114 Christopher Street. Apt. 13
New York, N.Y.
October 5, 1975

Mr. Harold Weisberg
Old Receiver
Frederick, Maryland

Dear Mr. Weisberg:

Enclosed is a copy of a Detailed Analysis of the Tramp Photographs. The pictures referred to appear in COUP D'ETAT IN AMERICA by Mike Canfield and A.J. Weberman.

I am a friend of the authors. My training and expertise have been in the field of photoanalysis: Istudied medicine for three years and was in the top ten percent of my class overall. On the National Board of Medical Examiners Part I(exam) I was in the top two percent in anatomy. For a five month period I was employed to do analysis of electronmicrographs of the retina and the effects of cryosurgery. I am also a member of MENSA since 1965.

Electronmicrograph interpretation involves the most careful attention to details for in an entire photograph a detail may appear just once and if one is involved in research experiments on the material that he is looking at he may not know what to expect i.e. there may be things present that he previously was unaware of. So one must be thorough and exact. The photos in Coup D'etat received such attention in the enclosed photoanalysis. I hope you find the anaysis useful.

In regardto photo doctoring and "blurring" of the photos: I would like to call your attention to an article unrelated to the assassination in the National Enquirer Oct 7, 1975 by Ken Potter and Edward Sigall about Kissinger in which they state they"blurred" the photo reproduced in their article(incidentally-published in entirety in an Italian publication). You can note how subtle the "blurring" was. Concerning the overlays in Coup D'etat please note: Distance between facial features i.e. between the tip of the nose to the ear, between mouth and nose and ear remain relatively constant for individuals in the age group of the"tramps"-30-40 yrs. old. These distances are different for each individual and are as unique as a fingerprint. Overlays are acceptablein a court of law forsuch things as bank robberies etc. It is my opinion that the Sturgis overlay is acceptable court evidence but the Hunt overlay may not be-merely because the photo is doctored. But the features of Hunt line up on the overlay nevertheless. I would appreciate hearing from you at your earliest convenience if you would be so kind.

Sincerely yours,

William H. Depperman

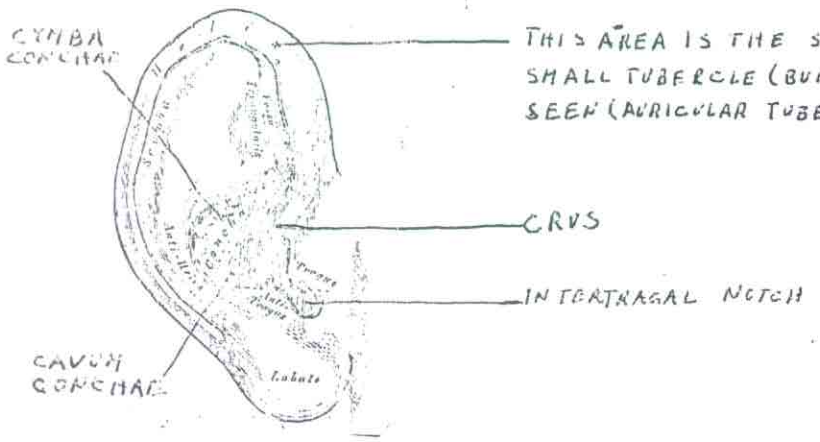
William H. Depperman

Detailed Analysis of the Tramp Photographs

This section is intended to clarify where these photos have been doctored. In certain photos the doctoring is clear and unmistakable; in other areas the presence of doctoring is more tenuous. The reader is asked to summon all his powers of observation and not to simply take this interpretation as an absolute. Indeed this has been one of the failures of the investigations of all political assassinations in these United States i.e. the people have previously never had the facts and evidence at their fingertips so that they might be able to come to their own conclusion.

