Dr. Eshetu remembered for powerful, soft-spoken witness

STEPHENVULLS
EDITOR-IN-CHIEF

Dr. Eshetu Abate Keerta, Professor of Theology, was called to be with the Lord on Dec. 28 after succumbing to a battle with cancer. Eshetu had been working at Concordia since 2002 as member of the Christ College faculty.

"We just lost a great friend, minister, a valued colleague, and a person who shined the light of Jesus in everything he did," said Dr. Mary Scott, Provost. Eshetu was best known on campus for his brotherly greetings, Christ-centered chapel messages, and his careful instruction as a Biblical scholar.

Mark Siegert, Director of Cross-Cultural Ministry, not only worked alongside Eshetu as an instructor at Concordia, but also took two classes from him while completing college: "His passion for the work of the Church—the name passion which compelled him to serve in Ethiopia—compelled him to serve here in California," Siegert said.

"He loved to teach, and he loved to proclaim the Gospel," Siegert spoke of how Eshetu was a role model who brought an uncommon perspective to the Concordia community. "Perhaps what struck me the most was his genuine concern for people," he said. "He was a hard-working servant, caring for people whether they were his students or people he met in the city."

Eshetu grew up in Ethiopia during an era of monumental change. He was raised in the son of a school teacher and was finishing his secondary education at the end of Emperor Hail Selassie's 44-year reign. Shortly after the Marxist Deng regime took control of the government in September of 1974, Eshetu declined a scholarship offer to study medicine in the Soviet Union to instead study theology in his home country.

Shortly after becoming the first Coordinator of Theological Education at Tabor Seminary in the capital city of Addis Ababa, Eshetu came to America when Marxists overthrew his theological institution. He did graduate work at Concordia Seminary in St. Louis, MO before moving back to Ethiopia, where he worked to restore the Christian presence, as communists remained in charge of the region. Eshetu became an integral part of the Mekane Yesus Theological Seminary, one of the few ecclesiastical institutions which had not been closed down. He also worked closely with the Bible Society of Ethiopia, an organization that works to translate Scripture into Amharic—the Semitic script of Ethiopia.

In 2002, Eshetu left a post in which he shepherded 1,000,000 Lutheran Christians in Ethiopia to accept a call to Concordia. In addition to his teaching, Eshetu established two Mekane Yesus (the official Lutheran Church of Ethiopia) congregations—one in Los Angeles and the other in Long Beach. Membership of the two congregations currently totals over 50,000 people. He also recently worked diligently to reconcile relationships within the Mekane Yesus Church back in Africa, as conflict had been slowing the community down.

Eshetu extended his name after coming to America, as the Social Security registry requires that citizens have three names. Accordingly, he took on Abate, the name of his father, as his middle name, and Koyra, the name of his grandfather, as his last name.

Dr. Steven Mueller, Dean of Christ College, spoke of the many gifts that Eshetu brought to the department. "He was a faithful scholar and was devoted to his students," Mueller said. "He was kind and soft-spoken, but had a powerful witness." Mueller spoke of how humbled he was by the substance of Eshetu's faith. "He knew who he belonged to and was completely prepared to be with Jesus," he said.

"It was humbling to be with someone whose faith was so pure, strong, and sincere," Dr. Mike Middendorf, Professor of Theology, first met Eshetu while studying alongside him at Concordia Seminary in St. Louis in the late 1970s. The tandem enjoyed a cross-cultural relationship over several decades, as Middendorf always attempted to pick up Ethiopian basics from Eshetu. He personally spoke of how they would say farewell using the Ethiopian term for "see you later." Middendorf emphasized that Eshetu's passing is not a goodbye, but rather a "see you later."

"Jack, I can do all things through Christ who gives me strength."

When Eshetu first moved into his home in California, Dr. Jack Schultz, Professor of Anthropology, joined a group of volunteers to assist him in the process. After fixing the hinges on his refrigerator door, Schultz stated that Eshetu quickly characterized him as a handyman. "Coming from Ethiopia he knew how to maintain an Ethiopian home, but he had little experience with American appliances and plumbing," Schultz said. "I'm actually not very good at home repairs; but when he asked I did what I could hoping he wouldn't have to call a repairman." Over the following years, Schultz, Eshetu, and Dr. Rod Soper, Professor of Biology, worked on a number of projects together. "I still smile at the three of us pretending to know what we were doing," Schultz said.

