

The Energy Ships



An Investigative Analysis of Billy Meier's Energy Ship UFO photos

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We would like to thank Billy Meier for giving permission to analyze electronic copies of his photos produced from his negatives, and Christian Frehner for his support and informative answers to some of our questions.

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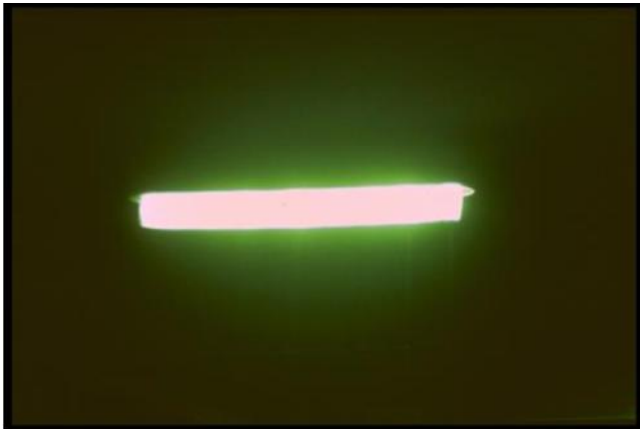
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The Energy Ships

1- Introduction

In 1979 Billy Meier says he took pictures of mysterious space ships. They were not like the others he had already taken, which looked like solid metallic disks. These new ships were made of light, energy or something non-solid and they changed their shape. In this investigation we analyze eight photographs of these ships which we refer to as Energy Ships.

As with the *Analysis of the Wedding Cake UFO* (aka *WCUFO analysis*), Billy Meier authorized Rhal Zahi to do this independent investigation so he received electronic picture copies of Meier's photos scanned from Meier's negative films (either the originals or second generation copies). Zahi then invited semi-pro photographer Chris Lock to co-author this investigation. The eight photos investigated in this analysis can be found reproduced in several printed books. They are shown below in figures 1, 2 and 3 and numbered in the order they were taken which is the order in which we analyze them.



#718

Taken at the Semjase Silver Star Center (SSSC), Meier's home.
April 19, 1979, 2:25 a.m.



#719

Taken at the SSSC.
April 19, 1979, around 2:25 a.m.

Figure 1 – Energy Ship pictures scanned from Meier's negatives of photos #718 and #719.



#720

Taken at the SSSC.

April 19, 1979, 2:40 a.m.



#724

Taken at the SSSC.

June 22, 1979, 5:25 a.m.



#725

Taken at the SSSC.

June 22, 1979, 5:25 a.m.

Figure 2 – Energy Ship pictures scanned from Meier’s negatives of photos #720, #724 and #725.



#726

Taken at the SSSC.

June 23, 1979, 4:10 a.m.



#727

Taken at the SSSC.

June 23, 1979, 4:16 a.m.



#728

Taken at the SSSC.

June 23, 1979, 4:20 a.m.

Figure 3 – Energy Ship pictures scanned from Meier's negatives of photos #726, #727 and #728.

2- Main Points for Investigation

The main points investigated and questions covered in this analysis are:

- a) What evidence is there that the photos show real objects of some kind that hovered above Billy Meier's property; and were these photographs the result of trick photography like double exposure?
- b) How were the photos taken, and how do we explain strange effects or anomalies like those occurring in photos #720 and #728?
- c) If the photos show real extraterrestrial craft how many types of Energy Ships are there and what are the characteristics of each type?
- d) Are there coincidences in the timing of the Energy Ships' appearances?
- e) Is there only one Energy Ship in any one photo, or are there sometimes more?
- f) What is the nature of the inexplicable circular or spherical phenomena visible in both photos #720 and #728 taken two months apart?

The photos investigated were taken with an old Olympus 35 ECR given to Meier that has an automatic exposure meter with shutter speeds ranging from 1/4 of a second to 1/800 of a second. It has no B stop and so cannot take exposures longer than 1/4 of a second.

We think in light of the conclusion we arrive at that "Energy Ships" is as good a term as any to refer to these mysterious light objects. The term is less wieldy than "mysterious light objects" and more meaningful than an acronym like MLO. Hence we use the term *Energy Ships* throughout this paper.

3- Photo #718 Analysis (April 19, 1979, 2:25 a.m.)

This photo shows a bright object hovering above the ground. It projects several vertical light-beams to the ground. Some photos of the Energy Ships show beams, as though they have a capability that can be turned on and off. Later, in section 8 we analyze and illustrate in detail the characteristics of these vertical light-beams.

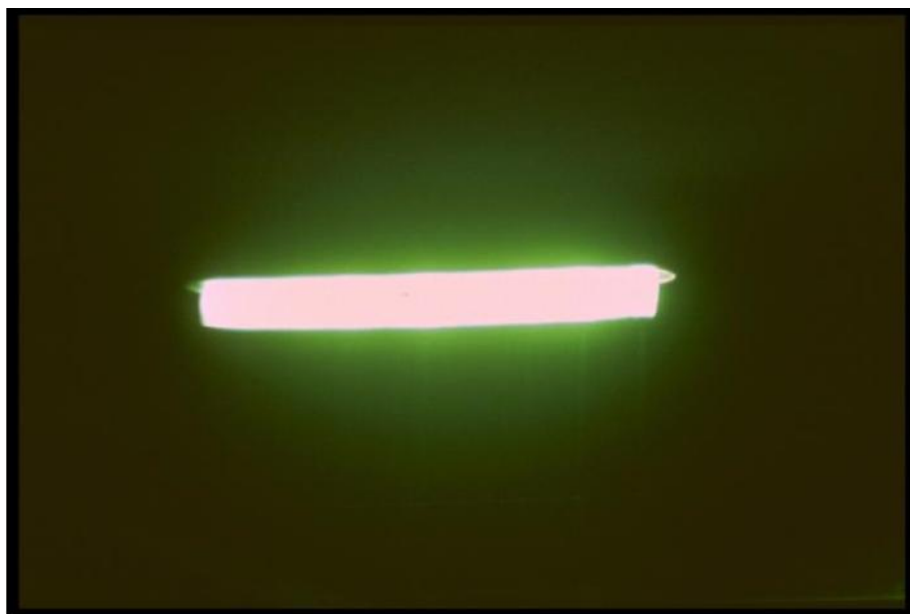


Figure 4 – Photo #718.

By increasing the contrast and the brightness of this picture, we can see more details. For this the tool Photoshop was used.

Figure 5 is the same photo after increasing the brightness and contrast in Photoshop. It now shows these additional details. The vertical light-beams are clearer, and below this Energy Ship there is a thin line of light (indicated by the arrow). By checking this picture with photos #719 and #726 we notice a fence wire or electrical wire below this ship, and the vertical light-beams clearly illuminate it. You can see in figure 5 bright spots on this wire just below each vertical stream of light.

The wire below and how it is illuminated by this Energy Ship demonstrates this picture shows a real yet mysterious object interacting with the surroundings. This illumination alone reveals this photo is not a trick made with a double exposure. We will also show when analyzing photo #720 that the Energy Ship there was not created by a *hoaxed* multiple exposure, and that no obvious multiple exposure is evident in any of the other Energy Ship photographs. In section 11 we show what a “double exposure trick” is and how at least most of these photographs are not the result of such a trick.

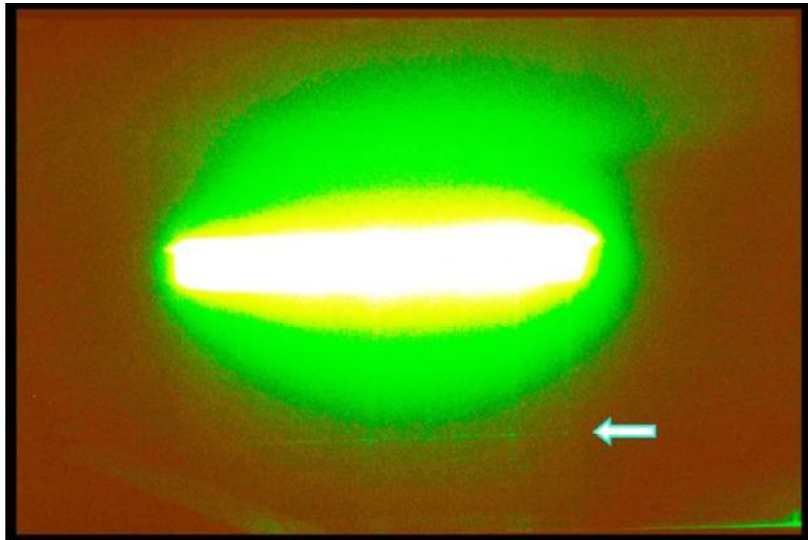


Figure 5 – Photoshop enhanced picture of photo #718. The arrow indicates the wire illuminated by the vertical light-beams from the Energy Ship.

The ratio (R) between the length and the height of this Energy Ship is $R = 8.4$. We will see this ratio changes in each picture. (See figure 21 for all R values of these types of Energy Ship.) It is hard to know the shape of this flying object, since we are not sure if it is just a rectangle, a cylinder, or a flat round disk viewed on its edge. Also, it is clear in all the photos that these Energy Ships do not look like solid objects with straight edges, but like energy forms that somewhat change their shapes or dimensions. We will also notice in other photos that in some cases there are two Energy Ships present, and possibly even three.

Where was Meier located on his property when he took the pictures?



Figure 6 – Photo #734: The dog house, and place where Billy Meier took some of the Energy Ship photos.

Figure 6 shows a photo of the place where Meier took these photos. The wire in this picture and the diagonal yellow piece and other details in other photos give us an indication of where the photographer was located when taking photos #718, #719 and #726. In this picture we see the dog house and a construction on the left. The red signs and the diagonal wood pole on the top of the dog house are also visible in other photos. The electric cables and the wire that goes downhill allowing the dog to rove in that direction are not visible in this photo because of the bright background.

4- Photo #719 Analysis (April 19, 1979, 2:25 a.m.)

Photo #719 shows the same Energy Ship as #718, taken at the same place, close to the dog house, and almost at the same time; but this picture shows more details. Maybe the photographer (Meier) moved back so nearby objects were also visible in the shot.



Figure 7 – Photo #719.

The vertical light-beams are visible again. The wire below the ship is also present and it is illuminated by the ship. We refer to this type of light-emitting ship as Type 1 Energy Ship.

Figure 8 shows the same photo with the brightness enhanced in Photoshop. In this picture it is easier to see more clearly the vertical light-beams, and the wires show more details too (a fence, or electric wires?). The diagonal wire might be the downhill cable allowing the dog to rove in that direction. Also, the background mountain is clearer, and above in the sky we see a mysterious bright object on the left. Visible in detail in figure 9 it cannot be Venus because of the time the picture was taken. Perhaps there we are looking at the lights of an airplane or more likely a nearby insect or two.

In figure 8 the Energy Ship has changed its dimensions. Now it is taller, no matter its shape is about the same, with similar characteristics. The ratio between the length and the height is now $R=4.8$, compared with 8.4 in photo #718.



Figure 8 – Enhanced picture of Type 1 Energy Ship in photo #719.



Figure 9 – Zoomed image of the bright spot (insects?) in the sky at the upper left of photo #719.

5- Photo #720 Analysis (April 19, 1979, 2:40 a.m.)

This photo shows the same Type 1 Energy Ship as photos #718 and #719 and was taken just 15 minutes after them. The value of R with this Energy Ship was 5.25. So it was changing its proportions again. It displayed the characteristic Type 1 Energy Ship vertical light-beams.

This photograph is very intriguing. It was taken on the parking lot of Meier's property. In the background is Meier's home and on the left side a section of the Carriage House is just visible. This is the same place where the WCUFO was photographed a few years later. It is also the same place where a beamship is said to have landed. So it is a very conspicuous place for UFO activity.



Figure 10 – Photo #720 a triple exposure shot.