It might be mentioned at the outset that all tramp photos that have appeared in the media and that appear herein although made by three separate legitimate newspaper photographers strangely enough passed through the hands of one Richard Sprague. One of these newspapermen, Jack Beers died of a "heart attack" two weeks after Dick Gregory started attracting the media's attention with these pictures in early 1975. Now we understand that Richard Sprague is moving to Munich, Germany. Germany has been regarded according to some previous CIA employees as a far outpost, the boondocks, for CIA personnel who get in trouble domestically or fail to perform their job correctly.

Since the interpretation of these photographs depends much on knowing the anatomy of the human ear an illustration is provided below with appropriate labeling.



The pictures are numbered from P1 to P7 and were taken in that sequence.

P 1 (p.204) This is a frontal shot of the "Oswald tramp marching past the TSBD's cyclone fence. The original photographer was George Smith of the Fort Worth Star Telegram. In this picture the viewer can make out a very close resemblance between this tramp and Lee Harvey Oswald on the adjacent page. Only the edge of the older bum's hat is seen here because his face is eclipsed by the face of the "Oswald" tramp. The entire picture is "blurred" which is curious in that it was taken by a professional photographer most probably with an expensive camera and high quality film. If this picture was doctored it was probably by light airbrushing of the entire photograph.

P 5 (blow-up p. 206) This again is a photograph of the "Oswald" tramp taken by William Allen of the Dallas Times Herald. Again we are presented with a somewhat"blurred" photograph. The texture of the skin in the left ear area is somewhat strange and there is an indistinct hazy dark linear area which seems to surround the anterior half of the left ear. The outlines of the helix and anti-helix are unclear. This is not the case when we observe the ears of the law enforcement officers(both behind and in front of this "Oswald" bum) from the same picture on page 213. We can make out the ear outlines a little better on the policeman. The differences here fall into the subtle category obviously. On the adjacent page 207 we are presented with a composite sketch of Martin Luther King's killer. The similarity between it and the photo just described is frightening.

P 2 (p. 208) This is a partial profile of the three bums as they amble along in front of the masonry facade of the TSBD. Photographer Jack Beers of the Dallas Morning News took the original picture. This picture presents agood profile of the"Sturgis" bum and is used to compare with the known photo of Watergater Frank Sturgis. The reader is requested to pay close attention to the ear and nose matchup with the overlay provided with this book. Evidently the person(s) who doctored the photos neglected to change the ears on the"Sturgis" tramp. The reason for this may have been that this tramp was too near the camera and center of focus and that any touching on the ear would be far more easily noticed than some to be described below. In addition the Agency may have felt that Frank's connections to the agency could be later denied(see below and Mike Canfield's Sturgis Interview).

This may or may not be the case with the other two tramps in this picture. The right ears of both the "Hunt" and "Oswald" tramps have in common what seems to be a peculiar characteristic. The anterior edge of the helix seems to be interrupted as it reaches its most superior point. At this point a change in shape of the helix appears to take place. This is to make the suggestion that both of these bums' ears may have been deleted and replaced with another ear with similar lighting conditions. In addition, Mike Canfield has noted on a 12 inch glossy blow-up of the "Hunt" tramp's ear that the broad white area representing the anti-helix overlaps the helix and moves down and off the ear and onto the side of the head. This suggests that someone may have been trying to emphasize the prominence of the anti-helix of this newly replaced "Hunt" tramp's ear. (Howard Hunt has a concave ear with a more recessed anti-helix). Glossy photographs and blow-ups are necessary to demonstrate these findings. Obviously, a legitimate full-scale congressional investigation would help resolve this matter.

P 3 (p. 211) This is a more frontal shot of the three bums taken in front of the TSBD by Jack Beers(mentioned above). Let us consider the bums in order of appearance: The "Oswald" bum's face is much clearer here than in P1. One cannot say that the ear here has been doctored for sure but there is a line that extends from the posterior edge of the sideburn(anterior to the ear) down across the posterior part of the mandible and onto the neck area. When we refer back to the blow-up of P5 previously described and look at this area again asimilar line does not appear in the same exact place. What we observe is a line that more or less determines the end of the mandible. The line mentioned in P3 does not appear to be simply the posterior edge of the jaw becauseit isanterior to that part of his anatomy. Whether this is an effect of doctoring where

the ear has been replaced or is simply a line in the face (or artifact) will be left to the reader to decide. This may be a good time to point out the fact that both the "Oswald" and "Sturgis" bums are wearing what appears to be the same make of golf shirt. Golf shirt?

