

ADAMUS® SAINT-GERMAIN



Shoud 4  
December 10, 2016



CRIMSON CIRCLE

ADAMUS<sup>®</sup> SAINT-GERMAIN



## Shoud 4

Presented to the Crimson Circle December 10, 2016

*Recorded in Louisville, Colorado, USA*

*Featuring*

Adamus<sup>®</sup> channeled through Geoffrey Hoppe  
*assisted by Linda Hoppe*

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*Photos by Shaumbra*

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## ADAMUS<sup>®</sup> SAINT-GERMAIN



### Shoud 4

IMPORTANT NOTE: This information is probably not for you unless you take full responsibility for your life and creations.

\* \* \*

I Am that I Am, Adamus of Sovereign Domain.

Let's do first things first. The energy exchange (laughter). A little coffee for a little channel.

LINDA: (to Sandra) Thank you.

ADAMUS: Thank you, my dear.

SANDRA: It's very hot.

LINDA: Thank you for your service. Holy smoke!

SANDRA: I told you, it's hot.

LINDA: That's nice and hot. Be careful.

ADAMUS: Thank you. Thank you.

LINDA: It's very, very hot.

ADAMUS: Ah! I can take it hot. Ahh!

So Shaumbra, to Christmas time, to the holidays (he raises his cup; audience applause). Ahh!



I still like to call it Christmas time. That may not be politically correct, I guess you're supposed to call it the "Holiday Season," but to me it's the time of the year when we all remember why we came here – to plant the Christ Seed consciousness on Earth.

It's not really about the birth of Yeshua, which didn't take place in December at all. He was a Pisces. It is really about that time to remember why we came here, the Christ Seed consciousness.

We came here for a new hope, something on Earth, ultimately what would be the integration of humanity and divinity together. That's what Christmas time is all about.

It's the time, as Cauldre and Linda were saying earlier, it's the time of the year to just stop, just take a deep breath and relax. Stop working so hard, struggling so hard. Have fun. With a face like that, how could you not have fun? (Referring to someone wearing an elf mask.) Yes. That face deserves a kiss. Muahh! Yes.

LINDA: Priceless.

ADAMUS: So, Christmas time, a beautiful time of the year. Things slow down a little bit. It's time to go inward. Oh, it's going to be the time, pretty soon, of the longest night of the year. Maybe you're feeling you're getting a little better sleep right now. Just, eh, it's a little darker outside a little bit longer. It's that time of the year just to slow down. We have plenty to do for next year, plenty on the schedule.



I look into your lives; as I'm preparing for ProGnost, I'm looking into your lives of what's ahead. Not the little details, but the energy directions and the movements that are coming into your life. Oh, it's going to be a different year, different than this last year. I'll wait till ProGnost to discuss it, but it's going to be one of those, "Hmm, interesting" years, to say the least.

## *Time*

One of the things I would like you to just feel into for a moment, before we get started, is there's something particularly happening with so many of you and it's what I call the shifting of time, the flexibility of time. Have you noticed that, at times, time goes very, very fast? When you think you have an hour or so to do something, to get somewhere, it just goes by so quickly. And you wonder to yourself, were you even there? Were you present? Were you in your body? Were you maybe out in another dimension? No, not any more so than normal. But for those who are coming into their mastery, time loses its rigidity. It loses its very incremental way it's been.

Some of you always know what time it is, even without a watch. You're always within five, ten minutes of the time. Even now that's slipping away, and you're wondering, "What is going on with this?" And other times everything seems so slow, so very, very slow. And have you noticed that whether it's going too fast or too slow, it's always the most inconvenient in your life? (a few chuckles and someone says "Yeah") If you're

in a hurry it seems to go way too fast. If you're bored, you don't have anything to do, it goes way too slow. That is one of the great indicators that something is happening at both a biological level and a mental level with you. You're shifting and changing.

The body is very, very tied into time itself. The beat of the heart is tied into time. The movements of yourself during the day as the sun rises and sets, you're very tied into that. The body is a time machine, as well as a biology machine. And suddenly, with that changing, you're going to feel it in your body. Your body's going to wonder, "What's happening? What's going on?"



The mind is also tied into time. The mind likes to plan its days and the mind likes to know what time it is. There's a huge difference energetically between eight in the morning and three in the afternoon. Just feel it for a moment. Eight in the morning has a totally different energy than three in the afternoon. They feel very, very different, because the mind is very tied into itself, what it thinks should be happening; the mind is tied into the body and the body's rhythms of time. Suddenly, this all starts changing.

Not for the worse. Not at all. Actually, your next step is finding that time becomes a friend rather than a foe. So much of your life has been about finding time, keeping in time, managing time, and it's actually really quite an energy stealer, time can be, if you're locked into it mentally and physically. Suddenly, you find time is a friend. Time works for you, and suddenly you also start realizing there really is

no time. There really actually is no such thing as time. You go out into the other realms, there's not a great big universal time clock ticking away. There actually is no time.

It serves a bit of a purpose here on this planet, having time, and particularly with the rising and the setting of the sun and the movements of the planets, but suddenly you realize that you're not addicted to time anymore. You're off of that. It's a very strange feeling.

It also gives you a feeling of disorientation, as most of you have felt from time to time, not being locked into that anymore. You suddenly start realizing that this whole concept of a linear life, what I call local linear – of this progression of hours, minutes, days, years – suddenly was a great big illusion. The whole concept of a past life is actually an illusion, or a future life. A lot of you think, "Well, I wonder, if I was going to stay here on the planet, what a future life would be like?" You want to find out? You take a deep breath and you feel into it. It's happening right now.

It's strange for the mind to understand all of that. The mind thinks, "Well, how can all of this be happening right now?" because the mind is very linear. It's very focused in time. It cannot really grasp the idea that a future life is being experienced right now. But, as you release this whole concept of time, of clocks, of months and years ticking away, you come to the sudden beauty of realizing it's all happening right now. It's all happening.

In a way, all of the past and future lives that are happening are independent of each other. They're all independent. They're not linked in such a way that you have to work towards your mastery one lifetime after

the other. You can actually be a Master in a past lifetime that's occurring right now and not be a Master in the future. That's the beauty of releasing time.

To release it you don't need to do anything other than just be aware that it's actually already happening. The only thing I would ask you is not to resist it, not to, as you would say, freak out when suddenly time is different than what the mind wants it to be; to not get so constipated that you have to try to get back to time. You suddenly become timeless, and timelessness is also tremendous freedom.

We'll get into more of that a little bit later today, but for right now let's take a deep breath, as we transcend the need for time. Stop feeding on time itself and you become timeless. It's the best of all.

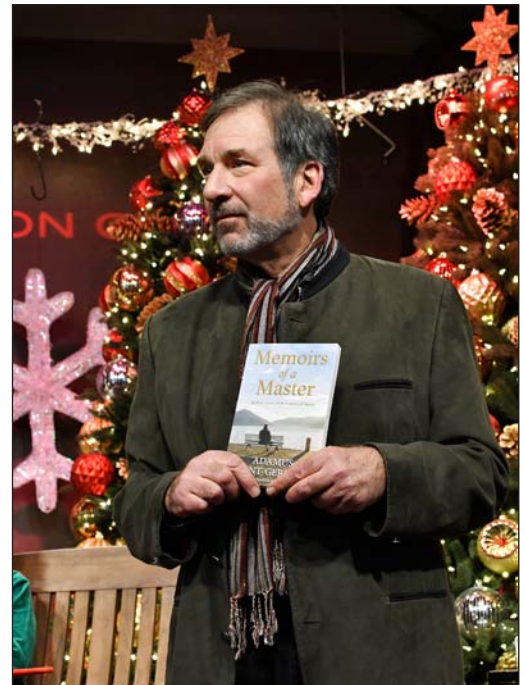
### *Memoirs of a Master*

So, I understand that my new book ([\*Memoirs of a Master\*](#)) is finally out. We're about a year and a half late (some laughter), but there is no time (Adamus chuckles). I gave that little introduction about time simply as a segue into the book. A little bit late, but always right on time – *Memoirs of the Master*. I say "our" book, even though my name is in really big type here, and I don't see your name (more chuckles). But it is truly our book. It is truly, truly our book. It is based on real situations, real stories with real Shaumbra. You might recognize yourself in here, in one of the stories or in every story that's told.

We took the energies of Shaumbra, maybe changed the name, changed a few of the situations – sometimes you have to actually make it a little bit more interesting, not quite so dreadful, as what you would call real life, which is not real life at all; it's dreadful life – but this book is our book. This contains – more than any other book that we've done – this contains your energy, right here.

It's stories, short stories of the Master and the student, and as you read this, you first identify with the student, with your woes, with your struggles and challenges, with your lack of insights. But by the time you get to the end of the book, you'll identify more with the Master, the Master that's present in you right now. Maybe not revealed, maybe not in clear consciousness, but the Master that is within you. You'll start to realize that this whole concept of searching for enlightenment, the concept of trying to achieve mastery, is also one of those lies. It's always, always, always been about just allowing it.

You start seeing yourself as the Master. You'll start recognizing, as you come to some of these final chapters, you say to yourself, "I've done that. *I* am that Master that is being talked about in here." You shift from being the student, the occasionally bumbling student, the overly strung out, stressed out student, the student that's trying so hard to become enlightened; you'll shift from there into realizing that the very Master that's being talked about here in the memoirs is really you. When that occurs, then you get a big smile on your face and you realize that it's been there all the way, all along, and you're actually not searching for the Master anymore. You're simply making room for the Master.



Our book, and I hope there's more to come like this. I don't know how well it'll do out in public. It doesn't really matter. This is more of a kind of an energy ceremony to these past 16 years together with Tobias, with me. It's an energy ceremony. It's celebrating our journey. It's putting it into stories that – well, read one before you go to bed at night; read one when you get into one of those student moments, when you're in anxiety or confused or troubled, but our stories.