This is a photo in which no flash was used (just as the previous ones). We see three images in this one shot and all the horizontals align. At first glance it looks as though it must have been taken on a tripod. Meier had a tripod, however he says he did not use one for these Energy Ship photos. The Olympus 35 ECR automatic exposure meter gives speeds ranging from 1/4 to 1/800 of a second, and Meier may have considered this adequate for him to take these bright night photos. He said many of the photographs were actually hopelessly overexposed by the severe brightness of the lights. Perhaps due to experience with the camera he knew his tripod was unnecessary for these very bright night lights. Or, as these lights appeared unexpectedly for Meier, he may have just hastily grabbed his camera unprepared and went outside to photograph them. We know he had and used this outdated camera because it was easy to use having only one hand (Yaoi YouTube video interview with Meier, circa 1978). Although Meier states that he did not use a tripod he has

previously used one and its use would easily explain the aligned horizontals in this triple exposure. No matter, we will show that whether a tripod was used or not and how the triple exposure shot was mechanically taken are moot points. How though, was this triple exposure taken? Our findings presented below show there is actually no evidence of fakery and that we are looking at three shots, two of which clearly photograph a mysterious light object *in* the scene.

To explain all the horizontals aligning either the camera was rested on something to prevent vertical movement, or Meier handheld the camera for just the few fractions of seconds and quickly shifted it twice horizontally while taking the picture; but how did he take the three shots in one preventing any vertical shift of the camera if it was hand-held? Skeptics have long said this is a double or triple exposure which is a technique that has long been used to fake images. For this reason #720 has often been prematurely discarded without proper investigation. We will attempt to answer the question of how the triple shot was taken, but first we must determine exactly what we have in the photo and differentiate the three individual shots.

The brightest area of the Carriage House wall on the left is at the same elevation as the Energy Ship, so it is obviously reflected light or an illumination, or both, from the Energy Ship, and not from Meier's home light in the more distant background. Meier's home light is not powerful enough to produce such an illumination at such a distance; we can see, as one would expect, that the yellowish-orange illumination from Meier's home light falls off quickly on the yard floor. If we are looking at a purely illuminated surface Meier's home light's brightest influence would also be at the same height above ground, i.e. around 3.4 meters above ground level, which we estimate as being near the eaves of the Carriage House where there is no obvious illumination. Similarly, geometrics do not support the possibility of the bright part of the Carriage House wall being a reflection from Meier's home light. (See figure 16.)

There is a yard light (bulb #2) off picture to the right (see figure 24), which might cast a little light to this area. Unfortunately this light is no longer there and what its exact location and height were are unknown. It was too far away, however, to account for all of the illumination and or reflection on the Carriage House wall.

Figure 11 is a zoomed image of Meier's house in the background and the red car on the left of center of photo #720. The arrows show identical details in three different locations. We can see by looking at these details that this is a photo taken with a camera that has moved or shifted twice horizontally during a single frame shot. It means Meier either accidentally, or on purpose, twice moved his camera horizontally while taking three shots that came out in the one frame.

So this is a *one-frame* shot photo with *three short exposure images* in it caused by horizontal movement of the camera. Image number 3 is the brightest, image number 2 the next brightest and image 1 the least bright, as evidenced by the amount of light on the wall of Meier's house in the three images. Since Meier's camera has a nonadjustable automatic exposure meter with no B stop we know that image 3, the longest exposure, had to have the least local light present in the scene. Image 2 with a slightly shorter exposure had a bit

more local light present; and image 1, the shortest exposure, obviously had the most local light present. Now, there is only one variable local light source in the scene and that is the Energy Ship. We can therefore deduce that the Energy Ship was most present in 1, less present in 2, and even less, or not at all present, in 3.



Figure 11 – Photo #720 details of three images in one on Meier's house and the cars.

At this juncture we should explain that the reason photo #728 with an Energy Ship present shows a similar exposure to 3 in #720 without an Energy Ship is through Meier being considerably farther away from the Energy Ship and house light in #728 and so their lights are less powerfully impacting the camera necessitating a longer exposure for the photo when the ship is present there. In #720 Meier is closer to his house so the house light is impacting the camera a little more. The photo and negative's surface area covered by the light-emitting Energy Ship in #720-1 is approximately 3 times greater than in #728 so the Energy Ship in #720-1 needs less exposure than photo #728.

Whether Meier used a tripod or not for #720 the longest or slowest possible exposure speed for 3 would have been 1/4 of a second (the speed could, of course, have been faster).

We cannot be exact but perhaps the others were something in the region of 1/8 of a second for 2 and 1/10 of a second or less for 1.

While we do not know the order in which the three shots were taken we can say how the three images arrived in the one shot.

The Olympus 35 ECR has a black film release button on the bottom next to the tripod screw mount (see Fig. 12 right). If this button is depressed on purpose or accidentally the film will not wind on. Obviously Meier must have depressed this or a mechanical fault of the button occurred, and as Meier has no recollection of consciously depressing it, if we take him at his word, it must have happened accidentally, either by Meier or mechanically. It could have been depressed on purpose, but Meier would have had no reason for doing so and every reason for not doing so. As critics have rightly pointed out a double or triple exposure shot immediately looks suspicious and complicates the imagery. This is why many skeptics have prematurely discarded this picture as a fake merely because it is a multiple exposure. Providing, however, we correctly analyze what we are looking at in the picture we will show it matters not how many images we have in this picture, only that we correctly differentiate and analyze them and identify whether the light Energy Ship was falsely planted in them or not. It would have furthered Meier's cause of depicting the Energy Ship as real by having just the one image or shot in the frame, as in all of his other Energy Ship photos. He would have had no motive in showing it as a multiple exposure. This suggests to us that this shot was multiple exposed by accident.

The problem with the notion of Meier purposely creating the multiple exposure is that the film release button must be depressed before each shot, and with Meier having only one hand we would expect vertical shift of the camera to have occurred as it twisted and moved when he moved his one hand to depress the button. If, however, he held his arm close to his side and did not otherwise move his body there would be minimal, and possibly no, vertical shift. This is certainly possible with the lightweight Olympus 35 ECR.

The other possibility to consider is mechanical failure of the button. Once depressed the button falls back down with the lock "on" resulting in play of the button. It is very primitive. We think, uncommon though it is, that the lock somehow failed and remained engaged for the whole three shots. It does not really matter how it remained down or how many times it was depressed. What matters is how the light object gets into the picture, and its nature; whether the images exposed were faked; the lights somehow implanted; what the light objects we are looking at are, and whether they are really in the scene itself. Tripod use or otherwise, and precisely how the triple exposure was performed or mechanically occurred are actually just technically academic and moot points.

The fact that Meier kept this photograph actually goes to his advantage, in our opinion, because if he had intended to hoax a double exposure he would have immediately discarded this photograph due to its obvious multiple-exposed nature. Meier is not even an amateur photographer or photo buff. He has a really cheap, broken, out-of-fashion camera that was given to him and that was easy for him to use. In a video interview with Junichi Yao of Nippon Television Meier explained that he used the Olympus 35 ECR because it was the easiest, or only, camera he could actually use having just one hand (*YouTube*,

www.youtube.com/watch?v=K58MjoKSMPo, circa 1978). Meier did learn the value of composition after taking some UFO photos lacking in composition, and he did have a tripod that he used at times, but that's about it. Meier had no darkroom, no enlarger, and had all his films developed at a local store or by a photographer friend of his.

In addition, it helps to note that these Energy Ship photos were taken in 1979. Anyone who had a camera at that time knows that virtually every photographer, anyone with any interest in photography, even tourists, already had SLR (single lens reflex) cameras by the early to mid-1970s. Not Meier: he had a simple viewfinder point and shoot camera that anyone with any interest in photography (Cartier Bresson wannabes aside) had long since replaced. When he did finally upgrade the following year in 1980, Meier had a cheaper lower end of the scale Ricoh Singlex SLR camera. We should remember these things when considering whether Meier engaged in photographic tricks or not. He obviously is just not "into" the subject of photography. Considering the simplicity of Meier's photographic "equipment", a mere outdated viewfinder automatic camera, it is all the more remarkable that his UFO photographs spawned the greatest UFO controversy in history. Some of his photos sold recently (early 2014) by others who had come into possession of them on Amazon for \$250 each. Despite this, Meier does not usually sell his original photographs, almost all of which ended up in the hands of others, by various means, sometimes theft. It is perhaps because of the phenomenal reception his photographs received that skeptics, not knowing, or overlooking, the above personal details, have assumed Meier engaged in all kinds of photographic tricks to produce his simple yet exceptional photographs.

The reason for the above diversion into Meier the "photographer" is that it supports our reason to accept what Meier says about not using a tripod for taking #720 photograph. The main reason we accept what he says however, is because his simple automatic exposure camera has no need of one to take these photos and it has no B stop to allow longer exposures even if necessary. The Energy Ships are providing a great deal of light; so much light that the use of a tripod is unnecessary.



Figure 12 – Left: Example of the Olympus 35 ECR camera Meier used for these photographs; Right: Camera underside showing film release button, tripod mount and rewind lever on the base.

First, however, to explain the multiple exposure let us look at whether Meier could have rewound the film, a common ploy in creating hoaxed double exposures, to create this triple exposure in one frame. Theoretically, he *could have*; but this would have required

depressing the film release button on the base of the camera after winding the film on and then rewinding the film back completely blind, which is a redundant activity in itself. This rewinding may sound easy enough, but the camera does not allow any calibration whatsoever of the rewound film; the exposure number remains the same when rewinding it. If for example, you were to take a picture at number eight, you would have to wind the film on to number 9, depress the film rewind button, and just make a complete guess as to how much film you had to rewind and then shoot again. You get absolutely no hint as to where the beginning of the previous shot began. If one were to experiment many times it might be possible to judge approximately how many rewind lever turns, or how much of a turn, is required to rewind one shot, but for any normal person it is just impossible to judge exactly to produce a clean shot with no bleeding of images over the negative border; and in Meier's photo there is absolutely no bleeding of image over the border. In addition, this is a triple exposure meaning he would have had to have done that twice to perfection or much less than a fraction of a millimeter of tolerance each time.

Figure 13, top negative, shows Lock's attempt at rewinding the film and double exposing twice at different places in the film using an Olympus 35 ECR camera, the same model Meier used for these Energy Ship photos. We can see that when guessing this the images just all bleed over each other in a continuous stream until one gets beyond the area of double exposures. This does not happen on Meier's negatives, all of which have clear borders as in figure 13, bottom. Given the opportunity to attempt this hundreds of times one might be able to pull it off, just by chance; but Meier has only one chance; this is a one-off triple-shoot shot in the middle of a one-off film with other Energy Ships on it. We can safely assume then, that this (and it goes for the other photos under this investigation) was not double or triple exposed by rewinding the film.

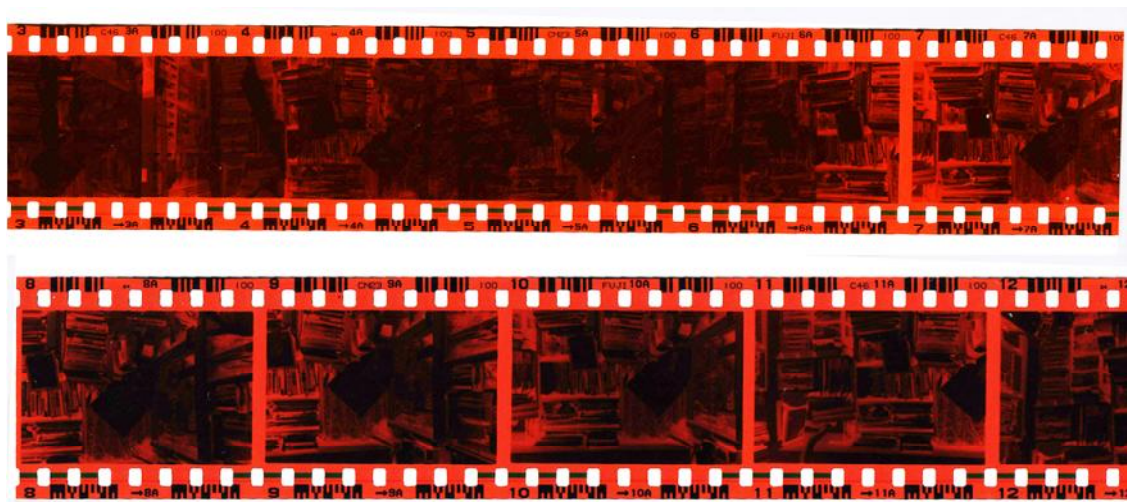


Figure 13 - Top: Double exposed negative from rewinding the film using an Olympus 35 ECR camera; all images bleed together.