Schultz characterized Eshetu as a man defined by his faith. He said, "Almost each discussion he had his faith, his love for God, his commitment to Christ and the Gospel."

Dr. Abate was one of the most memorable people I have met. He was deeply loved by many of Concordia's students. I loved the way that we were all members of his family. My father went to seminary with him and even remembered him after 25 years. I will cherish the patience and love that he taught me for the rest of my life."

—Katherine Hokia, senior

"I liked the man a lot and expected to get to know him better. I assumed there would be plenty of time over our years together here. It will happen—I’ll just have to wait a little longer. He will be missed, and Concordia is a lesser place without him."

—Dr. Jack Schultz

"Dr. Abate was one of the best professors I have ever had. He always greeted me with "My brother Cameron" and a smile. To this day I don’t think I ever saw that man without a smile. Much of what I know today I learned through him and experiences in his class. Rest in Peace Dr. Abate."

—Cameron Pullman, alumnus

"Professor Abate was a scholar and teacher whose commitment to the Gospel of Jesus Christ is an example for us all. In his own soft-spoken, earnest way he lived out the Gospel in his interaction with Concordia students, faculty and staff."

—President Kurt Krueger

"I will miss his warm handshake and gentle greeting. "How are you today my dear sister Christine?" He was the most Christ-like man I’ve known; humble, gentle, kind, quick to pray for a need, and also never afraid to speak the Word of God boldly and deal with conflict when needed. While we mourn, there is no doubt that he rejoices in the presence of his Lord."

—Dr. Christine Ross

For all the saints, who from their labors rest,

Who thee by faith before the world confessed,

Thy name, O Jesus, be forever blest.

Alleluia, Alleluia!
Critical thinking skills
or just another
Philosophy

Gingrich took hold of momentum with blunt statements in the South Carolina primary. Santorum found he was the actual winner of the Iowa caucus last week. Romney is currently facing pressure from the public to release copies of his tax returns.

January 24, 2012

GOP

Primary update

JOSPEH LAUGHRIN

STAFF WRITER

Finally, the end is here—not the end of election, that is. That sadly (or happily, however you look at it) will continue for several more months. However, the ‘end of the beginning,’ as Sir Winston Churchill once put it, in the GOP election is finally here. The days of ‘self-he, won’t-he’ have finally passed. The Republican Party has gone through plenty of temporary infatuations since the summer, but now the field has winnowed out to four main candidates.

By that point, Gingrich was wondering if former Alaska governor and vice presidential candidate Sarah Palin would enter the race. To the surprise of many, she declined and instead maintained her position as a Tea Party kingmaker. Second, former US ambassador to China and governor of Utah, Jon Huntsman, also gain initial wounds. However, despite his credentials and moderate appeal, he could not survive after a last stand, third place finish in New Hampshire.

Most famously, former businessman Herman Cain, one of the first African-Americans to run in the Republican primaries, began his campaign with a bang only to crumble among rumors of sexual misconduct. Numerous other candidates—such as Tea Party darlings such as Michelle Bachmann, to Texas governor Rick Perry—also burned out after months of campaigning. After the Iowa caucus and the New Hampshire primary, only four major candidates remain in the field. The eventual winner of the Iowa caucuses, Senator Rick Santorum, has stood out with his intensely conservative social message, with a special focus on heterosexuality in society. Poll leader, Governor Mitt Romney, has won in moderate New Hampshire (his own state) with his focus on executive and business experience.

The last candidate, Texas congressman Ron Paul, has yet to win, but has remained numerous second place finishes while maintaining a devoted internet following. Paul’s appeal comes from his focus on the constitution, civil liberties, and isolationist politics. After winning three different primaries within three contests, only Florida remains until the vaunted ‘Super Tuesday,’ and 41% of all GOP delegates will be up for grabs in March. The polls are still in Romney’s favor by 8 points with Gingrich in second and Paul in third.

Of course, the general election still looms ahead. President Obama, despite the primary losses in New Hampshire, is鸭 the deposing candidate in the polls against all GOP candidates except for Romney. So while the field has certainly narrowed, it is by no means over, both on the Republican and national front.

