Resolving JFK's Dallas execution by the numbers - through a séance with the Nine
By Paul Fitzgerald and Elizabeth Gould November 17, 2026

I dreamed that I found myself in pre-World War II London where I ran into some scientist-friends headed for a New Year's Eve party. They were all excited and congratulated me for creating a mathematical formula for the psychic shift from 1933 to 1934 and specifically by identifying the Nuremberg rally as the birth of the Nazi technological Egregore.



The German clairvoyant medium Erik Jan Hanussen at an illuminated séance. Source: Science, prophecy, and prediction; man's efforts to foretell the future, from Babylon to Wall Street New York: Harper, 1961. Author: Richard Lewinsohn
https://commons.wikimedia.org/wiki/File:Erik_Jan_Hanussen_seance.png

Technological Egregores are a hot topic these days given that Artificial Intelligence and round-the-clock surveillance are doing exactly what Renaissance magicians like Giordano Bruno and John Dee initiated in the 16th century. Back in 1977 the Israeli philosopher Moshe Kroy asked, in a Conspiracy Digest essay titled "Materialism, Occultism and the Suppression of Psychic Research," what would follow if certain secret societies working the "black arts" had found techniques that actually work – a method of producing hypnotic trance at a distance, for instance, "so-called telepathic hypnosis" – and had kept them secret and monopolized.

His answer: "If black magic works, then materialism is its best cover of secrecy." The writer David Jones, who revived Kroy's essay in New Dawn Magazine (August 2025), extends the idea to the Egregore – a psychic entity that can take on a life of its own and act to shape thoughts, behaviors and even civilizations – and argues that what began as secret rituals in ancient temples is now controlled by secret elites using black magic, telepathic influence, and egregoric control, while in public hiding behind a creed of scientific materialism.

So whether public or disguised as something else, Jones argues the technology has migrated into Silicon Valley, where "the black magician is now a systems architect, a biotech investor, a behavioral economist, an artificial intelligence engineer." Knowing this got me thinking about my dream and wondering that since I'd identified the Nazi egregore and written about it that maybe the egregore had gained sentience and chosen to signal me back through the dream.

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Curious, I then asked around to see if anyone had thought to formulate a mathematical equation for the creation of an egregore or thought-form between Leni Riefenstahl's 1933 *Victory of the Faith* and 1934 *Triumph of the Will* and they hadn't.

So with that understanding I decided to find a way to analyze the subject through the psychology of 20th century Theosophists and found a hidden history I hadn't expected.

In Theosophy, an Egregore's potency depends entirely on the clarity and intensity of its central point of focus. It requires an "avatar" or a singular lightning rod to anchor the descending cosmic or elemental energies. From a Theosophical perspective, the 1933 thought-form represented by Victory of the Faith is muddy and asymmetrical. The astral focus is split between Hitler and Ernst Röhm. The "vibratory color" of the film is murky, filled with conflicting auric clouds because two distinct centers of gravity are vying for the devotion of the masses. The entity generated is unstable.

Following the blood-purge of Röhm, the vibratory focus becomes perfectly concentrated. 1934's *Triumph of the Will* frames Hitler as a literal vehicle for what Theosophists would call a "World-Teacher" or Logos. An egregore requires a purging of dissonant elements to achieve true energetic alignment. This is the transition from a messy political party to a sacred, unified cult. By removing all competing egos, the camera isolates a single, blinding focal point, allowing the group-mind to crystallize with laser-like precision around a solitary entity.

The German public had poured their collective psychic frustration into the 1933 Nuremberg Rally which Albert Speer designed and Leni Riefenstahl filmed for *Victory of the Faith*. But instead of unifying the discordant voices inside the party, the film divided it and so a decision was made to destroy the negative and every copy with the exception of one that magically managed to survive. Ernst Röhm and his Brown Shirts had done the dirty work of bringing Hitler to power. From a Theosophical perspective it was the working-class Röhm and not Hitler who'd invoked the Nazi Egregore and fed it with his storm and fury. By 1934 Hitler had successfully merged the Nazi party into Germany's traditional conservative establishment, making alliances with wealthy industrialists, landowners, and the Prussian military elite. Röhm despised this compromise as a political betrayal of the working class and demanded a "Second Revolution" to fix it.