So, my dear friends, I have to thank you for being part of this book. Again, my name is on the front cover, but they couldn't fit all of them on there. The publisher insisted. I said, "No, please. I don't want my name on there," but the publisher insist... Tell some stories now and then, okay?! (some chuckles)

### *Today's Format*

Speaking of stories, speaking of stories, we have an opportunity here today. I prepared two versions of today's Shoud: I could lecture or I could tell stories. Linda, microphone, please, to the audience.

LINDA: Oh, my pleasure, if I can find it. Here we go.

ADAMUS: We have a choice. What would you rather hear, stories or a lecture? Linda, please, microphone to anybody who looks ready.

FRED: I would like to have stories, please.

ADAMUS: Stories. Okay, good. That's one for stories. Next.

LINDA: Let me find somebody who's cranky.

ADAMUS: Stories or a lecture? I have my lecture prepared. I don't have any stories prepared, but I'll make them up as we go.



SART: Yeah, make up some good ones.

ADAMUS: Make up some good ones. Like about what?

SART: About my life (laughter).

ADAMUS: We have to really embellish some things to ...

SART: Oh, yeah! Big time!

ADAMUS: Yeah, big time. Okay. So we've got two stories. More. Lecture? It's a fascinating lecture, physics.

TERRY: Well, why don't we do both?

ADAMUS: Why don't we do both? Good. Good. He's never stuck in one (audience says "Yay!" and some applause). I could stories that are very lectury.

LINDA: Ohhh! (Adamus chuckles)



ADAMUS: Lecture or story?

CAROLYN: I think I'd like stories.

ADAMUS: Stories. Okay.

CAROLYN: Yeah.

ADAMUS: Couple more. I see the direction this is headed into. Oh, we have our light body people back here in their ... (they're dressed with Christmas lights on their costume) Go ahead. The three of you in your light bodies.

LINDA: I couldn't figure out what that was. Now I got it.



ADAMUS: First, the three in the light bodies, would you please stand up?

LINDA: Wait, wait! There's an answer here.

ADAMUS: No. Hang on. Hang on. Go ahead, stand up. Light bodies. We want everybody to see. Yeah. See, this is what happens when you allow (laughter). Good. Thank you. I appreciate it.

LINDA: OMG.

ADAMUS: Story or lecture?

SHAUMBRA 1 (woman): Story.

ADAMUS: Stories. Stories. Let's try this side of the room, Linda. I think this side is biased here towards stories.

LINDA: Well, you know, you've got to work your way.

ADAMUS: Stories or lectures?

SHAUMBRA 2 (woman): Both.

ADAMUS: Both. Okay.

LINDA: Ohh!

ADAMUS: That's going to be a really boring story (Adamus chuckles).

LINDA: We have another long distance one.

ADAMUS: Stories or lectures? Sir? I think sir.

NICOLAI: Yeah. Yeah.



ADAMUS: What is ...

NICOLAI: Somehow ...

ADAMUS: Would you mind standing up, so we could ...

NICOLAI: Yeah, sure.

ADAMUS: Yeah. Nice outfit. Good. Good.

NICOLAI: Yeah, so I think let's make up a good story.

ADAMUS: Good story. Okay. Two more. I think stories are going to win today. Stories with a little bit of lecture overtone in them.

LINDA: Well, there's somebody that's not going to be here every month anymore. I'm going to ask their opinion.



ADAMUS: Oh! Oh, no.

LINDA: We're going to miss him.

ADAMUS: Oh!

MARC: Both.

ADAMUS: Both. Both stories and lectures. Okay. And one last one.

LINDA: One last – ooh, ooh! Sorry, sorry (she trips a bit).

ADAMUS: I think the vote is almost in.

LINDA: Your shoes are bigger than my shoe (Adamus chuckles). We stepped on each other's big feet. Let's see. Oh, here! Let's try here.

ADAMUS: Ah! You've come a long way to be here. Stories or lectures?

BIRGIT: Stories.

ADAMUS: Stories. Everybody wants a story.

LINDA: Oohhh!

ADAMUS: Don't come back up here yet (a few chuckles). Next question.

LINDA: Oh.

ADAMUS: Yeah.



LINDA: Oh.

ADAMUS: Why do humans like stories? Why do you like stories? Why do you like stories? You had the opportunity, I could be up here lecturing. We could get the writing board out. We could go into the physics of life itself. Yes.

LINDA: Didn't we see him in construction dress one day, now he's in a tuxedo?

ADAMUS: Yes.

LINDA: It's like, "Whoa!"

ADAMUS: Yeah.

JOE D: Yeah, I can do it all.

ADAMUS: Do it all. So what is it about stories that's so compelling?

JOE D: Stories take people out of the reality of where they're at and

ADAMUS: Good.

JOE D: They put them into their story.

LINDA: Oooh!

ADAMUS: Their 'his' story.

JOE D: History. Yeah.

ADAMUS: Yeah, yeah. Good. Okay.

JOE D: So tell me a story.

ADAMUS: We'll have a couple. I have to think quick, I prepared a lecture. I thought you were a lecturing audience, but I didn't realize you want stories.

LINDA: More?

ADAMUS: You want little fairy tale stories? You want dirty adult stories? You want ... (laughter) It doesn't matter to ...

LINDA: No!

ADAMUS: Doesn't matter to me (more chuckles). A few more. What is it that you like about stories?

IWONA: Well, they come from the heart.

ADAMUS: They come from the heart Okay.



IWONA: More than lectures.

ADAMUS: Not the ones I'm going to tell today.

IWONA: Okay!

LINDA: Ohhh!

ADAMUS: But yes, they do. They come from the heart. What else? Why do humans like stories? David.

DAVID: It takes us out of the mind and into our imagination and feelings.

ADAMUS: Yes.

LINDA: Ohh!

ADAMUS: Yes, absolutely.

LINDA: Very good.

ADAMUS: Good. Two more.

LINDA: Two more.

ADAMUS: Two more.

LINDA: Okay. Traveling.

ADAMUS: Humans and their stories.

LINDA: (whispers) I always like your answers.

SHAUMBRA 3 (woman): Escape.

ADAMUS: Escape. Good.

LINDA: Ooohh!

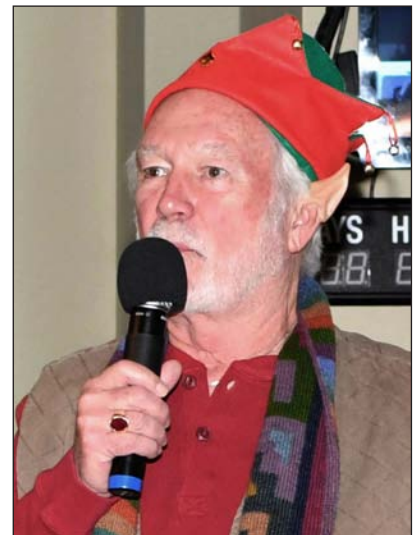
ADAMUS: Good. Hopefully, we can have a little escape today. Escaping from ...

LINDA: Oh, a volunteer. Sorry. You're going to regret this.

SHAUMBRA 4 (man): I will regret it, but they give us insights into who we are.

ADAMUS: Give us insights. Yeah, told in a little bit different way it becomes personalized, gives some insights. Excellent. Excellent.

And, oh, the next question I have to ask is, well, what's your story?



***What's Your Story?***

LINDA: Oh.

ADAMUS: In about 20 words or less.

LINDA: Twenty words or less?

ADAMUS: Well, okay. I'll give or take a few words. What's your story, as you're sitting here today? What's your story? Go ahead.

LINDA: Okay.

ADAMUS: What's your story?

LESLIE: I was just thinking about it as you were ... it's been a fun ride and it's not over yet.

ADAMUS: Yeah. Good. Good. You want more fun ride?

LESLIE: Oh, yeah!

ADAMUS: Or you want it over yet?

LESLIE: No, no, no.

ADAMUS: Okay.

LESLIE: I want a lot more fun ride.

ADAMUS: Okay, good.

LESLIE: I'm ready for like the next thing.

ADAMUS: Leslie's story – "It's been a fun ride and it's not over yet." Good. I like that.

LINDA: Okay, I'm going to go risky over here.

ADAMUS: Couple more. Hello, dear.

EDITH: Hello.

ADAMUS: What's your story?

EDITH: I'm happy that I found the Crimson Circle in 1999 and I've been studying and learning from you and Tobias and Kuthumi, and I love it dearly and I think you're all magnificent and that's that.

ADAMUS: So your story is the Crimson Circle. Yes. And, Edith, you know you're quite the rock star all over the world. Did you ever expect that to be in the story?



Edith, who finds Crimson Circle in the moment of desperation. Just when life seems the bleakest, when there's no hope left for tomorrow, suddenly, the name "Tobias" comes into her mind. "Tobias! Tobias!" she asks all who are around her. "What do you know about this Tobias? I keep hearing this name Tobias in my head." And finally somebody says, "Edith, go look on the Internet." "Oh." She types on the Internet – "Tobias" and the Crimson Circle – "What kind of strange cult is this? What am I getting myself into? What are they going to do? Will they have human sacrifices or perhaps half human, half animal sacrifices at these gatherings?" (some laughter)

But one day she decides to show up. She disguises herself as a handsome, well-dressed man and shows up at the meeting, sits down and suddenly bursts into tears. "I'm home," she says. "I'm home. I'm surrounded by people just like me. Well, not totally like me, but I'm surrounded by people who I love and who love me back. I'm home in the Crimson Circle." And then she realizes that she's known all of those who are here, all of those who are watching in online. She's known them for eons of time. They have an old agreement to come back to Earth at the right time and the right place, with the right group of people, for something that's never been done ever, ever in all of creation. It's called embodied enlightenment. Not even the Ascended Masters who are hanging around at the Ascended Masters Club were able to stay for a long period of time.