Bottom: Normal single exposed shots showing clear borders/divisions as in Meier's negatives and photos.

Much more to the point: why would Meier wind the film on only to guess how much he has to wind it back when he can just depress the film release button and take another shot? There is no need to rewind the film with an Olympus 35 ECR.

Reason dictates that assuming mechanical failure did not occur Meier must have accidentally or purposely depressed the film release button on the base of the camera. Lock has found this button to be quite fiddly and unpredictable in use. It is often unclear whether the release lock is engaged or not due to the play of the button. If, on the other hand, a mechanical fault of this button did occur it presumably remained locked for the three shots.

Figure 14 shows a triple exposure Lock took by depressing the film release button using an Olympus 35 ECR. As can be seen the three images come up neatly in the one frame, and there is no bleeding of image over the edge of the frame just as in #720. This is in stark contrast to the bleeding of images that occur when rewinding the film and attempting to guess where the previous shot began (see top image figure 13). In Meier's photos we see absolutely no impingement or bleeding of images whatsoever. Each border is clearly defined as in figure 13, bottom negative, and figure 14. We see, however, in figure 14 a vertical shift caused by depressing the button under the camera and shooting again. Lock has, however, taken multiple exposures using the button resulting in no vertical shift when keeping the arms at one side and not moving the body. It is certainly possible to avoid vertical movement of this lightweight camera without a tripod.



Figure 14 - A triple exposure taken by depressing the film release button on the base of the camera. Images did not bleed over the edge of the photo frame.

Depressing the film release button between shots would, however, usually result in some vertical movement of the camera. This in turn would result in the horizontal picture plane also shifting (see Fig. 14), but as we see there is zero vertical movement evident in Meier's #720 photo (with one possible exception that will be covered momentarily). The claim that Meier therefore *did* use a tripod has a bit to support it, and we have no way of proving

whether he did or did not, but it is a moot point because it does not in any way affect the exposure time for the Olympus 35 ECR camera which is nonadjustable. Even if he had used a tripod, it may well have covered the film release button situated right next to it making it impossible to depress and hence the triple exposure impossible to take when using a tripod. The button being accidentally, mechanically, or unknowingly depressed before taking the shots and remaining depressed throughout the triple shooting would suggest that the shots were taken in very quick succession with exposures of 1/4 of a second or less as Meier just very slightly moved the camera horizontally without any vertical shift. We cannot say for sure how this photograph was actually taken. Maybe Meier depressed the button two or three times or maybe it was failure of the locking mechanism causing it to remain engaged throughout the three shots. Notably, this #720 photo was the last shot of the series for two months. Was it the end of the film and a possible resultant tension that somehow assisted a mechanical failure? It is possible. We just cannot say for certain what happened.

To simply illustrate and confirm the horizontal shifted image, the effect is reproduced below. Taking a camera and tripod out at night a couple of pictures of a nearby building were shot. The first picture, figure 15 on the left, was taken with the camera still. For the picture on the right, the camera was moved horizontally once (Meier moved his twice). This produced one photo with two images in it as can be seen in the detail of the window zoomed in the rectangle.



Figure 15 –Test photos producing two images by moving the camera horizontally around its vertical axis.

To create this effect in a photo it usually has to be a time exposure shot of a second or two if lighting is very dim and the camera has to be moved or swiveled horizontally during the exposure. These shots Zahi took are about 1 second exposures. Meier's home with brighter lights and very bright light-formed Energy Ships present would have required, and indeed did have, shorter exposures.

As mentioned, some people may think photo #720 is ruined, and therefore prematurely brush it aside because of the three images it contains. On the contrary, however, this particular “undesirable event” has given us an opportunity for detailed investigation. We note the following seven points with respect to this photo #720:

- It is clear that the Energy Ship has not moved twice. It, the Energy Ship, presents one single image, but is probably made of two shots of the three.
- We can conclude the Energy Ship was visible for just a maximum of 1/4 of a second in any of the three exposures in the picture. It seems to us the Energy Ship and/or its light may well have been turning on and off or slowly pulsing. This might explain why Meier took three shots but only 1 and 2 captured the Energy Ship. It could also explain him taking the shots somewhat rapidly enabling him to keep the horizontals aligned, if the film release button failed and locked on.
- It is logical that Meier took the pictures soon after he saw this Energy Ship, making it visible during the first part of the shoot, then the ship disappeared in the last shot. Unless he missed it initially while it was pulsing on and off and he first shot 2 or 3.
- The numbers 1, 2, and 3 in figure 14 are just to innumerate and show the different positions of the three shots. They are not necessarily indicative of the order in which the shots were taken.
- While we do not know the order in which the three shots were taken the following we can say:
Looking at the Carriage House wall construction on the left side of the photo, only one image of it is visible (see figure 16). Similarly there is only one image of the very far right hand side of the picture, the darker part of Meier's house.
The horizontal moving of the camera has produced three different starts and finishes for the picture.
It is possible to find the extent in width of the three pictures that make up the one frame shot. The 1 is on the far left, of course, and the 3 on the far right. So there is only one image of the far left 1, one image of the far right 3, and two images of the far left 2 and far right 2. There are three images of everything else in the center of the photo; except for the Energy Ship.
- We ultimately do not know whether the camera has moved from left to right, right to left, or both.
- The Carriage House shows a reflected light, or illumination, or both, from the Energy Ship, not from the light bulb on Meier's house in the background. This is evident from reasons already stated and from looking at figure 16 below.



Figure 16 -- Purple lines showing geometrical reflection possibilities. The bright reflection and/or illumination on the Carriage House wall comes from the Energy Ship, not from the light bulb on Meier's house.

We also point out that in Photo #720, bright objects, like Meier's house wall in the background and some bright reflections on the cars, show very clear details in images 1, 2 and 3. On the contrary, faint objects like the tree branches, show only in one image. It is logical, since they have an orange tint to them which comes from the house light lighting them up in image 3 with its longer exposure. In addition the shorter exposures of image 1 and 2 are not enough to create in the negative film an image of finer details for faint objects in the dark, like the tree branches, and the Energy Ship is too far away from them for its light to noticeably shine on them. Interestingly, this may not be the case in #728 where the Energy Ship is closer to the trees and its light does appear to reach the closest ones.

The light on Meier's house wall in the background is not caused by this Energy Ship. We will see in photo #728 analysis that the lighting and shadows on Meier's home are approximately the same in photos #720 and #728, taken almost exactly 2 months apart. So this sheen is caused by the bulb that is located below the house eave on its left side. The shadows below the cars and other shadows are probably caused in the main or wholly by this light bulb and another one on the right, outside the picture and so is not visible in this shot. The light from the Energy Ship is diffuse and extended in a long horizontal surface, so while it will illuminate things it will not form sharp vertical shadows compared with the light from a bulb which is a "one point source of light" that produces sharp shadows both vertically and horizontally. We do not know the width of the Energy Ship. If, however, it is fairly narrow, as seems to be the case, it could be partly responsible for the horizontal shadows under the cars, because it does light up the ground around them with a greenish glow. The front of the tires though do show that light is reaching them, and the ground there, from the light off picture to the right.

The greenish light on the ground by the cars proves again that the light from the Energy Ship is interacting with the local environment. This illumination of the ground from the Energy Ships can also be seen in the YouTube video “Contact – ‘Billy’ Eduard A. Meier Documentary by Wendelle Stevens (1978)” from the 1 hour 27 minutes and 30 seconds point. The ground of the countryside under the Energy ships in the video, and the ground right next to the cars under the Energy Ship in the photographs is brighter than the ground to their right which is closer to Meier’s yard light (bulb2). Therefore we know the Energy Ship is not a faked product of double exposure planted into the image. This ground illumination by the Energy Ship is even more pronounced in photo #728 (see fig. 23, and page 102 of Meier’s *Photo-Inventarium*) confirming its presence within the scene.

The sheen on the Carriage House at the left is consistent with the position of the Energy Ship; they both occur at the same height (figure 16 for Photo #720 and figure 23 for Photo #728). So we can safely conclude in #720 that this is an illumination, or reflected light, or both, and in photo #728 the illumination and/or reflected light is broader and appears to be coming from both Energy ships and the light is brightest where the two reflections/illuminations overlap. (See figure 23.) Also, the light from Meier’s external house light bulb soon experiences diffusion with distance and is incapable of producing such a distant sheen, though it might provide some very dull illumination.

Knowing there are three different exposures for the three shots in #720 we need evidence to support the appearance of the Energy Ship in 2, albeit a briefer appearance than in 1. Of course, the evidence is there, and curiously it provides the only evidence of any vertical movement in this triple exposure. A look at the bottom right hand edge of the Energy Ship reveals a slight jump up in height. Comparing this with the other Type 1 Energy Ship photos in #718 and #719 we see this does not occur in them (see Figs. 4 and 7). This tells us that the Energy Ship in #720 has risen here, at its right end. Perhaps just this part rose; or perhaps it was the only part lit up in 2, which would account for its longer exposure due to less light available. If the whole Energy Ship were lit up then it must have been for a quick flash to account for the slightly longer exposure.

To finally prove that this end of the Energy Ship has moved up here in 2 we measure the horizontal distance between its two bottom right hand corners and we see their horizontal distance apart is exactly the same distance as all the other distances between 1 and 2 in the photograph. Hence we have the Energy Ship present in 1 and a little present, either in volume or time or both, in 2.

We now ask, as any investigator must, if Meier could have faked this shot, or rigged up this light into the two shots of the three in which it appears (1 and 2) in order to fake a photo of an Energy Ship. Curiously, the Energy Ship light is in a very elongated form of the yard lights that existed on Meier’s property at the time. At first glance one might suppose that Meier had rigged up some apparatus, hung one of his yard lights there, and moved it horizontally along some wires or something when the shot capturing it was taken, thus creating an elongated light image as we see in the photo. There are, however, significant problems with this proposition:

1. If the light object were vertical, Meier could have thrown it up in the air, but it is impossible to throw one of these large lights perfectly horizontal for some clearly defined distance; they will fall on a curve due to the pull of gravity. Since the light is purely horizontal for about two meters at least, the speed it travelled would have to have been fairly fast. Actually it would need to have traveled 28.8kmh over the whole distance in 1/4 of a second but with no drop due to gravity. In other photos where the Energy Ship is 6-8 meters in length any model light would have to be travelling over 84kmh with no drop due to gravity. Also Meier needs his only hand (he lost his left hand and lower arm in an accident years prior to this) to hold the camera and take the photo. So he would need to have thrown this heavy light through the air so fast it travelled in a straight line avoiding the pull of gravity and almost simultaneously photographed it all with one hand.
2. There is a brilliant light glow *all around* the light object and no sign of any darker encasement or guard holding the light which would almost certainly be evident if an existing light of this size with its encasement were rigged up. These home, yard or garden lights are quite substantial in size and would require some casing or supports to hold them up which would also be illuminated and revealed, but there are no supports evident, and the bright light would have revealed any present. Zahi's simulated Energy Ship in Figure 28, for example shows the telltale signs of the light rim; and other Energy Ship photos (see figures 4 and 5) show the Energy Ships do indeed illuminate even thin wires that are present. Substantial ones to support any weighty apparatus would show up but there are none.
3. There is no supply wire of any kind that we would expect to see providing the necessary electricity for the very bright light; and we have looked around this image in great magnification to test this, greater magnification even than can be seen reproduced here in figure 27. This is so for all of these Energy Ship photographs. Meier said the Energy Ships were using local light sources to manifest light of a similar nature. Type 1 Energy Ship is like the home or yard lights on Meier's property at the time but elongated and distorted into much larger sizes, Type 2 similar in nature to car headlights, or Meier's hand torch light, and Type 3 similar to a full moon or sunrise through a mist though neither the moon nor sun was up at the time (Frehner).
4. We can discount the notion that Meier first took a shot of his yard light by moving the camera to create the elongated image of just the light, depressed the film release button and then took the next picture of his house thus creating a double exposure image with the long lights implanted. Again, there are no tell-tale signs of anything around or supporting the light; but more to the point, the light is clearly lighting up the ground and Carriage House wall which would not happen if the light image was taken elsewhere and planted on top of another shot as a double exposure.
5. So we have the double image of the Energy Ship in 1 and 2 in the one image that evinces three different time exposures. The exposure meter is automatic on the Olympus 35 ECR. It is impossible to set your own exposure time. So we know the three shots had different amounts of local light available; and the only light available that can change in the time available is the Energy Ship.
6. We also have the step up from the bottom right base of the Energy Ship that shows exactly the same horizontal distance between images 1 and 2 meaning the lights had to be present in the scene as the camera moved from 1 to 2 while the shots including Meier's house were taken.

