

The Billy Meier Case: True or a Hoax?

Assessing the Facts and Asking the Right and Logical Questions – Finally!

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An Important Preliminary Explanation

The purpose of this text is to present a fair, neutral and unbiased treatment of, and approach to, the Billy Meier case. The method to achieve a result that is relatively congruent with reality is, by asking all those relevant questions that any sincere scientist or researcher would ask. Getting at the core of reality and assessing facts, requires an open mind that does not shy away from staying on track, even when the findings contradict current views, beliefs and hypotheses etc. Unfortunately, the world still greatly lacks people like Archimedes, Galileo Galilei or Einstein, among many others, who were capable of breaking through contemporary prejudices and beliefs, and brought forth new knowledge that led to a "chain reaction" of new findings etc. Rational thinking is an endless quest to detect and reveal reality, because truth may be found only in facts, i.e. reality. The truth stands in absolute opposition to any form of belief, because any belief – without exception – is per se, unprovable. Based on this, the author stresses the fact that he neither intends nor wishes to convince anybody as regards judging or believing the Billy Meier case as being true. Quoting Billy Meier here may add some elucidation:

“Contrary to conviction or persuasion stands certainty, which originates alone from a given fact and, therefore, from realness, reality and its truth, which may be proven throughout and has nothing to do with a conviction, but is integrated into an effective knowledge as well as into that which is given by, and which is factual through, reality and its truth. Certainty is a firm, steadfast knowledge that can be proven through the verification of an issue, or through experience and the living of it, and therefore through reality and its truth.”

The fact that the author closely collaborates with Billy Meier makes no difference whatsoever concerning the relevance of the following discourse, at least so long as he applies neutrality, logic and an absence of prejudice. In fact, the familiarity between the author and Billy Meier will turn out to be a great advantage, based on the opportunities of first-hand and long-term observations, impressions, insight and understanding etc.

Introduction

When "Billy" E. A. Meier/BEAM (born Eduard Albert Meier on February 3, 1937 in Bülach/Switzerland) took his first photos of Semjase's² "UFO" (beamship), on January 28, 1975, in the Frecht nature preserve area near Hinwil, Switzerland, it was the official start of the "public" part of Billy Meier's and also FIGU's³ "mission". As the first reports appeared in print media⁴ in Switzerland, Germany and elsewhere, and also on TV in



¹ About the author: Christian Frehner, born 1952 in Switzerland, has been a FIGU core group member since 1987 and, therefore, a close witness and observer of Billy Meier's teaching, overall behaviour, lifestyle and living conditions, etc. As a member of FIGU's correcting team, it's his task to proofread all of Billy Meier's writings before publication.

In his professional life, Frehner learned three different professions and earned the corresponding diplomas. After working for several years as a ward head in a psychiatric hospital, he was a director of homes for mentally and physically handicapped adults for over three decades. He has been retired since 2017.

² An extraterrestrial woman, one of over 60 persons to date with whom Billy Meier had, or still has, contact with (see **Part 5** in the Appendix).

³ FIGU = Free Community of Interests Universal, an non-profit organization based in Switzerland (www.figu.org)

⁴ <https://shop.figu.org/b%C3%BCcher/ausschnitte-aus-zeitungen-und-journalen-%C3%BCber-billy-eduard-albert-meier-beam-und-seine-kontakte-mit-den-plejaren?language=de>

1976/1977, one of the two objectives of BEAM's "mission" began to unfold with a lot of resonance: Triggering a worldwide "UFO controversy".



However, BEAM's second and much more important objective was, and still is, to teach and spread the "Geisteslehre", the ancient, timelessly valid and entirely non-religious, reality-based "Spiritual Teaching". More about that later in this essay.

The "UFO controversy", however, has turned out to be quite successful, resulting in separating the wheat from the chaff, so to speak. On the one hand, there were those who examined the Billy Meier case with a questioning, but interested, open-minded and unbiased attitude, while, on the other hand, there are the "UFO experts" and "sceptics", who, for over four decades and up to today, condemn the case to be a clever or vile hoax, based on their belief that the information cannot be true because the "evidence" is either too good, or because the existence of extraterrestrial life is against their religion, or whatever the reasons are. In this text, it will be proven that the antagonists' aversion and belief is based on sort of a short circuit of superficial, false, non-realistic and often defamatory claims, hypotheses and speculative assumptions etc., which they share among themselves in books and through the internet. While scientific research requires an open-minded approach towards the field one wants to examine, the "Billy Meier antagonists" just pretend to be scientific, but in reality are blatantly lacking independent thinking, because they are endlessly exchanging and ruminating the already long-known false and irrational arguments within their circles. And they are supported by the many copycats who are also not aware of being marionettes in a tragicomedy they write themselves. And the real tragedy actually is, that all those persons have not the slightest notion what they are missing by holding on to their stubborn negation.