LINDA: Whose story is this? (laughter)

ADAMUS: Shh!

Edith says, "This is it. I'm home, the Crimson Circle." But little did she know that within just a few short years the name "Edith" would be spoken from the mouths of Shaumbra all over the planet (laughter and some applause). "Edith! Edith, I love you, Edith!" Never did she realize that Edith would become ... (audience starts chanting "Edith! Edith! Edith! Edith!" and Adamus chuckles) Never did she realize that Edith would be a hit on Facebook, that Edith would be not just a name, not just a person, but a *place* at the Crimson Circle – the chair of Edith (laughter).

Now see, Edith, that's how you tell a story. And it's a true story. That is a true story, but my point for today is you're in a story. You *are* a story. You're actually many, many stories. Why tromp on that story? Why make it "Well, I'm just sitting here. I don't know what I'm doing here and I'm ..." (in dull voice) You're in a story. Could you really bring it to light?

I use stories to – that's it for now, Linda, thank you – I use stories to tell a story. I use stories, as in the book, to share wisdom, to keep it interesting, to keep it from getting so boring.

Have you ever been in one of these processing sessions with other people, like a spiritual processing session? Dreary, they are. Dreary. And I know some of you are going, "Oh, but I do that for a living." Well, change your living (laughter).

They're dreary, because people can't laugh, don't laugh at their own stories. They take themselves so damn serious. And when you realize it's *all* a story – we take the Edith story, for instance, and we put a little light to it. We sprinkle on a little bit of sugar, a little bit of salt and a little bit of vinegar to make it interesting, because there is sugar and salt and vinegar in her life.

We embellish it – not lying about it, but embellishing it – because, as I’ve said so often, dear friends, that you get caught in these concepts of yourself and then you believe they’re true. You have experiences that have happened in your earlier years of your life and you think that’s what happens and then you’re suddenly in a rut. That’s dreary, like these processing counseling sessions where everybody sits around talking about their dreary lives.



My god, I wish somebody would stand up and say, “I’ve got a story. I’ve got a great story. Here I was, a lost angel. Here I was, on this planet Earth in this physical body, which I detest to this day. I can’t stand this body. Here I was, so traumatized by the energies of people all around me, so vicious, so vile, so threatening. They would steal not only your blood and your money, but your very soul if they could. What did I do? I resorted to drowning myself in drink (some giggles). I became an alcoholic. Yes, I was abusive to my family. I lost my job and I lost all my money. But, you know, someone has to dive into the deepest, darkest, despair. Somebody has to see how deep and low the abyss is, and that’s what I did with my Jack Daniels” (laughter).

LINDA: Are you describing me? (more chuckles)

ADAMUS: You know, that’s the difference between. “Well, you know, I’m an alcoholic. Uh, I don’t have a life. I come to these meeting. I drink coffee and I’m really bored to shit” (in dull voice again; laughter).

Your life is a story! And this (the book) is just a representation. You’re in here. Your energy, your experiences. Your life is a story. Make it interesting. You know, you say, “I don’t know if I can get up on stage and do what you’re doing there, Adamus. I don’t know if I have it in me to tell my story.”

You do. You just take a deep breath and you just flow with it. You get out of your mind and you just have some fun with it. “I was in the deepest, darkest of all hell, a hell that no other human had ever gone that deep, but I emerged from that. I learned from this that I couldn’t just be in my light. I learned that I just couldn’t be the good girl or the good boy. It was driving me mad. So what did I do? I dove as deep as I could. I rode that alcohol train all the way to the bottom, and what I learned is that I am both light and dark. I’ve learned that, to be real, one cannot just try to be the good self, the clean self. To be real, one needs to dive as deep as they can go into all their problems. Not running from their problems, not hiding from those voices in your mind, but to immerse as deep as you can into every part of yourself.”

*That’s a story (applause).*

LINDA: Whoa!!

ADAMUS: That’s a story. So a few more. What’s your story? Try to follow that! Microphone. What’s your story? Pep it up a little bit. Sprinkle a little pepper on there, a little Tabasco sauce. What’s your story? Oh, everybody’s moaning right now, “Linda, please don’t give me the microphone.” (some chuckles) What’s your story, dear?



CAROLYN: My story is I grew up, had a wonderful childhood, then I got married and he left me, and then I met my wonderful friend and lover and we have traveled all over the world and life has been great.

ADAMUS: Wow! That's a good story (some applause). From despair and poverty – no, we started out with a good childhood?

CAROLYN: Yes.

ADAMUS: "From loving parents, caring parents, nurturing, but not this soul. I'm not going to live like that. I'm not just going to have the easy part, the good part. So the moment I'm free, I'm going to marry a despicable human, a dark human who treats me the way I've never been treated before; who abuses me energetically and mentally and in

every other way to finally discover the true love of my life, which is *not* the one sitting next to me but the one that I Am. And this way I can share it with the one sitting next to me." Next story is going to be ... you want your story, sir?



VINCE: (her husband) Me?

ADAMUS: Yeah. Why not? (some chuckles)

VINCE: I'm still writing my story.

ADAMUS: You're still writing your story.

VINCE: But it is just fantastic. We don't know where it's going to end or where it's going to go. But ...

ADAMUS: Oh, you don't?

VINCE: No.

ADAMUS: You don't?

VINCE: No.

ADAMUS: Could I help?

VINCE: I'm still going on the train.

ADAMUS: An intelligent man, a handsome man with an amazing career going through life, but all the time asking, "Why am I here? What's the meaning to all this?"

VINCE: Bippety, boppety, boop! Bippety, boppety, boop! Bippety, boppety, boop!

ADAMUS: Thank you. Sound effects. I thought he was ... (Adamus coughs) An amazing journey in the human, having nearly everything you wanted, knowing that your intelligence was such a key, but your charm as well. And then meeting an old ...

VINCE: Whoaaa!

ADAMUS: ... an old, beautiful, dear, dear friend. Meeting her and bringing your life to a whole new level.

VINCE: Yes.

ADAMUS: Bringing your life to an amazing level of love.

VINCE: It's the acme.

ADAMUS: Yes, the acme, the pinnacle. Yes. But, there's always the little bit of drama. Some health issues show up.

VINCE: (low tone) Ohhh...

ADAMUS: "What is this with the body? Here I am getting everything in life that I could possibly imagine, from the beauty of my partner, sharing her life, sharing with her soul, everything in life, but suddenly health issues. Damn the body! Damn this physical body! So vulnerable, so susceptible to disease, to weakness, to age. Damn the body, otherwise my life would be perfect. Why have you forsaken me, biology? What is this about?"



Then the struggles. The struggles with the body, which lead to the struggles with the mind, "What have I done wrong? Why is my body like that? Why can't I control it?" And all this time a whisper, a whisper, "Stop trying. Stop trying. Stop trying to think your way into health. Simply allow. Simply allow."

It took a long time to get that message through, because there was so much fear. There was anger, there was frustration and remorse, but finally, finally saying, "That body isn't mine. That body isn't mine. My real body, my light body, which will integrate with my biology, that's mine," and that's the big step in life, letting that light body in, letting go of the fear of death, which is one of the greatest lies ever sold to humans on this planet. Letting go of all of that and finally coming to a place of real integration, deep, deep integration of the tissues,

of the cells, of the DNA of the body to the point where no longer were this separation of the body. No longer a mistrust of the body. No longer the regrets of the abuse of the body in your earlier years, but suddenly the love and the acceptance of the entire Body of Consciousness.

That's your story, my friend.

VINCE: Wow.

ADAMUS: That's your story.

If there's any point I can get across today with the coming out of the book is every life is a story. Every life is a beautiful story, and so often you get caught in the details. You get caught in the dullness of the story. You get caught in the drama and the negativity. You get caught in trying to get out of your story, punch your way out. Or you think you're just going to change the story by thinking it different, and that doesn't happen.

Take a deep breath right now and *be* your story. And understand that it's so much more than you would realize, so much more than kind of what you would write down on a piece of paper – “My story: I was born, I went to school. I got married, had a job and I died.” That's boring. That's kind of like a lecture. But the *story!* I would encourage all of you to stand in front of a mirror, stand on your balcony, go out into the wood or whatever and do your story, like I did, with a little bit of theatrics. Theatrics are so good, because *it's all just a story*. You're not locked into it. They're all stories.

I love theater. I love the arts, because you break free. You're no longer in that dreary, gray, dull place of, “I'm just trying to get through life. I'm just trying to make it. I'm looking for the answers” (in dull voice). The answers are here and it's in the beauty of your story.

Your past and future lives – yes, you're going to have future lives, I can tell you that right now. Yeah. “Oh, crap!” (laughter) I don't have to be a psychic to hear you. Suddenly, there was like, all over the world, was a resounding, “Oh, crap!” (more chuckles)

I'll tell you why you're going to have future lives. Because, well, first of all, there is no time, so they're already happening; secondly, you're going to be sitting at the Ascended Masters Club, talking with the other Ascended Masters and you're going to be having other lifetimes. You're going to be realized and you're going to be living once again. Maybe not here – probably not here – on this planet. Somewhere else. Perhaps a new creation somewhere, perhaps a new Earth – and there are many, many new Earths – maybe it'll be there to do the things that you've always wanted to do, but felt so restricted by mass consciousness, so restricted by yourself and your past.



But you're going to have lifetimes and maybe not in a physical body, and maybe we won't even call them lifetimes. They're simply expressions. The soul, the spirit loves expression. We talk about the “4 E's,” one of the “E's” is expression.\* The soul in its love for itself, the constant spiritual orgasm that it's having – got a few snickers there – constant orgasm of the soul falling in love with itself over and over can't help but express itself creatively. Going out into past and future lives.

\* Referring to “[4Es – A Mystical Music Journey with Adamus and Yoham](#).”

