UFO Sound Recordings

Semjase's Beamship During a Demonstration Flight

Another sound analysis that was filmed with professional cameras on high-grade 16 mm film was performed in the Excalibur Studios in Studio City, California. There, Nils Rognerud and Steve Singer, sound engineers and designers of electronic systems, worked on a Hewlett Packard spectrum analyzer (Model 3580) that contained a memory unit, a dual-channel oscilloscope, a multi-track mixer with amplitude output, and a full-frequency sound-control panel; they studied and analyzed a 30-second segment of the aforementioned sounds and a longer segment of the spaceship sounds that were recorded in front of fifteen witnesses.

This tape recording was made on July 7, 1980, in Ober-Sädelegg, Switzerland. There, the sounds of the new Variant III ship were recorded for forty-eight minutes in front of fifteen witnesses with a total of four cassette recorders. Meier had three recorders with him: an Aiwa with an audio suppression unit, in order to prevent distortions of the excessive decibels by means of limiting, as well as two smaller and cheaper portable cassette recorders without volume suppression. Meier positioned himself approximately sixty to eighty meters below the point from which the sounds in the sky appeared to come.

Meier's wife Kalliope used her own Aiwa recorder. She and Jacobus Bertschinger, Engelbert and Maria Wächter, Eva Bieri, and two of Meier's children remained approximately 488 yards west of the position taken by Meier, who had gone to a point on the other side of a group of tree trunks that can be seen on the first of the Ober-Sädelegg photographs taken on March 8, 1975.

On this day, the sounds were so loud that two members of the D. family, who lived a half-mile away, ran out to see what was causing all of the noise. They came just in time to observe the final minutes of the recording operation. Several inhabitants of the small hamlet of Zinggen, approximately three kilometers away, ran up the mountain in search of the

source of the strange noise, which had been heard by many of the inhabitants. The sounds stopped when the new arrivals appeared on the scene.

From Meier's position, the noise was a deafening screeching sound that was so loud that Meier had to lay the recorder on the ground so that he could wrap his jacket around his head. Even after doing so, he had an excruciating headache that lasted for hours. Until the next day, he was unable to hear anything and his eyes hurt. The recordings made by Ms. Meier from a half-kilometer away were clearer than the tape that Meier had made at close range. The distance was so great that we could not understand each other at the scene, even when we yelled; therefore, we had to send runners back and forth.

Now, the sound specialists examined this new segment of the recorded sounds and found the same as the previous teams. They found these sounds to be truly unique in three respects:

1. There were at least thirty or more discrete frequencies in a random and constantly shifting mix that ranged from 4 to 2170 Hz, but varied on average between 470 and 1452 Hz.

2. The amplitude of these frequencies was also constantly changing, whereby the dominance alternated.

3. The wave shape was also constantly changing in a random, periodic rhythm that caused a characteristic beat. The wave pattern in the oscilloscope showed this constant and random shift in frequency, in which the principal waves of all frequencies came together in perfect synchronization at one moment, only to travel at the next moment in different directions and stages, thereby generating different patterns—at one moment seemingly moving in a cluster in one direction and, at the next moment, in the other direction. Then they gradually expanded until, for one moment, they formed a mutually precise and evenly distributed pattern, only then to move again into different relationships. Although these changes appeared to be random and were not repeated in a particular order, they always appeared in geometric relationship to one another.

Two other sound engineers and a synthesizer sound specialist joined the analysis team, and the sounds were reexamined, this time for possible

duplication. All of these specialists agreed that the character of the sounds was unique and that any type of synthesis, if in fact such was possible, could produce only portions of the recordings we had examined and that duplicating only part of the sounds, even in a short linear segment, would be impossible. The number of traveling and constantly shifting discrete frequencies and constantly changing amplitudes, which were shifting in relative dominance, exhibited duplication problems that exceed the abilities of a current state-of-the-art device!"

