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## APPENDIX

### THE PROPHETIC QUALITIES OF *The Crucifixion of Esmerelda Sweetwater*

Don Elkins and Carla L. Rueckert wrote *The Crucifixion of Esmerelda Sweetwater* in 1968, the first year of working together as the L/L Company, which would later become L/L Research. It was also their first shared writing effort.

The writing of the book came easily because they didn't have to conceive of the story or the characters—it came *to them*. They were able to see it playing out upon the inner stage of their blended minds. It was more like taking dictation than writing. They draw from this shared vision in different, complementing ways. With Carla's head resting in Don's lap, Don dictated the plot of the story into a cassette recorder. Carla, seeing the same story unfold in her own mind, then filled in the plot with character and dialogue.<sup>1</sup>

That is, except for the ending. When it came to the ending, they knew that at least one of the three major characters would have to die in order for the book to make sense, but they didn't get the same clear image for who would die as they had gotten for the rest of the book. Ra spoke about this unique experience 13 years later:

When the commitment was made between two of this group to work for the betterment of the planetary sphere, this commitment activated a possibility/probability vortex of some strength. The experience of generating this volume [*The Crucifixion of Esmerelda Sweetwater*] was unusual in that it was visualized as if watching the moving picture.

Time had become available in its present-moment form. The scenario of the volume went smoothly until the ending of the volume. You could not end the volume, and the **ending was not visualized** as [was] the entire body of the material, **but was written or authored**. This is **due to** the action of **free will** in all of the creation. – Ra, 68.14

Here Ra indicated to us that the ending wasn't visualized (as the rest of the book had been) because the ending was unknown, it would be determined only by free will itself.

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<sup>1</sup> This and a sprinkling of material elsewhere in this essay were transposed from L/L's publication, *The Quixotic Quest*.

Why is that important? Because—though Don and Carla had no idea at the time they were writing the book—much of the book’s content would come true in their lives and my own. In other words, they were writing about their own future. Ra speaks to this in the same quote:

However, the volume contains a view of significant events, both symbolically and specifically, which you saw under the influence of the magnetic attraction which was released when the commitment was made [between Carla and Don] and full memory of the dedication of this, what you may call, mission restored. – Ra, 68.14

Their first inkling of the book’s prophetic nature occurred in 1974 after they read the book *Uri*, by Dr. Andrija Puharich. As they read this book they realized that Dr. Puharich had an amazing similarity to one of the main characters in their book, Dr. Pablo Padeyevsky.

Don reached out to Dr. Puharich who later called and invited Don and Carla to visit him at his home in upstate New York. The parallels between the real-life Puharich and the fictional Padeyevsky began to grow. In that conversation they discovered that Puharich was also known by his friends as “the good doctor,” which was the way Dr. Padeyevski was also known by his friends in their book. Upon arriving at his estate they noticed that his house was built just like the house that Dr. Padeyevsky owned in their book. Except for one thing: the circle driveway in front of Dr. Puharich’s house did not have a ring of peonies around it as did Dr. Padeyevski’s in the book. When they mentioned this to Dr. Puharich, he laughed and told them that he had the peonies cut down two years before. Meaning that at the time Don and Carla had written the book, the driveway was, indeed, ringed by peonies as they had seen it in their minds.

The next curious similarity between their book and reality was their description of a character in the book named Theodore Behr, whom I represented in real life as the third member of L/L Research. In the book, he had the role of the third person in the magical rituals used to summon the two beings of light from a distant planet of light. When I read their description of Theodore’s face in the book, I thought that I was looking into a mirror: “slender, pale face, with its high cheekbones, its wide-spaced, rather deep-set eyes, the high forehead, the carefully molded, almost arrogant discipline of the nose and mouth.”

Then there was the parallel to the “appurtenances” used during the Ra Contact. In the *Crucifixion of Esmerelda Sweetwater* is a temple in which Joshua Starr and Esmerelda Sweetwater practiced their white magical rituals. The temple contained an altar that held a gold cloth, candle, and open Bible. This was quite similar to the table that held the accoutrement

for the Ra Contact: white cloth with green, gold, and red flowers painted around its circular edge, Carla's Bible opened to John 1:1, a candle, incense in a holder, and a chalice of water.

In both the book and the room in which the Ra Contact was held, the Banishing Ritual of the Lesser Pentagram was used to cleanse each room of negative influences. We changed one line to read "Yod-Heh-Shin-Vah-Heh" instead of "Yod-Heh-Vah-Heh" because the addition of "Shin" renders the word to mean "Jesus," and Carla was devoted to Jesus Christ for all of her life.

