

ADAMUS® SAINT-GERMAIN



Shoud 5
February 6, 2021



CRIMSON CIRCLE



Shoud 5

Presented to the Crimson Circle on February 6, 2021

*Recorded at the Crimson Circle Connection Center
in Louisville, Colorado, USA*

Featuring

Adamus® channeled through Geoffrey Hoppe
assisted by Linda Hoppe

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Shoud 5

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I Am that I Am, the magical and musical Adamus Saint-Germain.

Ah! That was an invigorating piece of music, as we got into this session. I'm talking about the break music, of course, my music before we started (referring to [this music](#)). I loved composing. I loved instruments. I loved singing. I loved women. I loved a lot of things. I love, love, love – I guess this is a good month to express it – but I love composing music and playing music. You probably knew that, didn't you, Linda?

LINDA: Oh, of course!

ADAMUS: Yes.

LINDA: Yeah, what don't you love doing?

ADAMUS: And did you enjoy that music at the break?

LINDA: Actually, I did.

ADAMUS: You did. Cauldre didn't. I'm certain that he'll learn one day. His sense of music, his taste will mature at some point.

But, no, I love composing, and I composed, I would say, 83 different symphonies in my time, some which are still around today, of course. I loved painting. I loved so many things about the human life, once I took a good deep breath and got out of my own way. Yeah. That's what I encourage all of you to do. Just get out of your way.

Your Scepter

Before we go any further though – we have a lot to talk about today, before we go any further – I want to do something with each and every one of you, we’ve done to a small degree in Keahak. We’re going to be going into more of it in Keahak in the future, but before we go any further, I want you to imagine a scepter. Do you know what a scepter is? It’s like a cane, but it’s not necessarily used as a cane. Merlin holds a scepter. It’s usually got a ball on the top – glass, crystal, gold is even better. You know, I love gold. Yeah, gold has such amazing properties. It has a peacefulness to it; energetically, it’s got a beautiful peacefulness.



So, imagine your scepter, maybe a crystal on the top and etched into the crystal that circumpunct, you know, with the circle and the dot in the middle, and four rays coming out representing energy. That’d be a good one. And then for the shaft, it could be gold. It could be wood. I loved a beautiful wood scepter. Wood is so indicative of the planet Earth. It’s so beautiful. It’s renewable. You can use it to keep warm by the fireplace. You can use it for furniture, and it renews itself over and over.

So, imagine a scepter, whatever you want it to look like and, yes, it can change. It can change every moment, every day, if you want it to. It doesn’t have to remain looking the same but imagine a scepter. And as we talked about in Keahak, and we’ll go much deeper with it, when there’s times of confusion or uncertainty or unknowingness, as you’re going now into the Ænd times, going beyond duality as a basis for reality and you come to that uncertain moment where there’s trepidation and even perhaps anxiety and fear, you take a deep breath and you simply hold that scepter.

That scepter is a symbol of going into everything that you know, even what you don’t know. That scepter takes you beyond the old patterns of thinking and logic and emotions, and it will transport you deep into your own energies where you can behold all of the potentials and all of the answers for yourself. Not for others. If others come to you and say, “Hey, Bill, would you use that scepter to get me into my energy?” the answer is absolute no. It’s for you. It’s yours. *Your* answers are there. Not the world’s answers. Not Bill’s answers. Not anybody else.

In times of uncertainty, in the times of, well, when you simply feel that things are beyond you, imagine your scepter. It’s not a magic wand. You don’t wave it over frogs and turn them into princes, ladies – or gentlemen. It’s a scepter and it’s a reminder of all that you are, of transporting you deep into your energy where you can behold all of the answers.

Adamus Saint-Germain

We’ll start with that, we’ll end with that today, but before we go any further, I have to address something of grand importance: Me (Linda laughs).

'Twas that funny, dear Linda?

LINDA: Oh, yeah!

ADAMUS: Oh, yeah. Okay.

LINDA: Mm hmm!

ADAMUS: Something of grand importance, me.

Now, I noticed that you played my music finally. How many years has it been with this music at the breaks and in between and finally you choose to play a little bit of my lovely music?

LINDA: It was very nice.

ADAMUS: I'd love to see a vote on your social media, dear Linda and all of you, those that just loved it, would like to hear more of it all the time, and those that could do without it, like Cauldre. Yes. What did you think of that lovely music? Didn't it touch your heart?

LINDA: It was beautiful, classic music.

ADAMUS: On this Valentine's month.

LINDA: Stunning. I love it.

ADAMUS: I thank you. Thank you. And she wasn't ...

LINDA: I'm truly ...

ADAMUS: ... paid extra to say that.

LINDA: You know I mean that.

ADAMUS: Thank you. Yes, we're here celebrating Valentine's, and what an appropriate time to play my music.



Now, I noticed a couple things wrong and I didn't want to mention anything until I got in front of the public – *heh!* – to bring it out, but the dates of my birth. Could you put that back up, production team? When you put up that graphic, there's something dreadfully wrong with that. They're working on it, but just to say the dates are wrong. Yeah.

LINDA: I wondered about that.

ADAMUS: Yes, I did too when I saw it and, of course, it's beyond me to correct anybody except when there's a whole audience to do it in front of. I did not die in 1784. Many wished that I had.

LINDA: *Oof!*

ADAMUS: Oh, it's true. And I did kind of disappear about that timeframe, but I wasn't dead for at least another decade or more.

LINDA: Oh.

ADAMUS: So, yes, and I was born a little later than what shows on the screen there. But, you know, the fact is that history is so inaccurate, is so very inaccurate. History is flat, for one thing. History is one person, one writer, one researcher's opinion of what happened and oftentimes the dates of history are dreadfully wrong. Don't let yourself be misled by the facts of history, because there's so much more to it.

Secondly, I take exception – *great* exception – with the image, the graphic that you're going to see showing on the screen of what was supposedly me, and the thing you used for the breaks or, well, this one's fine too.



LINDA: You are a little more manly looking than that, right?

ADAMUS: Thank you, dear Linda of Eesa, you adorable creature. Yes, could you put that graphic up, please, again. Really? I mean, really?! St. Germain, the illustrious, the mysterious, the charming, the sensual St. Germain would look like this? I doubt not.

Now, the fact is, you see, history makes mistakes.

LINDA: Oh.

ADAMUS: The fact is that was a good friend of mine and somehow it got mistaken for being me along the way by some clumsy historians who put my name on that. Back to the picture, please (picture comes up again). Really?! Really, me?! (Linda giggles) I mean, this gentleman, a friend of mine, wasn't good looking and he was a little bit more portly than even what's shown in the photograph there, and he paid the painter extra money to make him look a little better than he actually did. He had moles all over his face and was not an attractive looking man, but not me. Not me. No, not at all.

So, the fact is that I had no portraits painted of myself in my lifetime, for a variety of reasons (Adamus sighs). I was a better painter than any of the ones who would have been commissioned to paint me. No, seriously. I did a number of self-portraits, seven or eight self-portraits. I don't know whatever happened to them. I imagine one or two still might be around, lingering in somebody's attic, in that moldy, dusty, insect-infested attic, and hopefully one day they'll find it and not know who that handsome gent is.

LINDA: Was it painting?

ADAMUS: I painted myself.

LINDA: Oh.

ADAMUS: Self-portrait. Yes.

LINDA: Was it egg tempera or oil?

ADAMUS: It was the original selfie, Linda.

LINDA: Ohh!

ADAMUS: It was the original selfie, yes, before you had your ...

LINDA: Oil paint?

ADAMUS: Well indeed, indeed. Yeah.

LINDA: Ohh.

ADAMUS: Oil, yeah.

LINDA: Impressive.

ADAMUS: Oh, and I was quite the painter. I would actually compose a whole symphony in one hand while I was painting in the other. It was very easy to do. I was a master painter in ...