While this introductory judgement may appear too harsh, presumptuous or even false to some readers, it will turn out to be justified, as anyone with access to rational thinking may conclude, provided the rest of this essay or exposé is read with an unprejudiced attitude. All of this had to be said as an introduction in order to clear, or prepare the field for a new, fresh beginning, in order to at last, now ask all those logical questions, which all of those many narrow-minded "sceptics" etc. should have already asked a long time ago.

Since the background of the Billy Meier case is so profound and far-reaching and extensive, this examination and reasoning must be restricted by focussing on a few well-known events, aspects or "proven hoaxes".

Fact-Checking Nr. 1

Between 1975 and early 1982, BEAM was able to shoot over 1000 photos of "UFOs", or "beamships" as these flying devices are called by him and the extraterrestrial pilots. As can be gleaned when looking through the pictures in **Part 4** of the appendix, besides taking photos of flying devices, BEAM was able to document and bring forward another great body of photo-based evidence.

Unfortunately, more than half of BEAM's "UFO photos" have been lost over time (mostly stolen, etc.), and only about 450 photos of flying objects are still in his possession, some of which he even had to repurchase as copies. (Interested persons may view the remaining photos in high quality in

the *Photo-Inventarium*⁵, a 237-pages, full colour coffee table book.) Most of BEAM's daylight "UFO photos" are, with regard to quality and quantity, in a unique category when compared to any other "UFO" case in history. Additionally, BEAM could also capture 8mm footage of beamships of various types flying over different rural locations in Switzerland, a combination which makes the Billy Meier case even more spectacular and outstanding.

In the late 1970s and early 1980s, some of these photos and the 8mm footage were examined in the USA by qualified experts in their fields of science and research, the results of which may be read about in (the late) Wendelle C. Stevens' *Preliminary Investigation Report*⁶, in the two photo books published by "Genesis III"⁷ (out of stock), and also in Gary Kinder's book *Light Years*⁸. While the scientists and experts involved did not literally and expressly confirm an "extraterrestrial" origin of the objects in the photos or films, they were puzzled at their high quality and found it impossible for a man with only one arm and without substantial financial means to fake such convincing pictures and films.

Here are a few comments by the researchers (quoted from *Light Years*):

"In the photographs there were no sharp breaks where you could see it had been somehow artificially dubbed. And if that dubbing was [were] registered in the film, the computer would have seen it. We didn't see anything." **Eric Eliason**, research computer scientist, United States Geological Survey, Flagstaff, Arizona; developed software for processing space photography beamed back by both Viking and Voyager.

"From a photography standpoint, you couldn't see anything that was fake about the Meier photos. That's what struck me. They looked like legitimate photographs. I thought, God, if this is real, this is going to be really something." **Robert Post**, head of photo lab at NASA's Jet Propulsion Laboratory.

"This Meier really had to have a fleet of clever assistants, at least fifteen people, who would know what the interface reflections of a shiny object were at certain times of the day, how to support these objects so that wires are not seen, how to rig it, how to watch it and stand by with their little airguns to spray the strings when they begin showing up. ... It is difficult to do on 35mm, even worse with the 8mm film he was using. And the equipment was totally out of his means. If somebody wanted me to cheat something along these lines, \$30,000 would probably do it, but this is in a studio where the equipment exists. The equipment would cost another \$50,000." **Wally Gentleman**, Director of special effects on the National Film Board of Canada, and director of special effects for Stanley Kubrick.