An amazing thing is going to happen, an amazing thing. I'm taking pictures – Dave's taking pictures, Crash is taking pictures – but I'm taking energy pictures. As you get out of the rut of your story and you have fun with your story now – you liberate yourself enough to have fun with your story – as you allow enlightenment into your lifetime right now, it changes every lifetime. You're not doing it for just this lifetime. It changes every lifetime – past and future.

There are past lifetimes, past stories that are so stuck right now, that are just ... you know, what's going on right now is they're repeating their stories. Kind of like a sci fi movie, science fiction, they're just repeating their stories over and over. Cauldre's telling me there is some new television series about this, kind of – Westworld – and the constant repetition of the story. That's actually true, because your past lives, even though they're dead, are still cycling through their story, time and time and time again. Future lives, same way. They get stuck in these cycles and they keep a repetitive pattern.

You can feel it, to a degree – it's in you, you feel it – and it has an effect on this lifetime, because then in this lifetime you start doing the same thing, repeating those patterns – patterns of abuse, patterns of lost hope, patterns of trying to find the answers. You've got all of these kind of wheels spinning from the past and future. They're all locked in their story.



The one thing unique about *this* story right here, this lifetime, is that you're here to unlock those, to free them. It takes a lot of courage to do that. It takes a lot of courage, because you step out of old patterns. You defy the patterns of the mind, the patterns of mass consciousness. But when you do, when you change this story, you change all the rest of the stories. Every past life that is going, it's just repeating its cycles, same players, the same everything over and over and over. It doesn't end upon death. The stories keep just repeating. But when there is one story that rises above the rest, one 'you' that says, "No more," one that says, "I'm ready. I don't care about anybody or anything else." That's a pretty big statement – "I just don't care, because I'm so tired of living this story."

I want you to feel it for a moment. You've lived this story of this lifetime many, many times. This is not the first. You're repeating this story. We go outside the confines of time and space and things the way most people think they are, and you start to realize, "I've been here before. I've done this before. I've been here before." That's why it's god-awful boring at times. But that part of you says, "No more. We're going to break out. No more."

Now, everything in that story that's been happening time and time and time again, and everything in all the other stories yells out and says, "You can't leave. This is your story. You've got to *fix* the story. You've got to be better. You've got to be holier. You've got to do a better job before you can leave." Well, a big part of you has believed that. You've jumped right back into the old repetitive, boring story and tried to fix your way out. You can't. You're just in that same old story day after day, lifetime after lifetime until you say, "No more. I'm done with this" – which all of you have done – and then everything starts changing.

It's tough. Storylines – storylines that were etched in stone almost – storylines start to change. They start to dissolve. Time goes away. Your friends and family goes away. All the concepts about spiritual, New Age go away. Everything that you thought you held dearly starts to go away. Then you realize that it's just a story, and you realize that you can make it anything you want. And you also start to realize that in changing this story, it changes the story of every other lifetime, that are actually all happening right now. It all changes. That is enlightenment. That is true enlightenment. Thank you. One golf applause (Adamus chuckles and now audience applause).

That's what we're doing here. That's what we're doing and that's why it's difficult at times, and that's why I come in to be the distractor, to distract you over here so you can let it come in without all the thinking, just allow it to happen. So I hope you don't mind me distracting over here with a few stories and few insights now and then.

So you want stories today. You want stories today. Okay, let's do a story. What shall we do the story about? I'll have a little coffee. Anybody else, coffee? Eh. Hm.

Let's turn down the house lights, and turn down the heat. Yes. It's burning up in here. All these stories being released, just burning up (some chuckles). Yeah. No, that's fine. I'm going to walk around a little bit on the stage, so you'll want to turn the stage lights up.

Let's take a good deep breath and begin our story.

Yeah, I can't tell you enough, just have fun with stories! Telling stories about yourself and have fun with it. Some of you – oh! – I'd love to get you in one of my theater classes. I would love to loosen you up a little bit.

### *The Master and the Football Game*

So the Master told Roger to meet him ... (Adamus chuckles) Cauldre's like, "How are you doing this, Adamus? You don't even know the story." Hell no. We'll see where it goes (some chuckles). Every story needs a starting point, and it doesn't have to start in the beginning, actually. You can start somewhere in the middle, but the important with the story, including yours, just get it going. Just get it going.

So the Master told Roger to meet him in the parking lot at 11 o'clock sharp on Saturday morning. The Master did this from time to time with the students, would take them out, personal, one on one, outside of the classroom, outside of all the other people. The Master would, every once in a while, take the student out and talk to them about some of the things going on in their lives. So the Master said, "Roger, meet me at 11:00, I'm the red sports car in the parking lot. I don't drive a Honda." (some chuckles) Sorry.



So Roger was pretty excited. He knew it would be tough. He knew the Master would have some words with him. He knew the Master would look deep into his heart, but he was ready for it. He knew it was time. He was struggling, Roger was, struggling with the whole concept of knowingness. You know, he knew the words. He understood the concept of knowingness, but damn, he was having a hard time practicing it in his life. He was really struggling with, "What is knowingness? And how do I understand the difference between knowingness and everything else? And how do I follow something like knowingness if I really don't know what it is?"

So Roger was particularly excited about getting together with the Master. He showed up at about five to eleven, the Master was already there, his sports car was already purring. The Master said, "Roger, get in. Close the door." And he said, "By the way, Roger, no, you're not going to drive my sports car." He could just feel it coming from Roger. Roger just wanted to get in and try it for himself, try that beautiful sports car. It had to be worth a fortune. Actually, Roger didn't even have a car. He walked everywhere. He took the bus sometimes, but he didn't even have a car. Poor Roger (a few chuckles). That's why Roger had to go to this spiritual school (more chuckles), to learn how to bring abundance in his life and stop taking the bus.

Roger got in, closed the door and – *errrrr!* – the Master took off, wheels spinning going down the road. They drove in silence for a little while. The Master was having fun at the wheel, he loved driving fast. Never got a speeding ticket. Loved driving fast. The thrill of the wind, almost that fear of getting caught, but never

really getting caught. It was exhilarating to the Master. You know, he spent a lot of time with the ... (Adamus yawns) ... students in the classroom. Excuse me for the boredom (a few chuckles). He spent a lot of time with the students in the classroom and sometimes it got very tedious. He needed to get out to have breaks like this.

LINDA: Do you know where Joe is? (Speaking from the other room, but her mic is still on)

ADAMUS: Hello?

So they raced off ...

LINDA: ... this thing. Wait, would you ... (a few chuckles)

ADAMUS: Linda? Oh, Linda? Linda? Would somebody please let Linda know her microphone is on (someone shouts "Linda your microphone is on"; laughter). Oh, poor elf. Ohhhh! (more laughter as Linda comes in looking contrite). Oh, she looks so sad. Ohh, poor elf. While you're elf-ing, how about another coffee, but warm. This has gotten cold with all my ... oh and the chilly air in here. Thank you, my dear.

So where were we? Riding down the street in the sports car. And your microphone is on.

LINDA: Really?! Oh, it was. Oh, crap!

ADAMUS: Yes. Oh, yeah.

LINDA: Oh, crap!

ADAMUS: I heard what you said about Cauldre.

LINDA: I didn't say anything about him, but our tent's blowing away.

ADAMUS: *Pfft!* Let it blow away.

So, riding down the street in the sports car, and Roger was wondering when the Master would start talking, when they would open up the conversation about Roger's issues. But instead, quite to the surprise of Roger, the Master suddenly was heading off towards the football stadium with all the other traffic. The Master was weaving in and out. People were honking their horns and flipping the Master off and he was smiling. And Roger wondered to himself, "Why are we going to the football stadium?" And the Master could feel it coming from Roger and said, "Roger, because it's Saturday and there is a college football game. That's why we're going to the stadium."

Roger kind of scratched his head and thought, "I thought I was going to have this opportunity to talk to the Master and to have some discussions. I thought maybe we're going to go to the lake. I know the Master likes fishing, but we're going to a football game. What is this all about?"

Roger thought, "I don't even like football." To which the Master could feel his thoughts and said, "I love football (laughter). I love football because it's duality. It's absolute duality. You get to cheer and yell and scream. It's not always about being nice and doing the right thing and being holy and sacred and everything



else. We get to go in there. We are going to eat nasty food. We're going to drink beer. We're going to cuss. We're going to swear at the coach. We're going to cheer for our team. We're going to *live*, Roger. We're going to live."

The Master found a parking spot right up front. He didn't have to think about it in advance like some of you do, you know, thinking, "I've got to find a parking spot up front. I'm going to send my energy." Shut up! The parking spot is already there. You don't have to think about it. You don't have to put white light around it. You don't have to send advance energy. You assume the parking spot is there, and that's it. And it's there. You don't have to do any séances for parking spots. I see some of you doing these weird commotions and gyrations. Shut up! The parking spot is there.

So the Master knew that. They parked right up front. They walked into the stadium, the Master looked at the tickets. Actually, he had two sets of tickets. He had tickets to a skybox seat that somebody had given to him. He didn't know who. You know, these things just show up in your pockets, and you never ask where they came from. You just roll on.

Then he had another set of tickets. They were on the 45-yard line about row 20. Okay seats. Okay. And the Master thought, "Which one? The skybox or sitting over on the 45-yard line?" He looked at Roger, "45-yard line." On their way in they got two 20 ounce beers, both for the Master (laughter), and some nachos and hot dogs, and Roger pulled out his granola bar (more laughter) and refused any of the food or drink from the stadium. The Master didn't care, because the Master knew he could eat or drink anything. All of these weird fears about food and drink and what's bad for you, the Master had transcended that a long time ago. Now he was actually able to enjoy life. He was able to eat whatever he wanted and drink whatever he wanted and pretty much do whatever he wanted. He wasn't bound by any of these old rules, these old "how to get to enlightenment" rules, because he had realized a long time ago, just be himself.