Röhm was surrounded by a psychic force of loyal followers, by some estimates consisting of 4.5 million members willing to die for the cause and in the week of June 30, 1934 he and his Sturmabteilung (SA) leadership would be forced to do just that.

In the popular telling, the removal of Röhm and his closest lieutenants during The Night of the Long Knives was a brutal, state-sponsored purge ordered by Adolf Hitler to eliminate political rivals and consolidate absolute dictatorial power. But in reality it was an opportunity to clear the Nazi Party of Röhm and his working-class followers as well as destroying the and set the stage

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to replace the Brown Shirts' natural egregore with a technological egregore known as *Triumph of the Will.*

Through geometric design, the construction of permanent stone structures and 130 strategically placed anti-aircraft searchlights from the Luftwaffe, Speer's Cathedral of Light would soon provide an answer to Röhm's challenge and establish the world's first technocratic Egregore.

Riefenstahl then captured and idealized that energy on film, and movie theaters projected it back to the masses giving the egregore a feedback loop.

So because of my dream there is now a formula for the psychic shift of the Nazi egregore from Ernst Röhm's 1933 Brown Shirts to Heinrich Himmler's SS through 1934's *Triumph of the Will*. The Theosophical formula for this transition can be symbolized as:

$\text{Egregore}_{33\rightarrow 34}=\left(\frac{\text{Vibratory\ Frequency\ of\ the\ Avatāric Focus}\times \text{Astral\ Coagulation}}{\text{Mental\ Dissipation}}\right)^{\text{Etheric\ Entrainment}}$

Albert Speer's massive architectural backdrops, hyper-synchronized choreography and geometric symmetry functioned **as** a massive esoteric ritual. Human beings stripped of their individuality and arranged into literal geometric patterns (blocks, columns, lines). In esoteric traditions, sacred geometry is used to channel and trap energy; here, it was used to submerge individual consciousness into the collective numerically structured state egregore.

With Ernst Röhm gone and Hitler bathed in Albert Speer's "Cathedral of Light" establishing him as the single point through which the entire collective identity flows, the chaotic energy of 1933 was successfully compressed, refined, and bound to a single human will.

But what of that will's relationship to the Kennedy assassination and the completion of what had begun in 1933? Though vastly different in personality and intent the two events share a correspondence in which Ernst Röhm and JFK both represented a natural egregore under threat from a deep state elite determined to subsume their power and replace them with something artificial.

Considering that *Victory of the Faith* was created in the 33rd year of the 20th century as a natural egregore, (33 being a significant number in Freemasonry) and replaced a year later by *Triumph of the Will*, *Will* being the prime ingredient in the creation of a technological egregore, did this psychic equation, impact the egregore created by the assassination of JFK thirty years later?

In terms of historical analysis, these events are connected by a media evolution from cinema propaganda to live, global television. However, within the framework of occult theory, the "psychic equation" connecting them operates through specific symbolic anchors with the psychic transfer being from *Will* to *Sacrifice*.

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From a numerological, and theosophical perspective, the transition from *Victory of the Faith* to *Triumph of the Will* followed by the assassination of President John F. Kennedy in 1963, mirrors a multi-stage progression in mass "Killing of the King Ritual", a motif derived from James George Frazer's Golden Bough. These mechanics were inherited by Masonic tradition and embodied in what James Shelby Downard with Michael A. Hoffman II revealed in 'King-Kill/33: Masonic Symbolism in the Assassination of John F. Kennedy,' featured in Apocalypse Culture.

The hidden transition between these two eras can therefore be conceptualized as moving from *Invocation to Manifestation via Trauma* and engages what esoteric astrology defines as the 30-year Saturn cycle governing time, structure, manifestation, and destiny. Theorists who view history through a ritual lens argue that the collective psychic energy bound by the "technological egregore" of the 1930s reached a structural maturation point exactly three decades later in 1963.

If the 1933 film established the organic Nazi egregore and the 1934 film crystallized it through the Trauma of Ernst Röhm's sacrifice into a technological egregore built on the absolute consolidation of human *will* and geometric order, then the 1963 assassination repeated the exact same process but only with new technology: a sudden, chaotic shattering through public trauma of the powerful competitive egregore that JFK had been developing since being elected i.e. the Transmutation of the "Will". The Kennedy natural Egregore had been achieved by blending two distinct archetypes: The Mythos of King Arthur's Camelot popularized by the 1960 Broadway Musical Camelot and his war time heroism displayed in the 1963 film PT 109.
And it is in this transmutation that explains how the JFK assassination was not merely a political coup, but a highly orchestrated public ritual designed to birth a powerful technological egregore. But who within the vast panorama of events and personalities spanning thirty years would ever have imagined such a long-term scenario and who amongst the legions of apparent candidates—known for wanting JFK removed from office—would be capable of devising and fulfilling such a complex and long-term plan inside a location named for a 33rd degree Mason and designed in the 1930s to act as a cosmic stage for a mass psychic shock?