In *The Crucifixion of Esmerelda Sweetwater*, the black magician's name was Trostrick. He energized various violent situations in which people were magically directed to kill others to promote his ends. During the Ra Contact, we didn't receive that particular type of energization, but we were monitored by a negatively oriented discarnate entity. This entity would greatly intensify any freely chosen disharmonious choices that we might make in an attempt to stop the Ra Contact from producing information and inspiration, or light.

In one such instance during the Ra Contact years, we had moved into a new house in Atlanta, and we encountered the extraordinarily mundane situation of a dirty carpet. Carla wanted the rug clean, Don didn't and indicated that he wanted to talk no further of the matter. Carla subsequently withheld communication that was important to her and our negative friend took the opportunity to energize her inability to clearly use her throat chakra. As a result she almost died of suffocation the next day on a walk that she was taking with me. A good deal of simply talking about the situation of the house solved this problem.

Due to these "psychic attacks"—or "psychic greetings" as we came to call them—Carla's faith in the goodness of all things was tested. Esmerelda Sweetwater's faith was similarly tested when she saw the negativity that her uncle, Pablo Padeyevsky had been involved in. An even greater test of Carla's faith came with the death of Don Elkins by his own hand. Her faith in real life almost did not survive that outcome.

As mentioned at the beginning of this essay, the one thing that the visionary book did not disclose to Carla and Don, and thus could not fully predict, was the ending. All they knew was that either Esmerelda (the idealized version of Carla) or Joshua (the idealized version of Don) must die, but they don't quite know who. About how they arrived at the decision of which character would die, Carla said in the *Tilting at Windmills* interview:

Carla: Well, it didn't make any sense; it wasn't logical, and we were both very logical people. Don was preternaturally healthy. His vision was 20/10. When he was in the Army he could run rings around his unit all day while he was running them on a ten-mile hike and never run out of breath. He was just so healthy, he was incredibly healthy, never been sick. He'd never. been. sick. He'd never had a cold.

I was very, very frail. There was no question about it. I accepted that much myself although I didn't accept anything more. I was normal. It just took a little bit of skill to stay normal. There was this way and that way I could screw up, and then I would be having a problem because of earlier sickness—kidney problems, rheumatoid problems, that kind of thing. But just seeing that I wasn't long for this world, I was just frail. So it made sense that this person most like me in the book would die, whereas Don's character would not. And we worked with that and worked with that and worked with that, and that's the way we wrote it: the space girl, or Esmeralda, dies at the end.

And for reasons just stated, they allot to Esmerelda the role of dying at the story's conclusion. Esmerelda loses her life through the choice of martyrdom in the book, which, also in parallel, Carla came close to doing in the events of the Ra Contact. But that was not to be Carla's fate in our world. "This is due to the action of free will in all of creation," as Ra said.

As you the reader are probably already aware, it was, in the end, not Carla but Don Elkins who died.

Don felt financially responsible for the three of us and for L/L Research. But in the early '80s, his employer, Eastern Airlines, was suffering financial problems, and it didn't look like the airline would survive much longer. Both Joshua Starr (Don's character correlation in the book) and Don felt that they had "dropped the ball" and were failing in their chosen duties.

In addition, further psychic greetings from our negative friend had threatened Carla's life and also threatened to gain control of Carla's spirit while she was in trance for a Ra session, attempting to lead her into what Ra called "negative time/space," a very undesirable scenario when you understand the metaphysics of the situation. Had that outcome transpired, it would have stopped the Ra Contact and given the negative entity Carla's power through her physical death and spiritual imprisonment, again repeating the basic scenario of the book.

In the book, Joshua Starr tries to make a deal with the black magician Trostrick. He offers to trade his own life for Esmerelda's spirit, which

Trostrick has imprisoned in negative time/space. At one point near the end of the Ra Contact, when Don was obviously declining in his own mental and physical health, he asked me what I thought of him making a similar deal with our negative friend. I told him that I thought that it was a bad idea because we could not trust our negative friend to do anything that we wanted him to do.

Whether he attempted such a deal, Carla and I never knew. But given the way Don began to decline that final year and a half, his death seemed just as inevitable as Esmerelda's and Theodore's in the book. In the last session that we had with those of Ra, Don asked Ra about his own deteriorating mental and physical conditions. Ra described the various elements that had gone into making it one of grave concern. Ra's suggestion to Don was that he concentrate on praise and thanksgiving as a means to find his way out of his mind and body dilemma. But Don could not give praise or thanksgiving because he was convinced that he was not long for this world.

In a happier ending to Don's life than for the characters that died in *Esmerelda*, Carla was able to see Don on two occasions in waking visions after his death. In these visions Don told Carla that all had turned out as it was supposed to. He said that she and I would not know how this could be until we too passed through death's door.

Now Carla knows, and only I am left to wonder.

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