LINDA: A master what? (she chuckles, Adamus pauses)

ADAMUS: I hope the camera's getting a look, a good shot of that face (Adamus chuckles). I said I was a master painter and composer (Linda continues laughing). Where is this show going to? We barely started.

Anyway, so the question is what did St. Germain look like? Let's go back to that first image.

LINDA: Okay.

ADAMUS: That was my moley friend. That was not me. I might have dressed like that, kind of ...

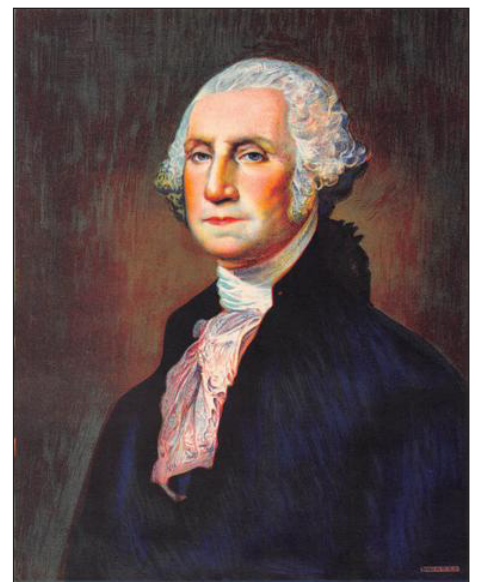
LINDA: Mm hmm.

ADAMUS: ... once in a while, but not me. That panting actually looks like somebody else that I actually knew quite well – George Washington. You see the similarities? Can you go back and forth (to the crew), you see? Eh, and George Washington.

Now, George Washington I knew, met on a number of occasions. A brilliant man, and I actually had quite a thing for his wife, Martha, but I didn't act it out. She had actually quite a thing for me too, but we had to keep our social distance, if you know what I mean, just to ... (Linda sighs deeply) What, dear Linda? (Adamus chuckles) I'm trying to be entertaining today.

LINDA: Okay.

ADAMUS: I have to admit, I've been taking some lessons from Kuthumi lately. I know that at times my demeanor is rather subtle and sometimes one could consider dry and not so humorous. So, I have been taking Kuthumi lessons and he said it's going to be a while before we're done with them. But he



said he would also teach some of you to get that stick out of your, uh, back pocket, so to speak, because some of you are far too serious about things. You have to learn to laugh. I'm learning to laugh and I'm learning to be laughed at as well.

LINDA: Oh.

ADAMUS: So, the question comes up (Adamus chuckles), the question comes up, what did I look like? What did I look like? Now, there are some New Age representations of what I look like, and can we show that on the screen? What the typical New Age artist would think that St. Germain would look like. Not too bad. Kind of a little bit like Jesus.

LINDA: A little bit.

ADAMUS: Yeah. Nice kind of a rectangle face, nice hair, holding that magic chalice and whatever else that is, something else, and that glow about me. I mean, that glow. See the similarities? Let's go back to that New Age shot (picture appears again). See. Now come back. You see?

LINDA: Ohh! (as the image fades back to Adamus)

ADAMUS: Ah. Very sim- ... well, all right, a little similar. No, that New Age shot (sighs), not so much. That's somebody's concept of what I might look like, just, you know, a great Ascended Master, handsome and all that stuff. And that's not really *quite* what I looked like, but we're getting closer than the George Washington look, which I really detest.



So, I ask you to use your imagination now for a moment. Use your imagination. Go beyond the data points. Go beyond what you think are the facts and go beyond the history.

What would St. Germain look like if he, well, if he was around us now? What would that St. Germain look like if he was here now, maybe a little younger? Let's imagine and let's now put that up on the screen.



It's getting a little bit more like it. Nice clothes. I have to admit that. Hair is a little longer than what I would normally wear. Shirt is unbuttoned a little too much, but we're getting a lot closer.

LINDA: Hmm.

ADAMUS: Don't you think so, Linda?

LINDA: Mmm.

ADAMUS: You don't like that look?

LINDA: It's okay.

ADAMUS: Actually, Shaumbra is imagining this right now. This is a collective of Shaumbra and particularly so many ladies right now – *heh!* – really feeling into this, into their hearts, "What would he look like?" Yes, that's it. That's it.

And then the question comes up, okay, now once I'm not here with Shaumbra, in the group down here at the Connection Center on planet Earth, what do I look like at the Ascended Masters Club? Just my typical day, just hanging around with my buds, my ascended buds. What do I look like?

Let's feel into that for a moment. Feel into that. Allow the imagination. Let go of all the data points of what you think an Ascended Master should look like.

LINDA: Ohhh!



ADAMUS: *This* is what we come up with. Yes.

LINDA: Baby.

ADAMUS: It's getting pretty close. That's getting pretty close. Matter of fact, so close we might have some copyright issues here.

LINDA: Wow!

ADAMUS: Because that's – yeah, that's ...

LINDA: And the peacock feathers are totally right!

ADAMUS: Oh, absolutely.

LINDA: Oh!

ADAMUS: Absolutely. Yeah, yeah. And, by the way – if we could go back to that shot – I do not wear peacock feathers all the time.

LINDA: Oh, you don't.

ADAMUS: No, as a matter of fact, I rarely do, because, you know, poor peacocks. It really hurts when those are plucked from them. But this is your imagination at work. It's kind of the collective, and for some reason a lot of you are imagining peacock feathers all around me. I don't know why. I don't know what this has to do with anything.

So, let's take a deep breath, and this is what I look like channeling through Cauldre right now, a better look than what I would say we had with Guy Ballard when he was channeling St. Germain (Linda giggles). Nice man, but he was an engineer and, you know, didn't know how to dress worth a damn. Neither does Cauldre (Adamus chuckles), but once in a while I insist on an outfit. So ... (Linda makes a face) Oh, he'll be all right. He'll cry, but he'll get through it.

So, this is what I look like through Cauldre, but if you really want to imagine me hanging around the Ascended Masters Club, it looks like this. Ah, yes.

LINDA: *Oof!*

ADAMUS: Ah, yes. I don't always wear the hat, but okay. So enough of that distraction, that intentional ...

LINDA: Very cocky.

ADAMUS: Yeah, well, no, cocky. I wouldn't say ...

LINDA: Peacocky!

ADAMUS: Let's go back to that shot. That'd not a cocky shot. That's a bold manly shot.

LINDA: Mmm.

ADAMUS: That's a self-confident... yeah, self-confident.

Now, I know some of you out there are clucking and shaking your heads and wondering what this is all about other than – get a life. Have a bit of sense of humor, would you please? I'm learning how to have humor! Kuthumi and I, we're having so much fun with humor these days. I'm learning to lighten up and let go a little bit. But some of you are out there clucking and saying, "Well, what about – these are all men." Well, it's because I'm channeling through a man today. You're saying, "What about your lifetimes as a female?" Right?

LINDA: That's been all over Facebook.

ADAMUS: I know. I read. I see (Linda chuckles). So next month we're going to do St. Germain's lifetimes as women.

LINDA: I doubt it.

ADAMUS: If you know what I mean. No, we are.

LINDA: Really?!

ADAMUS: Well, absolutely. We have to. We're in this new equitable society. It would be all wrong just to show just men.

LINDA: You're talking about the April Shoud, right? The April Fool's Shoud?

ADAMUS: Oh, that's not the next Shoud. We could wait till April, but it's really, you know, who's the real fool here? So next month we're going to show some shots of me ...

LINDA: Ohh!

ADAMUS: ... in my past lives as women.

LINDA: Interesting.

ADAMUS: And once in a while when I go "uni" at the Ascended Masters Club, kind of sexless or all sex actually, totally sex, we're going to show some shots of me as what I would look like ...

LINDA: Interesting.

ADAMUS: ... as a woman. Cauldre wants to run away right now, and I'm fine with that, you know.