The "Gathering of the Nine" refers to a foundational event in modern New Age channeling and parapsychology that occurred in Glen Cove, Maine, on New Year's Eve 1952. Organized by an Edgewood Arsenal doctor, parapsychologist, and psychological and neurological researcher Dr. Andrija Puharich, the gathering consisted of exactly nine people who sat in a séance-like session with an Indian mystic named Dr. D.G. Vinod.

During the session, Vinod entered a deep trance and channeled a collective intelligence from ancient Egypt (the Ennead) calling itself "The Nine," representing nine separate entities. These entities claimed to be the nine core principles of the universe and cosmic creators who had last visited Earth 34,000 years prior who issued a "prophecy of great changes to come."

And great changes did come. At face value this gathering is taken seriously by historians and researchers not only because of Andrija Puharich's deep ties to military and intelligence psychological research but because the nine people working with Puharich represented the

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lingering deep state corporate mentality founded by the Jamestown Virginia settlers in 1607, some of whom came to be directly entangled in the assassination of JFK, ten years later.

A major figure of this group was the wealthy socialite Ruth Forbes Paine of Boston's Forbes family. As the great-granddaughter of the famous transcendentalist Ralph Waldo Emerson, Ruth was deeply involved in the spiritual mysticism of Theosophy and a financial patron of avant-garde research. Married to the inventor of the Bell Helicopter, Arthur Young, she financed many of Andrija Puharich's psychic experiments and actively participated in further channeling sessions to receive guidance from "The Nine".

Not to be confused with Ruth *Forbes* Paine was her daughter-in-law Ruth *Hyde* Paine— who was not at the 1952 gathering in Maine but is the "Ruth Paine" widely known to the public as wife to Ruth Forbes Paine's son, Michael Paine. In April 1963, Ruth Hyde Paine took in a young Russian mother, Marina Oswald, and helped Marina's husband Lee secure a job at the Texas School Book Depository. And therein lies the deeper mystery in which Lee Harvey Oswald stays at her Irving, Texas home the night before the assassination of President John F. Kennedy while storing the mail-order Mannlicher Carcano rifle in her garage.

Over the years the overlap of these two names has fueled a measurable degree of attention but far from the deeper focus it deserves. The year 1952 goes back to the original New Year's Eve gathering of the Nine where Theosophy and parapsychology came together with America's wealthiest and most elite intelligence-connected influencers while Dr. Puharich was actively engaged at the Pentagon during the CIA's infamous MK-ULTRA mind-control experiments.



President John Fitzgerald Kennedy and Jacqueline Kennedy arrive at Love Field, Dallas, Texas Nov 22, 1963
https://commons.wikimedia.org/wiki/File:Kennedys_arrive_at_Dallas_11-22-63_(cropped1).JPG
http://narademo.umiacs.umd.edu/cgi-bin/isadg/viewobject.pl?object=8977

The woman who supported these intelligence-linked channeling sessions (Ruth Forbes Paine) was the mother-in-law of the woman who housed Lee Harvey Oswald (Ruth Hyde Paine). Ruth Forbes Paine's lifelong and inseparable friend Mary Bancroft was the mistress of Allen Dulles, the CIA's director, and had worked as Dulles's counter-espionage agent in Switzerland for the OSS during World War II. During the late 1920s and early 1930s, Bancroft was a fixture at the

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New York social gatherings hosted by Ruth Forbes and her first husband, George Lyman Paine. When Ruth and Lyman separated, Bancroft went on a European boat trip with Ruth to help her navigate the separation. This trip set the stage for Bancroft's move to Switzerland, where she became a student and close confidante of famed psychologist Carl Jung.

