

~~TOP SECRET~~ 64

1 good view, had it come directly opposite your window?
2 Had it come to that point on Elm, or not, if you can
3 remember?

4 MISS ADAMS: I believe it was prior, just a
5 second or so prior to that.

6 MR. BELIN: All right.

7 MISS ADAMS: And from our vantage point we were
8 able to see what the President's wife was wearing, the
9 roses in the car, and things that would attract women's
10 attention. Then we heard -- then we were obstructed
11 from the view.

12 MR. BELIN: By what?

13 MISS ADAMS: A tree. And we heard a shot, and
14 there a pause, and then a second shot, and then a
15 third shot.

16 It sounded like a firecracker or a cannon at a
17 football game, it seemed as if it came from the right
18 below rather than from the left above. Possibly because
19 of the report.

20 And after the third shot, following that, the
21 third shot, I went to the back of the building, down
22 the back stairs, and encountered Bill Shelley and
23 Billy Lovelady on the first floor on the way out to
24 the Houston Street dock.

25 MR. BELIN: When you say on the way out to the

~~TOP SECRET~~

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.¹

Presumably, what accounts for these two paper generations is the following hypothesis: Belin took the original notes and produced the 1st 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.

¹ The Girl on the Stairs p. 334

Belin made some minor cross-outs to this copy of the transcript, which became the published version of her Warren Commission testimony. He willfully ignored Adams' corrections, which were right in front of him.

Adams did not tell Ernest that she knowingly signed a corrected transcript that contained what she knew was an outright lie- that alleged that she'd encountered Shelley & Lovelady. She flat-out assured him that "I would have edited it out."

This better explains why she told him, "I cannot say much about what I believe happened, but I do suspect that Oswald was never on the sixth floor at the time of the assassination."² Because what did actually happen was closely tied in with what Detective Leavelle had attributed to her in February, when she'd first been credited with seeing Shelley & Lovelady.

With two TOP SECRET versions of her transcripts we get an idea of how long and deep the Warren Commission was prepared to go to frame their patsy for the murder of President Kennedy. Because the stakes otherwise were that the real perpetrators would become obvious.

DOROTHY GARNER AT THE STAIRWELL

Both Adams & Styles independently recalled that they'd left their office window just as they could see the presidential limousine entering the Triple Underpass. Their initial steps were a bit circuitous, since "we had to run around a group of three tables, like banquet tables, and then out the door to the stairway."³ We have every reason to expect that the 4th-floor storage area was arranged in aisles of book cartons (although there are no available photos), and they likely hugged the perimeter as they made their way for the corner stairway.

They were followed out of the office by their supervisor, Dorothy Garner, the no-nonsense Mother Superior of Scott Foresman. She told Ernest in a 2011 telephone interview that she didn't actually see the girls enter the stairwell. But "I remember hearing them, after they had started down. I remember the stairs were very noisy."



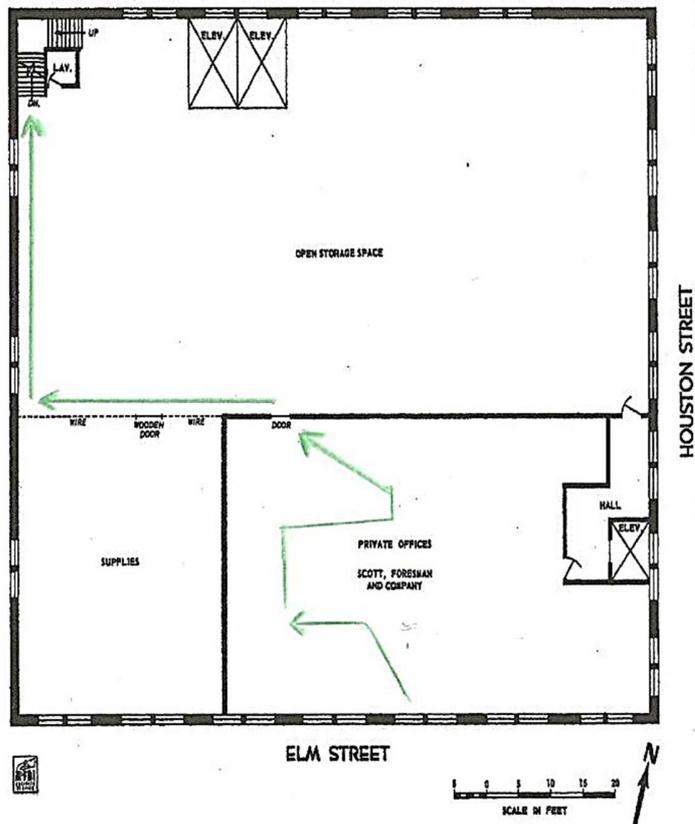
Garner did not recall hearing the freight elevators being operated at this time. "They were very noisy, too!"