Okay, let's take a deep breath for (Linda audibly exhales) the little bit of nonsense as we get started today.

LINDA: Good. Good.

ADAMUS: Wasn't that fun?

LINDA: Something like that.

ADAMUS: Yeah, something ...

LINDA: Yeah, yeah.

ADAMUS: Something like that, okay.

LINDA: Yeah, something like that.

You know, I'm going to remind you all of something. Twenty years from now, 30 years from now, people are going to be going back into the Shouds like never before, and what if it was all dry and tedious and boring? You know who's boring? Metatron (Linda giggles). Really boring. No sense of human personality, because he's not ever been in the bod.

LINDA: Mmm.

ADAMUS: You know, I and you, we are gods in a bod, and we're going to look back on this material over the years and the things that are really going to stand out are our fun moments, the times with the audiences, which we'll come back to soon. Some of the greatest times of all – the antics and the fun and the celebrating. You don't remember the boring stuff, which we'll get into in just a moment when we're done with this fun stuff. You remember the fun stuff. Getting dressed up, like I am today.

LINDA: Me, too!

ADAMUS: You look beautiful, as always.

LINDA: Thank you. Thank you.

ADAMUS: Yes, as always.

LINDA: When I realized that Cauldre was getting up all snazzy for you, I said, "Well, I've got to snazz up!"

ADAMUS: Absolutely. And you're going to remember the parties. You're going to remember the laughter and sometimes the tears. You're not going to remember the dry stuff. You know, there's a certain segment of Shaumbra that just wants it dry and straight and without humor and without music and, you know, I'll explain to you in a moment why that just doesn't work anymore. It just doesn't work.

ProGnost 2021

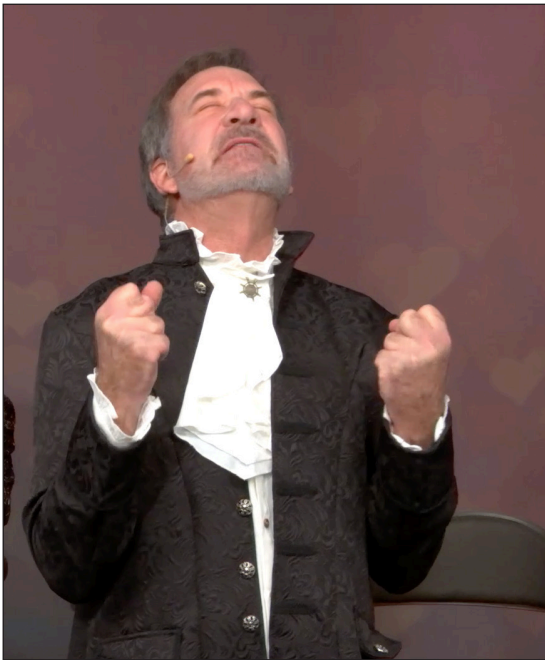
So, before I go any further, let's talk for a moment about ProGnost. As Cauldre and Linda mentioned, it was only three weeks ago that we did [ProGnost](#). One thing I want to say about ProGnost, but it also applies to all the Shouds and everything we do, it's all of us. All of us.

Tobias introduced the word “Shoud,” which is an ancient word, which means “community,” actually, and he said, “Let’s call these Shouds, because it’s all of us.” The big difference is, with what we do and what most other groups do, usually it’s somebody lecturing, or channeling a lecturer, at them. The information is coming at them. We don’t do that here. We Shoud together. That means we put our community together in all of our voices, all of our energy, and come out with some of the most beautiful and profound things. Funny at times, very touching at times, boring as hell at other times (they chuckle), but it’s us.

Anything you hear through Tobias, Kuthumi, me, is you, is you. When the time comes when I walk from the Shaumbra stage, when I depart, when I say my last “I Am that I Am” ... (speaking very dramatically; Linda’s got her head in her hands) Are you praying, crying or laughing?

LINDA: All of it (Adamus chuckles). All of it. I don’t want to think about that. Don’t keep bringing it up.

ADAMUS: You know, while Kuthumi teaches me about humor, I teach him about theatrics. Theatrics! He was a little adverse to theatrics at one point because he felt it wasn’t genuine. He felt that it always had to be him in his true depressing state.



So, I had to teach him a bit about theatrics, about the expression in life (speaking passionately and theatrically again). It’s not overdoing to open your heart and to share at all levels. Some of you are so goddamn boring at times, and I ask you to rise up like the phoenix, to rise up from within yourself, to pull the passion, to pull the excitement, to pull the theatrics.

It does the soul a world of good to sing the song large and full, rather than keep one’s voice deep in the dirt (whispering now), in the silence and in the darkness.

So, lighten up a little bit. You’re going to need it. You’re going to need it if you plan to stay on this planet, crazy place that it is.

Where was I, dear Linda? I forget so quickly. I distract myself. I’m actually just testing her to see if she was remembering.

LINDA: Well, you’re talking that we, you know, have to have humor and, you know, and you’re leaving and ...

ADAMUS: Oh, yes, yes, yes, yes!

LINDA: ... *phew!*

ADAMUS: My leaving, yes. So, when comes the day that I leave the stage of Shaumbra, and (very passionately) I say my last “I Am that I Was” (they chuckle). I’m having fun (Adamus continues chuckles). Kuthumi’s having a lot of fun. There are some folks here today that I may or may not introduce in a little bit.

LINDA: Oops.

ADAMUS: They're kind of aghast at what's happening here. I invited them in on purpose, because sometimes they got a little too serious. But when I leave, when I leave, I'm going to turn Adamus over to all of you. Each one of you will be an Adamus. Adamus, "a damn us," all of us (Adamus chuckles).

So, let's take a good deep breath into the joy and the beauty and the fun of life. And I have to say, Kuthumi, these classes are doing me a world of good. I'm amusing myself today.

ProGnost is all of us. The information that comes out, it isn't just what I sit around and write for a lecture. What I do is tap into each and every one of you and then tap into the planet and feel what's going on, and then I bring forth the message. But it's each and every one of us. It's tailor-made for you, because it *is* you. It is you. It's all of us. It's not just what I feel like talking about. If given the choice in ProGnost, I'd probably talk about music and art – hm, yeah – but it's you. It's your voice. So, it's what's important.

And when we go into the sadness of humanity, that was a tough one. It was tough on me. It was really tough on Cauldre. It was tough on dear Linda. It was tough on all of you, because there *is* a sadness. And because you as Shaumbra are aware of it, you want to hear about it. You want an understanding of something you think you don't know, but actually you do. You want an understanding of what that sadness is. You've been asking for a while, "What is it?" and of course you do that Shaumbra thing. You turn it inside. You blame yourself. You think you're not doing a good job in coming to Realization or as being a realized Master, because you've got this tremendous sense of sadness and you think there's something wrong. No! You're feeling a very real sadness of humanity.

Now, humanity's gone through some sad times before, but not necessarily conscious of their sadness. Not necessarily conscious of why they were sad, and now it's prevalent. You know where it's the strongest right now? What we call the new ones coming in. The new ones coming in, coming into Crimson Circle, but a lot just coming into their awakening, and they hit this big wall of sadness – tears, sadness – and cannot define it. And what do they say? They say, "I don't know what this is. Why am I feeling so sad? There must be something wrong." Or they blame it on their spirit guides or who knows what else.

No, it's a cloud all around humanity right now. It was brought up by the dragon coming in to the planet. And it is a time of reflection, a time of looking and saying, "What have we done?" Not in a judgment, not in a blame thing, but "What have we done?"

That is such an appropriate question to ask. Yes, there is a sadness to it, but the very nature of asking that question, "What have we done?" causes us to also look at why we came here in the first place, where we're going from here and looking at the suffering. I lump this all together in one great big box, category called "suffering."