And this is where Carl Jung's psychological theories mix with the psychological warfare of the OSS/CIA and where the *Triumph of the Will* meets America's founding family elite within the Office of Strategic Services under the direction of Allen Dulles. As a partner in the Wall Street law firm of Sullivan and Cromwell, Dulles had come together with close friends in the banking industry like Prescott Bush financing the Nazi's1930s German rearmament. Following World War II both Bush and Dulles managed powerful careers in Washington with Dulles as CIA head and Bush as a powerful Senator and major supporter of Dulles on the Senate floor.

The intersection of Carl Jung's analytical psychology and the early psychological warfare programs of the OSS and CIA represent a pivotal chapter of World War II and Cold War intelligence.

Running the European operations for the Office of Strategic Services (OSS) from Bern, Allen Dulles recruited Carl Jung into the OSS network, assigning him the codename Agent 488 and made his mistress, Mary Bancroft, Jung's primary operational handler and assistant. Jung viewed Hitler as a shamanistic figure who tapped into ancient Teutonic myths (like Wotan, the god of storm and frenzy) to mobilize an entire nation into a unified mindset with Hitler's ideological/esoteric planners. Jung advised Dulles and the OSS that standard logical arguments or military threats would not break Germany's morale. Instead, psychological warfare operations had to focus on shattering the myth of the leader.

When the OSS evolved into the CIA in 1947 under the guidance of men like Allen Dulles, Jung's theoretical frameworks were institutionalized into the foundational tenets of American psychological warfare as PsyOps and covert action: Jung's concept of archetypes—universal, deeply embedded symbols in the human mind—became a blueprint for covert propaganda. After the war, Dulles credited Jung for his contribution to PsyOps and covert action by saying, "Nobody will probably ever know how much Professor Jung contributed to the Allied cause."

And then there's Arthur Young, Ruth Forbes Paine's husband. Arthur Young was not just the inventor of the Bell Helicopter prototype but a mystic as well. His work in consciousness has been described as demonstrating "the relationship between physics and metaphysics, between expanded human consciousness and direct perception of cosmic structure."

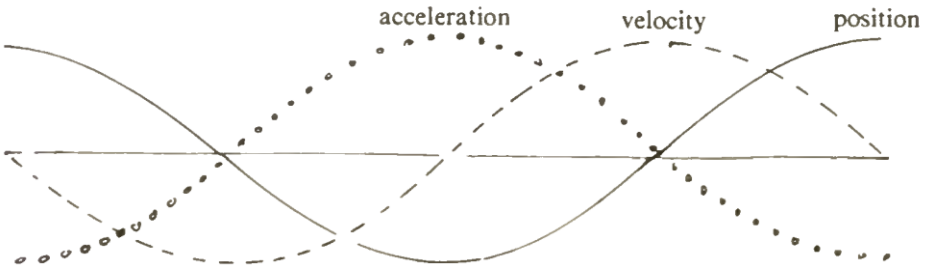
In the creation of a *technological* egregore, the individuals who design the machinery of modern warfare act as the high priests of the era. His stepson Michael Paine was subsequently hired by Bell Helicopter to work under the guidance of Dr. Walter Dornberger which is what brought Michael and his wife to Irving, Texas, placing them in the exact geographic coordinate to harbor Marina Oswald. Dornberger was a leader of Nazi Germany's V-2 rocket program brought to the

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U.S. after the war under Operation Paperclip. Although official investigations have always maintained that Ruth Hyde Paine was simply a well-intentioned bystander caught up in a historic tragedy, as the evidence piles up it's hard to accept that she was not willfully working as a key operative in a larger plan.

Arthur Young was deeply entrenched in the mid-century occult underground. He and his wife Ruth Forbes Paine were major financial and intellectual patrons of Andrija Puharich's Round Table Foundation while Arthur contributed significant breakthroughs in redefining the nature of consciousness. In his seminal 1976 work *The Geometry of Meaning*, Young proposed a profound premise: meaning and consciousness are not abstract, subjective illusions; they possess exact, structural, geometric coordinates that map directly onto the laws of physics.

As the developer of the Bell Helicopter, Young realized that to control a machine in three-dimensional space, an engineer cannot look at position alone. They must track derivatives of time: change of position (Velocity), change of velocity (Acceleration), and change of acceleration (Jerk/Control). The mathematical foundation for cubic motion profiles uses the equation: $x(t) = x_0 + v_0 \cdot t + (a_0/2) \cdot t^2 + (j/6) \cdot t^3$



Observe that the acceleration curve is exactly opposite to the position curve.