The "Sturgis" tramp's photo does not appear to be doctored but then again the CIA may have felt that Frank's disguise i.e. the hair dyeing and consequent drying of the hair plus parting it on the opposite side from normal was sufficient.. This is in addition to the fact that they could always deny that he worked for the Agency. This has since come to pass. The CIA put a notice in their bulletin denying that Frank ever worked for the CIA. People who called their local FBI or CIA office could then refer to the document in denying his association with the Agency.

The third bum is the "Hunt" bum. His photo is the most suspicious of the three. In the first place he is closing his eyes and making a frown. Both of these manouvers are guaranteed to distort the normal facial contours and make recognition difficult. The photo is, in addition, heavily "blurred". The blow-up on page 216 confirms the "blurred" effect. When we look back at P3 and regard the face and hand of the woman holding her nose to the left of the "Sturgis" tramp we notice that her image is much less "blurred". This is mentioned because she is posterior to the "Hunt" tramp and would be expected to be more out of focus. She is not. This is a fairly strong case for airbrushing. When we look at the blow-up and check out the hairline of this "Hunt" bum it seems disturbed by a lighter area that extends backwards to above the left ear. Both above and below that area the hair is dark. This is not a normal physiological variant but is the pattern that we are left to work with. It might represent a strange pattern of patch albinism, hair dyeing, regrowth from a condition known as alopecia areata, or photo doctoring done in order to change the original hairline or hair color. Replacement of the left ear would be much easier if the outlines of the face were smudged by an air brush as they are here. We also note that the left ear in the blow-up on page 216(P3) does not match the right ear described above in P2. The right ear above has a heavily "emphasized" tragus-antitragus combination(missing from the left ear on page 216) and is convex, sporting a prominent antihelix,whereas the ear on page 216 is concave. The possibility of two entirely different ears like this appearing normally on a person's head is almost out of the question. The CIA would probably not doctor just one of the ears(doctoring of the right ear is demonstrated in P2 and the P6 blow-ups on page 217 and 223-which see). Therefore even though the ear replacement is not as easily demonstrated in P3 because of the heavy airbrushing it is nevertheless likely to be present.

P4 (p. 212) This shot of the three tramps was also taken by Jack Beers as the tramps walked by the intersection of Houston and Elm Streets. First let it be noted that the picture is distinguished by its overall clarity until we reach the third bum. After observing the smudged countenance of the "Hunt" bum consider the much clearer face of the man with the dark glasses appearing over the shoulder of the police officer. This man is further back and is in better focus than the "Hunt" tramp. This too is strong evidence to support our contention of Airbrush use. This "Hunt" tramp again is making a face and seems to be squinting undoubtedly to distort his face for the camera. The other two tramps do not change their facial expressions to this degree. Hunt may have been the most worried. The fact that he actually was apprehended may have been enough to evoke every trick in his arsenal of disguise.

The "Oswald" tramp appears in this photo and the only comment made is that the ear may have been airbrushed since the features are somewhat indistinct.In addition a small white line appears below the ear lobe itself.

The picture of the "Sturgis" tramp is different from all the other pictures of him in that the wind has blown his hair back to what was probably its normal position, i.e. Sturgis parts his hair on the left. If one parts his hair on the side opposite to that he normally parts it on there is a great tendency for the hair to return to its normal position. A little bit later in P5 the "Sturgis" tramp has his hair back on the side it was supposed to be for his mission. Obviously he has brushed his hair back to the left with his hand. His hair looks so much more messed up on this side because it is ill at ease.