So they went, sat down in the seats and almost right away the game started. Oh, thank you (Linda brings his fresh coffee).

LINDA: Only a Master can be in service.

ADAMUS: Thank you and you are such a Master. Ouch! (laughter) Trying to play a trick on Adamus like super heating that cup.

So they sat down and almost right away the opening kickoff and the roar of the crowd as the Master's team received the ball and the runner started running. The roar of the crowd. This is where you come in.

ADAMUS AND AUDIENCE: Yayyy!

ADAMUS: Yeah, good. The game was on. The game was on and, after a few minutes, the Master, after taking a drink of his beer – or hot coffee – the Master looked over at Roger and said, "So Roger, what's the problem?" And Roger was stressed, dumbfounded – "Why am I sitting here at the football game talking to the Master about this issue? I wanted some private quiet time." The Master said, "Roger, now or never. Now or never. What's going on?" And Roger said, "Well, you know, I've been studying hard. I've been in your school for six



years now, spent a lot of money” – yadda, yadda, they always say that – “Spent a lot of money and I don’t feel I’m really getting anywhere. It’s like I don’t understand. I’ve got these voices in my head all the time, but they’re either not right or they don’t make sense. I’m driving myself crazy with all this.” And at that point the Master’s team scored a touchdown and the crowd went wild (audience cheers loudly and Adamus chuckles).

The Master said to Roger, “Well, Roger, tell me a little bit more about what’s happening here?” Roger said, “Well, you know, Master, you talk about knowingness – knowingness – and it sounds so easy. And it sounds like you should just, like, kind of know things.” And the Master nodded his head, took a drink of beer, ate a nacho and said, “Well, yeah. You just know.” He said, “But Master, I’m trying to figure out the knowingness and it gets so confusing. I’m hearing all of these voices in my head and sometimes I think it’s you that’s in my head. And sometimes I think it’s some other archangel in my head and sometimes I think it’s actually a demon in my head and sometimes it’s my mother in my head and sometimes, you know, it’s an old teacher. And it gets so confusing, because I’m hearing all of these voices in my head all of the time. Is that knowingness, Master? Is that the knowingness?” The Master paused for a moment because his team just recovered a fumble from the other team, and the crowd went crazy (audience cheers again).



It was a very noisy crowd that day. Talking and yelling and screaming. Yah, yah, yah! Yeah! Yah, yah, yah, yah! (audience makes a lot of noise.) Noise all around (audience continues to make lots of noise). There was people drinking and eating nachos – *crunch! Crunch! Crunch!* – all that noise!

But, in spite of that, the Master kept on talking to Roger and said, “Roger, that’s not knowingness. That’s not knowingness. Those are old tapes in your head. Those are recordings, energy recordings in your head, that are reinforcing your story, keeping you playing into that same story over and over. And they have you so confused. They have you so confused about what you should be doing and you listen. Roger, I hear you talking once in a while still about spirit guides. There are no spirit guides for those who are here on the path. Roger, the knowingness is not like any of those voices that you’re hearing. Nothing at all.”

And at this point now having just recovered the fumble and made a few plays, the Master’s team made another touchdown. The crowd went crazy (audience cheers again). And by the way, this is going to go on all day long. The Master’s team just wipes them out totally.



And they discussed it for a while. The Master asked Roger more questions about what he feels; not just what he hears in his head, but what he feels. And they talked about it for a long, long time and finally the Master said, “Roger, here’s the thing. You have knowingness. It’s there. I can feel it. Everybody, actually,

has knowingness, but yours is really pretty good. But you let it get all distorted and lost in all of the noise that's in your head, all of the junk and all of the activities that's in your head.

"That's why I brought you to this football game to have this discussion, because all of these muggles cheering and yelling and screaming (audience cheers and yells), they're like the voices in your head and they distract you and they make it so difficult to find, to really hear that voice of the inner knowingness. That's why I brought you here, because, well, life is, in a way, like this. Not always as intense as the football game, but life is like this with duality, mass consciousness. There's always the commotion and the distraction and the duality and the yelling and cheering, but also the crying. You see the team over there? They're crying right now. The crying and the despair." Yeah, a little crying.

AUDIENCE: *Boo hoo!*

ADAMUS: *Boo hoo! Boo hoo! Boo hoo!* "That's why I brought you to the game, Roger, because I wanted you to see what's really happening inside your head." And Roger thought about it for a moment and thought, "Indeed, this is actually a really good setup. It's helping me to understand all these voices, all the games that are going on inside my head."

Roger thought about it for a little while and finally said, "Well, but Master, didn't you say that I'm actually pretty good at my knowingness? That I have a lot of knowingness?" The Master said, "Yeah, actually you do. You're actually pretty natural with it."



Roger said, "But if I have it, why can't I find it? If I have it, why am I not using it?" And with this the Master smiled. He knew the conversation was going to come to this. He said, "Roger, there's just one thing. What you do with your knowingness, with that inner – it's not even a voice, Roger, it's a knowingness, a feeling – it's a feeling, but what you do with it is you try to humanize it. Roger, you try to put it into a human voice, and it's not. You try to put it into mental thoughts, and it's not. You've got this knowingness within you that's always there, but you're not listening to it unless it sounds like another spirit guide, another archangel, another mother, another teacher, another human. That's the issue. You try to humanize it."

The Master said, "I understand why. Everybody tries to humanize everything. They try to make it fit into a nice little neat box. They want to hear voices. You're not going to hear voices with your knowingness. You're not going to hear voices with true inner feelings, and that's a good thing. You don't want to humanize something that is that precious, that is that pure. You don't want to put it into a voice. You don't want to bring it to that level. It's that inner knowingness that goes sans definition, that doesn't need human structure. It doesn't have to sound like a teacher lecturing in your head or an angel telling you what to do.

"All those voices, by the way, were yours. They weren't spirit guides. They weren't angels. Angels don't talk in human words. It's all about feeling. It's all about sensuality. Those were all your old story voices playing over and over in your head. So, Roger, the moment you stop trying to humanize the knowingness, the I Am, and you allow yourself to open to real feeling, real awareness, that's when it will spring forth. That's when it'll open up."

Roger felt into this for a moment and, even though he was in the football stadium, even though there was all the cheering and yelling and crying going on, Roger felt into it for a moment and in that safe space, oddly

safe space in the midst of mass consciousness now on the 10-yard line about to score another touchdown, in spite of all this Roger finally got it. Stop trying to turn the knowingness into something human. Just allow it.

The Master knew this would be tough for Roger or anybody else, because there is always such a desire and attempt to hear the words or see the pictures or anything else. But when one can be in their knowingness and not define it, not have to know how the knowingness got there or even where it will lead them, if they are in such a pure state of consciousness, this knowingness will lead them – will *show* them – who they really are. This knowingness will be their enlightenment.

And with that, the Master said, “I’ve had 40 ounces of beer. I’m going to go take a whiz. Can I get you anything while I’m down there?” (laughter) And so ends the story of the Master and Roger (audience applause).

It’s a story and it’s ... (someone says “Weird”) ... partly weird, yeah. It’s partly weird, partly true, but you’re in the midst of all this noise. Whether you’re at a football game, whether you’re shopping, even when you’re at home alone, there’s a lot of noise. There’s energy noise from lights and from – what do you call – radio frequencies. There’s noise all around. There’s noise coming from your computer even when it’s turned off – I mean, unplugged turned off – there’s noise coming out of that, because it collects energy from this thing you call the Internet and it spews that noise all the time.

You’re not really going to be able to run from it or escape from it, nor should you have to. Yes, it’s much easier to tap into your knowingness if you’re taking a walk through the forest on a lovely autumn day, much easier, but you can do it anywhere.

Don’t expect words. Please do not expect words. The knowingness, the I Am within doesn’t speak in words, never will, never wants to. All those voices in your head, for those of you who are attributing the voices to guides and angels and past lives and future lives and all that other stuff, they’re yours. They’re parts of the story. They’re characters in your story. They’re yours. They’re fine, but do not give in to them. Do not put them on a pedestal. Do not think that they are a higher power. They’re just characters in your story. That’s all.

The real knowingness comes with such a sense of, well, knowingness, comes with such a sense of ease. It is effortless. It is without struggle and it comes without doubt. It’s just there. You cannot make it come forward. You cannot bring more or less into your life, because it’s always there. It’s a matter of stop trying to humanize. Stop trying to put a voice or a face or a directive or words to something that is just the voice, the essence of the I Am.

So let’s take a deep breath with our new story. Maybe we’re on the way to a new book, heh. Take a good deep breath

Now for the next story – this is a story day, right? Or do you want a lecture now? (a few people say “No”) You want another story? (someone says “Yes”) Okay. This one is going to be a little different. House lights up please. This is ... (Adamus takes a sip of his coffee) Ahh! Whew!! Eh, I don’t know what they put in there, but – *heh!* – tastes like rum to me (laughter).

### ***The Master and the Classroom***

Okay. Here’s the next story. This is an interactive story. The last one was kind of a nice sleepy story and you got to sit back and listen. This time I have no idea where this story is going to go, and it doesn’t matter.

It's interactive. Okay? You ready for that? Linda's going to be ready on the microphone, because this is an interactive story.

Every story should be interactive, you know. Yeah, every story. Your life story is not interactive, really. I mean, there's pretty much what you call one character and there's not a lot of interaction with all the other potential aspects.

So, as we do this story, I want you to realize that it's time to make your story interactive. Have fun with it. I have no idea what the story line is here, other than the opening. Always get the opening. Have a starting place. Get the pendulum moving in a direction. Have an opening and then watch where it goes, as we're going to do in the next story called "The Master and the Classroom." So, excuse me (Adamus goes to the back of the room).