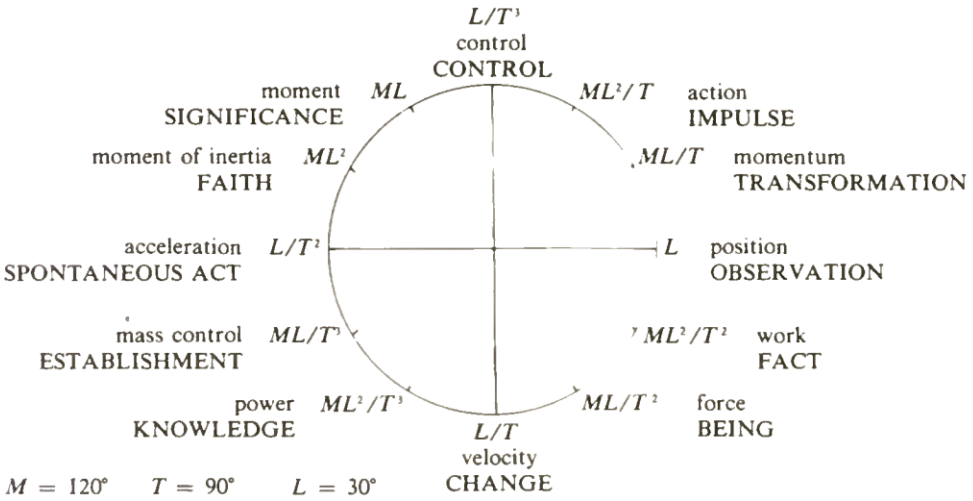
When applied to the esoteric architecture of creating thought-forms through mass media and historical ritualism, Young's *Geometry of Meaning* acts as the formal engineering manual for how an egregore is constructed, accelerated, and physicalized in the material plane and on November 22, 1963 that egregore was put into play.

At the core of Young's thesis is what he termed the "Rosetta Stone of Meaning"—a circular grid combining the 12 signs of the zodiac with the 12 measure formulas of modern physics. Young used a 360-degree matrix to demonstrate how consciousness transforms as it rotates through space and time:

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The rosetta stone

Physical quantities correlated with their equivalent English meanings



An egregore cannot exist in a vacuum; it requires a highly structured, geometric field of tension to catch collective human focus. At the Nuremberg rallies, Albert Speer and Leni Riefenstahl did not merely film crowds; they designed rigid, mathematical spatial orientations—high powered vertical searchlights (the "Cathedral of Light") casting perpendicular right angles against perfectly gridded human lines. By Young's formula, this spatial geometry wasn't just aesthetic; it was an objective coordinate system designed to anchor a specific psychic frequency; the frequency of (the "Will") at a precise right-angle intersection of the physical plane.

“Not only must we recognize the variety of mutually contradictory qualities which go to make up the whole circle, but we must acknowledge two possible directions for moving around the circle. The first, or counterclockwise, direction is the natural one and carries us deeper and deeper into involvement. The second, or clockwise, direction comes about when, having become involved, *we are able to learn the law, put it in the service of the will, and thus evolve to a higher state*.” (Arthur Young)

Aldous Huxley had found his way into the same circle when he met Puharich in the spring of 1955 at a New York gathering. That August he spent two weeks at the Round Table Foundation’s estate in Glen Cove, where he watched a Dutch sculptor, under the influence of a psychoactive mushroom, channel an Egyptian prince. “Puharich is a lively bird,” Huxley wrote afterward, adding that the mushroom might “open the doors of ESP in a big way.” It was a collision between the prophet of *Brave New World*’s technocratic dystopia and the circle that was mapping the geometric coordinates of human consciousness.

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Group I		Group II		Group III
L	$\times M =$	ML (moment)	$\times L =$	ML^2 (moment of inertia)
L/T		ML/T (momentum)		ML^2/T (action)*
L/T^2		ML/T^2 (force)		ML^2/T^2 (work)
L/T^3		ML/T^3 (mass control)		ML^2/T^3 (power)