We now ask if Meier could have hoaxed the pictures using a tripod. He certainly could have used a tripod to obtain three different exposures, and any experienced photographer would think to use a tripod at night, but as we have seen, Meier has just a simple camera and is not even an amateur photographer. The appearance of these Energy Ships took Meier by surprise so he probably just grabbed his camera and hastily went outside to shoot them. Tripods are used for planned photo sessions that require a little time to take, set up, and/or for longer exposures. None of these time issues appear here. In addition, we have explained how a tripod is unnecessary with an Olympus 35 ECR camera because an exposure of more than 1/4 of a second is not possible with the camera, and the lights are so intense that a longer exposure is not needed. Again the use of a tripod would merely more comfortably account for the lack of vertical movement of the camera, which clearly has moved horizontally. Meier has been using this camera for some years now and perhaps he knows a tripod is not actually necessary for these lights because the Energy Ship is providing such an abundance of light. Generally, the Energy Ships did, by all accounts, provide enough light to hopelessly overexpose a number of other shots in the film making them useless. So they are providing a great deal of light obviating the need of a tripod. While using a tripod would nicely explain the aligned horizontals with a triple exposure, the above points stand, showing the light images in 1 and 2 were not implanted into the scene; for we witness its interaction with the local surroundings, i.e. how it lights up the Carriage House wall and the ground. In addition, the light present, the Energy Ship, has dictated the three exposures for the camera's fixed automatic meter in the three shots.

In photo #728 we will see the Energy Ship appears to light up the foliage of the nearest trees too when in that photo it is closer to them. This interaction with the local environment does not happen in a hoaxed double exposure as we show in chapter 11. Whether a tripod was used or not is, as has been discussed, a moot question and has no bearing on whether the photograph was a hoax or not in this case. As proof, we have clear very strong bright lights, the Energy Ships, interacting with the local environment within the scene itself.

The complete lack of wires or any supportive structure in these photographs is compelling evidence that what we are witnessing here are very strange lights or objects and not something rigged up on an apparatus or supported by wires. We can say this with confidence for photograph #720 (and #728) because as we saw in photo #718 taken prior to this one (figures 4 and 5), even very thin wires on Meier's property *are* lit up by the very bright light object, just as we would expect. So, if any supporting mechanism or wires were present we would without a doubt see them lit up in the photograph.

Since there is no supporting mechanism at all in evidence for supplying electricity to these light objects, which clearly illuminate even very thin wires when present, together with the fact that the light objects are interacting or lighting up the local environment, and because we have three different exposures from the camera's automatic exposure meter (that obviates any manual exposure control with the Olympus 35 ECR) we know the lights are actually present in the scenes for shots 1 and 2. This means we are looking at real light-intense "strange objects," or Energy Ships, hovering above Meier's parking lot in photos #720 and #728.

6- Photo #724 and #725 Analysis (June 22, 1979, 5:25 a.m.)

Two months later at a 5:25 a.m. sunrise on June 22, 1979 Meier took a couple more photos. Figure 17 gives an overlay composition of these photos: #725 and #724.

The night before on June 21 at midnight, Bernadette Brand, who lives in the SSSC, reported that she had seen bright lights from her room (Brand *Verzeichnis - Authentischer Farb-photos* 231).

Looking at figure 2 (page 5), the trees on the left of photo #724, behind the ship, are the same as the trees on the right side of photo #725, so it is easy to realize it was at the same place and both images can be overlaid to show the whole landscape. Both pictures show one long Energy Ship that moved from right to left. This Energy Ship looks like a long tube of light with the left part brighter than the rest of the ship. It does not display the vertical light-beams of the previous Energy Ship type 1. We refer to this type of ship as Type 2 Energy Ship. These can also be seen in the YouTube video “Contact – ‘Billy’ Eduard A. Meier Documentary by Wendelle Stevens (1978)” from the 1 hour 27 minutes and 30 seconds point.



Figure 17 – Overlay of photos #725 and #724. The Type 2 Energy ship moves to the left and is perhaps recedes as it departs.

This Type 2 Energy Ship might be changing its form, or maybe the shorter appearance on photo #725 (left picture) is caused by the perspective of the receding ship as it departs. There are no additional details visible in these photos, apart from the ships' bulbous ends.

These lights are simple and do not noticeably interact with the local environment. From a technical standpoint, therefore, they could be reproduced through double exposure by depressing the film release button on the Olympus 35 ECR camera as discussed previously. There is, however, no compelling evidence, yet alone proof, that they are double exposures. More compellingly, the Type 2 Energy Ship in photo #727 (covered momentarily) we have to conclude as most probably genuine. There is therefore every reason to suggest these #725 and #724 photos are also genuine.

7- Photo #726 Analysis (June 23, 1979, 4:10 a.m.)

The next day, June 23, the same Energy Ship of photos #718 and #719 came back after two months. It is surprising how the same ship, appears again at the same place almost exactly two months later. (See figure 18 photo #726.)



Figure 18 – Photo #726.

In figure 19 photos #719 and #726 are compared. The upper part of the dog house is visible again. In this case after two months one of the red signs has rotated and the bush behind the red signs now has more leaves. This ship in photo #726 is either smaller, or the photographer or both, are farther away. R for this photo is now 6.2. The arrows on figure 19, point to the same detail in the mountainous background. Both images show a similar type 1 Energy Ship with the characteristic vertical light-beams.

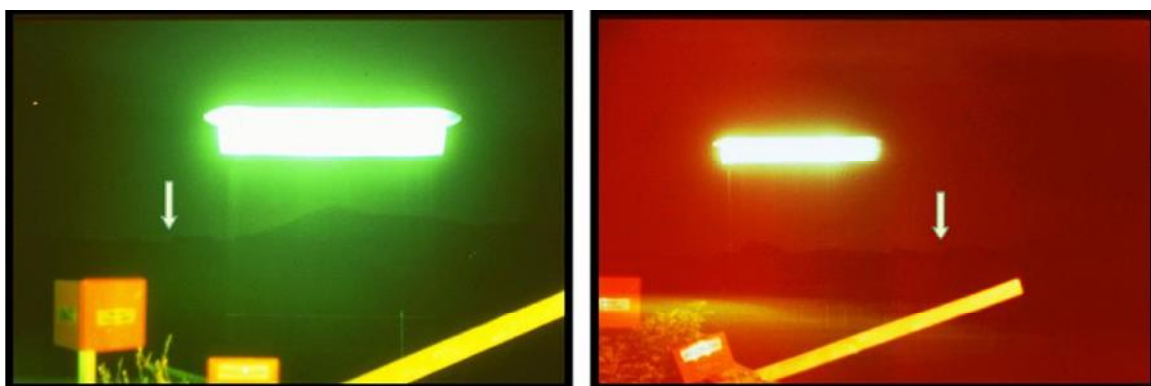


Figure 19– Photo #719 (left) and Photoshop enhanced #726 (right).
It is the same type 1 Energy Ship at the same place two months later.

In figure 20, photo #726 is Photoshop enhanced and zoomed. Fuzzy though they are, several details are revealed: (1) a horizontal wire is illuminated by the vertical light-beams, (2) a diagonal wire is visible, and (3) several vertical poles are also illuminated from the greenish white glow of the Energy Ship. If these vertical poles are around 1 meter long, since the Energy Ship was located directly above them, we can estimate these Energy Ships as close to 6 meters in length.

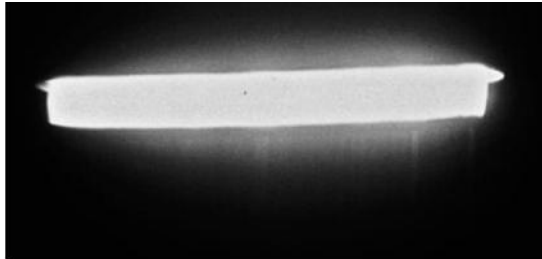
If Meier had rigged up a yard light to travel across the open space here, in order to travel this 6m in 1/4 of a second (the maximum exposure possible) the yard light would have to travel at a minimum of 86.4kmh over that 6 meters. So, again we can rule out the possibility of a rigged up moving light.



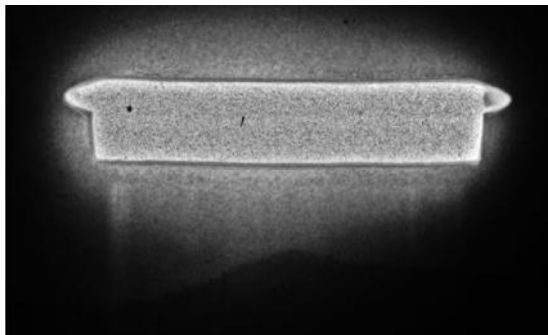
Figure 20 – Photo #726 enhanced and zoomed.

8- Vertical light-beams and R values

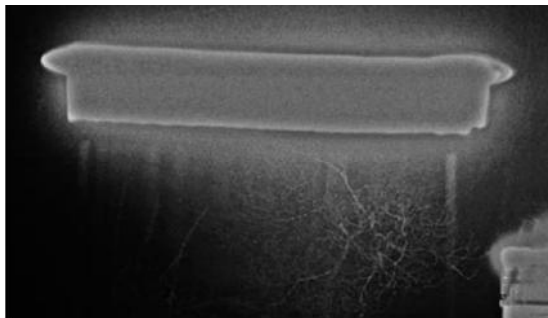
Having covered the photos of Type 1 Energy Ships that produced vertical light-beams we present figure 21 showing R values, and images from these photos, enhanced, and converted to black and white in order to see more clearly and in greater detail the characteristic vertical beams of light coming from these Type 1 Energy Ships.



#718 R = 8.4



#719 R = 4.8



#720 R = 5.25



#726 R = 6.2

Figure 21 – Details of the Type 1 Energy Ships' vertical beams of light.
R figures shown for Type 1 Energy Ships where R = the ratio of length to height.

R figures for Type 1 Energy Ships are shown in figure 21, where R = the ratio of length to height. R is different in each case showing the Energy Ship changing shape throughout.

These streams of light have the following characteristics:

- They are strictly vertical. No matter the tilt of the Energy Ships or Meier's camera; they are projected vertically. This anomaly rules out again the suggestion that these lights are double exposures with an implanted light image, because such images would have vertical light streams at *right angles* to the horizontal lights, which are actually slightly off an exact horizontal, rather than the slightly lesser and greater than right angle readings they evince.
- Not all the beams have the same intensity or the same width. They have a pattern that changes from one picture to another.
- They are not seen starting from the Energy Ship itself, but from some centimeters (around 20) below it.
- In some cases they illuminate objects below the Energy Ship (as though they are scanning the ground or area).

9- Photo #727 Analysis (June 23, 1979, 4:16 a.m.)