Place a classified ad!

• Selling a book?
• Need a job?
• Have a cool idea?

Email newspaper@cui.edu to have an ad placed in the next issue.
For those of you who are unaware or don’t know a lot about what Senate is, let me first take the time to explain what your elected Senate Senators work for. As stated in the Associated Students of Concordia University Irvine (ASCU) Constitution Section 1.1 “Electors are the primary voice of students in policy-making activities.” Senators are student representatives voted into office by students to serve as a communication link between all students, student leadership, and faculty. ASCU boasts a record of not discussing issues that our campus is facing. A minor issue Senate has been working on has been the parking problem in Upper and Lower Quad. Some of the more serious issues have included parking with Campus Safety to explore various options regarding parking problems, and addressing the New Alcohol Policy so that students are properly informed of important changes being made. Your Senate has worked tirelessly all semester to have your voices heard about the troubles with parking, as well as your opinions regarding the New Alcohol Policy. Potential solutions to address the parking issues can include the installation of a point system, though nothing has been decided as we are still in the process of researching what will work best for our campus. We have also been working closely with students, faculty, and administration in exploring options regarding the New Alcohol Policy. Our department has drafted several research letters addressing how the New Policy could judicially, theologically, financially and legally impact Concordia. Once we have finished compiling these letters, Emily Gaunt, AMSU Executive Vice President, and myself will address the Executive Council.

While Senate tends to focus mostly on the more serious problems students and the campus may be faced with, we also participate in fun campus events such as Concordia Christmas, the upcoming ASCU Executive Council and Senate Elections, the SK Dances, and LEAD. All students are encouraged to participate in these events for both Executive Council and Senate will be take place on Feb. 10. Those interested in being a part of any branch of ASCU for the 2012-2013 academic year are highly encouraged to pick up an application beginning Mon. Jan. 25. Applications will be located in the ASCU office in the Center for Student Leadership & Development (CSDL) or online on the ASCU website under the Executive Council tab. Currently, Senate meetings are held every Wednesday afternoon from 3:10-4 p.m. in Student Center Room 103. All students are welcome to attend Senate meetings. We have a problem, concern or issue you’d like to see addressed, or have a voice you have to share with us. Students are also always welcome to stop by the ASCU office or email any current senator or member of the ASCU Executive Board with input.

We are here to serve you, the students of Concordia University Irvine, and want to hear what you have to say.

Blessings on behalf of the ASCU Executive Board 2011-2012.

Michelle Lee
ASCU Vice President
The Cult of Tebow: The Silver and Black take

ERIK OLSEN
STAFF WRITER

I've been trying to write this column for two weeks, and I've got absolutely nothing going. Uni-
til now I knew I wanted to tackle the Tebow su-
ondrum, but I couldn't find a balance between
speaking venal details about Tebow and empha-
sizing the wide world of sports fandom. It's a touchy subject. Everyone and their mom has
an opinion on Tebow. You either love him or you
hate him. There is no in between. He's the single-
most polarizing athlete I have ever witnessed in
my time as a sport writer. It's safe to say that not
even Kobe Bryant stirs up the type of reaction
that Tebow does.

For as long as I took to write this thing, it took
even longer to realize that my issue was never
actually with Tebow. Sure, as a Raider fan, I am
absolutely allowed to despise any member of the
real Denver Broncos. And I do. Each and every one
of 'em, included. But my beef isn't with them.
Truth be told, I actually liked him a lot when
he was in college, and I was even kind of hoping he'd
end up in Oakland at one point. Of course, that's
no longer the case. But my point is that I didn't al-
ways feel negatively about him.

I consider myself to be a genuine—even some-
what knowledgeable—football fan. I'm fiercely
loyal to my Raiders and Giants, and I spend hun-
dered hours reading football blogs and watching
games. Quite frankly, I'm obsessed. I Love. Foot-
ball. That's what this sport does to me. It's a
pleasure to watch. Quite literally, it's a way to
much witness the Tebow craze. From what I've seen,
the majority of 'em think Tebow should be the
Super Bowl MVP every year. They justify this by
saying Tebow is just a man who plays a child's game.
I'm not saying they're all like this, but it just
seems that many of them don't know anything
about football. Yet they think Tebow is the single-
most amazing person to ever grace their school's
field. That's why it pains me so much to witness the
games. Quite frankly, I'm obsessed. I Love. Foot-
ball.

