracks he offered up Adams’ name before she’d even been mentioned, using “lawyerese” lingo:

BALL: You came in through the first floor?

LOVELADY: Right.

BALL: Who did you see in the first floor?

LOVELADY: I saw a girl but I wouldn’t swear to it it’s Vickie.

BALL: Who is Vickie?

LOVELADY: The girl that works for Scott, Foresman.

BALL: What is her full name?

LOVELADY: I don’t know.

BALL: Vickie Adams?

LOVELADY: I believe so.

BALL: Would you say it was Vickie you saw?

LOVELADY: I couldn’t swear.

BALL: Where was the girl?

LOVELADY: I don’t remember what place she was but I remember seeing a girl and she was talking to Bill or saw Bill or something, then I went over and asked one of the guys what time it was and to see if we should continue working or what.

Not only is Lovelady quite vague here. He wasn’t even asked whether he’d seen Truly & Baker while he was in this area of the 1<sup>st</sup> floor- they’d either just run up or were about to run up the corner stairwell. Neither was Shelley ever queried about this critical corroborative timing factor. And he was at least as vague as Lovelady:

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<sup>18</sup> The Girl on the Stairs pp. 346-347, 353, 369

BALL: Did you ever see Vickie Adams?

SHELLEY: I saw her that day but I don't remember where I saw her.

BALL: You don't remember whether you saw her when you came back?

SHELLEY: It was after we entered the building.

BALL: You think you did see her after you entered the building?

SHELLEY: Yes sir; I thought it was on the fourth floor awhile after that...

BALL: Did you see Vickie Adams after you came into the building and did you see her on the first floor?

SHELLEY: I sure don't remember.<sup>19</sup>

Lovelady & Shelley don't give a convincing impression that they actually encountered Adams & Styles downstairs. Lovelady's HSCA interview didn't even mention them, and the tail-end of his previous HSCA excerpt does not provide any clues that that's what happened. Lovelady did not illuminate or elaborate further as regards his specific immediate actions upon returning inside the building.

We turn now to Adams' version of the encounter, which is interspersed among three places in her testimony. It is much more convincing, and has several lucid details:

ADAMS: And after the third shot, following that, the third shot, I went to the back of the building down the back stairs, and encountered Bill Shelley and Bill Lovelady on the first floor on the way out to the Houston Street dock.

BELIN: When you say on the way out to the Houston Street dock, you mean now you were on the way out?

ADAMS: While I was on the way out.

BELIN: Was anyone going along with you?

ADAMS: Yes, sir; Sandra Styles...

BELIN: When you got to the bottom of the first floor, did you see anyone there as you entered the first floor from the stairway?

ADAMS: Yes.

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<sup>19</sup> WCH VI pp. 328-329, 339-340



BELIN: Who did you see?

ADAMS: Mr. Bill Shelley and Billy Lovelady.

BELIN: Where did you see them on the first floor?

ADAMS: Well, this is the stairs, and this is the Houston Street dock that I went out. They were approximately in this position here, so I don't know how you would describe that.

BELIN: You are looking now at a first floor plan or diagram of the Texas School Book Depository, and you have pointed to a position where you encountered Bill Lovelady and Mr. Bill Shelley?

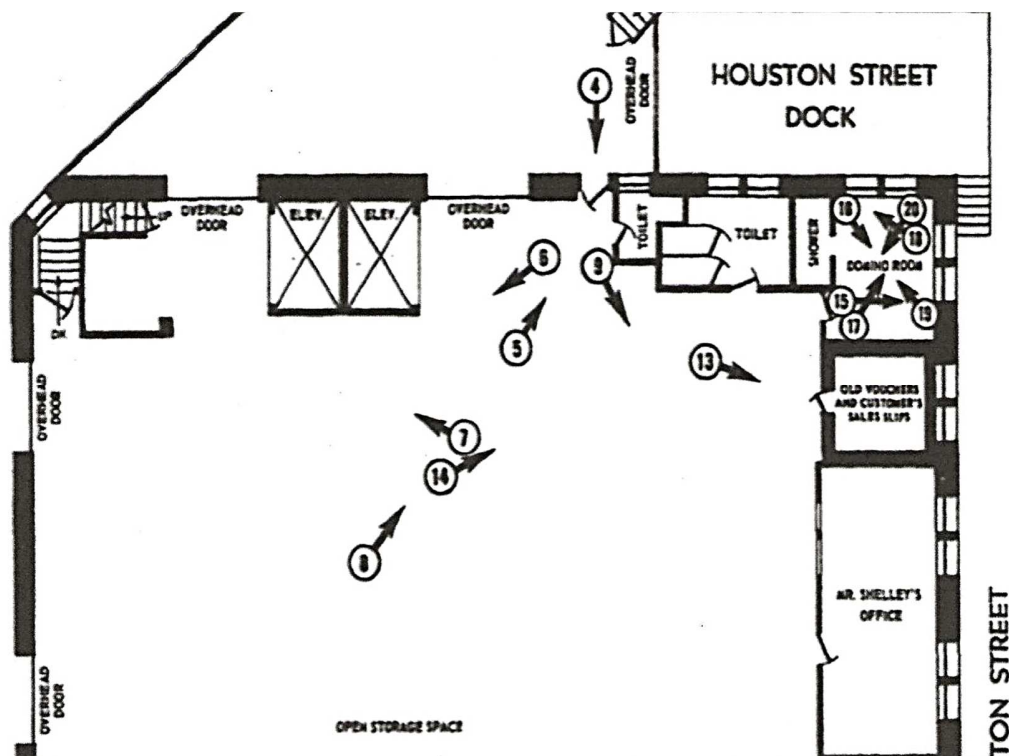
ADAMS: That's correct.