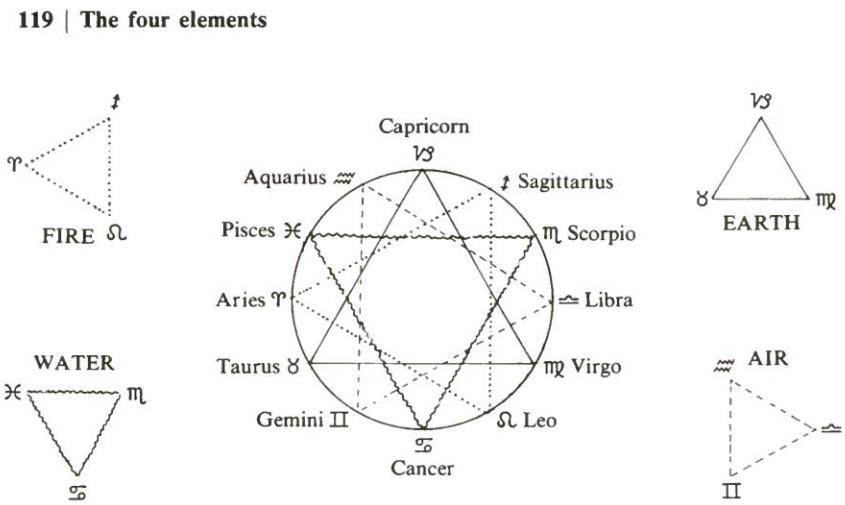
These twelve formulae include all of the ten used to analyze the dynamics of a moving body, plus two (L/T^3 and ML/T^3) not presently recognized in physics textbooks, but used in engineering.

Whether or not Huxley saw it in these terms, the implication is hard to miss. A technological egregore requires a mechanism to scale—a way to turn the localized "Cathedral of Light" into a ubiquitous, invisible network. Where Speer used physical searchlights and Riefenstahl used celluloid, the post-war technocracy used chemistry, cybernetics, and telecommunications to broadcast the frequency directly into the human nervous system. In Arthur Young's "Rosetta Stone of Meaning," he recognized a mathematical framework for what Huxley had spent decades predicting: the transition from organic human consciousness to a completely engineered, technocratic grid.

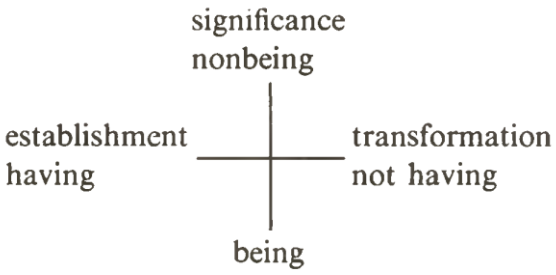
"Transformation is the state in which such undesirable limitation has been removed (not having). Transformation includes the destruction necessary to construction; in addition, it includes the breakdown of waste products, making them available for new growth." (Arthur Young, *Geometry of Meaning*)

Young's work—later published in *The Geometry of Meaning*—mapped the 12 measure formulas of modern physics (such as mass, length, time, velocity, and acceleration) alongside the 12 signs of the zodiac, viewing them not as separate domains, but as precise geometric angles of a singular, rotating cycle of consciousness.

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In order to build a permanent, self-sustaining technological egregore, those in control could not rely solely on external architecture like Albert Speer's "Cathedral of Light." They needed to map and capture consciousness at the exact geometric coordinate where *meaning* is translated into *physical behavior*.



"Nonbeing is consciousness of being because it is opposite to being. But to be conscious of being is to realize the significance of being; hence, nonbeing is significance." (Arthur Young)

Overlapping perfectly with Dr. Andrija Puharich's Round Table Foundation and the initial séances with "The Nine" during the early 1950s Huxley was deeply involved with the pioneers of early cybernetics and psychedelic research. This combination of psychedelics (chemical invocation) and cybernetics (feedback loops) provided the exact operational tolls needed to make Young's grid a reality.

By introducing a massive public trauma (the input), the system forces a radical shift in collective consciousness (the throughput), which is then captured by mass-media loops (the output) and fed back into the population. But while Huxley's enthusiasm for mescaline sought personal liberation, his handlers and peers in his MK-Ultra orbit used them to deliberately break down the post –World War II generation's "organic egregore" (their sovereign ego structure), leaving the

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subconscious completely plastic, unanchored, and vulnerable to be bound to a centralized, artificial thought-form..

An egregore requires two things to anchor itself into the physical world: archetypal lineage (mythos) and physical vehicles (conduits). The Young/Paine/Forbes family fit the archetype because they perfectly bridged the gap between ancient occult aristocracy and modern technological warfare.