I'm positive that there is no one on the planet
more obsessed with the Giants than I am. My entire
life was spent debating the pros and cons of Eli
Manning as a quarterback. To the point where I
would need to break out the calendar to realize
when the last game we played was. When an econ-
omy downturn roils the nation, I find myself
checking the weather report for the Giants.

The reason is that I consider myself to be a genuine—
even somewhat knowledgeable—football fan. I'm
fiercely loyal to my Raiders and Giants, and I spend
hundreds of hours reading football blogs and watch-
ing games. Quite frankly, I'm obsessed. I love football.

That's why it pains me so much to witness the Tebow
craze. From what I've seen, the majority of them think
Tebow should be the Super Bowl MVP every year. They justify this by saying Tebow is
just a man who plays a child's game. I'm not saying they're all like this, but it just
seems that many of them don't know anything about football. Yet they think Tebow is
the single-most amazing person to ever grace their school's field. That's why it pains me
so much to witness the games. Quite frankly, I'm obsessed. I Love. Football.

I'm positive that there is no one on the planet
more obsessed with the Giants than I am. My entire
life was spent debating the pros and cons of Eli
Manning as a quarterback. To the point where I
would need to break out the calendar to realize
when the last game we played was. When an econ-
omy downturn roils the nation, I find myself
checking the weather report for the Giants.

The reason is that I consider myself to be a genuine—
even somewhat knowledgeable—football fan. I'm
fiercely loyal to my Raiders and Giants, and I spend
hundreds of hours reading football blogs and watch-
ing games. Quite frankly, I'm obsessed. I love football.
The King is a dorkier version of me if that is even possible, so I get to play Blair said. The actors are not concealed, however. The characters are portrayed by the puppets, but the actors also can express their characters through their own faces. “I felt restricted when I couldn’t use my face, but using me and the puppet opened it up,” Blair said. “Avenue Q” is directed by Shaun McNamara, the founder of All Puppet Players. Prior to putting on this musical, McNamara wrote and directed two original shows—both of which featured puppets—“Hamlet Has No Legs” and “Frankenstein Has No Legs.” “Shaun McNamara began speaking about ‘Avenue Q’ several years ago and felt like it was the perfect show to show off both companies’ strength,” Carver said.

Blair first met McNamara at the Maverick Theater, where he performed for Improv Shimmyo. McNamara’s interests in puppetry and theater began as a child, culminating in his founding of All Puppet Players. “Our mission now is to create fun and exciting theater that you cannot get anywhere else. Our puppets are, at times, off the wall, ridiculous, foot-mouthed, and hopefully poignant,” McNamara wrote on the group’s website. All Puppet Players’ goal to produce eccentric, puppet-theater made “Avenue Q” a good choice for their third season.

“Avenue Q” is housed in the intimate, 58-seat Empire Theatre. The musical aims to be whimsical with its use of puppets, but the space provides some substance in the show too. “Puppets provide a great contrast between the funny and serious moments. The characters encounter really serious situations,” Blair said.

Blair’s favorite moment in the show is the final song “For Next.” It serves as a call to action as the characters in the play embrace their mortality and search for meaning in their life. “Avenue Q” is a great play for college students. It does feature adult situations and language, but the play is suitable for all audiences. McNamara and Carver said they would love to see “Avenue Q” gain wider attention, but using me and the puppet opened it up,” Blair said.

The main focus of the play follows the prince and his search for a princess. “It is a really fun, silly, charming, fairy-tale story,” said Speenker. “He’s found humor and reality in Rod’s dilemma between happy and serious moments. The characters are able to shine through.”

Speenker and the whole cast feel honored to participate in this festival once again, after Concordia received nominations in 2004 for “Medea,” and in 2010 for “The Frosh Proposal.” “There is no more pressure of the first time. We’re not changing anything, but only going deeper,” Siekmann said.