Now let us ask a few of those logical questions, any reasonable and open-minded researcher should and would ask very early on during the investigation process:

- 1) Why would BEAM "fake" so many "UFO" photos? – What could be his **motive**? – And why "fake" hundreds of photos, instead of "fabricating" just a few of his "too-good-to-be-true" photos? – And why not shoot just one photo in each of the various locations, in order to exclude and avoid comparisons of clouds and perspectives? After all, "faking" only 10 of his high-quality photos, instead of over one thousand, would have saved him an enormous amount of time, concentration and stress (in his meticulousness to avoid anyone becoming aware of his cunning and secret activities), but nonetheless still being able to raise quite a stir and sensation in the UFO field, especially when compared to all those thousands of blurry and undistinguishable UFO photos from around the world!
- 2) Based on the aforementioned, another question must be asked: Why should, and how could a man with such a "genius-like" expertise and ability to "fake" not only analogue (slides) photos, but also 8mm (!) films – in secrecy and with just one arm – keep his ability a secret for such a long time, even from his family and the group members who were living in the same building?

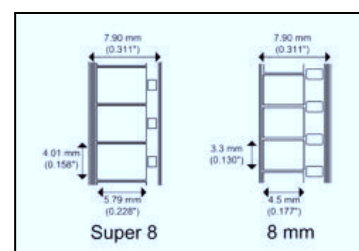
⁵ <https://shop.figu.org/b%C3%BCcher/photo-inventarium?language=de>

⁶ <http://www.theyfly.com/shop1/digital/product/29/ufo-contact-from-the-pleiades-preliminary-investigation-report>

⁷ *UFO...Contact from the Pleiades*, Volume I and II (Phoenix, 1979 and 1983)

⁸ <https://www.amazon.com/Light-Years-Investigation-Extraterrestrial-Experiences/dp/0871131390>

- 3) How could a one-armed man have "fabricated" all those hundreds of high-quality "faked" photos and also the films, since he did not have the **means** to do this kind of high-end fabrication, due to a lack of a suitable work-place, a darkroom, finances and/or highly-sophisticated equipment costing hundreds of thousands of dollars in those "pre-personal-computer" days? Probably any other similarly "gifted genius expert" would have tried to make a living based on such expertise and would have his own special effects company by now, or at least would be a renowned expert in the film industry.
- 4) Starting in 1975, BEAM stopped working in a job, lived with his family on his small disability payments and on some savings, and all of his efforts since then were and are devoted to teaching, writing books and also articles for the periodical "Stimme der Wassermannzeit", providing psychological counsel, enabling the formation of the core group, having contacts, writing down the contact reports, and since the spring of 1977, urging the group members to build up and improve the Semjase-Silver-Star-Center (SSSC) from a severely-neglected and deteriorating property (farm). Where, and when, should he have found the **opportunity** or spare time to fabricate models and to fake photos of such quality? It seems like the only time he was alone, was while driving his moped to the contact locations, because at all other times he was more or less under surveillance, either by his jealous (ex-)wife, or by group members and frequent visitors who went in and out of his living quarters.
- 5) After George Adamski had published his concocted story about "visitors from Venus", supporting it with a few (faked) bad-quality photos, he constantly toured around the world, spoke to great crowds who paid to see and hear him, resulting in a not too small fortune. Why didn't BEAM travel around the world and "sell" his extraordinary and sensational story to a paying public (as so many esoteric and channeling weirdos do, who organise expensive seminars and workshops and exploit their blind faithful ones)? He could easily have made a fortune by now. Instead he stayed home and sold his photos at cost.
- 6) To repeat: What could have been BEAM's motive to avoid easily-earned money by selling his story around the world to the public through lectures and presentations, and his life-story to film studios? Why is he unwaveringly continuing with his "mission" of spreading the Spiritual Teaching, despite – and obviously unimpressed by – the 23 assassination attempts on his life? And why should he prefer his modest dwelling – which means living in an old house (which is owned by FIGU) since 1977, and sharing the kitchen and washroom with the group members – to living in a villa provided by devoted followers or paid for by the hundreds of thousands of dollars he could have earned until now? And what can be concluded from the fact that he detests any hint of idolisation and slavish devotion, among and by human beings and especially towards himself, all of which he attempts to minimize by not personally answering the visitors' questions and hardly ever granting an interview, etc.?!?
- 7) And that which concerns faking 8mm film⁹: How could a one-armed man fake such film material, based on the fact that each small film picture measures only 5,79 mm × 4,01 mm (which is really small; look it up on a scale rule!), and considering the fact that the films came in sealed cassettes and, when full, had to be sent to a laboratory for processing? And before someone mentions retouching or double exposures, it is suggested to first ponder the practicality of such! View the footage (see link¹⁰ at the bottom of the page) taken at Hasenböl (starting at about 33:02 min into the film). How would you bring the moving beamship onto the tiny film pictures (remember: 5,79 x 4,01 mm!) on a developed film, thereby producing and ensuring a smooth flight path as in BEAM's footage?! By using a micro paintbrush, or a needle?