Sources: Lt. Col. Wendelle C. Stevens: "UFO contact from the Pleiades, A Preliminary Investigation Report"; "A Supplementary Investigation Report"; Ing. Alfred Buberl: "Worauf warten wir noch?" (What Are We Waiting For?)

Sound Analysis

The strange whirring sounds of the Pleiadian-Plejaren spaceships could be recorded several times on tape, for example, twice during the spring of 1976 (at the Frecht Nature Preserve near Hinwil on Good Friday and at Schmärbüel-Maiwinkel on April 14th), and, finally, on July 7, 1980, in Ober-Sädelegg near Schmidrüti (a copy of this recording can be purchased as an audiocassette from FIGU). Regarding the first recording, Wendelle C. Stevens writes: "As they (Eduard Meier and a few eyewitnesses) arrived at the aforementioned location, they all waited for more than an hour. Then Meier walked alone approximately one hundred meters into the meadow clearing. There he stopped, positioned his tape recorder, turned it on, and held the microphone up in the air. According to Hans Schutzbach, a strange whirring, buzzing noise, which was constantly changing, sounded from approximately thirty meters above them. The noise was a kind of mixture between a jet engine and a high-speed saw processing a piece of metal in many variations. The noise increased and decreased in intensity and pitch, apparently in a random sequence, and sometimes, it completely died away, only then to return to its full intensity. . . . The tones clearly reached the witnesses in spite of the wind. The noise lasted approximately ten minutes, and then it stopped when intruders arrived on the scene in a VW 'Beatle'. Its two passengers looked at Meier with great interest. One looked through a pair of binoculars. A moment later, another man came along, accompanied by a German Shepherd on a leash. Two motorcycles approached from a

different direction. Everyone was interested in the clearing where Meier stood and above which the very loud noise could be heard. It turned out that the two men in the Volkswagen were forestry workers. The man with the dog was a plain-clothes cantonal policeman. The arrival of the others was surprising, since no one else had been present when the group (i.e., Billy's companions) arrived.

Normally, Meier does not hear such loud ship noises, certainly not for such a long time. At the most, there is usually a very short noise when the spaceship lands or takes off. This demonstration was intentionally given for the purpose of the tape recording.

None of the other eyewitnesses saw any type of spaceship, but Meier said that he could see it from below and observe a strange effect. As the sound went up on the scale, the ship became more transparent, and when the pitch became lower, it looked denser again.

Since they themselves had not seen the ship, the witnesses began to discuss the incident and speculate upon how this could have happened. They took Meier's tape recorder, along with the tape, back to the same location and positioned it in the same manner as Meier had done. Then, they adjusted it to full volume. This time, the sound seemed to come from ground level and was quite soft. It was certainly coming from the loud speaker of the recorder. The sound was so weak that, in order to hear the sound at almost the same volume, the witnesses were forced to stand more than twice as close to the device as they had on Good Friday. They looked for signs of loud speakers that could have been hung in the trees, but they found nothing.

On April 14, 1976, Eduard Meier was contacted by his extraterrestrial visitors, summoned to a particular location, and asked to bring his camera and tape recorder. He followed their telepathic directives and reached the area of Schmärbüel und Maiwinkel, south of Bettswil.

He did not have to wait very long—due to a Swiss Army military exercise in the area, he was late in arriving–and already heard the familiar spaceship sounds. Searching the horizon, he spotted the extraterrestrial ship, a 7-meter Variation 111 Version flying northwest inside the hillcrest. Shortly thereafter, he heard the sounds of a jet fighter. He took out his camera and shot pictures of the approaching spaceship. Then he saw the jet fighter, a Mirage 111 of the Swiss Army, heading straight for the Pleiadian ship. He

turned on the tape recorder and continued to take pictures of the attempted interception. As the jet fighter approached the round ET ship, the spacecraft quickly 'shot' up, allowed the jet fighter to pass, and then returned to its original position. This maneuvering continued in this manner for twenty-two passes by the jet fighter. During this time, Meier took fourteen pictures of the ET ship, ten of which included the jet fighter. The first picture of this series was taken at 4:14 p.m. and the last, at 4:24 p.m. He recorded a little more than six minutes of this skirmish.