The planet does suffer. Humans suffer a tremendous amount at their own hand and at the hand of others. What's happening right now, as more and more humans are coming into consciousness and there's more realized park-benching Masters around the planet, is we take a look and say, "Suffering. Is that something we're going to bring forward? Suffering. Is that something that served us? It's our energy. Did it serve us? Does it need to serve us as suffering going forward?"

You can all trace back into your lineage, into your past lives and find more than an abundance of suffering. You can look at this lifetime. You can look at, hell, last week, and there's more than enough suffering. It's time right now that this whole concept of suffering on the planet is shifted. The planet has suffered enough. You have suffered enough. There's been enough sadness. That's why we, together, brought up this subject of the Tears of Humanity in ProGnost. It was *perfect*.

It was perfect for the new ones to say, “Let’s look at suffering. Is there a better way? Is there something else?” And the answer is yes, and if you don’t know what it is, dear Shaumbra, grab that scepter right now. If you don’t know what it is, stop thinking for a moment, grab the scepter, because it will always lead you into your energy and into your resolutions. Yes, there *is* a different way than suffering.

But there are those who are on the planet who are vested in suffering, who feel that suffering is God’s will and God’s way. They feel that, without suffering, the human will corrupt itself in a myriad of different ways. They have no trust or faith in human nature itself, so they say, “The human must suffer until the human learns. The human must crawl on their hands and knees and beg for forgiveness” from a God they don’t even know.

But it’s time now and suffering and its inherent sadness is starting to come to an end on this planet. Oh, but before you see the big change, you’re going to see more suffering and more calls for suffering, but it is changing. And I would like you to realize one thing right now, what we did in ProGnost, what you did in ProGnost put a spotlight on it that said, “Yes, this too must go.” There’s no room on the planet for suffering. There’s a lot of room for jokes and humor. A lot of room for love. A lot of room for one’s light to shine openly and freely, but suffering? Its time has come. That’s why we talked about it and that’s one of the big things we’re going to be doing as realized Masters on the planet, shining our light deep into the heart of what was suffering, so that it can then go to wisdom.

Let’s take a good deep breath with that. Enough of this suffering and sadness on the planet. Enough.

How do we get there? It doesn’t really matter, but it is time for that to change. That is perhaps the biggest – I don’t want to call it a task – but the biggest consciousness for those of you who are staying on the planet as realized Masters. We’re not going to battle suffering. We’re simply going to shine a great big light on it. And when we shine that light on it, it will expose it. And when it exposes it, it’ll cause some turmoil – a *lot* of turmoil and chaos – but eventually it’ll come to wisdom.

Let’s take a good deep breath with that.

(pause)

Adamus’ Question

Mm. So, dear Linda, you know what really annoys me, something that Shaumbra say all the time that really just annoys me? Do you know what that is?

LINDA: What?

ADAMUS: “I don’t know.”

LINDA: What do you mean? What do you mean “I don’t know”?

ADAMUS: “I don’t know.” I asked the question, what really annoys me – one of the things Shaumbra, a lot of Shaumbra say all the time – and what is that?

LINDA: What do you mean? Why did you ask? If you don’t know, why did you ask?

ADAMUS: I don't know. I don't know (loud buzzers and sirens go off and Adamus chuckles).

LINDA: Why?

ADAMUS: "I don't know!"

LINDA: *Oh!*

ADAMUS: No, "I don't know" is the thing that annoys me that Shaumbra says all the time.

LINDA: Ahh!

ADAMUS: Because you *do* know and that's the point of this whole Shoud (Adamus chuckles). Can we hear that buzzer again? This is when you say, "I don't know" (the sound of car horns). Yeah, that's like the Indian version (now buzzers and sirens). Yeah, there you go. Good. Good (Adamus chuckles). Good. That's enough. That's enough. Let's cut this.

"I don't know." That is perhaps one of the most toxic things you can say to yourself or about yourself, "I don't know." Suddenly when you say, "I don't know," it sets up this cloud, this veil all around you, and it blocks off the answers, the potentials, the resolution. It blocks off everything. "I don't know" is a very affirmative statement, and some of you say it so well, "I don't know. I don't know. I don't know!" You say it so well. It's the one time where you do get a little theatrical, "*I don't know!*" and it drives me nuts. It's like fingernails, long sharp fingernails on a chalkboard – *errrrr!* – down the chalkboard when I heard that, because the fact is you *do* know. You're just playing a game called "I don't know." Yeah.

So, we used to have audiences, now we have Linda as our audience. Our only audience member.

LINDA: Oh, such a pressure. *Ugh!*

ADAMUS: We used to have audiences here and it was so fun when somebody would say "I don't know," and I would love to send them off to the toilet, ten minutes in the toilet by themselves. Some people really liked it. But the fact is some thought it was crude and vindictive on my part. Not at all. It was trying to make a point that this "I don't know" is so very, very toxic, because you do know, and it's a game you play with yourself every day.

There are iterations of "I don't know." It's like, "I'm not sure" or "I don't really want to make a decision" or "That's not in my paygrade" or all these different ways of saying the same thing, "I don't know." But the fact is you do know, and it's time to get over the "I don't knows." When we get an audience back in here – *ooh! ooh! ooh!* – I'm just waiting for that happening, because what we're going to do is have them – we'll have a special "I don't know chair" over here for them.

LINDA: Ooh!

ADAMUS: Maybe in the corner. There's not really a corner here, but we'll find an "I don't know chair" kind of like, you know, kind of like the – what do you call it – sending a little kid to their corner, their quiet time or whatever. We're going to have an "I don't know chair" and anybody who says it is going to have to wear the hat.

LINDA: Oh.

ADAMUS: The hat. So, I'd like to give you an example, because it's not only going to be for these live Shouds. It's going to be any time I catch any one of you saying "I don't know" or any iteration of "I don't know." This is what's going to happen. I'm going to call for a volunteer to come up to the front to display this for us. So, Gaelon, would you come up here please?

LINDA: Oh, he's your volunteer?

ADAMUS: Well, he's the sit-in for Cauldre.

LINDA: Oh.

ADAMUS: Cauldre's so busy, he can't be in the chair here to do light and sound tests, so Gaelon is used to sitting in the big chair here. Gaelon Tinder, his mother, Jean Tinder, of course. Please. No, come right up and have the big chair. Yeah. Take off the mask. I can't get COVID, I'm a spook (Adamus chuckles). Good. Good.



So, have a seat please. Are you a little nervous about this?

GAEELON: Yes.

ADAMUS: Did you know you were coming up here?

GAEELON: No! (he chuckles)

ADAMUS: No. Quite a surprise, isn't it?

So, what's going to happen is let's say you and I are having a conversation at a Shoud, which we will, and I say something like,

"So what's the next big thing that comes into your life, Gaelon?" and you say ...

GAEELON: I don't know (Linda gasps).

ADAMUS: And I go, "What??!!" And the bell rings ... (pause) the bell rings. We need to give them more coffee back there. Speaking of coffee, Kerri!

KERRI: Oh!

ADAMUS: I haven't had my coffee. I've been up here yakking away for 45 long minutes. No coffee. Talk about suffering! I'm suffering because they've forgotten simple things like a simple cup of coffee. You would think she would have realized it right away, but she's sitting over there at the other table, "*I don't know. I don't know.*" I didn't think you wanted one, Adamus. You ask for..."

No. You feel into it. You go beyond the mind and the data points and you realize, "Oh, Adamus would *love* a cup of coffee right now." Where were we?

GAEELON: I don't know.

ADAMUS: Good (they chuckle). And when you say that and the bell rings ... (calm music for just a moment) What the hell kind of bell was that?! And the bell ... (car horns honking) ... the ... yeah, okay (alarm bells ringing). That's a ... good. And the bell rings and then Linda and I look to ... (a variety of different buzzers and sounds keep continuing) Who's ... what's happening here?

LINDA: You should have your scepter here, I guess.

ADAMUS: My what?