² The Girl on the Stairs pp. 341, 349

³ Ibid pp. 343, 352

TEXAS SCHOOL BOOK DEPOSITORY
DIAGRAM OF FOURTH FLOOR

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Garner's presence on the 4th-floor landing serendipitously derailed the Commission's case against Oswald. Because it put to lie their contention that Adams had gone down the stairs a couple minutes too late to have witnessed his escape from the 6th floor. And so she was scrupulously avoided by the Commission, and only turned up due to a chance discovery four decades later at the Archives in the files of the US Attorney's office in Dallas.

*“Mr. Belin was questioning Miss Adams about whether or not she saw anyone as she was running down the stairs. Miss Garner, Miss Adams' supervisor, stated this morning that **after** Miss Adams went downstairs she (Miss Garner) saw Mr. Truly and the policeman come up.”*

Seeing the men come up after the ladies' descent meant that Oswald could not have come down the stairs. It meant he hadn't even been up in the sniper's nest, since the men had just encountered him in the 2nd-floor lunchroom.

As soon as I read the Stroud document in 2010 I recognized that Adams & Styles had gone by the lunchroom while the men were inside. But other researchers, blinded by their own theories, have been slow to process this basic deduction. The office girls arrived downstairs somewhere around 75-80 seconds after the fatal head shot. Baker & Truly had an ample window of time to get inside the 2nd-floor lunchroom some 15 seconds earlier. Otherwise, they would have seen each other clear across the warehouse floor. But they didn't.



And unbeknownst to Adams, she nearly saw Truly as she was descending the stairs from the 3rd floor landing. I believe this was approximately when Dorothy Garner arrived at the 4th-floor stairwell. Further, we know for a fact that the west freight elevator descended before Truly & Baker arrived on the 5th floor. It very likely began its descent as they started up the stairs, with Truly leading the way.

The gates on the 4th-floor elevator were not in use and hence were closed- a safety feature built into the turn-of-the-century design. These were a dual-gate system, each fashioned of wood slats. The inner $\frac{3}{4}$ gate stood about 4 feet off the floor, and the outer gate rolled up into an overhead holder.⁴

With the gates shut, and with her attention focused on the noise from the stair treads, that might explain why Garner didn't remember hearing the freight elevator moving. But Victoria Adams did hear the noisy old cables.

In a 2013 e-mail to researcher Sean Murphy, Sandra Styles recalled that Adams had "also told office workers that on the way down, she noticed the freight elevator cables were moving." Styles subsequently told him that "she didn't mention it to me on the way down or up. As I recall, she only mentioned it later offhandedly."

Harold Norman had also described hearing the elevator move while he was hiding in the book bin on the 5th floor:

HSCA: Do you know if it stopped at that floor above you or any of the floors above you?

NORMAN: I knew it stopped, but I couldn't see if it stopped on that floor or on the first floor.⁵

⁴ Jerry Dealey, Giving the Dealey Plaza Sewer Troll a 'Lift', Dealey Plaza Echo, July 2009

⁵ HSCA interview of Harold Dean Norman by Al Maxwell & Clarence Day, 10/20/77 p. 12

A picture is now emerging of Oswald waiting inside the lunchroom's vestibule window, seeing Truly and then, as planned, quickly flinching away and coaxing the first police responder into the lunchroom. This was the ploy that retarded Officer Baker's ascent and enabled the west freight elevator to descend to the 1st floor undetected.

In order to layer confusion onto any inkling of this reality- antithetical to every unfolding mainstream narrative- Detective Leavelle ran deep cover for the Warren Commission by surprising Victoria Adams that February evening. And he thereby credited her with saying she saw Shelley & Lovelady and that "the freight elevator had not moved."

It also appears that she only dared share with her husband any suspicions she had that key roles in the assassination plot had been played by Roy Truly and other Book Depository employees.

POWER, INTERRUPTED

Geneva Hine was alone in the 2nd-floor central office as the motorcade approached. She'd seen the President twice before and volunteered to stay behind and answer the phones.