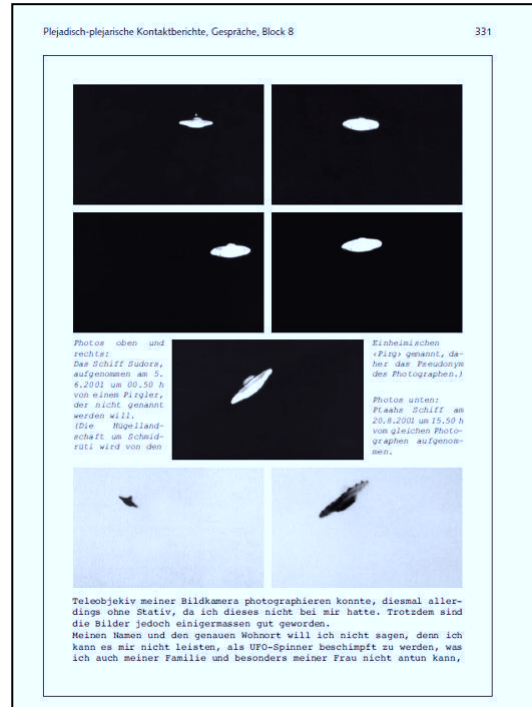


⁹ https://en.wikipedia.org/wiki/Super_8_film

¹⁰ https://www.youtube.com/watch?v=EAHfOmvz6_s

And how would you "paint" the beamship's variations in size onto the tiny pictures, and all of this with just one hand?!

- Presuming BEAM had really "faked" all his "UFO" photos, then why did some group members have the opportunity to also photograph flying objects when they accompanied BEAM close to the vicinity where he had another contact? And what about that person from the Schmidrüti vicinity, who was a sceptic and not at all affiliated with BEAM or FIGU, who had the chance to observe, and even photographed, on two occasions, Ptaah's beamship flying above the Semjase-Silver-Star-Center (see this excerpt from "*Plejadisch-plejarische Kontaktberichte, Block 8*")? Does it make sense to assume that all of them were victims of BEAM's presumed hypnotising abilities, with which he made them believe that they had seen all kinds of phenomena, even when there were none? And how should he have been able to also fake the photos they had taken with their own cameras, something which would have had to occur during the time their films had been sent to a laboratory and before taking the photo prints out of their post box?!
- Could it be that BEAM is still secretly laughing and making fun (without anyone noticing it) about the blindness of "his dumb Core group members", who were tricked so easily and cunningly and still believe to this day that all of his beamship photos were real, and probably based on belief-induced hallucinations and a mass-delusion phenomenon?
- Are the FIGU Core group members really zombie-like prisoners of a cult? Is there a New age organisation or contactee cult anywhere which would publish all those details (and personal names!) about the quarrelling, obstruction, struggling, failures and admonishing etc. during the group-building process and improvement of the SSSC, and also about the learning process of the involved extraterrestrials, as can be read in detail in the *Contact Reports*?!