BELIN: It would be slightly east of the front of the east elevator, and probably as far south as the length of the elevator, is that correct?

ADAMS: Yes, sir.

BELIN: I have a document here called Commission's Exhibit No. 496, which includes a diagram of the first floor, and there is a No. 7 with a circle on it, and I have pointed to a place marked No. 7 on the diagram. Is that correct?

ADAMS: That is approximate...



1<sup>st</sup>-floor diagram from Commission Document 496

Pat Speer correctly sorted this out. Commission's Exhibit No. 496 is a job application of Oswald's; Commission Document 496, which wasn't publicly available for many years, was an FBI booklet of photos & diagrams inside the Texas School Book Depository. Adams had pointed to camera location #7 on a 1<sup>st</sup>-floor diagram from this booklet, but it's indeterminate whether Belin's mistake here was accidental or accidentally on purpose.<sup>20</sup>

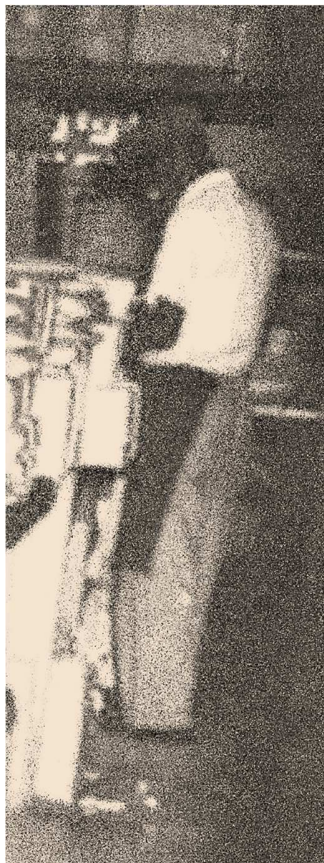
BELIN: Now what did you do after you encountered Mr. Shelley and Mr. Lovelady?

ADAMS: I said I believed the President was shot.

BELIN: Do you remember what they said?

ADAMS: Nothing.

Adams, who repeatedly denied seeing Shelley & Lovelady, instead told Barry Ernest: "I remember saying to a fairly big black man inside the building right near the loading dock after I got down the stairs that I thought the President may have been shot." She thought he was a warehouse worker.



Marrion Baker had similarly recalled "an older, large black man sitting toward the back stairs, near the elevators there." Truly had told him this man was "slightly retarded".<sup>21</sup>

This black man most likely was wrapper Troy West, who habitually took his lunch break at his work table near the rear corner. West only had a junior-high education and shared almost nothing with investigative authorities. That repressed character trait aligns with saying nothing to Victoria Adams.

Baker had notably testified- on March 25<sup>th</sup>, 1964- to seeing **two white men** when he arrived with Truly at the rear elevators:

BAKER: On the first floor there were two men. As we came through the main doorway to the elevators, I remember as we tried to get on the elevators I remember two men, one was sitting on this side and another one between 20 or 30 feet away from us looking at us.

DULLES: Were they white men?

BAKER: Yes, sir.

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<sup>20</sup> Chapter 4b: "the so-called evidence" @ [www.patspeer.com](http://www.patspeer.com)

<sup>21</sup> The Girl on the Stairs pp. 347, 417



But Baker may instead have been referring to having noticed Eddie Piper, who'd come from the front of the warehouse back to Troy West's coffee station after the shooting. Piper also had just a junior-high education. He supplemented his janitorial work by delivering mail throughout the building, and was photographed out front about 15 minutes later wearing a cabbie's uniform.

So in this interpretation Allen Dulles intimidated Baker into vouching that he'd noticed two white men, because the Commission needed to place Shelley & Lovelady there to retard Adams' flight and thereby enable Oswald to escape undetected down the stairs.