This photo shows a very similar Type 2 Energy Ship to those of photos #724 and #725 that Meier photographed the previous day.

Could Meier have double or triple exposed this shot by trickery? Again, technically he could have used the film release button to take a picture of a passing car headlight and another of some bright light in the sky and then another shot of the trees; but again, there are serious problems with such a postulation. First, the light in the sky shows some interaction with the sky itself. It appears to be lighting up the distant atmosphere or mist in a non-uniform manner meaning the light is very bright and not something rigged up.



Figure 22 – Photo #727: The same type of long Energy Ship (Type 2) photographed the previous day (photos #724 and #725). The bright orb in the sky cannot be the moon; it is another Energy Ship (Type 3).

Also, logistics point against this photograph being a hoax or trick. We have seen in the photo immediately preceding this one (#726) that it was a genuine Energy Ship that lit up the local environment and was therefore not an implanted image or double exposure trick. We will shortly see the exact same goes for the photo immediately after this one (#728). Now there is only six minutes between the shooting of the previous one #726 and this photo #727, and only four minutes between shooting this photo and the next #728 which we also show to be genuine. So if Meier triple exposed this shot he did so after taking a genuine shot, rushed around to get a shot of a car headlight, then got to a friend's neighboring darkroom for a sky shot deception, took the film out of the camera, put it back in again in perfect synchrony without any telltale signs of overlapping borders, and arrived back home all within 10 minutes, when he then, unplanned, immediately took another genuine shot. If there were days between the shots the hoax idea would be more practicably tenable; but why would anyone go to such absurd, and most likely, impossible

steps to fake a photo in ten minutes at two in the morning in between taking two genuine ones?

Obviously, the only logical conclusion we can come to is that this #727 is yet another genuine, yet very unusual photograph depicting real lights in the scene at the time. We all know there are photographs taken by various people of strange or mysterious lights in photographs that are not double exposures or fakes. This is not an unheard of occurrence.

So, to conclude, in this photograph (see previous page), we also see a brightly shining orb-like object, or another ship. It has indistinct edges and just looks like a brightly shining orb of light with indeterminate dimensions. Looking at the star map for this time we were able to conclude that it is not the moon, which was below the horizon at this hour and only 8% bright. So what looks somewhat like a full moon cannot be the moon; it is yet another Energy Ship. We refer to this as Type 3 Energy Ship.

10- Photo #728 Analysis (June 23, 1979, 4:20 a.m.)

In the early morning of June 23, 1979 before sunrise at 4:20 am Meier took photo #728 in almost exactly the same location as photo #720 except he was just a little more distant from his house and the Energy Ship. He was at the SSSC in his yard, a site which has witnessed a number of UFO sightings. In this photo it is evident that the trees have more leaves than in photo #720. This photo also shows a bright halo to the right, which is thought to be caused by a second Energy Ship just outside the picture field. There is a light bulb at the same side, but we will demonstrate the halo is not produced by this light bulb.

This type 1 Energy Ship is a bit different to the one photographed 2 months previously at the same place because it does not show the vertical light-beams. Also, its edges are a little different. (See edge comparisons in section 12.)

This picture is a single static image. That is the camera has not moved as in photo #720. It also shows sharper details, and has a hidden detail, a companion Sphere (covered in section 13) that perhaps not everybody has noticed.



Figure 23 –Photo #728.

Analyzing the shadows and the bright reflections we may conclude there are at least two bright electric bulbs, and two Energy Ships.

One of the bulbs (light bulb 1) is in the background close to or on the wall of Meier's house, below the front eave, close to the diagonal support. This bulb is responsible for the notably orange colored brightness and shining on this wall and the surrounding floor and trees, although the orange is partly due to a reddish-orange band effect seen more clearly on the entire left quarter of the photo (see figure 23). The bulb light is towards the orange end of the spectrum which is what we would expect of home lights. The lights of the Energy Ships, however, are from the green area of the light spectrum. This is significant for distinguishing the two, and it must be noted this greenish light is the same color as light bulb 2.

These lights, of Meier's home and the Energy Ships, are not merely different light colors (and are not due to film aberrations which would merely *exaggerate* color differences, which we discuss below); they are complimentary or opposites indicating a very different natural composition of light emitted from different sources. The cooler, greener lights suggest a brighter light source more in line with the composition of natural sunlight near midday which peaks in the cooler end of the spectrum, while house or incandescent lights like those of the 1970s to 80s used on Meier's home peaked in the less intense, warm yellow/orange end of the spectrum, as is typical in nature in late afternoon. These opposite or complimentary colors help us differentiate which illumination is from which light source.

We can see the light on the middle ground is clearly greener than the light on the ground near Meier's house. This is not due to the ground here being closer to the camera; we have no daylight fall-off in color here, but only a local "warm" light bulb and "cool" Energy Ship lights and one other bulb (2) providing illumination. Clearly most of the greenish light on the ground under the two Energy Ships is being strongly cast by the Energy Ships themselves. There will be some illumination from light bulb 2 reaching this area but it appears to be mostly drowned out by the light from the Energy Ships as the ground's light green glow attests. The closer trees which are slightly less orange and greener also show some evidence of being lit by the Energy Ship in full view.

This white/greenish glow is especially noticeable because there is a slight vertical reddish-orange tint at this part of the print above the Energy Ship which the greenish glow overrides. There is an even stronger reddish-orange tint on the whole of the left side of the photo extending over and beyond the Carriage House wall. These vertical reddish-orange tints are an anomaly in the print probably caused by anomalies in the negative, though they are less noticeable in the reproductions on page 114 of *Through Space and Time* (Meier 2004) and page 102 *Photo-Inventarium* (Meier, FIGU, 2014). Meier has said that many of his negatives were copied, and it may well be so with these negatives.

A MUFON UFO Journal article of June 1988 forwarded to us by Karumudi Mahesh Chowdary explains that with respect to second generation negatives, and probably these reddish-orange bands:

Copying color films does funny things that require no special equipment to notice. Contrast goes up. Colors shift to either the extremes of pure primaries or very muddy browns. This happens because the three layers do not have a flat frequency response and a sharp cut-off and the transmission of the dyes does not exactly match the frequency response (Morrison 3).

So the extreme light color contrast in this photo may be partly due to the negative being second generation, or a copy of the original. The fact remains, however, that our two light sources (house and Energy Ship) are emitting different frequencies or compositions of light and the effect may just be enhanced somewhat. Perhaps it is a coincidence that the reddish-orange bands occur approximately over the areas of the carriage house and Energy Ship or the colors or illumination of these areas may be responsible for the color shifts occurring there. Also this reddish-orange color shift is not noticeable in most of the other photos from this film. The light from the type 1 Energy Ships, however, is consistently and clearly in the green area of the spectrum throughout this series of photos.

The brightest and most light-reflective part of the Carriage House wall (figure 24) is at a height corresponding to the overlay of illumination and reflection from the two Energy Ships, i.e. between what can be approximated as the bottom of the fully visible one and the top of the one off the right side of the photo. The larger greenish glow coming from off picture suggests that this Energy Ship is the closer of the two and is casting light onto the Carriage House wall while the Energy Ship in full view appears a bit further back and illuminates the ground further back there, though some of its light appears to be reaching the Carriage House wall. Light bulb 2, off the right side of the photo, may also be considerably illuminating the Carriage House wall together with the Energy Ship just outside the picture.

The second light bulb (light bulb 2) is at the right, outside the field of view of this picture. The greenish glow 2/3 of the way up on the right edge is not caused by this second bulb, since the bulb is farther away. The second light bulb is probably responsible for the sharp shadows that are visible below the parked cars; but if the Energy Ship lacks depth as a three dimensional light it could also contribute to these shadows, as we note it is illuminating the ground underneath the Energy Ship. Lacking specific evidence of the three dimensional shape of the Energy Ship makes a definitive conclusion here difficult.

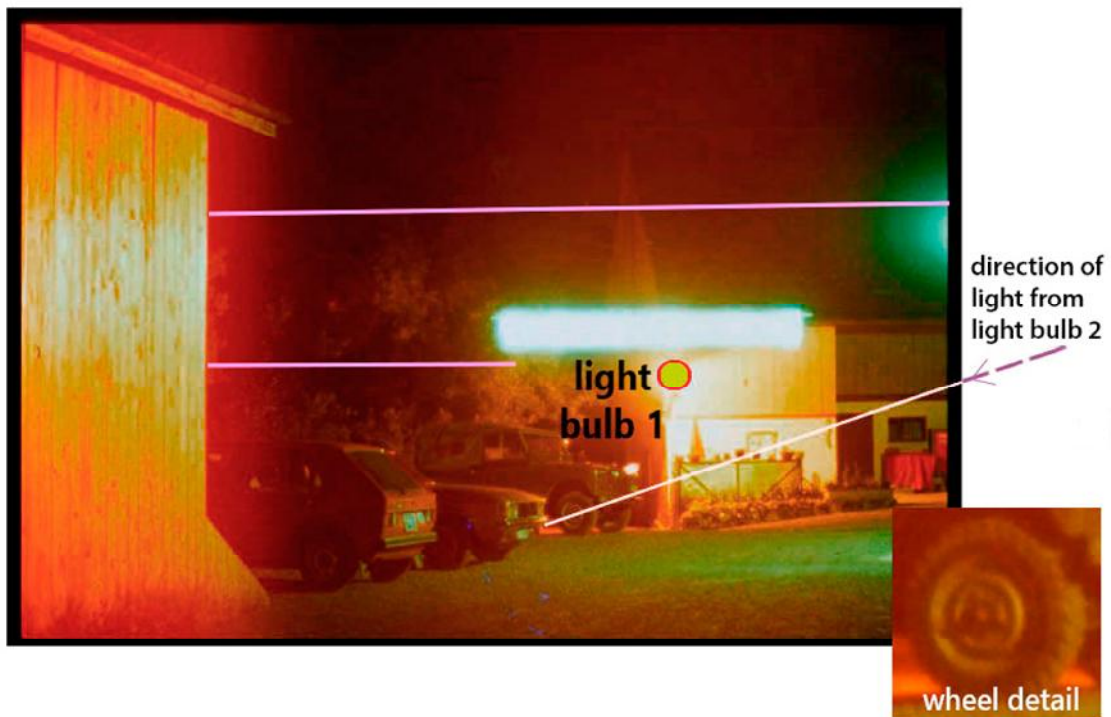


Figure 24 –Photo #728. Location of electric light bulbs, shadows and Energy Ships reflections or illumination on the Carriage House wall.

To estimate the position of light bulb 2, we have projected a line from one of the automobiles' wheels to the right, based on the shadows and the bright areas on this wheel

(figure 24, wheel detail). While we calculate this wheel shadow from the jeep's bumper as coming from Bulb 2 it could also possibly be from the second Energy Ship off the right of the picture if it is longer than the Energy Ship in full view, as seems likely given its closer proximity to the camera. There are bright light reflections on the front right corners of the jeep and car bonnets which similarly must be coming from either the Bulb 2 or Energy Ship off picture.

Bulb 2 must be farther away to the right side in the same direction shown in this figure, on the sloping hill that exists in that area. It might be at a higher elevation than Meier's house roof eaves since it projects a shadow on Meier's home wall. Definitively the green halo could not be produced by light bulb #2.

The lights reflected on the Carriage House wall, at the left, are a combination of the light from bulb 2 and the two Energy Ships, assuming the light from bulb 2 is strong enough to reach and illuminate or reflect from the wall.

Most of the shining surfaces with the exception of the Carriage House wall and the sharp shadows are caused by the bulbs. They are not mainly caused by the Energy Ships. While they do illuminate well, the light from the Energy Ships cannot produce sharp vertical shadows but only horizontal ones, since they are not located in one single horizontal point, like a bulb; they are lights distributed along an "object" of around 4 to 6 meters (the Energy Ships). The Energy Ship's ability to create clear horizontal shadows will depend on the Energy Ship's width, which is unknown. Basically, the wider the Energy Ship the less clear horizontal shadows will be, and the longer it is the less clear will vertical shadows be.