Fact-Checking Nr. 2

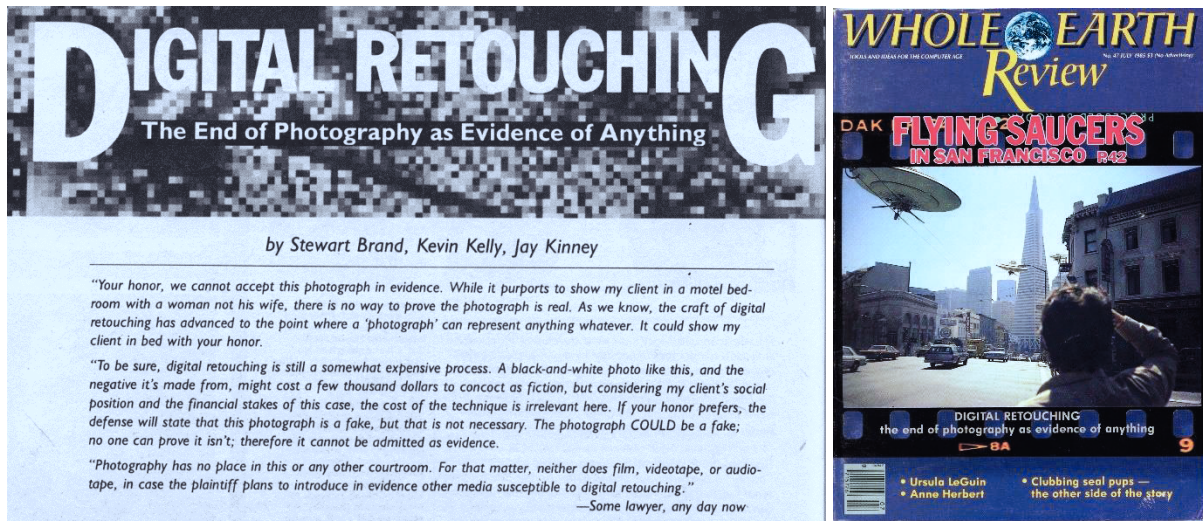
On May 31, 1982, BEAM shot his last "UFO photo" on analogue film material, when he had the fourth and last chance to photograph a so-called half-material "Energieschiff" (energy ship). The last photos of the so-called "Tortenschiffe" (Wedding Cake UFOs) he took on August 5, 1981. To stop making further photos of the beamships etc. had been a deliberate and planned decision by the Plejaren¹¹, as they were aware of the imminent rise of "the age of the personal computers" on the technical horizon. People born after 1980 would probably not be familiar with the fact that electronic manipulation of photographs was hardly possible in the 1980s for private persons. Electronic equipment was affordable for governmental agencies or big companies only. Photoshop¹² was developed five years after BEAM had taken his last "UFO photo", namely in 1987 by Thomas and John Knoll, and the distribution licence was sold to Adobe Systems Inc. in 1988. However, since the early 1990s, digitally manipulating photos has become a wide-spread occurrence in fashion, advertising, and also in faking all kinds of objects, as e.g. UFOs. Nowadays photographic or video evidence can no longer be trusted,

¹¹ The majority of the human beings BEAM has contact with are living on planets in a star cluster they call Plejaren, in another time-and-space dimension ("ANKAR" universe) beyond the Pleiades which we see on our night sky. Therefore they speak of themselves as "Plejaren" (plural).

¹² https://en.wikipedia.org/wiki/Adobe_Photoshop

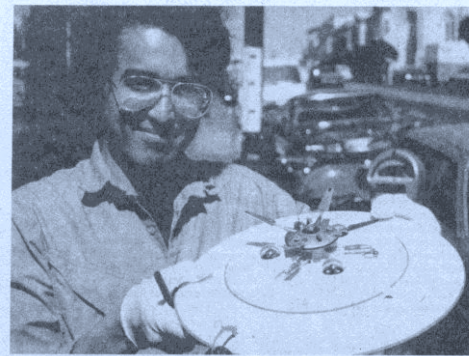
because technical progress has soared to heights unimaginable forty years ago (as a search for the term "deepfake" in the internet proves).

It was in July 1985 that the author became aware for the first time about the beginning of a new area of photo manipulation, based on the use of computers (which were first used by FIGU in the 1990s).



Viewing the cover of the July 1985 edition of the *Whole Earth Review*¹³ was fascinating and impressive, but also somewhat funny because the author was already a FIGU member by then and therefore quite used to seeing pictures of *real* extraterrestrial flying devices. Especially interesting was reading about the great deal of expertise and technical hardware that was necessary to produce the *faked* flying saucers in San Francisco. In contrast, BEAM just had to take his moped, drive to a rural location, wait for the pilots to bring their flying devices into a good position, take the photos (or films), return home and send the diapositive films to the laboratory, or, as was often the case, let volunteers take over the forwarding/dispatch.

What becomes evident by reading about the legends explaining the pictures, is that anyone trying to fake photos of excellent quality, would need (at that time) very sophisticated equipment. Since BEAM took his photos between 1964 and 1982, it can be ruled out that he had access to both such equipment and the technical experts who



Identified Unflying Object, crafted in intricate detail by Paul Mavrides and Hal Robins, held with white gloves by Ted Schultz at the scene of the deception. If this photo were being computer-processed for reproduction, I would be tempted to remove that distracting pen in Ted's hand. But it would be wrong.