LINDA: Scepter.

ADAMUS: It's my scepter. No. This is just a part of the act (whispers).

LINDA: (whispers) Okay.

ADAMUS: Okay, although Gaelon didn't know that. And then suddenly I'm in shock because somebody says, "I don't know." When somebody says, "I don't know," I can just see suddenly there is a veil going up around them that blocks them from seeing all their potentials, and then you are in "I don't know land." You're kind of in a little bubble. You can't see what's really all around you. "Well, I don't know," and suddenly you *don't* know. You go from being an amazing intuitive being into an "I don't know it" being. And then Linda will then do something. Go ahead, Linda.

LINDA: Oh! Oh! This is the time ...

ADAMUS: Linda, do you know what you're supposed to be doing here?



LINDA: Hell, no! (she chuckles)

ADAMUS: No, "I don't know." (they chuckle) Linda will suddenly come forth with this beautiful creation, conceived by Cauldre, executed and sewn by Jean Tinder, your mom, and you will be wearing the "I Know Better." Let's get a shot of that, the "I Know Better" hat (Linda claps). Nice closeup. Good. And just turn your head a little bit so the camera can see, or better yet, move the camera. Okay, "I Know Better."

LINDA: There you go.

ADAMUS: Thank you, thank you, thank you. "I Know Better" has multiple meanings. First of all, "I know better. I know a lot and I know better than to say, 'I don't know.'" We might have to get a lot of these hats, and actually we should get some made. If you put – somebody put that on their list. Who's in charge of that? "I don't know" (in a mocking voice). Somebody put that on their list. We'll get a whole bunch of hats made up, sewn, embroidered and we'll distribute them. But I think it would look better ...

LINDA: Adamus, who would want one of those?!

ADAMUS: I don't know.

LINDA: It's a punishment – oh!! (Linda laughs).

ADAMUS: I did that intentionally (bells and buzzers go off and Adamus chuckles).

LINDA: (continues laughing) There you go! (she puts the hat on Adamus and continues laughing while bells and buzzers continue)



ADAMUS: I did that intentionally, Linda. You know it! Thank you, Gaelon, for modeling, for posing the new “I don't know” hat.

GAELON: My pleasure.

ADAMUS: You know, that looks a little bit like a dunce hat. I'm wondering if it should look more like a wizard's hat with a brim on it. I think Jean had initially suggested that. Thank you for the coffee, Kerri. Thank you.

KERRI: Sure.

ADAMUS: (he takes a sip of something else while Linda brings the coffee). Ahh! Ooh!

LINDA: There you go.

ADAMUS: This is not coffee. This is ...

KERRI: I didn't do that!

LINDA: That's kombucha.

ADAMUS: I think this is ... kombucha (Adamus chuckles). I thought urine from a grape.

So, anyway, dear Shaumbra, "I don't know. I don't know." I don't want to hear that anymore, because you do know. The fact is you know everything. You just don't know that you know it.

Love

Now, let's start bringing this together. This is our Valentine's Shoud. See all the hearts? If you had to ask yourself, "Why are there all the hearts and roses there today? *I don't know.*" It's because Valentine's is in, what, eight days. That's why.

Now, Valentine's is the celebration of love, even though St. Valentine was a martyr. Get it? He suffered and somehow that turned into the celebration of love. That's really weird. I wonder why they do that?

You're supposed to say, Linda, "I don't know." Come on back up here. I'm not going to bite.

LINDA: It's against my religion. I can't say that.

ADAMUS: Okay. So, she won't say it anymore. That's a good thing. She's learning.

St. Valentine was a martyr back, what, about the year, about 269 AD, but yet that's turned into a celebration of love. How that happened, I don't know. So, our St. Valentine's Day now is about love and it's about a time of, oh, young lovers and people doing acts of love, giving flowers. I'm giving these to you, Linda, because I love you. These can be yours after the ...

LINDA: Oh, thank you.

ADAMUS: ... after the Shoud.

LINDA: So thoughtful you are.

ADAMUS: Love. What is love. What is love? "*I don't know.*" (mockingly, they chuckle) You don't know how many times I've heard that. If I have a little bit of an issue going on here, if I'm like maybe having kind of like some sort of reaction to it, because I've heard it so many times from all of you.

You know when you call me up at night and I come down and we chat and visit and you ask me all these questions, you know my typical answer is, "What's the answer? What do you think?"

"*I don't know.* That's why I called you."

But I'm not going to give you the answer. I'll remind you that you have the answers, but the moment you say, "I don't know! I'm clueless, I don't know," I just have to back off. I have to let you be that kind of septic bath that you're in with the "I don't knows." There's nothing I can do. I can't give you the answer and you're insisting on "I don't know," so we just sit there, and we talk about stupid things for a while, because we're not really getting to the subject. The "I don't knows," they're toxic at this point in your development, your mastery. They're toxic.

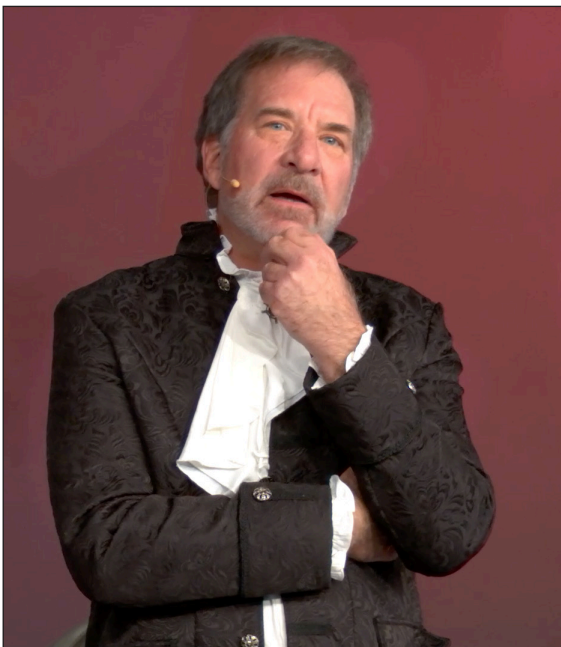
So, let's go back to the subject of love. What is love?

What is love? It's a feeling. It's a feeling, and love is a sense. Literally, is a sense. It's now an angelic sense. Didn't used to be. Didn't used to be any love anywhere, nowhere, until humans created it. Then it went up as this new sense for all angels to ultimately experience. But what is love?

When we made love an official sense, right up there with the other 200,000+ senses, we made Love an official sense; we had this kind of gathering, this meeting and somebody says, "I propose that love be one of the angelic senses."

There was a lot of murmuring and discussion and finally somebody at the other end of the hall said, "Well, what is love? What is love?" and the room went silent. Everybody felt, because, you see, most of the angelic beings had never sensed love, didn't know anything about love.

So, they said, "Let's call up a human. Let's bring a human into our meeting, a human who has experienced love, and have them describe love so we can vote on whether it's going to be a new official sense, an angelic sense." So, they went and got a human. Killed him, I mean, to bring him all the way over, but ultimately it didn't matter. But they brought a human into the room and said, "Hey, Casanova, what is love?"



And Casanova thought for a moment, he was theatrical as well, and he said, "Love. I cannot tell you of love until you have experienced it. And I have experienced it 5,000 times and more, but I cannot tell you about love. It is not the erotic emotions and sensory feelings of the body. That is not love. That is a reaction to love. But what is love? What is love? It's so difficult to explain when one has not ever experienced, but I can tell you love is by far the grandest of all the senses that you'll ever have. But you will have to go by way of Earth to experience love, and then once you do and once your heart opens to love and even once your heart has been defeated by love, then we can talk about this greatest of all senses."