P 5 (p. 213) This picture of the three bums was taken by William Allen of the Dallas Times Herald and presents one of the most clear cut cases of doctoring. The blown up picture of the "Oswald" tramp was commented on above. The "Sturgis" tramp covers all but part of the face and hat of the "Hunt" bum. But when we look more closely at this face area of the "Hunt" tramp as it looms over the shoulder of the "Sturgis" tramp and then refer to the blow-up of this area on p. 216 and p. 218 we see two rectangles of light connected together at the top and bottom by two smaller bridges of light. One of these rectangles blocks out the face of the "Hunt" tramp but allows the border of the face to appear in the photograph save for the two bridges of light connecting the first rectangle to the other rectangle that appears to the right side of the face. The bridges serve as continuity for what is obviously meant to be interpreted by the unaware observer as a glare of light due to "reflections". This idea was followed up by the person(s) who did the doctoring to include "added" glare marks of various shapes and sizes scattered over the "Sturgis" tramps's face, forehead and hair. This is entirely an unnatural effect and virtually unobtainable in the outdoors by scattered reflections. All glare marks on the face would have to be 1. either directed or reflected from parallel surfaces to be hitting the face at once as they are here or 2. focused byanatural or man made formation or object. The likelihood of either of these events happening is statisically insignificant and consequently improbable.

If the person(s) who had doctored the photo had used just one of these blocks of light for the face it would have been more obvious as a band aid or patch effect. If he had used one large rectangle instead of dividing it up with the bridges of light we would have lost the border of the "Hunt" tramp's face and doctoring would have been more evident still. Therefore, what was done was done by considering all the alternatives just described - all the alternatives except for airbrushing. It is the humble opinion of this interpreter that it is somewhat harder to identify the subtle airbrush than the bungled attempt at doctoring, such as the CIA used in this photo. Both, however, may be ultimately detected, as they have been.

P 6 (p.214) This is another photograph by William Allen of the Dallas Times Herald as the bums crossed Houston and Elm Streets. This picture contains one of the most heavily doctored photos of the "Hunt" tramp. First let us consider the tramps in sequence. The "Oswald" tramp is presented in his only head-on appearance. He looks down, thereby not allowing us a representative picture from the front. It is quite possibly a conscious manouver on his part. The "Sturgis" tramp has difficulty in controlling his hair and it starts to blow back to its normal position on the right side of his head.

He too is looking down. The shot of the "Sturgis" tramp is doctored by a process similar to airbrushing. The process is, however, done entirely by hand with a brush(s) and gives a more mottled texture to the surfaces to which it is applied than the simple smudging and loss of detail obtained by airbrushing. It is somewhat of a "pointilistic" technique but hardly reminiscent of the French school e.g. Serat. This process is most readily observable on the blow-ups of the "Hunt" tramp on pages 217 and 223 where it is seen over the left side of the face. One can see this "mottling" to begin insiduously from the right forehead under his hat and swooping in an arch which cuts through the medial side of the right eyebrow then extending down over the bridge of the nose, swinging left sparing most of the nose (except for the left side of the tip of the nose), descending again to cover the philtrum(bordered area directly below the septum of the nose) and then descending over the lips, chin and finally onto the neck where it ends. The area to the left of this line just described is all done in this"mottled" texture. The left side of the face of the "Sturgis" tramp also has this "mottled appearance on glossy photos and in blow-ups such as have appeared in the Rolling Stone magazine and the underground newspapers such as the Yipster Times but is not evident on the P6 photo because it is too small.