These two photos show the sequence of blowing up the smallest saucer and then masking it with great precision. Using the digitizer in his right hand while watching the screen, Ron carefully outlines the saucer, then paints in the outline with magnets. The saucer is now a discrete piece of information that can be dropped onto the general view. Any detail discrepancies can be tidied up once the saucer is in position.



Laser-scanning the slides — one general view and three saucers — is Tim Watson at Pacific Lithographic in South San Francisco. The slides are angled so the saucers can be slipped onto the general view without having to be rotated. From this point on the photos are strictly digital information, no longer an analog of reality.



The dream machine at Pacific Litho, Ron Hegarty at the keyboard, me (Brand) in the no-shame put-it-a-little-higher advisory position. The \$1,000,000-plus machine — viewer, computer, scanner, etc. — is a Chromacom, manufactured by Hell of West Germany. The major competition, Scitex, is made in Israel.

¹³ https://en.wikipedia.org/wiki/Whole_Earth_Review

were necessary to perform the retouching and faking.

From this results the question: What other method existed at that time to fake hundreds of clear photos of flying devices above the rural landscape in Switzerland, of a quality that could not be exposed as being fake? We will deal with this "problem" again in the following chapters.

Fact-Checking Nr. 3

On September 30, 1964, in the newspaper *The Statesman*, "published simultaneously from Delhi and Calcutta in India", an article was published about a Swiss man by the name "Edward Albert". The title of the article was: "'THE FLYING SAUCER MAN' LEAVES DELHI: Swiss Claims He Has Visited Three Planets"¹⁴. Let's just quote the following information from that article: "He has about 80 photographs of the space objects – all taken with an old folding camera. The objects in the photographs vary in size and shape. One is a globular object with a round disc in the centre; another is funnel-shaped; a third is like a neon lamp; a fourth is a big, bright cross and others bright zigzag lines. Some of these have been taken on the ground, and some ... flying in the sky."

Questions: How, and why, was this man Eduard Albert – obviously "Billy" Eduard Albert Meier – able to take "about 80 photographs of the space objects", all in black-and-white, 11 years before he started to shoot colour photographs in Switzerland? And why did he keep those photos private and not get them published, since the reporter wrote: "Indeed, the little he (BEAM) has to say has to be pried out of him. He doesn't want publicity; he doesn't care if anyone believes him or not."

Wouldn't the most logical answer be, that obviously the objects were deliberately positioned so that BEAM could easily use his folding camera, and later his Olympus 35 ECR camera? What would be the probability calculus that someone travelling by foot, train, donkeys, busses, ships etc. between Switzerland, North Africa and the Near East to India and Ceylon etc. would be able to gather an entire collection of "UFO" photographs? And what could be the reason for not making a story or trying to make a living from this exceptionally unique, one-person's luck of being able to take so many "UFO photos"?!



Fact-Checking Nr. 4

In 1995, Kal K. Korff, a long-time antagonist (to put it mildly) of BEAM, published *The Billy Meier Story: SPACESHIPS of the Pleiades*¹⁵, a 439-page book aiming at bringing out the "truth" about Billy Meier. As can be read on the book's jacket, Korff got very favourable preliminary support:

- **Walter H. Andrus Jr.**, International Director, Mutual UFO Network, Inc. / MUFON: "Kal Korff must be congratulated for his determination and persistence in seeking the truth. ... His outstanding investigation is an exciting and yet intriguing exposé of what opportunists have called the most important UFO case in history."
- **Thomas M. Gates**, Astronomer/NASA Spokesman: "Kal Korff... with his openmindedness [and] that appropriate level of skepticism, has become one of the leading forces in the investigation of UFOs today."
- **Jerome Clark**, Vice-President J. Allen Hynek Center for UFO Studies: "This book is the definitive exposé of the most ambitious hoax in UFO history."

After the publication of Korff's book, (the late) Prof. James W. Deardorff published *A Refutation of False Claims and Distortions by Korff Regarding the Talmud Immanuel*¹⁶ in 1996, and the author of

¹⁴ A bigger picture may be found here (on page 5): https://www.figu.org/ch/files/downloads/zeitzeichen/figu_zeitzeichen_88.pdf

¹⁵ Prometheus Books, Amherst/New York, USA (1995)

¹⁶ <http://www.tiresearch.info/refutekk.htm>