"The Master and the Classroom." I'm going to play the role of the Master, of course. Was there any doubt? Anybody else want to play the role? Thank you. Then I'll do it (some chuckles).

The Master walked into the classroom, but this day he was more deliberate than ever. Usually, the Master walked in almost like he was floating on air, but today he was very deliberate in his movements. The Master looked over all the students gathered in the classroom. The Master thought, "Today, we're going to get down to business. Today, we're going to go beyond all the surface talk, all the makyo. Today, we're going to get down to it, the real next step for each and every one of my students."

They were quiet. They sensed something different in the Master's appearance and the Master's movements. Usually, they liked the feeling when the Master walked into the classroom. It felt so peaceful. They knew that, one way or the other, the Master had great compassion for them and the classroom situation would turn into such a time of learning and wisdom. But today it was different. A few of the students wondered, "Oh! Is the Master angry with something? Did he have a bad date last night?" (some chuckles) The Master never has a bad date (more laughter).

The Master stood at the front of the classroom and with his ... (he picks up a toy that makes a squeaking noise; laughter) It's laughed. The Master stood at the front of the classroom and, with his sternest look, gazed out over the students. The students started to tremble a little bit, "Does the Master have a hangover today?" The Master never gets a hangover, no matter how much he or she drinks. Why? Because there's nothing that would put the Master out of balance. So, no, it wasn't that. But the Master had such an intensity about him today, a desire. The Master looked at the classroom, almost with a look of disdain and disgust, and pointed to the first student and said to them – and Linda find somebody now to play the first student – looks at them and says, "What is missing in your life?" What's missing in your life?

ALAYA: More tests.

ADAMUS: More tests.

ALAYA: Give me more tests. I want more tests.

ADAMUS: You want more tests in your life?

ALAYA: More tests in my life.



ADAMUS: You can get out of my classroom. (Some chuckles as she gets up to leave, and Adamus whispers) yeah, yeah, just back there. You can out of my classroom with answers like that?! After you've been here in this school for how long now – two weeks? – and you just want more tests?! Is that why we're here?! Is that why you're paying a lot of money to be at my school? Is that why you're taking up a chair that could be given to somebody who really wants to learn?

The Master had a look like he was about to spit, but he didn't (laughter). But he didn't, but he wanted to. And he pointed to the next student ...

LINDA: Mofo.

ADAMUS: ... and said, "What's missing, Mofo? What's missing? You've been here for a lot of years now. Yeah. You're in the remedial class" (Adamus laughs).

MOFO (Marty): I'm sorry!

ADAMUS: What's missing?!

MOFO: I'm very distrac- ...

ADAMUS: Would you stand up! Stand up when you talk to the Master.

MOFO: I'm very distracted today, Master.

ADAMUS: Distracted from what?

MOFO: I'm very gassy.

ADAMUS: Did you wet your pants again?

MOFO: No, I'm very gassy today, and it's – I'm sorry (laughter).

ADAMUS: Gassy!

MOFO: I'm sorry.

ADAMUS: What did you eat, Mofo?

MOFO: Everything.

ADAMUS: Everything (Adamus chuckles). Everything, Mofo?

MOFO: Yeah, the plate too.

ADAMUS: Oh, the plate too. No wonder you have gas. What's missing, Mofo? What's missing in your life? You've been coming here to these classes, you've been going out fishing with me, but what's missing?

MOFO: A cheat sheet.

ADAMUS: A cheat sheet (some laughter). What do you want on the cheat sheet?



MOFO: All the answers.

ADAMUS: All the answers! The cheat sheet. Where is it, Mofo?

MOFO: I think I wrote it on my wrist and I washed it off this morning (some chuckles).

ADAMUS: “The cheat sheet,” he says. You, too, can leave the class. You’re taking up valuable air, valuable space. He wants a cheat sheet, like he doesn’t realize the cheat sheet is already within ... yeah, oh, oh. Everybody, one, two, three ...

ADAMUS AND AUDIENCE: Ohhhhhh! Ohhhhhh! Oh! (as Mofo walks to the back of the room)

ADAMUS: Don’t you realize the cheat sheet is already within and it’s two simple words, Mofo. Two simple words. What are they?

MOFO: I farted? (much laughter)

LINDA: You see? It’s contagious!

ADAMUS: Would you please step outside? Oh, my god! (more laughter)  
Two simple words! Woo! Woo!

Two simple words is the cheat sheet. Two simple words. What are they, class? (audience shouts “I Am” and someone says “I Exist”) They can’t even get that right. Allow and *and*. Do we need to write that on the board? We don’t have a board. Okay.

We won’t write it. Can you remember? This side of the room, “Allow” (this side of the room says “Allow”). This side of the room “And” (other side says “And”). Now, if we put it all together we have ...

AUDIENCE: Allow, *and*.

ADAMUS: *And*. That’s it. That’s the cheat sheet. You stay in the back of the room. You smell kind of bad. Okay (more giggles).

Next, and the Master was really getting upset at this point. After all this teaching, after book upon books, after classes, after doing really nice merabhs, really kind of sweet merabhs, they still weren’t getting it. You could imagine the anxiety level of the Master as he pointed to the next student and said, “What’s missing in your life?”

(slight pause and Adamus yawns) Oh, I’m going to take some coffee here. What’s missing in your life?

OLGA: Nothing.

ADAMUS: Nothing. Well, if nothing is missing in your life, why are you here?

OLGA: Curiosity.



ADAMUS: Curiosity. You're curious about me?

OLGA: You, too.

ADAMUS: Or are you curious about them?

OLGA: And them, too.

ADAMUS: So you say you're here – there's nothing missing in your life, but you're here – and you're just curious. Curious about what? What have you discovered?

OLGA: Okay, probably my memory is missing.

ADAMUS: Probably your mind is missing?

OLGA: No. My memory, memory, memory.

ADAMUS: Your memory.

OLGA: Yes.

ADAMUS: Well, mind, memory, same thing.

OLGA: Mm hmm.

ADAMUS: Yeah, probably your memory is missing. So you don't remember what you're curious about.

OLGA: (chuckles) No, that I remember.

ADAMUS: What are you curious about?

OLGA: What I'm curious about ...

ADAMUS: What are you hoping to learn here in our spiritual classroom?

OLGA: Well, first of all, I love energy.

ADAMUS: You love energy.

OLGA: Mm hmm.

ADAMUS: Oh! You're an energy feeder.

OLGA: Yes, yeah, I am. I am.

ADAMUS: Ohhh! Ohh! Oh! (audience also says "Ohh!") "So let me get this straight now. I'm beginning to understand," said the Master. "You signed up for this school not because there's really anything you want to learn, not because you're on the journey to embodied enlightenment, like all these hardworking, cash-paying students. You're here as an energy vampire, to steal their energy, to sit in the classroom and while they're open in the safe space, while they're vulnerable, you're stealing their energies." Is that true?



OLGA: No.

ADAMUS: It sounded good to me (a few chuckles). But the Master insisted that is true and gave her one more chance and said, “What’s missing in your life?”

OLGA: Allowance, of course.

ADAMUS: Allowance. You want an allowance? Didn’t your parents give you an allowance when you were growing up? (some chuckles) Didn’t get a little five dollars here, five dollars there?

OLGA: Somehow, somehow, I can’t – I don’t know – I have some in my vision of myself being free and being allowing everything.

ADAMUS: Okay.

OLGA: But somehow I cannot feel it.

ADAMUS: *Eh-errrr!* We’re going to freeze frame here.

OLGA: Okay.

ADAMUS: We’re going to stop.

OLGA: Please.

ADAMUS: What’s the difference between “we’re acting out a story here” and being in your story? The difference between acting, just letting it – play acting, just letting it roll – and suddenly you’re getting into your story.

OLGA: Yes, okay.

ADAMUS: Ah, okay. Get out of your story. Come back out of your story – whew! – because you see how easy it is to get stuck in your story?

OLGA: Mm hmm.

ADAMUS: Even when we’re just telling stories and having fun. Well, fun for me. So, back to the story. Play acting. We’re in the classroom with the Master and the Master says theatrically, “And what’s missing in your life?!” And you say, theatrically, you say back ...

OLGA: Mm. (someone says “Sex”)

ADAMUS: Sex! (laughter)

ADAMUS: She says – good. Thank you.

OLGA: That’s right, I did!

ADAMUS: Thank you. She says, “Sex.” She didn’t think she said it, but everybody heard it. I heard it. Did you hear it? She said, “Sex.”

OLGA: May I replay it? May I replay it? Ask me again.

ADAMUS: Okay (more chuckles). What's missing in your life?

OLGA: (loud) Sex! (lots of laughter)

ADAMUS: And Master says, "When was the last time you had ..."

LINDA: Don't answer that! (more chuckles)

ADAMUS: "... a good screaming orgasm?"

LINDA: *Aghhh!!*

OLGA: I don't remember.

ADAMUS: Ohhhh!

LINDA: Ohhhh!

ADAMUS: And the Master says, "Would you like one?" (laughter)

OLGA: Yes!

ADAMUS: How bad do you want it?

LINDA: Ahhhhhh!

MOFO: It's a family show! (more laughter)

OLGA: Badly.

ADAMUS: Stop that, farter! (more chuckles) How much do you want one?

OLGA: A lot.

ADAMUS: A lot. So I'm going to suggest this. After we're done with class today, go back to your room, lock the door (a few chuckles). Take a hot bath and for once, for once, touch yourself ... (the squeaky toy is heard; much audience laughter) Touch yourself like you would want to be touched by the greatest lover on Earth. Touch yourself with such love and compassion for your body. Touch yourself like you are the greatest lover, because you are. Touch yourself and feel no shame in bringing yourself to that greatest union of body, mind and spirit that a human could possibly experience, even so much more than any being in all of creation can experience,



because when a human loves themselves there is no guilt or shame. When a human loves themselves like that, they are emulating, they're mimicking the soul, because in every moment the soul is falling in love with itself. Good.