Approximately as the lead car was turning onto Houston Street, "*the lights all went out and the phones became dead because the motorcade was coming near us and no one was calling so I got up*"⁶ and she went to a nearby window for a closer look.

There isn't any confirmation of this power outage in her FBI interview of November 23rd. What we find instead is a little-known incident: "*Almost immediately after she observed this [people running in reaction to the shots] a policeman came into the office where she was and told her not to leave. At about that time the telephone switchboard which she was tending and on which there had been no activity for some time, began to register several incoming calls. Mrs. HINE advised that the policeman who had come in then took over the switchboard and operated it. She asked him who got shot and he told her that it was the President. She said the building then began to fill with law enforcement officers.*"⁷

There wasn't an actual switchboard in her office; this instead was a multi-line telephone, with a row of lucite buttons to distribute simultaneous calls:

BALL: Was there a switchboard?

HINE: No, sir; we have a telephone with three incoming lines, then we have the warehouse line and we have the intercom system.

BALL: You don't have a switchboard?

HINE: Not now; we did in the other building.

⁶ WCH VI p. 395

⁷ WCD 5 p. 370, FBI interview of Geneva Hine by Albert Sayers, 11/23/63



The switchboard was across the street in the Dal-Tex Building, and in all likelihood was still operational since the TSBD Company offices were located there only a few months beforehand. “*The phones became dead*” does not seem to indicate that the service was cut off, because moments after Hine witnessed the commotion outside she went down the hall and noticed someone inside the locked door of SouthWestern Publishing:

HINE: I called and called and shook the door and she didn’t answer me because she was **talking on the telephone**; I could hear her. They have a little curtain up and I could see her form through the curtains.

Rather, Geneva’s comment tells us that the lucite lights all went out simultaneously, or nearly so; this was very likely achieved via the Dal-Tex switchboard. One or more people at this switchboard contacted the TSBD and gave the appearance of several incoming calls. These were interrupted, *for some unknown reason*, as the motorcade reached Houston Street. They resumed again soon after this *unidentified policeman* came into her office. He took over her phone system once it reactivated, several minutes after the shooting.⁸



So “*the lights all went out*” does not indicate that the electricity to the entire Book Depository was shut off. In the 7th-floor storeroom, only 30 seconds after the assassination, a desk lamp and ceiling lamp were lit. Only 5-7 seconds after the head shot, the Dillard photo captured a 6th-floor ceiling lamp lit in the west window. That autoradiographic enhancement shows vestiges of the 5th-floor ceiling bulb in the east window. And the 1st-floor elevator call button was working, only 50 seconds after the shots.

⁸ This may have been Sergeant E.B. Howard, #290 on the DPD radio channels. If my suspicions about him are correct (see p. 2 of *Inside Job*) he was coordinating with fellow conspirators.



It does not make sense that electrical power would be shut off a minute before the shooting, and restored only 5 seconds afterwards. Nor that the 2nd floor would be selectively cut. What does make sense is that Geneva Hine was thinking about the phone system when she related that “*the lights all went out.*”

Located in the rear corner of the 1st floor were the 220-volt electrical panels, connected with the Dallas city supply. Inch-thick conduit from this junction box distributed electrical current to the building’s lights and small machinery. It will broaden our understanding to take a brief plunge into the mathematics and design of elevator systems.

The freight elevators had a rated load capacity of 6000 lbs. Thus when Rock Island Plow or Sexton Grocers received a shipment in the railyard, they could offload it into the warehouse at 3 tons a pop. The passenger elevator’s load capacity is not known, but it was about 40% the square footage of a freight elevator.

6000 lbs is 2722 kilograms, but if we set the weight of the elevator cage at about 600 lbs, we arrive at a nice round figure of 3000 kg for the elevator and its load. Let’s say we wish to bring a 6000-lb load of book cartons from the basement up to the 7th floor- a distance of 70 feet (21 meters) that will take 55 seconds (7.8 seconds per floor).⁹ We have to do this against the force of the earth’s gravity, which is 9.8 meters/second-squared.

We have $(3000)(21)(9.8)/(55) = 11,221$ kg-m-m/sec-sec-sec, or about 11,000 newton-m/sec, which is the amount of (force)(displacement)/(time), or power, which here calculates to about 11 kilowatts. This is the minimum amount of power that the freight elevator’s motor had to be capable of delivering to its hoisting system- approximately 15 horsepower.