Thus Belin could well have scripted Adams' encounter with Shelley & Lovelady into her testimony. And there is ostensible evidence that this is what happened, because the Commission had two versions of the transcripts of Victoria Adams' testimony. Both of them were marked TOP SECRET. And they further indicate that Adams was not entirely truthful, or completely accurate, in her conversations with Barry Ernest.

2 **TOP SECRET** 69

1 MISS ADAMS: That's correct.

2 At a point which I would describe as slightly

3 to the east and somewhat to the north of the east

4 elevator.

5 MR. BELIN: I misspoke. It would be slightly

6 east of the front of the east elevator, and about as

7 far north as the length of the elevator, probably as

8 far south as the length of the elevator, is that

9 correct?

10 MISS ADAMS: Yes, sir.

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13 of the first floor, and there is a Number 7 and a

14 circle on it, and I have pointed to a place marked

15 Number 7 on the diagram. Is that correct?

16 MISS ADAMS: That is approximate.

17 MR. BELIN: Between the time you got off the

18 stairs and the time you got to this point when you say

19 you encountered them, which was somewhat to the south

20 and a little bit east of the front of the east elevator,

21 did you see any other employees there?

22 MISS ADAMS: No, sir.

23 MR. BELIN: Any other people prior to the time

24 you saw them?

25 MISS ADAMS: No, sir.

**TOP SECRET** Unsigned document

**TOP SECRET** 69

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22 MISS ADAMS: No, sir.

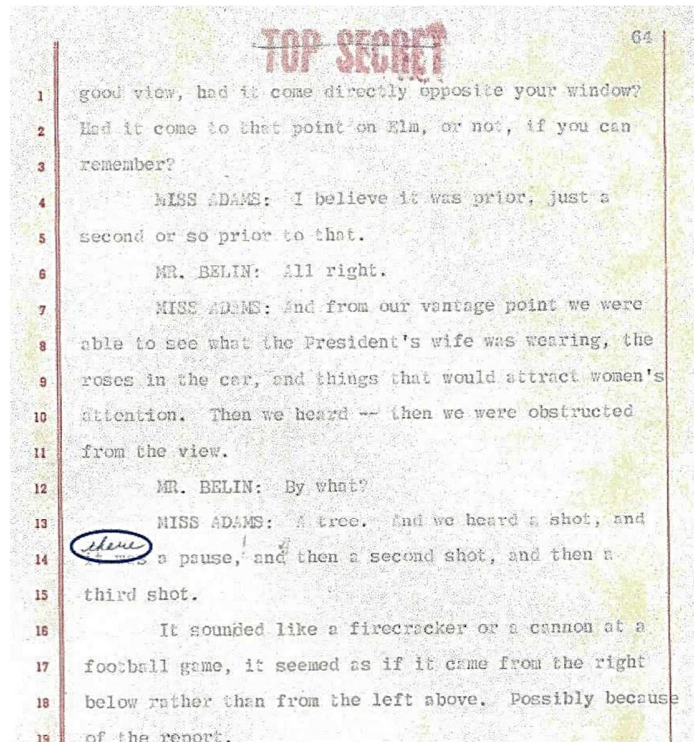
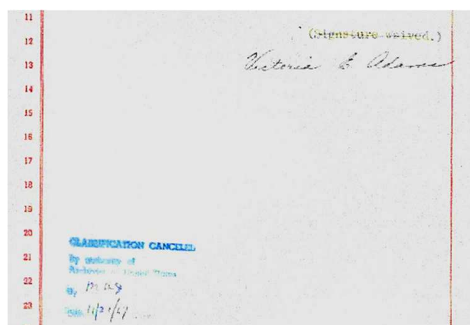
23 MR. BELIN: Any other people prior to the time

24 you saw them?

25 MISS ADAMS: No, sir.

**TOP SECRET** Signed document





Ernest discovered that the original stenographic notes of her April testimony were missing from the National Archives. Adams had recalled going through her entire deposition with David Belin, in an informal manner, before he brought in a court reporter to go through it all again for the official record.<sup>22</sup>

Presumably, what accounts for these two paper generations is the following hypothesis: Belin took the original notes and produced the 1<sup>st</sup> official transcript, spycrafting Adams' encounter into the text. This was stamped with the smaller-fonted TOP SECRET designation.

A copy was produced and was not yet stamped. This was delivered to Adams at her office for her to double-check and sign. It was left with Adams, for her to make corrections on, and was soon signed and delivered to the Assistant US Attorney in Dallas, Martha Joe Stroud. None of these corrections made it into the published Commission testimony.

<sup>22</sup> The Girl on the Stairs p. 334