To demonstrate the shadows on Meier's home are created by the bulbs we can compare the shadows and bright areas in photos #720 and #728. (See figures 25 and 26.)



Figure 25 –Shadows in the red tablecloth.

The shadows in the tablecloth in front of Meier's home show the light is coming from the left (light bulb 1). Also, there is light on the background wall. This light is coming from the second bulb that is farther away from the main door, although the general wall color which

is greener in the actual photograph, could be a combination of a second Energy Ship and light bulb 2, both of which emit a light towards the greener end of the spectrum.

Figure 26 presents a comparison of the shadows and bright areas in photos #720 and #728. In the low wall of stones, the shadows are very similar. They come from the bulb below the eave (light bulb 1).

The shadows and brightness on the wall of Meier's home, where the main door is located, are coming from the light source at the right. It might be a yard light, garden light, street light or something like that, which is not in the field of view of this picture (light bulb 2).

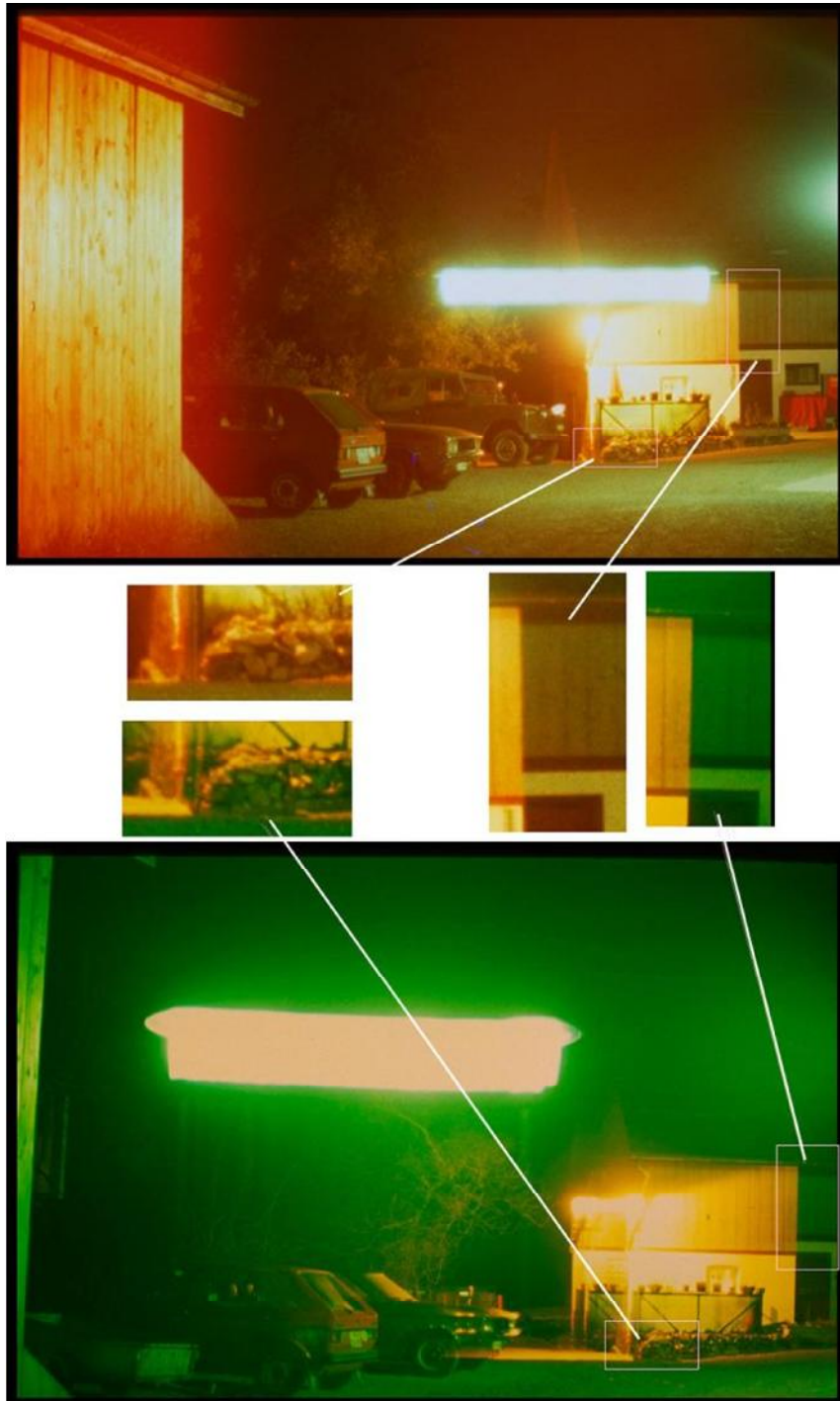


Figure 26 – Comparison of shadows in photos #728 (top) and #720 (bottom).

Finally, there is an interesting object in this picture that is not at first clearly evident. It is a sphere or circle of red light that has a bright red spot at its center and appears to be hovering above the yard. This sphere can be seen even in pictures in printed books. It is located between the Energy Ship and the Carriage House. In figure 27 this sphere is enhanced (increased contrast) and is visible in the red area. Its position has not been

changed. We will discuss this Sphere or Circle of light in Section 13 along with another, or possibly the same, Sphere found in photo #720.



Figure 27 – Photo #728 with the sphere or red circle of light enhanced (position unchanged).
See section 13.

11- Double Exposure

As mentioned when analyzing photo #720 in section 5 skeptics claim the Energy Ships are the result of a photographic trick: “the double exposure” claim in which one photographs a light in one shot and then plants it over the image in a second shot. In this section we explain what this trick is, make and present an illustrative example, and explain why Meier’s Energy Ship photos cannot be the result of such double exposure tricks.

Several years ago, using a Nikon roll-film camera Zahi played with the double exposure. The camera allowed him to do so. Not all cameras of the time could do this trick easily, but we know Meier’s Olympus 35 ECR also had this capability. This Nikon camera had a little pin, which upon pressing, enabled Zahi to move the film winding lever on, thus enabling the camera to take another shot without the film-roll moving forward. So, one single negative film shot could have two exposures on it. This is used in the double exposure trick. You can, for example with this feature, take a picture of yourself appearing twice in a picture. Today, with electronic cameras, an easy way to do this is by a post-processing activity made in Photoshop; overlapping two layers.

Using his electronic camera to take a photo of a ceiling light in his home and another shot in a park at night, Zahi combined both images into one using Photoshop, thus simulating the double exposure of an Energy Ship. (See figure 28.)



Figure 28 – Simulation of a double exposure Energy Ship.

This simple simulated Energy Ship is quite nice. However, there is no light coming from this “Ship” that illuminates anything in the park, like the ground below, the nearby trees, ground, etc. Since the “Ship” is a fake, and is not located in this park, there is no interaction light-wise between the “Ship” (the ceiling light) and the surrounding environment in the park. We also note the light reveals its rim casing or structure.

This is not the case in Meier’s photos. It is clear that the Energy Ships are interacting with the environmental surroundings. Some may claim it is coincidence that some objects are illuminated by other sources, like the light bulbs, but we have shown this to be an inadequate explanation, and in some cases, the Energy Ship has vertical light-beams that definitively illuminate a wire, the ground, the Carriage House wall; and it is very clear the light is coming from the Energy Ships. The bright spots on the wire, for example, are clearly caused by these beams and not by any other source. (See figures 5, 8 and 20).

Also, as noted earlier, Meier would have faced many problems to purposely take fake shots using double and triple exposure. He had no motive to do so and it immediately gave fuel to his skeptics. He would have faced insurmountable difficulties in rewinding his film back into the camera at exactly the right place. We notice in figure 20, how the Energy Ship is not on the black left border area of the negative film (on the black rectangular external edges). It is therefore not a double exposure shot caused by rewinding the film. In photographs #724, 725 and 727 with Type 2 Energy Ship we cannot prove Meier did not take two pictures using the film release button in each case because this is technically possible; but it also cannot be proven that he did not take a single-exposure shot as in the other Energy Ship photos, except for #720 where we see three photos in one. For similar and other reasons discussed earlier figure 10 (photo # 720) can be concluded a triple exposure shot, but one in which the Energy Ship appeared in only two of the three shots and its light interacted with the local environment making it not a double exposure trick.

We have shown that photograph #727 containing a Type 2 energy Ship and the Type 3 Energy Ship, sandwiched between two genuine shots, has logistical and rational problems of being a created hoax incorporating a triple exposure in 6-10 minutes; and with the apparently lit up sky the light is interacting with we can only conclude it probably every bit as genuine as the photos preceding and following it.

There are three ways the light images could have arrived onto Meier’s film in the pre-internet, pre-Photoshop days of the 1970s:

1. They were implanted via double exposure tricks.
2. Meier rigged up, invisible to the camera, a complicated apparatus, including electrical supply lines the garden light would have required, that enabled one of the lights to travel for a distance of up to 6-8 meters at speeds in excess of 84 kmh. The use of a shutter release cable for longer exposures is a moot point here since the camera’s slowest speed of 1/4 of a second is ample to catch these very bright images and longer exposures are not possible with this camera.
3. They are Energy Ships as Meier claims.

The first two possibilities have already been analyzed and found unviable propositions. Since these photos are all on the same roll of film we conclude that Meier's Energy Ships are real and strange objects (mysterious too), made of some kind of energy, hovering above the ground, changing shapes gleaned from the environment, and in some cases sending beams of light to the ground, which look like a scanning process. It is impossible to make, undetected by any of the many people at Meier's busy location, a model that flies 6 meters at speeds surpassing 84kmh, emits light, is translucent, sends out vertical beams of light from a source slightly off horizontal, and that includes an invisible apparatus to support the fast moving lights all with an invisible electricity supply line to provide the very bright illumination. These lights have also not been implanted into the photographs as double exposure tricks. These Energy Ships are certainly quite amazing UFOs.

12- Edges of Energy Ship

These figures, 29 and 30, show the different edges of these Type 1, Type 2 and Type 3 Energy Ships.