⁹ See *The Book Depository as a Potemkin Village* p. 23 or FBI 105-82555 Oswald HQ File Section 21 pp. 129-131

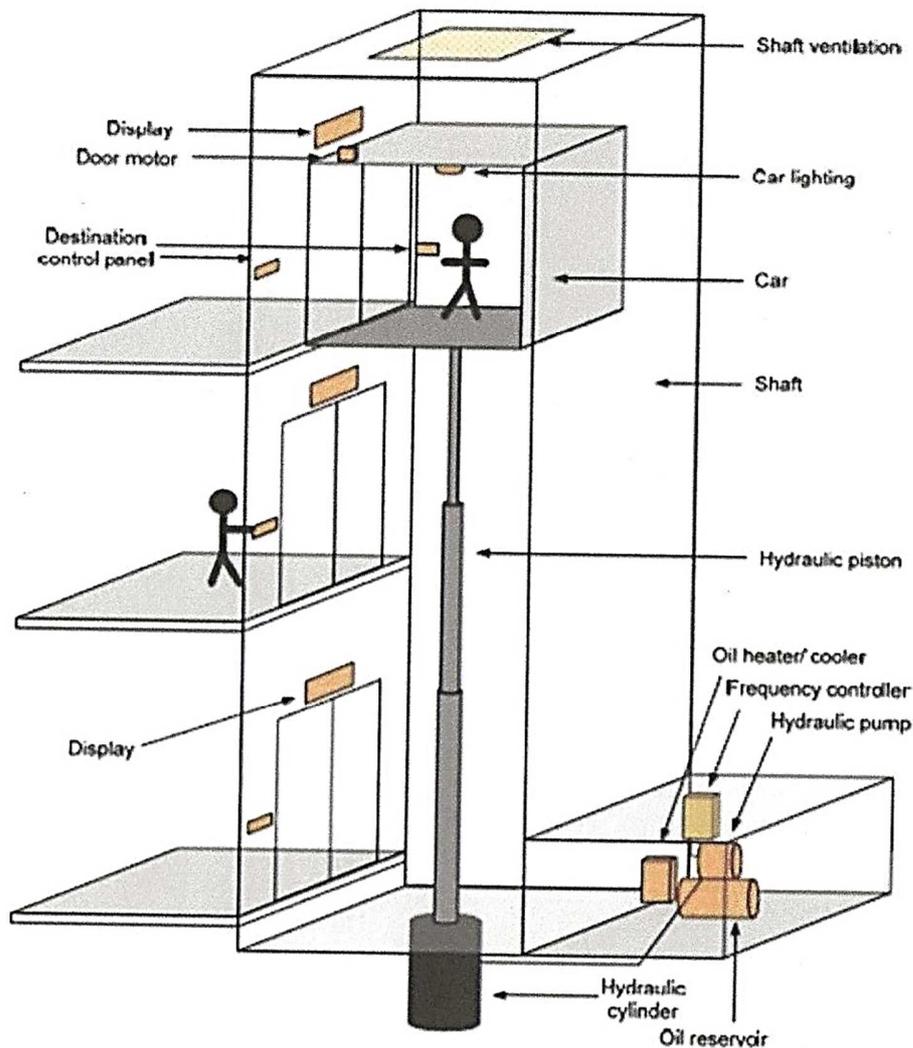
This may also be expressed in electric terms because a watt is the same as an ampere-volt. So if we used a 220-V box to fuel this elevator trip, it would draw $11,000/220 = 50$ amperes of current. A household refrigerator runs on about 4 amps.



A traction elevator, such as the Book Depository's freight lift, relies on a counterweight at one end of its iron cables to do much of the work in hoisting the cage. Its overhead pulley is driven by a motor typically sized somewhere between 5- 50 horsepower. But a hydraulic system- if indeed the passenger elevator was one- uses more energy because it must rely essentially upon the motor to do all the work in lifting the cab and its load. It commonly requires a motor between 20- 75 horsepower.¹⁰