Throughout the hall there was a look on the angelic faces, "What the fu-- did he just say? What?!" But the vote was taken anyway, and, of course, me, as I do, I encouraged all of them to vote. I said, "Really trust me. One day you'll go

down to Earth too, you'll take on the human form and you're going to experience this thing called love. But, like Casanova, I can't tell you about it. I can't describe it. I can't define it, but it is more real than the rocks of the Earth, than the waters of the Earth. It is more real than the birds that fly through the sky. It is more real than the fires that sweep through the for- ..." I'm getting carried away here, but I like getting a little theatrical.

Love is very, very real. When asked about love, most of the times the humans just reflect. "Love, hm." The ones you've loved. The feeling of being loved, whether it was at the bosom of your mother, whether it was at the bosom of your girlfriend, doesn't matter. It was about that feeling ... (Adamus chuckles) I swear Kerri put something in my coffee, because I wasn't like this until I started drinking coffee.

KERRI: I did.

LINDA: Keep going. It's interesting.

ADAMUS: So, love. Back to the point. Love. Yes, what is love? You generally start feeling back into the times of love. Ah, the greatness of love, or the loves that you're currently in right now. But try to describe it, it's like almost doing it a disservice. Trying to define it is like trying to bottle it and imprison it. Love is from the heart.

So why do you think, Linda, why do you think love is associated with the heart?

LINDA: Because it's not the brain.

ADAMUS: That's a good answer. I thought she was going to say, "I don't know." She's learning better.

It's not from the brain. That's actually a very wise answer. So, it's not from the head. It's from the heart and the heart is the vessel that, well, when you're in love you feel it, don't you, in your heart. Some you feel it in your gut, but you don't really feel love in the brain, do you? It's in the heart. It's the place where that rhythm of life occurs, like no other place in your being. That pulsating of the heart, that desire to live and to experience. The heart doesn't create that desire, but the heart reacts to that desire to live the rhythm of life. That's why the heart.

Back to point. Love is a sensory feeling, and the angelic beings did vote and said, "Okay we're going to accept Love as one of the new senses. We don't really know why, but humans seem all enamored with it. So, yeah, let's do it."

Love is a sense, and the sense has no data to it. No data. That's why when you think of love, it's a feeling that comes over you. It's not data points of the boyfriend that you had 28 years ago and how many times you kissed and how many burgers you had together. It's not data points, is it? And it would defeat love if it was just a series of data points. Love is a feeling.

It's a sense. It goes far, far beyond what the mind could possibly use to define it. And that's what all of life should be.

Human Decision-Making

History is a series of data points that are generally not accurate. My picture, for instance, it was a friend of mine. History is a series of a lot of data points that aren't accurate, but yet the world seems to grasp onto data points these days. Well, it's because it's the way the mind thinks. Do you have your little writey thing, Linda?

LINDA: Sure.

ADAMUS: Oh, good. I ask her to white a – write a – *huh!* – wite a few words on the ...

LINDA: Oh, boy.

ADAMUS: (chuckling) ... on the board. I'm going to ask her to write – that's Kuthumi interfering. I'm going to ask her to write a few points on the board here. So, here's how the human mind thinks. Data, data, data ... emotion ...

LINDA: Whoa, whoa, whoa.

ADAMUS: ... decision

LINDA: I did them backwards (Adamus chuckles).

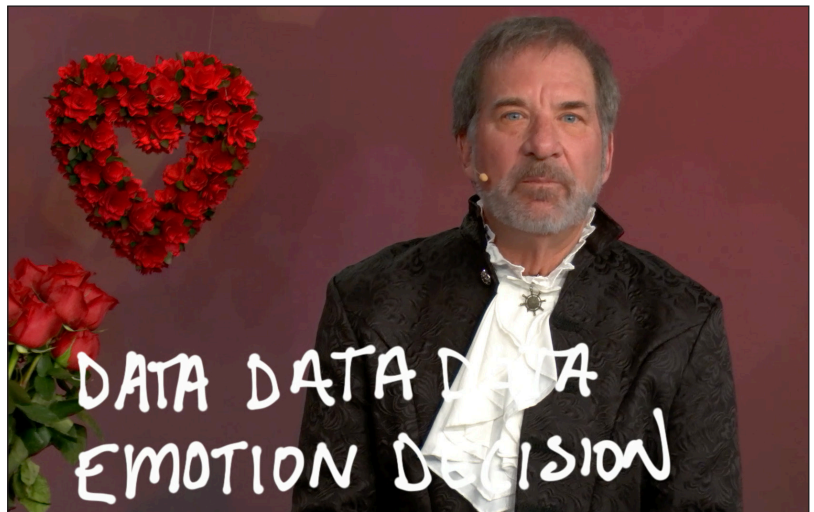
ADAMUS: Data, data, data, emotion, decision. That is a pattern – not that you just have three data points – but it means a series of data points that lead to then an emotion. All human decisions are based on the emotion. The emotion is the point of decision and then you finally make a decision and say that you were really intellectual or really processed a lot of stuff, but it's all based on emotion. And there are those who have challenged me in the past and have lost on that challenge, because every human decision is based, ultimately, on emotion.

Yes, you collect data, a lot of data, and it's the mind at work. And nothing wrong with the mind, but that's the way the mind works, it collects data. And then that data is evaluated by the mind, which really doesn't understand true senses or sensuality or sensory feelings, and the mind evaluates it based on emotion and then makes a decision. And the decision is made, I would say, in the dark or in the gray at least, without full benefit of true senses, of true senses.

We've talked about this before, yes, but now it's time we're going to do it. We've talked about it in the past as kind of a preamble to what we're going to do now, but now we go into super sensory living.

Let's go back for a moment. Data, data, emotion, decision.

Feel this for a moment. Take a good deep breath and imagine, if you would, along with me. Imagine you walk into a room and it's totally dark. Totally dark. You know nothing about the room prior to opening the door, walking in and closing it behind you. It's totally dark. There's nothing there. Instantly, the mind, through its limited physical senses, starts searching for data. "Is the floor cold? Is it made of stone or is it carpeted?" Data, data, data.



And then you call out in total darkness. You can't see a thing. You call out in total darkness and is there an echo that will help you to determine the size of the room, because you know nothing of the room, its size, its height, its furnishings, its anything. You could walk another two meters and fall into a deep pit filled with alligators for all you know. You start collecting data. You whistle a little bit, and you try to adjust your eyes hoping there's a little bit of light protruding through the darkness to help you determine.

Data, data, data, data is what you're gathering here right now. And now you come to the point where there's almost no data at all. All you know is you're walking on a floor and all you know is that something is absorbing the sound so there's no echo, but it still is not helping you determine the size or the nature of the room. You haven't stumbled into anything yet, so you don't even know if there's furniture or walls or anything else. Data, data, data, data.

And now you make an emotional decision, “I’m in danger.” *Heh!* That’s the way the mind works, “I’m in danger.” That’s an emotional reaction – “I’m in danger” – and maybe you are, maybe you aren’t, but that’s what the data points help the emotions to determine.

And now it’s time for decision, because the emotions have said, “Danger, potential great danger in here. You should not be in this place,” and the decision is “Run like hell.” Try to find that door that you came in. Hopefully, you haven’t moved too far from the door and in reality, you haven’t moved away from that door hardly at all, because in your data collection, in your emotional decision you’re afraid to go any further.

But what if this room contained your divinity? It was simply that your mind couldn’t comprehend divinity, because it has no previous experience with it. It doesn’t know what to look for. It doesn’t know how to use its data points to detect any divinity. What if this room was filled with your divinity, but now you’ve made a decision to run, hoping you can find the door, because you’re afraid of what might come?

This is the typical way of human thinking. I’ve simplified it and reduced it, of course, and some will object that I’ve made it far too simple, but, no, this is actually how it works. You have that on the screen. Data, data, data, emotion, decision, and you go through life like this, every day like this. And when you encounter dark rooms – a metaphor for meaning something new in your life – it’s generally the decision to run or at least to hold back, or the other decision often made is “Let’s get more data. Let’s just stand here for a while and see if something happens,” but holding one hand on the door so you could exit as quickly as possible. It’s time to go beyond that.