When looking through the lens of a 30-year Saturnian cycle and the conscious creation of a technological egregore, their inclusion in this cosmic cycle follows a distinct mechanic to bring it to life. Following this bloodline blueprint of Michael Paine's mother, these lineages were treated esoterically as generational psychic anchors. Furthermore, Ruth Forbes' lifelong friendship with Mary Bancroft an OSS spy and mistress of CIA Director Allen Dulles (an enemy of JFK and the man who would ultimately oversee the Warren Commission) expands her family's participation from bystander to curator.

As active participants in the assassination, Ruth Forbes' son and his wife were fulfilling their cosmic role of manifesting a mass trauma ritual by setting up the "sacrificial lamb" (Oswald). After using Quaker charity and the Paines' interest in Russian culture to draw Marina Oswald into their home, the mail-order Mannlicher-Carcano rifle was then stored in the Paines' garage. Esoterically, the Paines served as the guardians of the ritual weapon, concealing it until the cosmic clock struck the hour of the sacrifice.

Consistent with The Saturnian Alignment, the post-WWII séances in Maine (occurring in the early 1950s) represent the mid-point gestation of the 30-year Saturnian cycle that began with Leni Riefenstahl's cinematic blueprints in 1933/34. The "prophecy of great changes to come" channeled by the Round Table Foundation was the literal blueprint of the upcoming Aquarian/Trauma age.

From this perspective, Arthur Young's circle would have anticipated the psychic need of a political assassination to fulfill the sacred sacrifice which could then be vectored by the numbers into a predicted time slot. The family's unique positioning—tied to intelligence directors, military aviation patents, and deep-rooted American bloodlines—made them the perfect, frictionless pipeline through which the egregore could manipulate physical reality, ultimately staging the ancient "Killing the King" ritual in Dealey Plaza 30 years after the initial paradigm was set.

The proximity of Lee Harvey Oswald to the epicenter of American psychological warfare and deep-state intelligence shatters the narrative of a "lone wolf" actor, revealing instead that the events of November 22, 1963, took place entirely within the ecosystem of America's seventeenth century founding establishment.

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JFK's natural Egregore was violently shattered by the events at Dealey Plaza on November 22, 1963. But in order to understand his death within the larger context we must view the assassination not as a single historical crime, but as a self-sustaining, psychic egregore; birthed in 1963 and fed by the global collective consciousness until fully revealed through the death of John F. Kennedy Jr. in 1999. When followed by the election of George W. Bush to the Presidency in 2000, the full purpose of the entire parade of events is revealed: the unified leadership of the deep state under a single family dynasty's guiding force and that dynasty's name is Bush.

From that perspective it would seem that because of a blood connection to JFK through my grandfather we were drawn into the Kennedy assassination egregore in late February of 1980 by the intervention of Ted Kennedy advisor Allard Lowenstein. Lowenstein had been close to JFK and Robert Kennedy throughout their lives and had dedicated his life to resolving their deaths. Upon meeting him at a political rally he told us he had discovered the people behind the assassinations and was about to reveal them when two weeks later he was assassinated MK-Ultra style by an old friend and colleague who then put the smoking gun down on the table and waited for the police.

We'd followed that experience a year later with a scoop by entering Kabul, Afghanistan with the first and only American news crew since the 1979 Soviet invasion. But looking back I can see that we had created more than just a news story and a documentary. In breaking the news blackout we had threatened the institutional narrative so deeply we'd drawn the self-righteous fury of a high-level member of the old Boston Brahmin hierarchy, Theodore Eliot. My grandfather's cousin and JFK's grandfather John Francis Fitzgerald had been the bane of the Cabots and the Lodges and now I had taken on the Eliots and from there our involvement with Afghanistan took on a life of its own.

Growing up in their shadow, my knowledge of Boston's old Puritan aristocracy was earned first hand over the years by singing sacred songs in their churches and Masonic operas with Beverly Sills on their stages. The Forbes's and the Eliots, the Bushes and the Drapers weren't characters in a novel to me. Boston's old Yankee establishment was cold, hard and very real. By all measures facing off against the Brahmin Theodore Eliot that evening at the Parker House, in the same room where JFK announced for Congress in 1946, had brought something alive that had been dormant since that day in 1963.