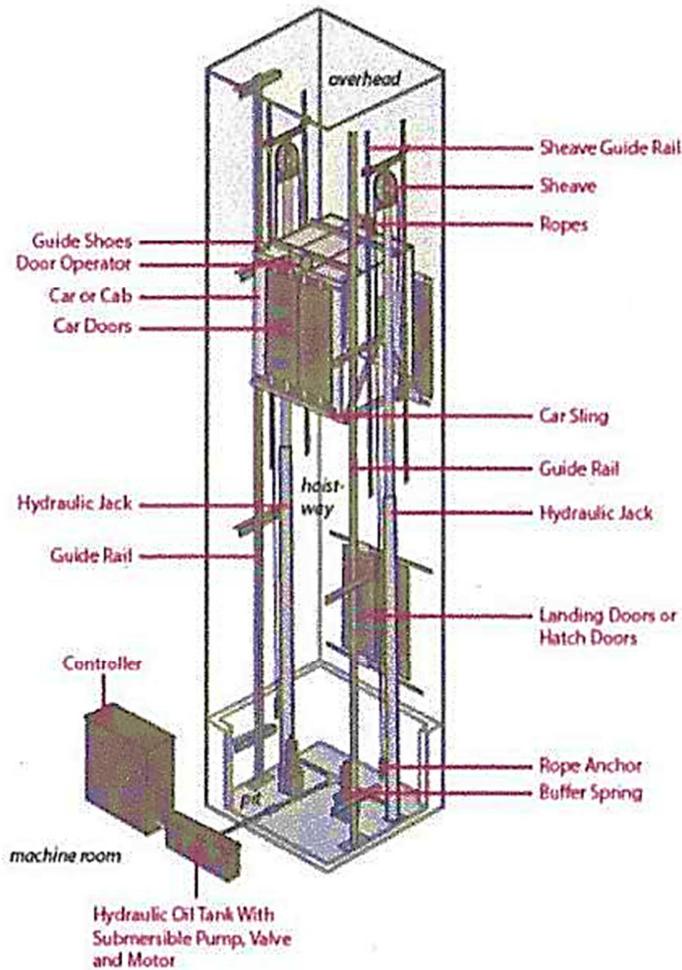


¹⁰ Doug Guderian, Elevator One, Inc., elevator electrical engineer & licensed elevator mechanic



Hydraulic elevators don't use overhead machinery. A fluid-driven piston that is mounted inside a cylinder lifts the cab. The machine room housing its motor and fluid reservoir is located at the base of the shaft. But in the 1963 Book Depository, it appears there were machine rooms for the passenger elevator both in the basement and on the 5th floor. I believe this is because it was a combination design known as a roped hydraulic elevator. It used steel cables suspended from an overhead sheave to ascend just beyond the reach of the piston.

Roped Hydraulic Elevator with Above Ground Jacks



I long held the impression that such a gigantic piece of equipment required an independent electrical source, such as a 440-V junction box. Transient power spikes, whenever the elevators were running, would wreak havoc on lights and typewriters. And elevators consume massive amounts of power- as much as 3% of a city's entire electric supply during peak hours.¹¹

But I was quite surprised to learn that elevators are usually powered by an AC/DC motor-generator (aka rotary frequency converter) that electrically isolates them from the rest of the building's electrical system.

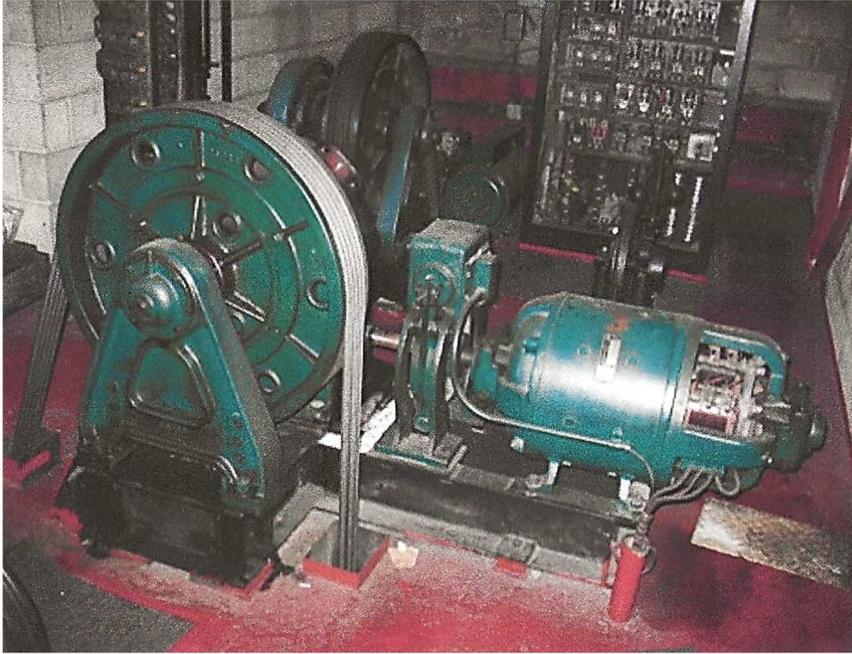
In 2015, as I detailed on p. 45 of *Inside Job*, I contacted an electrical-engineering professional regarding my belief that, in a 7-story turn-of-the-century International Harvester building, its freight