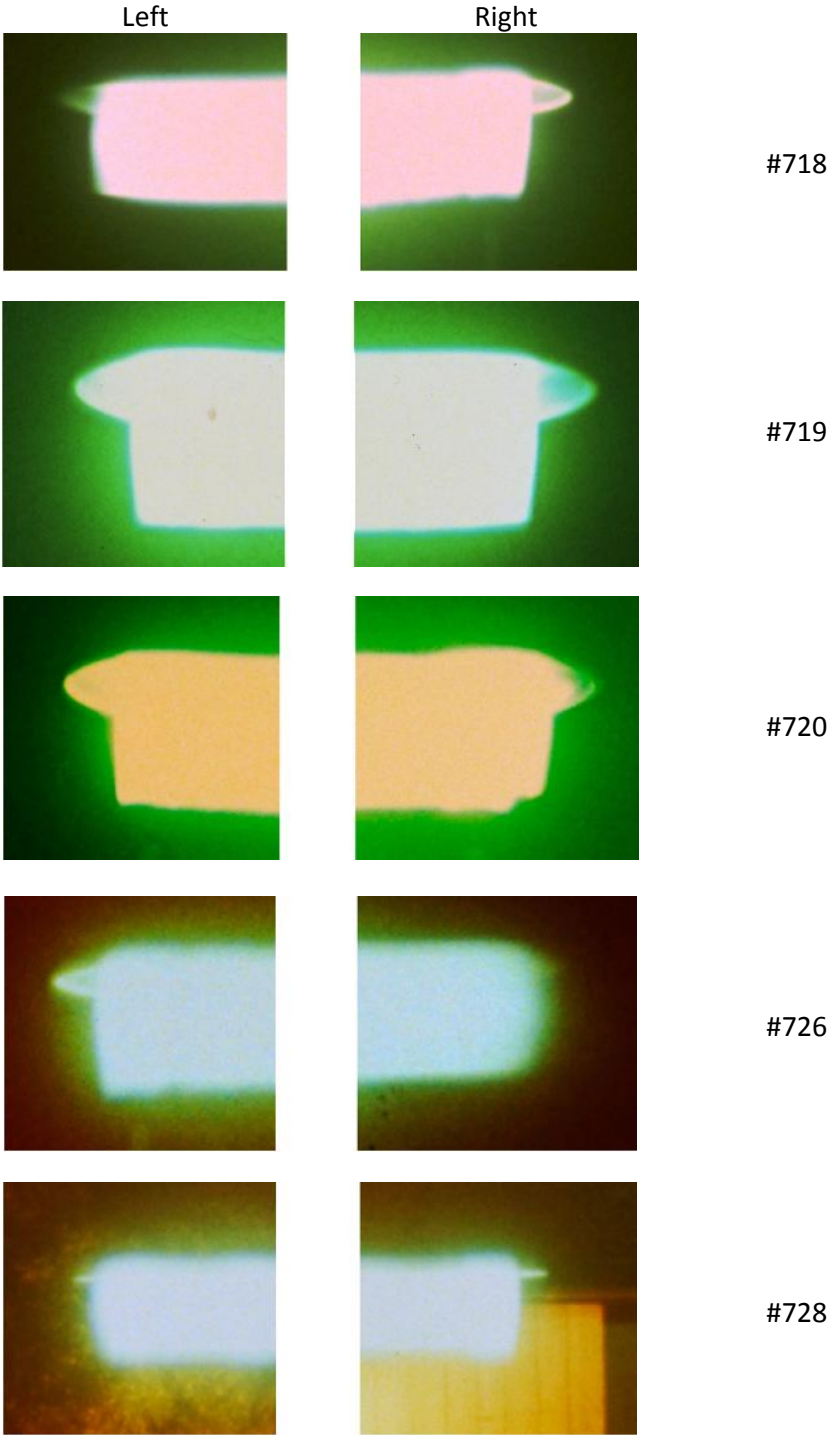


Figure 29 – Details of the edges of Type 1 Energy Ships.

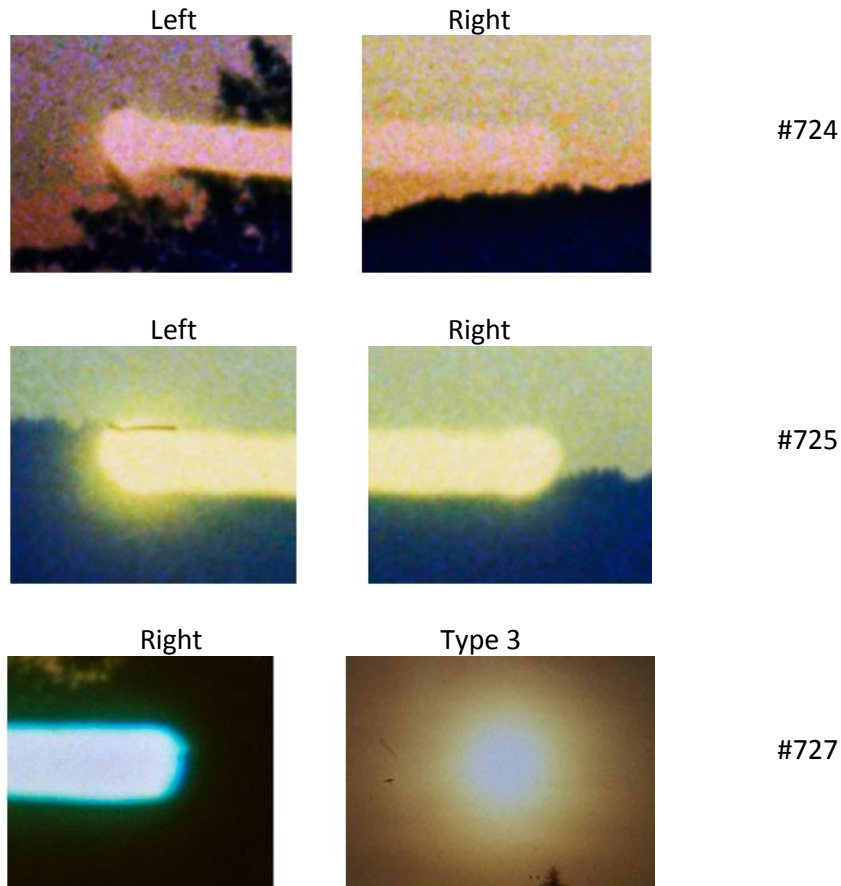


Figure 30 – Details of the edges of Type 2 Energy Ships and Type 3 in the last image.

Characteristics of these edges and the types of Energy Ships:

- There are three types of Energy Ship, and possibly a fourth. The edges, however, are only visible in Types 1 and 2 and even these are somewhat blurred due to the high luminosity of the Energy Ships.
- Type 1 Energy Ship: Has prominences on the edges that change their shapes. These prominences look somewhat translucent, or “jellyfish” like, with different forms inside. In photo #728 the prominence is very narrow. This type 1 Energy Ship is captured in photos #718, #719, #720, #726 and #728. This type of Energy Ship sometimes projects vertical beams of light to the ground even when the Energy Ship is not exactly horizontal to the ground, again ruling out an implanted model or double exposure trick.
- Type 2 Energy Ship: Edges have no prominences. It is a long ship, like a cylinder with a rounded front edge. This Energy Ship is captured in photos #724, #725 and #727. Picture #727 shows either the back or front end of the Energy Ship depending on which way it is travelling. The other end is not in the field of view. This type of Energy Ship did not present vertical light-beams.

NB: The black line on the rounded front edge in photo #725, left side, is dust or dirt on the negative film.

- Type 3 Energy Ship: Is like a brightly shining orb in the sky somewhat like the moon behind a light mist but perhaps brighter and with much more indefinable edges. Appearing at a time when the moon is not in the sky it is impossible to be explained away as a lunar phenomenon. This type 3 Energy Ship only appeared once and in photo #727 together with a type 2 Energy Ship.
- A possible Type 4 Energy Ship is the translucent sphere or circle or central bright or dark spot that accompanied Type 1 Energy Ships in photos #720 and #728.

13- Companion Spheres and Lens Flare effect

Photos #720 and #728 show mysterious circles, or spheres, very close to the Energy Ships. Are these a lens flare effect? We will discuss this issue in this section. If they are the result of a lens flare effect, they are circles in the film as a result of a reflection of light from a bright light source. We have found they cannot be caused by a lens flare, as we will explain, so we prefer to consider them as mysterious spheres hovering close to two Type 1 Energy Ships or possibly they are even a fourth type of Energy Ship.

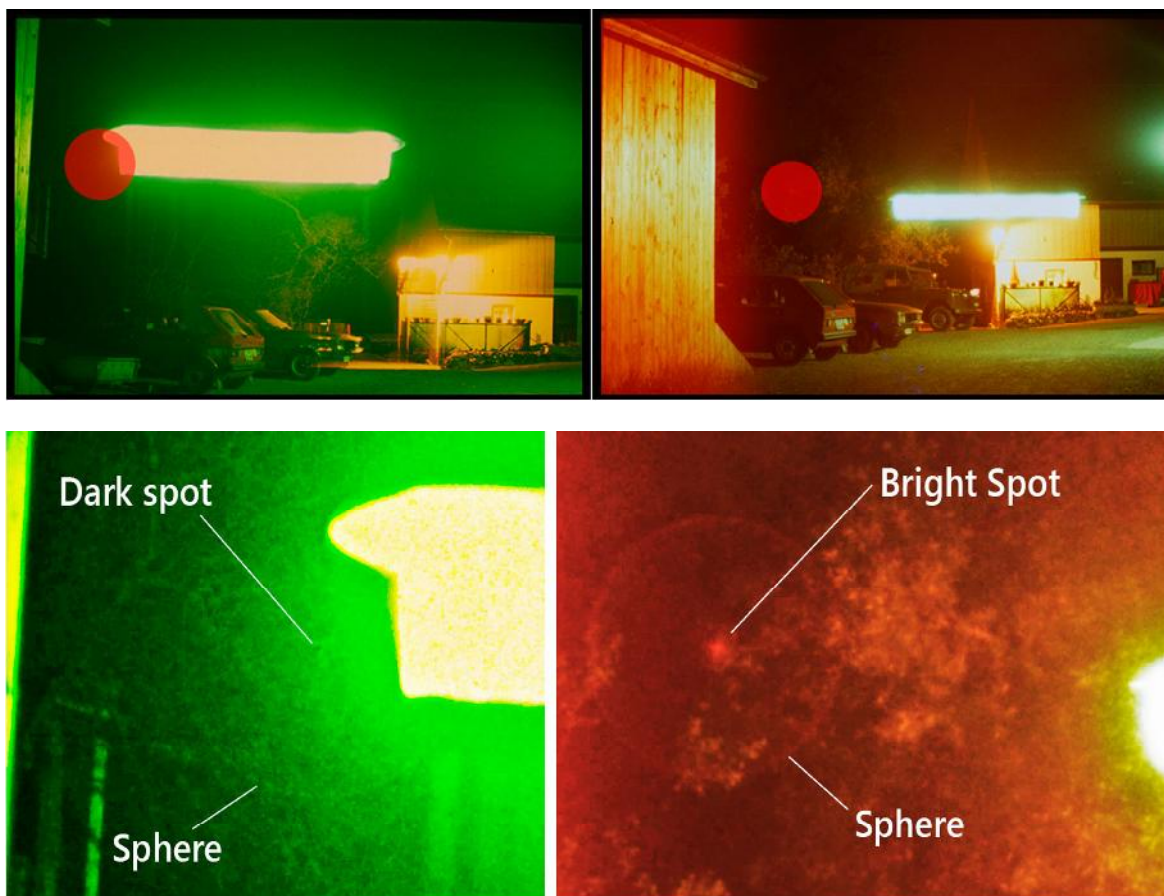


Figure 31 – Spheres hovering close to the Energy ships. On the left is photo #720, and on the right is photo #728. The red circles drawn on the top images show the sphere locations.

The upper two pictures of figure 31 show the location where we found the spheres in these photos (see the red circles). In the triple exposure #720 we see only one faint image not three of the circle and center light. It is impossible to know in which of the three shots it appeared although if it accompanied the long Energy Ship as in #728 then it would have appeared in 1. On the other hand, if it was caught merely due to a longer exposure it would have happened in 3. The circles in both photos are about the same size and located in a similar, but not exactly the same, place in Meier's parking lot. Figure 31, bottom, shows them in detail. The sphere in photo #720 is difficult to see, but we could find it by

increasing the contrast and brightness in the picture. It has a tiny black dot in the middle. The sphere in photo #728 is easier to see, and anyone can find it even in printed books, like *Through Space and Time*, page 109 (Meier 2004).¹ This sphere has a bright reddish object in the center.

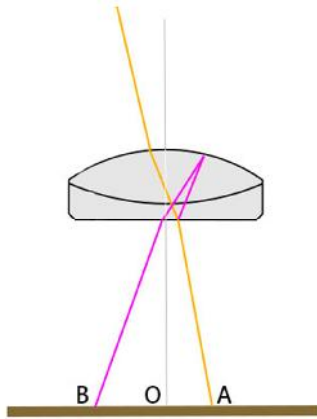


Figure 30 – Lens flare geometry in a camera

Are these spheres real objects? Or are they reflections from the surrounding light sources in a photographic effect called “lens flare”? The lens flare is caused by an internal reflection in the lens camera, caused by a strong light source. It happens in two ways, as a scattered light covering part of the image in a photograph or as a non-real object reflection. Figure 30 shows how lens flare happens in a camera. The light from a source, like the sun or the moon, passes through the lens (orange line) and creates an image at point “A” in the film or CCD device. Internally this light is reflected at the lens surfaces (magenta line) and projects another image at point “B”. Real and non-real (reflection) images follow these rules:

- Real image “A” and reflected image “B” are on the same line in the picture that goes through the center of the film. (The lens axis points to the center of the film area).
- The reflected image is inverted, mirror like.
- The reflected image has much lower brightness than the real image (because its light is reflected at several surfaces in the camera lenses losing brightness).
- The distances O-A and O-B have a relationship depending on the curvature of the lenses. If the real object is in the center of the image, the reflected image is in the same place, and it is difficult to see. If the real image veers away from the center of the photo, the reflected image also veers away from it (always opposite to the center of the film frame).