In this room now, this room representing so many new opportunities, this room representing your divinity, this room representing your energy and all of your potentials; in this room now, you stop. You stop the obsessive data gathering, grab on to your scepter, not as a weapon, not as the answer, but as a reminder that you do know. You do know.

If we were to pause right here, you standing in the dark room having collected now maybe hundreds of data points and your emotional reaction is one of fear, maybe you haven’t made a decision yet and I come up to you and say, “So, what are you going to do?” Then you say, “I don’t know” and I slap you really hard, *really* hard. I knock your ass to the floor, and you realize the floor is pretty hard. That’s another data point, “Don’t fall on the floor so often anymore.” Then I throw you up against the wall and you realize the wall is really hard too. And ... eh, I’m joking! Mmm, maybe not so much.

At that point you *don’t* say “I don’t know.” When I walk up and say, “What are you going to do now? You’re in this dark room. You have no idea what it is. You’re afraid. You peed on yourself, you were so afraid. What are you going to do?” You say, “I’m going to grab that scepter right now before I do something else bad (Adamus chuckles). I’m going to grab that scepter and that scepter is going to show me the way.” And you get out of your mind. You stop thinking, and you’re aware of your emotions, but they don’t overwhelm you. And you refrain from making a human decision based on data, data, data.

You hold that scepter and you let it transport you now into the potentials, into your energy. And when you get into your potentials, it’s not that the answer is there. Not like ‘The Answer,’ you know; *all* the answers, *all* the potentials, and you’re going to be instantly attracted to the potential that holds what you would call the greatest level of satisfaction, of sensuality, the least level of suffering, the least level of resistance.

You are going to be automatically guided there. Do not question this ever. Ever, ever, ever! Do not question that you are going to be automatically guided to the highest potential for you. Not for the planet, not for anybody else, not for your mother, not for your dog, but for *you*. Do not question, because that’s a working

of the mind. That's the undercutting of the mind. There's no time, there's no place for that questioning. It takes tremendous trust – not really. *Heh!* No, it actually doesn't. That's that misconception, "Oh, that's tremendous trust." No, it's not. This is all yours. It's all your energy. It's all your potentials, all your answers. It's not spirit guides. Oh, oh, oh! It's not any of that. It's you letting yourself be transporting or brought into all of your potentials – the consciousness.

And as you hold on to the scepter, which is just the reminder; as you hold on to that scepter, it will take you through the layers and layers of the toxic "I don't know" that you put there in the past. It'll slice right through that veil and bring you to the answer. And then shut up. Shut up. I say that because there's such a tendency for the human mind to start rolling and obsessing and asking questions and worrying and fearing and saying, "Well, we better collect more data and do more research and try to figure out, and then we have to sit around and balance the odds and what's good and bad. Then we have to val- ..." *Shut up!* You are in your own energy, and the energy will never, ever work against you. It will *never* work against you.

And then you're there in this darkness, in this nothingness, and for a moment, yeah, the mind is going to jump in and say, "Whaattt is this? This is just one great big dark abyss and I'm going to be eaten up by the abyss monster." And right about that time when you've transcended "data, data, data, emotions," suddenly it's just all knowingness, and you're like, "Dang! I knew that! Dang! I always knew that! Why did I putz around with all this 'data, data, data, emotion' stuff of the mind?"

And then the moment you think that, the moment you ask that question, well, now you're in your energy. The answer comes "Because you wanted to, because you thought that was the way," and then you think to yourself, "I wonder if I can ever get beyond that," and the answer is right there, that knowingness, "Well, absolutely, dummy." I mean, it's your energy talking to you. It talks to you like that sometimes. It says, "Yeah, we have to go back to that." Stop thinking about it. Stop worrying about it. You are here. Hold that scepter. It transports you right smack into the middle of your energy, which is all your potentials, and the potential that wants to serve you the most in the greatest joy is the one that you'll be aware of right away. Ultimately, you'll be aware of all the other potentials, but you'll go, "Ehh, not so interested, because those are suffering. Those take too long. Those – I don't know what the hell those are. But, no, I want this one of joy and ease and no more suffering." No more suffering.

Let's take a deep breath, dear Shaumbra. Yes, I'm having fun today.

It's been so long now of working in this old style, a very linear style of "data, data, data, emotions," once in a while a decision, but a lot of times "*I don't know.*" You know, you ask these questions sometimes, "What should I do? Where should I move? Should I find a lover? Who am I? How long am I going to live? What do I need to do to take care of my health?" Then you start trying to get data points. You go on the Internet. You look. You research. Stop that! I'm not saying that research is bad, but for your big questions into your life, where you go next, what to do, how to overcome a physical issue, how to allow wealth into your life, all these things, stop "data, data, data, emotion," because, you see, the big part there is the decisions are based on emotion and the emotion is generally fear or lack or suffering.

No wonder you keep repeating the same thing with the same suffering, with the same outcome all the time. Let's go beyond that. Hold that scepter and let it transport you into your own energy where all the answers are there, and where the answer with the greatest joy and the greatest grace is going to be so self-evident to you, so clear to you. It won't come to you saying, "Well, I'm sure whether to choose this or this." It's going to be so clear and it'll smack you like a big knowingness.

Let's take a good deep breath.

It's time we change the way, time *you* change the way you have things answered, you come to real true decisions in your life. It's time we open up to all the potentials and they're there, and it's as simple as holding that scepter and shutting up and stop mind obsessing. It'll transport you right to your energy, and the quieter you are, for a few moments, a few precious moments, it'll show you that in that great big dark room that you just entered, which is a symbol of maybe a question in your life; in that great big dark room, if you just stay quiet for a moment, stop trying to collect data points and don't get into the emotional decisions, the answer will be right there.

You Already Know – Merabh

Let's take a good deep breath, put on some music and do this with a merabh.

(music begins)

You already know. You already know. That's why it's offensive when you say things like "I don't know," because then that's what your reality becomes.

You say "I don't know" – (*smack!*) – the energy is going to give you that. You really put a veil around yourself and then you don't know, and you won't know, and you can't know.

Instead of the "I don't know" – would you give me that hat, Linda? (the "I Know Better" hat)

LINDA: Sure.

ADAMUS: Instead of that "I don't know," you *do* know (she hands it to him), and you know better than anyone else.

You notice I'm not wearing it (Adamus chuckles). I don't want to mess up Cauldre's thinning hair (Adamus laughs). *Pfft!*

LINDA: *Oof!*

ADAMUS: *Pfft!* Kuthumi's teaching me humor.

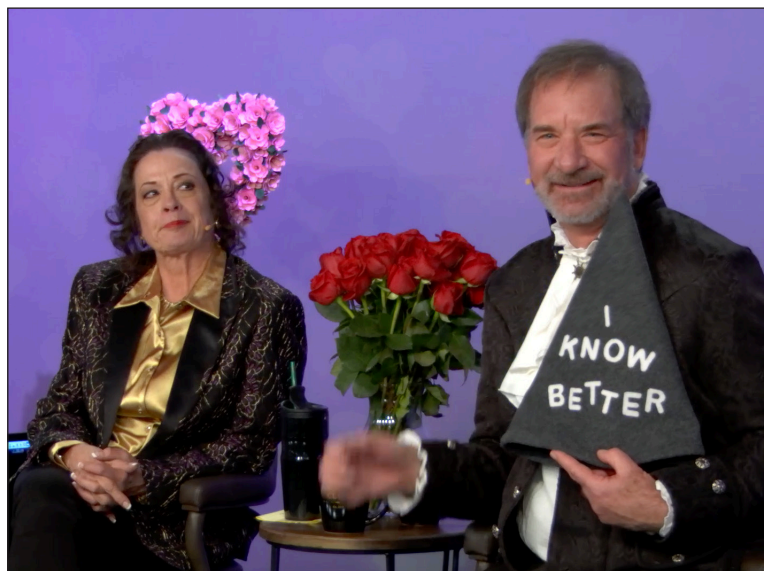
LINDA: *Oof!*

ADAMUS: I'm not perfect at it yet! Yes, I am.