Next and final in this story, before we move on to our next story. We're in the classroom. The Master still has that look of sour disdain on his face and the Master looks to the next student who has the microphone and says, "What is missing in your life?" (some laughter as the "student" is surprised by the microphone) And the student thinks, "Why is the Master always picking on me?" What is missing in your life? (someone says "Anxiety!") I like that. That was good. What is missing in your life?

SHAUMBRA 5: Um ...

EDITH: Tell him the people he sent to the bathroom (Shaumbra 5 chuckles).

ADAMUS: Do you want to be the next one?

EDITH: No, I'm not going ...

SHAUMBRA 5: Actually, they're right back there, I see them (referring to Donna and Mofo). Yeah.

ADAMUS: This is just a story. We're just acting. Okay. What is missing in your life? Speak up! Speak up! I haven't much time. Class ends in three minutes.

SHAUMBRA 5: Okay!

ADAMUS: What's missing in your life?

SHAUMBRA 5: I'm sorry.

ADAMUS: Never say you're sorry.

SHAUMBRA 5: Mmm. They should make a movie or song!

ADAMUS: A song.

SHAUMBRA 5: No ...

ADAMUS: A song. Yeah. The Master now is getting impatient.

SHAUMBRA 5: Okay.

ADAMUS: What's missing in your life?

SHAUMBRA 5: Maybe ... (Adamus makes a snoring sound) ... ultimate trust and confidence in myself.

ADAMUS: Trust and confidence in yourself. Where do you find that?

SHAUMBRA 5: In me.

ADAMUS: Yeah, but I mean how do you get trust and confidence in yourself?

SHAUMBRA 5: I don't know. I've asked ... oh! (audience says "Ohhhh!")

ADAMUS: Ohhhh! *Erhhhhh! Erh! Erh! Erhh!* We have a saying around here, you can say anything you want except, "I don't know." So, with that, please give the microphone back to the lovely lady in front of you and sit in the back with Farter.

SHAUMBRA 5: Oh, okay.

ADAMUS: Yeah.

LINDA: What?!

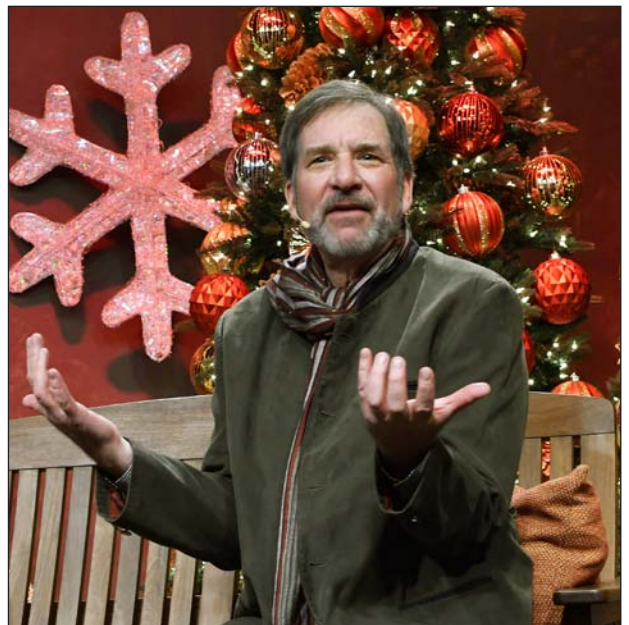
ADAMUS: Boy, we just buzzed that out. The Master is really pissed now.

LINDA: Who'd you call out?

ADAMUS: We're done.

LINDA: Oh.

ADAMUS: The Master is really upset right now. After all of these years of teaching, after all of the hours and hours with the students, they say things like, "I don't know" or "I've got gas" (laughter). You can imagine the Master thinking to himself sitting up at the front of the room now, three more minutes to go in the class thinking to himself, "Maybe I'll stop teaching. Maybe it's just not worth it. Maybe they really don't want it, because, as far as we've come, I don't know if we've come anywhere at all." The Master felt that fleeting moment of just wanting to be off by himself fishing. Yeah, he loved fishing and, as you know, the Master could just throw the hook in the water, nothing even on the line, and the fish would start biting right away. The fish would actually try to jump into the boat for the Master, but he wouldn't allow them. He said, "Let me at least pretend we're having a little fun out here." He'd always throw the fish back in afterwards. And the Master finally said to the students, two minutes left to go in the class, "What's missing in your life is *living*."



"You're not living. You're thinking. You're going back in old memories. When was the last time you had sex? The answer should have been, 'Before I came to class this morning.' That's living! Living is when you say, 'Master, I had a fine dinner last night. It was amazing, and I feel so good because I am living fully.' Not that 'I'm farting today,' because that's an indication that you're really not living, that something's out of balance.

"With each and every one of you here in the classroom today, you're forgetting to live. You've kind of put yourself in this energy-neutral, gray, boring space. You've gotten so immersed into your dull stories you've forgotten to live. You're afraid to live. You're afraid to have sex to the point of a grand orgasm. You're afraid

to eat food. You're afraid to go out and walk in public. You're afraid to have fun. You're trying too hard. That's what's missing in each and every one of your lives. I want you to go out this afternoon, whether it's going bowling, going skating, going shopping and buying yourself something that you would never think of buying yourself. I want you to go to a movie and eat a great big thing of popcorn. Whatever it is, it's time to live. It's time to get off your dead arse and go live. And don't come back to this classroom until you are living." (audience cheers and applause) End of story.

The point in this story is it's time to live. It really is. I mean, there's a lot of time spent thinking about living or thinking about enlightenment, but so often it is true: you forget to live. You forget to go have a good meal or whatever it happens to be. You're concerned that it might actually impede your enlightenment. It won't. It will enhance it.

For one to really have realization in this lifetime, you need to immerse fully into life. It almost seems like the opposite of what it should be. You need to immerse into life, into food, into sex, into living, whatever it is.

There is almost an aversion that happens, and it's happened with every Ascended Master, especially Buddha. There's an aversion to being in life, to being in the body, to being a living being. It's almost like you feel like you have to back away from life in order to have ascension, because, well, you think life can be addictive. Yes, it is. Then dive into your addictions. That life can trap you. Dive into it and you'll realize that it doesn't, because running from life is a bigger trap than being in life.

You get to this point in enlightenment, you want to enjoy life, all the things that you've held back on. I'm going to talk about it more in [ProGnost](#), but we're going someplace very, very different together, and it requires, it demands that you live, that you no longer just think about living. It requires that you go beyond your dreams to start actually living your dreams, not just dreaming about them.

So, with that, our interactive story comes to an end. See how easy it is? You don't even have to know where it's going. Good.

Let's take a good deep breath and now come to our third story. Anybody want coffee? You can go back to your seats, but hold the gas (some chuckles).

### ***The Park Bench***

And with this story, we'll have a little bit of mood lighting here, change gears a little bit. Everybody take a good deep breath. We'll do a story and then we'll kind of slip right into a merabh.

The story is already written. The story is in this new book, "Memoirs of a Master." It's actually the only story I didn't write. It was written by Cauldre, by Geoffrey, at my suggestion, and it was called "The Park Bench."

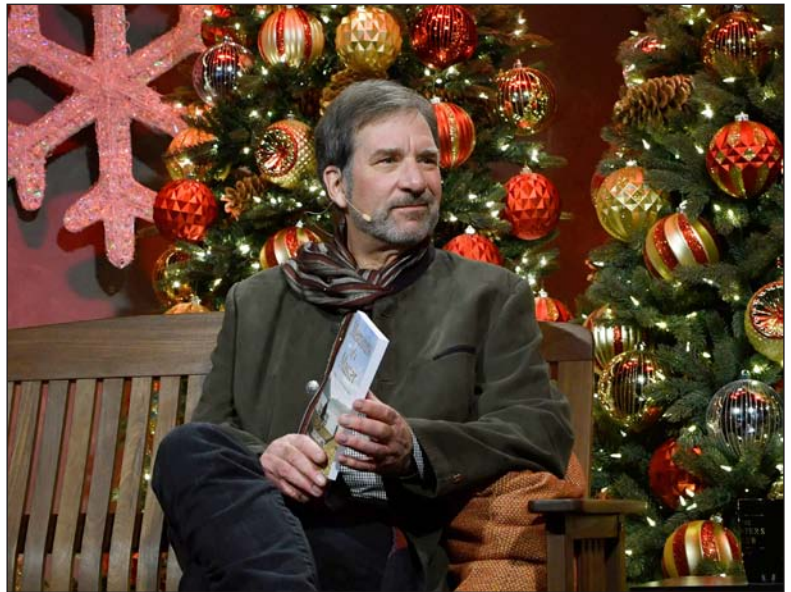
I gave him the overview of the story, which is, in a large part, his story, in a large part all of your story, but I wanted to talk a little bit about the story called "The Park Bench."

There are a lot of symbols, a lot of metaphors in this story. The story opens by finding the Master sitting on the park bench, kind of like what I'm doing right now. It's early morning; the sun has not even come up over the horizon yet. It's still dark out. You know that beautiful time of the morning, it's so quiet and so still, so peaceful; it's when all the noise of mass consciousness is a little bit lower, a little bit quieter, when most

other humans aren't out yet. There's not a lot of traffic. It's a nice time of the morning and, if nothing else, you get to watch the sun come up. That's amazing in itself, that cool early morning moment right before the sun starts breaking over the horizon. That's the Master's time. That's a beautiful Master's time.

The Master sat on the park bench. He had his coffee, of course, and he had a couple of croissants. It was his quiet time away from the students. He loved the students, loved working with them, but it was taxing, it was draining. There were a lot of frustrations in working with the students, because, as much as they really wanted their realization, there was something holding them back. There was that human part actually trying to hold them back, so it was exhausting at times, even for the Master.