The reader may well ask himself as did this interpreter"Why do they go to all this trouble?" The answer lies in the attempt to delete the left ear and to change the shape of the face making it appear fuller on the left side and indeed squarer(Some people believe this photo was doctored to make it appear like Fred Lee Chrisman, a convenient and expendable right winger from the West Coast). In this picture of the"Hunt" bum on page 223 one can see a light area that supposedly represents the TSBD wall to the left of the face. But when one stops and looks carefully it is clear that this is brushwork. Bad brushwork. In fact, the brushwork extends onto the left side of "Hunt" tramp's face for about one-eighth to three-sixteenths of an inch covering almost half of the border of the left side of the face. Off to the left of the face one can observe where the heavy handed CIA "artist" has lopped off the tops of two bushes growing against the TSBD wall in the backround. The reason for the presence of this brushwork was to completely cover the left ear. This was accomplished but most likely before they realized that they would attempt to widen the left side of the face. They used this "mottling" process to widen the face as well as using it to cover up the facial features. The "mottling" done on the left side of the "Sturgis" tramp's face was probably done because sunlight hits both of their faces from the same direction and one would expect the color of the face to be similar. The "Sturgis" tramp's face had to have the same color but now it has the same texture as well. The left side of the "Hunt" tramp's mouth is brought in and artificially shortened.

On the right side of the "Hunt" bum's face there is what might be described as "white out"-another form of cleaning out unwanted identifying facial features. The process may involve simply heavy use of the airbrush. In addition, the right ear has had a "job" done on it which may represent a combination of heavy airbrush and "shadow out". Those shadows below the hat have an outline not appearing to be consistent with what supposedly created them namely the brim of the hat. If the reader will follow the shadow of the brim of the hat from the forehead posteriorly he will notice how it suddenly for no reason makes an abrupt downward turn in front of the ear. It is clear that this shadow stops at a little below the halfway mark of the ear.

It then proceeds backwards to cover the majority of identifying characteristics of the ear. Most of us wear our hats above our ears, i.e. the "Hunt" tramp's ears were probably sticking out as much as in the blow-up on page 216 and were not probably nearly so much in shadow that was legitimately present in the picture on page 225.

The dark area to the immediate right of the face is the "Sturgis" tramp's left shoulder. A little help could make the shoulder come out a little more and give that face a squarer shape. It could make it look more like Fred Lee Chrisman whose photo appears on page 222. On page 225 approximately one quarter of an inch from the bottom of the photo of the "Hunt" bum there is an unexplained change of direction of the shoulder-arm area as it "crosses" the right side of the "Hunt" tramp's face. The area of shoulder above this lower quarter inch may represent some added CIA muscle. It is true that the "Sturgis" tramp's left shoulder does not quite look like the right shoulder. It seems a little bit wider perhaps and does not have the same shape as the right side. The "Oswald" bum's shoulders are more consistent in shape. Since both of these tramps are facing in the same direction they should have more or less a similar distribution of shadows on their jackets. We can make out the details on the left side of the "Oswald" tramp's jacket better than we can make out the details on the left side of the "Sturgis" tramp's jacket. In fact, there are no details at all above the point where the "Oswald" bum's left shoulder cuts across the front of the "Sturgis" tramp's jacket.

Even after going to all this trouble the CIA has failed. Overlays which are accepted as evidence in court seem to have reached out and snared Everett Howard Hunt and Frank Sturgis. See page 225.

P 7 (p. 215) This photo was taken by William Allen as the bums neared the Sheriff's office. It contains heavy readily observable doctoring. Taking the bums in sequence: the "Oswald" bum is tramping along with his familiar grim mean expression. Wait a minute. Look at his right ear. It seems to have two helices with different shadowing looking almost like a localized double exposure. Having two helices is a physical impossibility, especially with differently shaded scaphal shadows. The "Sturgis" tramp has a degree of "mottling" on the left side of his face but when checking over his left shoulder we see a lot more. A brushstroke covers the face of the "Hunt" tramp and extends onto the face of the "Sturgis" tramp. This is to say somebody painted across two different people's faces and they want the people of the United States to believe that these pictures are merely inconsequential items.

And so concludes this photoanalysis. It is hoped that this will lead the reader into a careful and thoughtful examination of these pictures.

Revised 9/30/75

Correction dept.
age of "Tramps"
skewed 30-45 yrs

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