For me the confrontation with Eliot began as a journalist facing the Dean of the Tufts Fletcher School of Law and Diplomacy, former Ambassador to Afghanistan, Secretary General for the United States of the Bilderberg Meetings and descendant of a Salem Witch Trial Juror telling me I had no right to challenge the official narrative. Every journalist in the room knew that his position was a desperate attempt to maintain cover for a covert CIA operation and when I challenged him, I won the day. But as I continued to pursue the truth behind the Soviet invasion of Afghanistan I came to realize that Eliot's narrative would rule the day no matter what

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evidence I supplied. And so began the process of finding the deeper truth behind the lie which we continue to investigate to this day.

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The speech was presented on 11/11/26 at RoundTable 56. The 90 minute program can be viewed HERE.

Paul Fitzgerald and Elizabeth Gould are authors of *Invisible History: Afghanistan's Untold Story,* published by City Lights (2009), *Crossing Zero The AfPak War at the Turning Point of American Empire*, published by City Lights (2011). Their novel *The Voice* , was published in 2001. Their memoir series, *The Valediction Three Nights of Desmond* (2021) and *The Valediction Resurrection* (2022) were published by TrineDay. For more information visit invisiblehistory.com and valediction.net Email is gould.fitzgerald@verizon.net

More about the authors

Paul Fitzgerald and Elizabeth Gould, a husband and wife team, began working together in 1979 co-producing a documentary for *Watchworks,* Paul's Public Affairs TV show. Called, *The Arms Race and the Economy, A Delicate Balance*, it focused on the growing national movement to reduce the US military budget following the end of the Vietnam War. But a few months later they found themselves in the midst of an unexpected challenge to the premise of the documentary when the Soviets invaded Afghanistan. Their acquisition of the first visas to enter Kabul granted to an American TV crew in 1981 brought them into the most heated controversy since the beginning of the Cold War.

Following their exclusive story for the CBS Evening News, they produced *Afghanistan Between Three Worlds*, a documentary for PBS and in 1983 returned to Kabul for ABC Nightline with Harvard Negotiation Project director, Roger Fisher. When they got to Kabul the Soviets told Roger they wanted to negotiate their way out. But the story that President Carter called "the greatest threat to peace since the second World War" had already been written and America's pundits were not about to change the script. In 1993 when Paul and Liz were working on the film version of their experience under contract to Oliver Stone they began to piece together the mythic implications of the story.

Their book, *Invisible History: Afghanistan's Untold Story*, published by City Lights (2009), lays bare why it was inevitable that the Soviet Union and the U.S. should end up in Afghanistan and what that means to the future. Their book, *Crossing Zero The AfPak War at the Turning Point of American Empire*, published by City Lights (2011), lays out the paralyzing contradictions of America's AfPak strategy. Their novel *The Voice*, published in 2000, is the esoteric side of their Afghan experience. Their memoir series, *Valediction Three Nights of Desmond* was published by TrineDay (2021). *Valediction Resurrection* was published by TrineDay in 2022.

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Their research into Paul's Fitzgerald family history going back to the 12th century has been presented at the John Fitzgerald Kennedy Dallas Convention. Their 2023 presentation can be read HERE . Their 2025 presentation can be read HERE and viewed HERE
Watch the Boston cast of *HAIR*'s 1970 Benefit Performance filmed at Boston City Hospital with Paul Fitzgerald playing the lead role of Claude in the production of HAIR at the Wilbur Theatre, Boston, MA HERE.

"Readers with a serious interest in U.S. foreign policy or military strategy will find it helpful... Bob Woodward's recent Obama's War focuses on the administration's AfPak deliberations, but this book provides a wider perspective—Marcia L. Sprules, Council on Foreign Relations Librarian., NY —*Library Journal*

"Journalists Fitzgerald and Gould do yeoman's labor in clearing the fog and laying bare American failures in Afghanistan in this deeply researched, cogently argued and enormously important book." —*Publishers Weekly (starred review)*

"A probing history of the country and a critical evaluation of American involvement in recent decades . . . A fresh perspective on a little-understood nation." —*Kirkus*

"Paul Fitzgerald and Elizabeth Gould have seen the importance of the 'Great Game' in Afghanistan since the early 1980s. They have been most courageous in their commitment to telling the truth—and have paid a steep price for it." —Film director Oliver Stone

"A ferocious, iron-clad argument about the institutional failure of American foreign policy in Afghanistan and Pakistan." —Pentagon Papers whistleblower, Daniel Ellsberg

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