But on this particular morning, now with the sun just coming up over the horizon, the Master knew that it wouldn't be about his students, it wouldn't be about other humans; it would be about his own aspects. He knew it would be a busy morning, because this park bench is where all of the Master's aspects knew where to find him. They knew, if they weren't able to find him anywhere else, in the classroom or even in his dreams at night, they could find him at this park bench. This is kind of like when he opened up, when he made himself available to the aspects. And this is where the park bench story takes place.



And on this particular day in The Park Bench story, the Master's darkest aspect, who he just called "Dark," nothing else, that aspect came in. They didn't speak in words. The Master didn't hear Dark as words that were spoken, because actually Dark, this really vile aspect, you could say, is so advanced, so psychic and so really much a part of the Master, words are not needed. Some of the other what I would call lower aspects or less complex aspects, they would talk to the Master in words, but Dark didn't need words.

The Master could feel Dark coming in, because everything got cold. It felt like a vacuum. He could just feel the suction. This dark energy is like that.

And immediately with Dark coming in, Dark started the abusive – again, it wasn't language, but it was feelings that were being conveyed. Dark started saying, "You old crazy bastard. Here you are sitting on a park bench thinking you're enlightened, thinking that you're teaching others something." That's the way the dark aspects work. They'll degrade you. They'll make you doubt yourself. They'll tear you apart. They know the darkest of you. They know how to push the buttons. They know how to degrade you.

But the Master just sat there. The Master took a drink of his coffee – which felt good, it was a little chilly out this morning – took a drink of the coffee and watched as the glorious rays of the sun started coming up over the horizon. The Master wasn't avoiding Dark, wasn't just trying to pretend he wasn't there, but the Master never let this dark, dark aspect of himself bother him. He was the Master. He was the observer of all these stories that were going on, still going on, even though he was the Master.

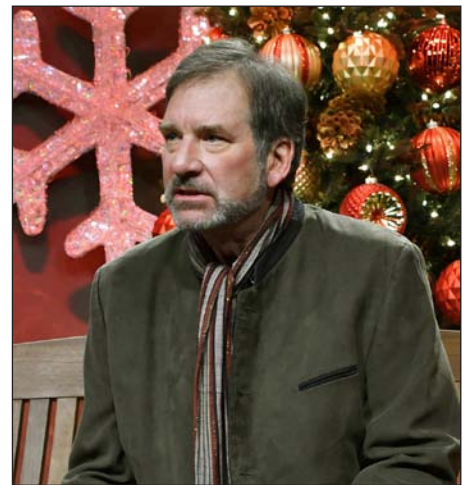
Dark continued the abusive behavior saying, “You just tell yourself you’re enlightened, but you’re really not. You tell yourself you’re better than others, but you’re actually worse.” Dark said, “I know your history. I know all of the things that you’ve done wrong. I know all your dirty little secrets. I know, and if I would tell others what I know, they would never, ever go to your school, listen to your words, because you’re just a despicable human and all of this Master, all this enlightenment stuff is one huge cover-up for the lie that you are.”

Perhaps a few of you have even heard those words from time to time, but the Master just took a deep breath, had another bite of his croissant, another drink of his coffee, didn’t let it faze him one bit. He listened. He felt it. He knew Dark was there, but he didn’t let it faze him one bit.

In this story Dark goes on and on and in the story the Master is watching the joggers come by and at some point a dog comes up with a ball, and the Master is completely engaged with everything else and still hearing and seeing Dark.

The real point of this story is – a very important point – is that we have the Master here and the human, putting it in human terms would say, “Well, if the Master’s enlightened, why are all these aspects there? If the Master is so enlightened, wouldn’t there no longer be any dark? Wouldn’t everything be healed?” And the answer is absolutely not. This is the *and*, and this is where each and every one of you are at.

You’re the Master sitting on the park bench, enjoying a cup of coffee, watching the sun come up, having something to eat, enjoying the little dog, everything. You’re feeling in total, what you would call, peace, but total freedom. You’re the Free Self *and* there’s still that human self. We’re not trying to negate it. We’re not trying to eliminate it. We’re not trying to overcome the human or the darkness or any of the other aspects. We’re the *and*.



The Master sits there, hears them, feels them. The Master sits there, because he knows that every aspect, dark and light, big and small, they know where to find him. They come there simply to be in the Master’s light. Even Dark comes there. Dark is a tormented part, you could say, from another lifetime. It doesn’t matter. It’s all in the Now right now. Dark is a real part of the Master and of you, as is light, as is the child aspect, as is the religious and spiritual aspect, as is every aspect. They’re all part of you. They’re all part of this beautiful story.

The realization is that you are the Master sitting on the park bench and the human and the dark and the fearful and the happy and the creative and the bored. And when you allow yourself to simply sit here as the Master, as the observer of all these aspects, of all this motion and commotion, of all of these parts of the story trying to find themselves, when you can sit here in this *and* moment, “I Am *and* I Am the Master,” not trying to get rid of any of the aspects, any of the past or future lives; not trying to reach some peak of enlightenment, simply to be here as the Master also, that’s when you can take a deep breath and celebrate yourself. That’s when you come to the realization “I Am *and* I Am.” You’re the Master. You just haven’t allowed yourself to sit here and be that.

Yes, my dear friends, as much as the Master in the book is the Master, as much as I am a Master, there are still the past and the future aspects. They’re still there. They’re not really stuck anymore, but they’re still there. The Master doesn’t let that faze him. The Master doesn’t use that to say, “Well, then I’m not a Master if they’re still there.” The true Master says, “I Am *and* I Am,” and that’s the beauty of the story of the Master and the Park Bench. That ties back into what we talked about at the very beginning of our session today.

Time starts to dissolve away, and you sit here as the Master in your own life, just observing. Not trying to change any of the aspects. You sit here. That in itself has a profound effect on every one of those aspects, whether they're from a past life or a future life. That suddenly puts them as the Master sitting on *their* park bench in *their* lifetime in that story. Suddenly, it's not just you alone sitting on your park bench as the Master, but suddenly every past and every future lifetime becomes the Master also. Then *everything* changes.

As Tobias said a long time ago, "The future is the past healed." I'll say it a little bit different that every lifetime realizes the Master from this lifetime. It's conveyed out, it's radiated out to every lifetime, and those lifetimes that are stuck in their patterns, that are stuck in in their time, suddenly start transforming.

### ***Park Bench Merabh***

So let's do that right now. Sit on our park bench ...

(music begins)

... here in this beautiful holiday season at the Crimson Circle Connection Center. Let's take a deep breath and let yourself be the Master now, sitting on your park bench on a glorious day.

And, yes, some of those aspects are going to come around. They come around when you're kind of quiet like this. Whether it's a dark aspect or a light, they come around. And as the Master, you just observe them. You're just aware. You don't try to counsel or heal them. They're in their stories. They're doing their things.

Some of them are going to scream at you. Some of them are going to try to suck up to you.

Some of them are going to be very timid about being in your presence. Others are going to want to sit on that seat next to you for hours, nay, for days at a time.

Some will come asking for the answers, "What's the answer, Master?"

Some are going to want a magic elixir, something to transform them into a superhuman being with all the answers and all the power.

That's when you just sit on that park bench, "I Am that I Am." It's actually allowing all those aspects, all those past and future selves.

You don't have to fight with them. You don't have to try to heal them. You realize, "Ah! These are just parts of my story. These are just parts of me. But I Am *and* I Am."

There's no need to try to change them or fix them, much less fixing yourself. No need at all. You're the Master on the park bench.

(pause)

You might have an aspect that comes along and starts talking about goals and planning. Another aspect that comes along and sits on the park bench that talks to you about its spiritual search. Another aspect that comes along and it's like a ghostly aspect; it keeps replaying stories of being a victim, of being tormented physically, mentally.

You don't try to change it at all. It's where you take a deep breath and you realize that *you're* the Master. You are the I Am. All of these are just stories in a book. A myriad of stories. You don't have to change them.

Actually, the truth is, every one of those stories, every one of those stuck, wounded or even happy, carefree stories, they're going to change themselves. They're going to rewrite their story. They were just waiting for the Master to come along, the Master who was so covered up, was so lost in the noise. They were just waiting for that Master to sit upon the park bench. And now you're here.

Don't let all those voices fool you. Don't let those voices tell you that you still have a ways to go. Those are just aspects. You're the Master on the park bench.

(pause)

You're just observing all of these stories floating in and out. They just were waiting for the Master.

And, as I like to say, "When the Master appears, the stories start changing." When the Master appears, finally, all of the stories realize that they can change into whatever they want.

So let's just sit here. Let's just sit here for a moment. I want you to feel what it's like to be the Master. Yes, you may hear voices, the voices may be covering up the knowingness, the mastery. You may feel this aspect of doubt even come around, try to sit on the park bench. You might feel Dark come around. That's okay. Just sit here on the park bench as the Master.

(pause)

I'm sorry that it's been so difficult at times, such a struggle. I'm sorry that you've had to endure some of the deep, deep challenges. It comes, I guess, with the territory of coming into embodied enlightenment. It comes with being amongst the first, being pioneers. I know it's been difficult at times.

I see who you truly are, even when you don't see it in yourselves.

I see the Master that's already sitting in there, even though you think you're trying to get to be a Master.

I see how brutally hard the stories are at times. Brutally hard. But I also see how no story is ever locked in itself.

I see how you're setting all those stories free, all those difficulties and challenges. I see how you're allowing.

Let's take a deep breath together here on the park bench, the Master just enjoying life. The Master even allowing the aspects from the past and the future to come by.

Let's take a good deep breath together.

And, with that, a Merry Christmas to all and to all is well in all of creation.

Thank you, dear Shaumbra. My pleasure (applause).





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