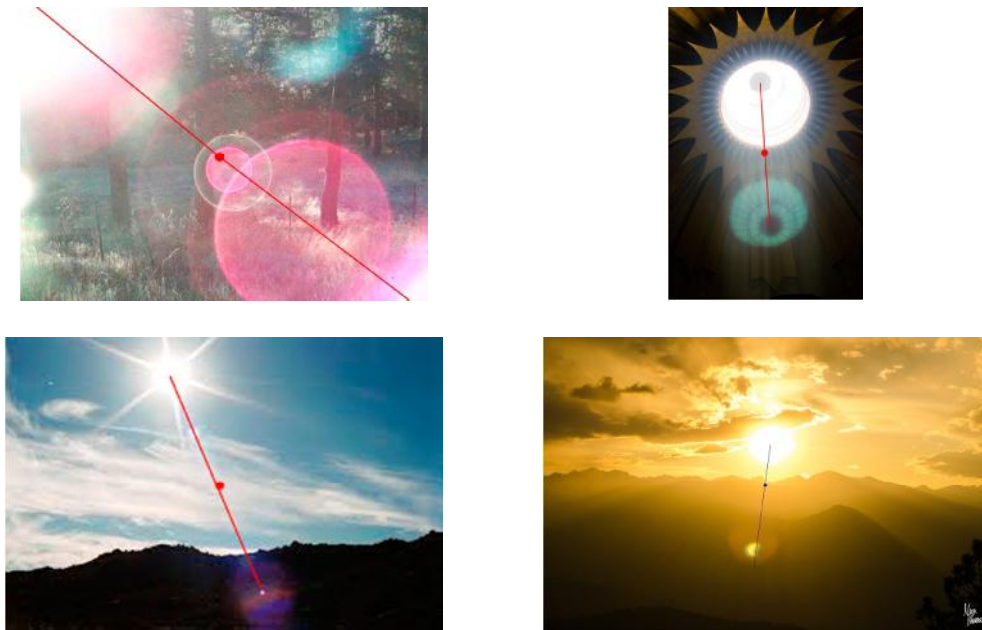


Figure 32 – Lens flare examples. Central red dots represent the center of the photos. The lines connect the real and reflected image. (Top figures Wikipedia.org, bottom figures gallery.hd.org and paradisopics.com.)

In the lens flare examples, we may notice that they follow the rules indicated: The reflected image is in the same line that connects the center of the photo to the real image. The bottom right figure 32 shows a solar eclipse, where the sun image is too bright but the reflected image is fainter, so the eclipse is visible. The top right image shows a ceiling window (in a church cupola?), and we can see the reflected image, as an inversion of the real one.

Now, looking at Meier's photos, in figure 33, we draw a little red dot in their centers, and lines connecting the dots to the light bulb 1 on Meier's home. In #720 for it to be a lens flare from Meier's home light it would have had to have appeared in 3 solely due to its longer exposure, otherwise it would be visible in triplicate. If not a lens flare it could have been flashing or pulsing on and off, perhaps in unison with the Energy Ship pulses resulting in it appearing in 1 with the Energy Ship. It could also have remained visible throughout the short duration of 1 and 2 if it was not a lens flare.



Figure 33 – Lens flare camera geometry in photos #720 (left) and #728 (right).

So we can conclude these circles or spheres are not the result of a “lens flare” effect because:

- The reflected image, the spheres or circles in the photos, are not centrally located on the line that connects the possible light sources and the center of the pictures. We should inform here that we know we have, and you are seeing here, the exact full frame of the photographs and so have accurately positioned the central dots unlike the cropped versions that appear in some books and publications that make it look like the circles are located on the line. Bulb 1 is too low, and as pointed out before, bulb 2 might be far away on the right, up on the hill, above the level of Meier’s house roof eaves. The Energy ship is not a strong source of light located in a single point and the spheres are located in a single point.
- If the circles or spheres are the result of a reflection of an external light, none of the light sources in the picture can be their cause. Normally lens flare is caused by a strong or brilliant light source, like the sun or the moon. None such is present here.
- The center of the photos (little central red dots) point to about the same area in Meier’s yard. So the distance from these centers to the reflected image (the spheres or circles) must be about the same if the source of these circles is a light source like bulb 1, 2, or another not visible in the photos. It is clear that the distance from the spheres to the center of the photos is longer in photograph #720 and shorter in photograph #728.

What are these Spheres that are hovering over Meier’s parking lot? They appear to be a companion translucent flying sphere with a tiny center which is bright red light in one case and dark in the other case; or it is a tiny central sphere radiating a circle or sphere of light. We do not for sure know which. There is just not enough detail to tell. We know that there is no evidence for them being the result of a lens flare or any reflections in the camera lens. They are yet other truly anomalous local light forms.

So the spheres are as big a mystery as the Energy Ships. Especially mysterious is the dark center of the circle or sphere in #720. It would be expected to be light. Some might claim this dark center could be a photographic anomaly caused by zooming in; but even if it is, it is inexplicable and remains a mystery.

14- Information on these Energy Ships in Contact Report 123

We find more details about these Energy Ships in the Plejaren Contact Report 123, June 4, 1979, 1:43 AM (Meier *Contact Reports* volume: 3, *Plejadisch-plejarische Kontakberichte, Gespräche, Block 3*, 375-388).

Meier described these Energy Ships as like a bathtub in shape, possibly because of the prominences on the edges. He also said they were from 5 meters to several hundred meters in size. They were also visible far away, so at long distance they were really huge. Sometimes they were too bright, so some of his pictures were ruined by overexposure. The ships were changing their shapes, and sometimes were imitating his flashlight headlight (the vertical light-beams?)

In this Contact Report 123 we can read Billy Meier commenting about these ships and Semjase's explanation of the occupants of these strange ships:

Billy:

First, I still have a question, which seems extremely important to me.

Semjase:

46. Well, then ask.

Billy:

Thanks. Already since the beginning of the year, every month, I have observed very strange light objects in the vicinity of the Center. Interestingly enough, at the beginning of the year, I also received impulses unknown to me from somewhere, which made it clear to me, for the whole year, as to what times these light objects would appear in each case. On the 19th of April, now, I could also make slide pictures of these objects in the early morning hours around 2:23 AM. The crazy thing was that these objects - with which I tried in vain to establish communication, by the way - constantly changed their forms. A car's headlights came from somewhere; then, these objects assumed their forms. They also mimicked my flashlight headlight and the yard lamps, and the objects in their original forms looked similar to bathtubs, which were sometimes so bright that they seemed brighter than the Sun at its zenith. That is why several films were ruined for me in the middle of the night, due to overexposure. Also, the sizes of the objects constantly changed, so these were to be measured between 5 meters and several hundred meters. Do you, perhaps, have an explanation for this, or do you at least know any solution for this?

Semjase:

47. I just wanted to talk about that with you, as it stands in important connection with all of you and us.

48. The objects observed and photographed by you come from the Andromeda areas, and these are fine-material flying objects - similar to the bio-organic flying objects that you know.

49. In this case, however, it is such that these flying objects are fine-material and not bio-organic and that these, depending on preference and need, are generated by

powers of consciousness from a very highly developed, human dwarf race, whose size amounts to approximately 70 cm, whereby I speak of body height.

50. This race, which is even unknown to us, is fine-dimensioned and stands in the advice of the High Council, which has sent it here to clarify our interests with you in detail, because it was found that we wouldn't assert ourselves strictly enough.

15- Conclusions

The main conclusions arrived at through this investigation are:

- a) The photos show real and mysterious light objects that hovered above Meier's property. These photos are not the result of a trick like double exposure as we demonstrated in sections 10 and 11 of this document. The Type 1 Energy Ships illuminated real local objects below them in the environment, like a wire, the Carriage House wall, and the ground, thus indicating real light objects.

We cannot prove this with Type 2 Energy Ships as Meier did have the means with his Olympus 35 ECR camera to take double exposure shots by pressing the film release button, and these Type 2 lights by nature are fairly simple and so could probably be created using double exposures. This does not mean, however, that they *were* taken using double exposure. We have shown that photograph #727 containing a Type 2 Energy Ship and the Type 3 Energy Ship, sandwiched in time between two genuine shots, has logistical and rational problems of being a created hoax incorporating a triple exposure in the 6-10 minutes available; and with the light (or Type 3 Energy Ship) apparently interacting with the lit up sky we tend to conclude it as genuine, just like the photos preceding and following it.

- b) These photos were taken at night, or early morning; and it seems in the case of photo #720 that either Meier purposely or somehow accidentally depressed the film release button, or mechanical failure of the film release button occurred, resulting in three images on the same negative frame.
- c) These ships look to be made of something non solid, or energy, and at least three types, and possibly four, of these Energy Ships can be seen in the photos:

- Type 1 is a rectangular shape with prominences on each side. Type 1 Energy Ships sometimes projected vertical light-beams. (See section 8 for clear reproductions of the light-beams.) It looks like they are used as a scanning mechanism, but this is only a suggested possibility.
- Type 2 looks like a long tube or cylinder with a rounded shape on the front (see section 12). Both types 1 and 2 changed their size and form according to Meier, and their sizes and shapes vary in the photographs.
- Type 3 is a shining orb in the sky somewhat like the moon behind a light mist but it appears when the moon is not in the sky, obviating a lunar explanation for its appearance. This type 3 only appeared once.
- Type 4? The transparent sphere or circle, or its central light or dark phenomena, may be a fourth type of Energy Ship that appeared in two photographs of a Type 1 Energy Ship.

- d) It is interesting to note that in two different pairs of Energy Ships, those in photos #719 and #726, and #720 and #728, the Energy Ships look the same and came to the same place, Meier's Semjase Silver Star Centre almost exactly 2 months apart in time.

- e) There is sometimes more than one Energy Ship in a photo. In two of the photos there are two Energy Ships; two of Type 1 in photo #728, and one each of types 2 and 3 in photo #727. Photo #728 and #720 might possibly show two kinds of Energy Ship, Type 1 and a Type 4, a kind of transparent Energy Ship or a possible central light or dark Energy Ship.
- f) The subdued yet conspicuous circular or spherical light in photo #728 and #720 could conceivably be an inexplicable lens flare from either an inexplicable central light or an unknown source. We conclude this to be highly unlikely, however, due to the lack of any evidence to support it. More likely it is a companion translucent flying sphere with a tiny center which is bright light in one case and dark in the other, or it is a tiny central sphere radiating a circle or sphere of light. This circular or spherical light and its center piece could, just like the Energy Ships, be of extraterrestrial origin and a fourth type of Energy Ship, which is as good an explanation as any. It has a zero probability of being caused by a lens flare in the camera from Meier's external house light or yard bulb. Lens flares are normally caused by a bright light source like the sun or the moon shining either directly, or at a very acute angle, into the lens which is not the case in these photos; and lens flare images follow strict geometrics that are not present in these photographs. Hence our conclusion that these are not lens flares, but genuinely mysterious and inexplicable accompanying lights.

Of course, we have not proved the lights, or Energy Ships, are space ships from the Andromeda galaxy as mentioned in Contact Report 123. There is nothing in the photographs that leads directly to that conclusion. We leave that matter for readers to decide for themselves. As mentioned we have used the term "Energy Ships" because it is the accepted reference term for these objects, and, light being a form of energy, based on our conclusion it is as good a term as any to use. Since they were moving around they can be accurately described as unidentified flying objects or UFOs. What we have proved is that these photos show real mysterious light objects, the Energy Ships, or light-form UFOs actually present within the scene they were photographed in.

Notes

- ¹ Also Meier *Photobuch*, 2001 page 114, while the central red light spot is visible in the obviously cropped photo in *Photo-Inventarium*, 2014 page 102.

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