The characters are portrayed by the puppets, but the actors also can express their characters through their own faces. “I felt restricted when I couldn’t use my face, but using me and the puppet opened it up,” Blair said. “Avenue Q” is directed by Shaun McNamara, the founder of All Puppet Players. Prior to putting on this musical, McNamara wrote and directed two original shows—both of which featured puppets—“Hamlet Has No Legs” and “Frankenstein Has No Legs.” “Shaun McNamara began speaking about ‘Avenue Q’ several years ago and felt like it was the perfect show to show off both companies’ strength,” Carver said.

Blair first met McNamara at the Maverick Theater, where he performed for Improv Shimmyo. McNamara’s interests in puppetry and theater began as a child, culminating in his founding of All Puppet Players. “Our mission now is to create fun and exciting theater that you cannot get anywhere else. Our puppets are, at times, off the wall, ridiculous, foot-mouthed, and hopefully poignant,” McNamara wrote on the group’s website. All Puppet Players’ goal to produce eccentric, puppet-theater made “Avenue Q” a good choice for their third season.

The Santa Ana production of “Avenue Q” is housed in the intimate, 58-seat Empire Theatre. The musical aims to be whimsical with its use of puppets, but the space provides some substance in the show too. “Puppets provide a great contrast between the funny and serious moments. The characters encounter really serious situations,” Blair said.

Blair’s favorite moment in the show is the final song “For Next.” It serves as a call to action as the characters in the play embrace their mortality and search for meaning in their life. “Avenue Q” is a great play for college students. It does feature adult situations and language, but the play is suitable for all audiences. McNamara and Carver said they would love to see “Avenue Q” gain wider attention, but using me and the puppet opened it up,” Blair said. The actors are not concealed, however.

The characters are portrayed by the puppets, but the actors also can express their characters through their own faces. “I felt restricted when I couldn’t use my face, but using me and the puppet opened it up,” Blair said. “Avenue Q” is directed by Shaun McNamara, the founder of All Puppet Players. Prior to putting on this musical, McNamara wrote and directed two original shows—both of which featured puppets—“Hamlet Has No Legs” and “Frankenstein Has No Legs.” “Shaun McNamara began speaking about ‘Avenue Q’ several years ago and felt like it was the perfect show to show off both companies’ strength,” Carver said.

Blair first met McNamara at the Maverick Theater, where he performed for Improv Shimmyo. McNamara’s interests in puppetry and theater began as a child, culminating in his founding of All Puppet Players. “Our mission now is to create fun and exciting theater that you cannot get anywhere else. Our puppets are, at times, off the wall, ridiculous, foot-mouthed, and hopefully poignant,” McNamara wrote on the group’s website. All Puppet Players’ goal to produce eccentric, puppet-theater made “Avenue Q” a good choice for their third season.

The Santa Ana production of “Avenue Q” is housed in the intimate, 58-seat Empire Theatre. The musical aims to be whimsical with its use of puppets, but the space provides some substance in the show too. “Puppets provide a great contrast between the funny and serious moments. The characters encounter really serious situations,” Blair said.

Blair’s favorite moment in the show is the final song “For Next.” It serves as a call to action as the characters in the play embrace their mortality and search for meaning in their life. “Avenue Q” is a great play for college students. It does feature adult situations and language, but the play is suitable for all audiences. McNamara and Carver said they would love to see “Avenue Q” gain wider attention, but using me and the puppet opened it up,” Blair said. The actors are not concealed, however.

The characters are portrayed by the puppets, but the actors also can express their characters through their own faces. “I felt restricted when I couldn’t use my face, but using me and the puppet opened it up,” Blair said. “Avenue Q” is directed by Shaun McNamara, the founder of All Puppet Players. Prior to putting on this musical, McNamara wrote and directed two original shows—both of which featured puppets—“Hamlet Has No Legs” and “Frankenstein Has No Legs.” “Shaun McNamara began speaking about ‘Avenue Q’ several years ago and felt like it was the perfect show to show off both companies’ strength,” Carver said.

Blair first met McNamara at the Maverick Theater, where he performed for Improv Shimmyo. McNamara’s interests in puppetry and theater began as a child, culminating in his founding of All Puppet Players. “Our mission now is to create fun and exciting theater that you cannot get anywhere else. Our puppets are, at times, off the wall, ridiculous, foot-mouthed, and hopefully poignant,” McNamara wrote on the group’s website. All Puppet Players’ goal to produce eccentric, puppet-theater made “Avenue Q” a good choice for their third season.