elevator must have had a kill switch down in the basement. And his reply was negative- the rudimentary layout of that era probably located its kill switch up by the pulleys.

I then explained that this building was extensively upgraded in 1962, including an additional elevator for office workers. Wouldn't a basement kill switch have been incorporated by that time? And I confided that I was actually investigating an accident that occurred there soon after this upgrade. His reply: "Definitely by 1962 there would have been inputted the more traditional 'kill switch' into the elevators, even the older ones, as they would have had to have been upgraded over that many years. Most likely, even then, they should have had the more traditional 'emergency stop' button in the elevator as we have today."¹²

¹¹ Modeling the aggregated power consumption of elevators: the New York City case study, *Applied Energy*, Vol.251, October 2019

¹² E-mail from Professor Gregory White, Master Electrician, 7/24/15



mid-century motor-generator set for elevator power

And so there were apparently 4 possible ways to shut off the passenger elevator:

- 1) an emergency stop button inside the cab
- 2) a kill switch in or beside the 5th-floor machine room
- 3) a kill switch in or beside the basement machine room
- 4) a breaker at the 1st-floor junction box

And when we examine the question of whether Billy Lovelady, on the 1st floor a minute after the shooting, went to the electrical panel and restored power to the passenger elevator, we need to make a careful distinction between possible and actual. For a possible event to potentially become an actual event, that possibility must be supported by the weight of the evidence. Otherwise it remains a mere supposition.

We have good reason to conclude that Lovelady did not go directly inside the Depository after the shooting. And we may similarly maintain that the electricity was not even shut off in the building a minute beforehand. This removes any justification for placing Lovelady at the 1st-floor junction box. And we are compelled to seek some other solution, other than the passenger elevator, to account for the escape of the 6th-floor assassins.

The freight elevator escape, coordinated by Jack Dougherty and Roy Truly, is supported by several lines of evidence:

- the west freight elevator descended while Truly & Baker were ascending the stairwell
- Dougherty's nebulous accounting of his lunchtime whereabouts
- his paradoxical claim regarding descending to the 1st floor to talk to Eddie Piper
- his contradictory claims about being part of the floor-laying crew
- his belated admission that he was the one who took the west elevator down
- Truly cutting off Dougherty's Secret Service interview
- Truly leading Baker up the stairs
- Truly coincidentally occulting the 6th floor from the curious eyes of the first police responder
- the continuing censorship of Truly's deleted testimony excerpt characterizing Dougherty



Potential shenanigans with the Depository elevators were the primary reason the FBI avoided any elevator shafts, machine rooms and kill switches in their investigative photographs of the basement in December 1963. Out of sight, out of mind- and their deception was as deep as Dan Rather's misdirected description of President Kennedy's head movements in the Zapruder film.

CONCLUSION

The passenger elevator was an unlikely method for transporting the Depository hit team to and from the 6th floor. It was easier to convey them using the freight elevators, assisted by complicit employees.

Nonetheless, John Armstrong's *Escape from the 6th Floor* is well worth your time and consideration. It is a treasurehouse of information that extends our knowledge of the events and infrastructure carved into that infamous building at 411 Elm Street. It earnestly furthers the question of what was really going on there on November 22, 1963.

Personally I was forced to reassess several facets of my own research, and spurred to dig deeper to arrive at satisfactory solutions. I am still in complete agreement that the doppelganger Lee Oswald was the assassin at the west window; my opinion is that he escaped the 6th floor via the west freight elevator and then fled through the West Annex.

This critique in no way diminishes the titanic contribution John has made to our understanding of the assassination of President Kennedy. His Harvey & Lee thesis will sustain beyond 2063; his detective work on the Tippit murder remains a hallmark of inductive reasoning. It is to the benefit of the research community that he is still following his Muse. Or, as the case may be, it is his Muse which is still following him.

Richard Gilbride

January 2021



for Debra Conway