Jim Dilettoso, our research consultant, took samples of this noise to Peter Gimer and Rick Coupland of Micor in San Francisco. There they performed tests in the audible range, from 20 Hz to 2000 HZ. They found twenty-four characteristic frequencies within the audible range and eight outside of it. They found all thirty-two frequencies concurrently at different amplitudes and volumes. All thirty-two tones are somehow produced simultaneously. In a time matrix, the amplitude of some frequencies increases, while that of others decreases. It was observed that the amplitude periodically increased by ca. fifty decibels and then decreased by ca. forty, and at other times, just the opposite was the case, which produced the characteristic beat that was audible. Other normal sounds were audible on the recording, but there were no signs of a tone-on-tone tape dubbing. All frequencies were clear and stable, and they were regularly lined up along the frequency scale.

A portion of these recordings was also given to Robin L. Shellman, an undersea sound technician, who studied them with a spectrum analyzer (a state-of-the-art device) built by Spectro Dynamics in San Diego. The demodulation showed that one must be dealing with a rotating device—249.6 U/min. modulated at 4.16 Hz.

The high-speed device produced a sound that began at 520 Hz and increased in steps up to 990 Hz, only then to decrease again down to 520 Hz in the same frequency steps. The tonal groups comprising 520 Hz disappeared together at 520 Hz and reappeared at 600 Hz, only to disappear again at 720 Hz. At 990 Hz, however, they reappeared and were very strong. The same occurred in the other direction. The condition remained stable for a moment and then shifted again. This shift was somehow random, but nevertheless constant. At certain times, the high-speed device was still, and a deep, throbbing beat was audible; and then the high-speed rotation began again, and the sound increased rapidly to a high vibrating crescendo in the upper 50,000 U/min. range or higher. Simultaneously, the slower 249.6 U/min.-

rotation again became audible. The vibration was produced by the high-speed rotation of approximately 29,000 U/min., which accelerated to over 59,000 U/min. This was most certainly not a normal sound!

These sounds were brought to the Naval Undersea Sound Center in Groton, Connecticut, where Steven Williams and Howard Ilson–both from NU.S.C–used different equipment to obtain visual data representations. Initially, they identified all sounds that did not originate in the target object. Three conventional airplanes were discovered, two of which were propeller-driven. The third was a single-engine jet. Frequency graphics were prepared, and attempts were made to find consistencies in the 'sound archives'. The first airplane to be identified was a 'Pilatus Porter', a light, single-motor Swiss Army reconnaissance plane. Its 'Doppler effect' showed that the plane was flying at approximately forty to fifty knots, which corresponded to the actual progression on the tape recorder, but which also corresponds to the normal speed of an airplane on a reconnaissance flight.

The second plane was identified as a Junker JU-52, an old tri-motor transport plane that was built in 1933. And again, the frequencies of the plane motors exhibited a linear movement, calculated with the Doppler shift. This plane moved away, turned slightly, and then flew off on its way toward the recording.

When we listened to the tape ourselves, we never heard these sounds, which is why we had to examine this information. One can imagine our surprise when we discovered that the Swiss Army Pilatus Porter planes were routinely used for reconnaissance flights; and even more astounding was the confirmation that the Junker planes, JU-52 Transporters, were still being used for skydiving flights and that one had been used on this day in the area of Bettswil! All of this fit together perfectly.

The third plane was a single-motor Mirage jet fighter. With respect to conventional plane sounds, no unusual characteristics were determined. Furthermore, background noises that were discovered included a small barking dog, a crowing rooster, a European police siren, and some clicks and vibrations, possibly the clicking of a camera shutter release.

In this study, no consistency of the targeted sound of the spaceship was discovered in the 'sound archives'.