The Santa Ana production of “Avenue Q” is housed in the intimate, 58-seat Empire Theatre. The musical aims to be whimsical with its use of puppets, but the space provides some substance in the show too. “Puppets provide a great contrast between the funny and serious moments. The characters encounter really serious situations,” Blair said.

Blair’s favorite moment in the show is the final song “For Next.” It serves as a call to action as the characters in the play embrace their mortality and search for meaning in their life. “Avenue Q” is a great play for college students. It does feature adult situations and language, but the play is suitable for all audiences. McNamara and Carver said they would love to see “Avenue Q” gain wider attention, but using me and the puppet opened it up,” Blair said. The actors are not concealed, however.

The characters are portrayed by the puppets, but the actors also can express their characters through their own faces. “I felt restricted when I couldn’t use my face, but using me and the puppet opened it up,” Blair said. “Avenue Q” is directed by Shaun McNamara, the founder of All Puppet Players. Prior to putting on this musical, McNamara wrote and directed two original shows—both of which featured puppets—“Hamlet Has No Legs” and “Frankenstein Has No Legs.” “Shaun McNamara began speaking about ‘Avenue Q’ several years ago and felt like it was the perfect show to show off both companies’ strength,” Carver said.

Blair first met McNamara at the Maverick Theater, where he performed for Improv Shimmyo. McNamara’s interests in puppetry and theater began as a child, culminating in his founding of All Puppet Players. “Our mission now is to create fun and exciting theater that you cannot get anywhere else. Our puppets are, at times, off the wall, ridiculous, foot-mouthed, and hopefully poignant,” McNamara wrote on the group’s website. All Puppet Players’ goal to produce eccentric, puppet-theater made “Avenue Q” a good choice for their third season.

The Santa Ana production of “Avenue Q” is housed in the intimate, 58-seat Empire Theatre. The musical aims to be whimsical with its use of puppets, but the space provides some substance in the show too. “Puppets provide a great contrast between the funny and serious moments. The characters encounter really serious situations,” Blair said.

Blair’s favorite moment in the show is the final song “For Next.” It serves as a call to action as the characters in the play embrace their mortality and search for meaning in their life. “Avenue Q” is a great play for college students. It does feature adult situations and language, but the play is suitable for all audiences. McNamara and Carver said they would love to see “Avenue Q” gain wider attention, but using me and the puppet opened it up,” Blair said. The actors are not concealed, however.

The characters are portrayed by the puppets, but the actors also can express their characters through their own faces. “I felt restricted when I couldn’t use my face, but using me and the puppet opened it up,” Blair said. “Avenue Q” is directed by Shaun McNamara, the founder of All Puppet Players. Prior to putting on this musical, McNamara wrote and directed two original shows—both of which featured puppets—“Hamlet Has No Legs” and “Frankenstein Has No Legs.” “Shaun McNamara began speaking about ‘Avenue Q’ several years ago and felt like it was the perfect show to show off both companies’ strength,” Carver said.

Blair first met McNamara at the Maverick Theater, where he performed for Improv Shimmyo. McNamara’s interests in puppetry and theater began as a child, culminating in his founding of All Puppet Players. “Our mission now is to create fun and exciting theater that you cannot get anywhere else. Our puppets are, at times, off the wall, ridiculous, foot-mouthed, and hopefully poignant,” McNamara wrote on the group’s website. All Puppet Players’ goal to produce eccentric, puppet-theater made “Avenue Q” a good choice for their third season.

The Santa Ana production of “Avenue Q” is housed in the intimate, 58-seat Empire Theatre. The musical aims to be whimsical with its use of puppets, but the space provides some substance in the show too. “Puppets provide a great contrast between the funny and serious moments. The characters encounter really serious situations,” Blair said.

Blair’s favorite moment in the show is the final song “For Next.” It serves as a call to action as the characters in the play embrace their mortality and search for meaning in their life. “Avenue Q” is a great play for college students. It does feature adult situations and language, but the play is suitable for all audiences. McNamara and Carver said they would love to see “Avenue Q” gain wider attention, but using me and the puppet opened it up,” Blair said. The actors are not concealed, however.
Great Commission T-Shirt Sale
$12.95 in CU Bookstore

Proceeds Benefit Around-the-World Scholarship Program
S-XXL available

Concordia to host Mongolian students

Staff and students serve together in summer trips

The mission team from Abbeywest has collaborated with the Office of Global Programs to provide a plethora of options for students looking to get out of the country this summer. There are currently eight trips scheduled, some of which are still accepting students. Expressing a desire to make a difference abroad.