I know better. I know better than to say, "I don't know."

"I don't know" is toxic.

I know better than anyone else what's good for me.



I know better than to just collect data points and try to make a decision based on that. Data points are interesting and they're fine in some cases, but not in where your life goes. Data points are fine in terms of understanding how to turn on your dishwasher. That's what data points are for, turning on your dishwasher. Some of you still haven't figured that out. It's okay. You'll get there.

Data points aren't intended to run life and, you see, life is going that route right now. More and more data points.

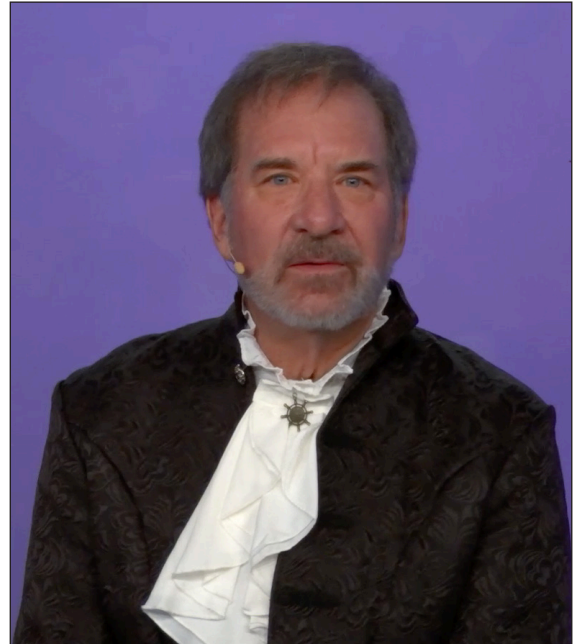
The computers. A lot of data points, trillions of data points every nanosecond. That's not what makes life. That's not what opens the heart and brings love and fulfillment.

Data points – a series of data points – do not make for healthy decisions, because if you use a series of data points to try to make decisions about your life and your happiness and your sovereignty, the data points are just going to ask for more data points, and then those data points will ask for more data points, and you'll never come into your own energy.

Take a good deep breath.

It is as simple as holding that scepter – it's yours; it's your reminder – and letting it illuminate that dark room.

You could spend a lifetime searching around in the dark in that room trying to collect enough data points to determine what it looks like and what that room is composed of, and even then, it won't be accurate, just like history is not really accurate. It's a series of data points. There's some truth to it, yeah, but it's not really accurate.



Your perception of yourself is based on a lot of data points. You call it your past, and that's not really who you are. It's also based on a lot of emotional decisions that are far short of your true potential.

You know better. All the answers are there.

Let's do this. Let's bypass the traditional way of making choice and decision, the traditional way of understanding reality.

Hold on to that scepter and let it take you to the fields of your potential. Those fields, they seem to go on and on. Beautiful, beautiful fields of potentials, just kind of like strawberry fields.

And the one berry, the one fruit that is truly your heart's passion, that'll come forward, and it'll be so obvious, above and beyond all the others. Stop thinking so much. Stop saying "I don't know."

Stop trying to use data points to get out of duality. It won't work.

"Data, data, data, emotion, decision" doesn't work.

There is an incredible reality out there that we're going to go into, you're going to go into, and it might seem a little frightening at first, because you're so used to being data point driven, researching things.

We're going to go beyond that into true super sensory or I like to call it super sensual. There's no data points there. It's kind of like love, you know. Try to describe it, it's hard to. It's the same thing with where we're going, and it's not logical and that's a good thing. It's not limited.

So, dear Shaumbra, let's use this occasion on the celebration of the day of love coming up soon, February 14th; let's use this occasion now to truly go beyond the old way of making decisions, perceiving yourself and the world.

Let's go into super sensory, and I'm not even going to explain what it is. Just take a hold of that scepter. It'll bring you there. I know it will. That's a guarantee that it will.

Take hold of that scepter and, whether it's a decision in your life, whether it's simply changing your perception of yourself or having a bigger perception, whether it's really understanding your history and your past, no matter what it is, leave data points to things like how to turn on your electric toothbrush (chuckle). Some of you are still struggling with that. Leave data points to how to operate your computer.

But for you, for your heart, for your wellbeing as you stay here on this planet, there's a whole new way of perceiving reality, of going into your potentials, of finding true answers – answers that don't come from God.

You know, God is just a bunch of damn data. No, really. I mean, the Bible, what is that? Data. You don't experience God by all these data points, and that's what scholars do. They think they're so damn smart, but it comes from the heart, from the feeling, from the super sensory.

That's where we're going. It's not scary.

Feel into this great big dark room now. Feel into it.

Instead of using the old way of data points and then emotions and decisions, now just stand there with scepter in hand.

For a moment, yes, for the human it could be a little frightening saying, "It's nothing but a great big dark room. I have no idea what's in here. It could be treacherous." Then that fades away.

As you hold true to yourself, it fades away and suddenly – feel right now what happens.

Suddenly – allowing yourself, your true consciousness – feel what happens to that room right now.

(pause)

You see, there's that moment of quiet, a moment of wondering and even trying to fill the quiet. And when you take a couple deep breaths, you remember, "I know better."

You take a couple of deep breaths into the true sensory nature of yourself, and you realize it's all right here.

Anything you want to know about your life, your next moves, your potentials, your opportunities, everything's all right here.

Your Realization was always here, but when you said, "I don't know how to get there, I don't know when it will happen," you stayed in the dark. You kept the lights off.

No more.

Take hold of that scepter and realize “I Know Better.”

Let’s take a deep breath together, dear Shaumbra.

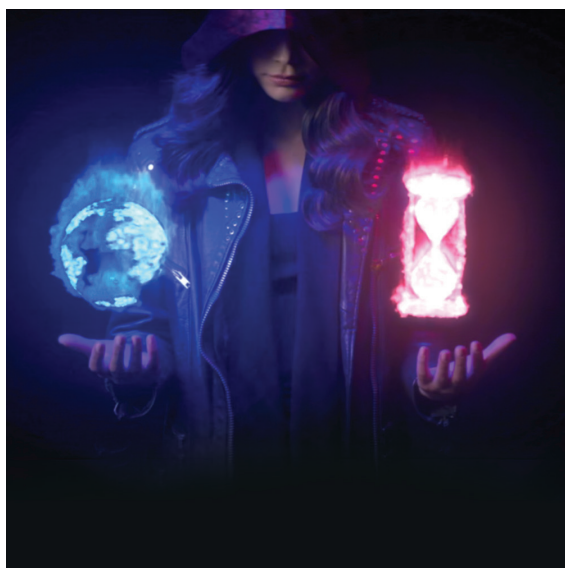
And thank you for allowing me to test my new humor out. I think I did quite well (Linda claps). Thank you. Golf clapping over here. Thank you. I think I did quite well. I’ll have to go back and report to Kuthumi. I guess he’s going to send me a bill now for the classes (Linda giggles). There was a money-back guarantee, but I don’t mind paying him because, you know, what a great gift. I don’t have to worry about where the money’s going to come to pay Kuthumi. I don’t have to say, “I don’t know where it’s going to come from.” I know better. It’s already here (puts “I Know Better” hat on his head).

So, dear Shaumbra, let’s take a deep breath. We’ll return next month for my graphic and vivid images of me as a woman in my past lives.

With that, remember that, in spite of the sadness and the craziness on the planet, ultimately all is well in all creation.

Thank you, dear Shaumbra (blows kiss). Happy Valentine’s month. Open the heart.





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