If you are interested in going on a mission-service trip this summer, the Office of Global Programs is still accepting applications with the exception of the East Africa and Hungary trips. The deadline for the remainder of the trips is Jan. 31, so do not hesitate to contact any of the trip leaders for more information.

Vietnam
Dr. Christine Ross and Professor Christopher Nagel are leading this two-week mission-service trip. It will take place from May 6-20 during which time the group will get to support the Lutheran Church in Vietnam, witness about their own faith, and learn from the Vietnamese culture. The trip costs a total of $3000, but that covers all expenses associated with flying, tutoring university students in English, teaching Vacation Bible School (VBS), and touring some of Vietnam’s more popular destinations.

China
Pastor Stephen Borst is in charge of this three-week long trip to one of the European countries that has a significant Lutheran presence. The team will embark on June 20 and return home on July 10 for an excursion that costs $3900. The main objectives for this journey are to lead VBS for the Hungarian children and to help the people there learn English by practicing with native speakers. Ben Helge, graduate student, and Pastor Quanton Anderson, various also have information regarding this trip.

Haiti
From May 17 until May 31, a group of students led by Pastor S.T. Williams will be working diligently in Haiti to help rebuild homes that were destroyed due to natural disasters. The two-week project will also involve teaching VBS to some of the local children and will only cost $250. Pastor Quanton Anderson has information about this trip as well.

East Africa
Professor Adam Lee and a group of students will be setting off for Kenya and Zambia this summer for a two-month long project beginning May 8 and finishing up July 4. They will be working with the group FIKISHA in Kenya, as well as working with Concordia alumnaus Kristen Turner on her projects in Zambia with the Peace Corps.

Costa Rica
Quada A.D. Larry Rice and sophomore David Garcia have put together this trip for ten students interested in working with two different non-governmental organizations. Participants will be working with “Boy with a Ball” as well as Roble Alto Youth Shelter for two weeks from May 7 to May 21. The trip costs $1500 and provides a great opportunity to make a positive difference. Pura vida!

South Korea
Junior Lee is the contact for anyone interested in teaching English and VBS in South Korea this summer. A group of eight to ten students will be spending two weeks—May 15-29—in the country sharing their knowledge and serving as witnesses. Any students of sophomore to senior status are eligible to go at an estimated price of $1500.

West Africa
Eight to twelve CU students will be spending two weeks in Ghana this May with Dr. Dan Waite. The trip will take place from May 15-27 at the price of $2500. The group will be working with ARAN on Naglestr and City of Refuge, organizations which focus on raising awareness about human trafficking.

Serve close to home too!

As the Abbeywest local missions coordinator, I want to help you help others. I love hearing new suggestions of different organizations to work with. If you, or someone you know has a connection with an organization or church in the Southern California area, please let me know. If you already have a place to serve but need help organizing, I can help with that too. Let me be a resource for you!

Blessings,
Mai Vu
Local Missions Coordinator 2011-2012
katherine.vu@eagles.cui.edu

Bethesda Lutheran Communities
This organization, “seeks to enhance the lives of people with intellectual and developmental disabilities through services that share the good news of Jesus Christ.” Volunteers get the opportunity to interact with adults from different Bethesda homes in the South Orange County area.

Food Distribution at Christ Lutheran Costa Mesa
Partnering with Second Harvest Food Bank, Christ Costa Mesa Lutheran Church hosts a food distribution every second Saturday of the month. Families beging waiting at 5 a.m. with their kids to get out of the way. The most important need we see and try to fill is that of quality time and conversation. It is an eye-opening experience seeing a need so close to home.

Food Distribution at Trinity Cristo Rey
Every fourth Saturday of the month, Trinity Cristo Rey Lutheran Church, partnering with Second Harvest Food Bank, distributes food to the local families and individuals in need. It is very similar to the food distribution at Christ Costa Mesa. Volunteers get to see and experience downtown Santa Ana, an area completely different from the clean streets of Irvine.

OC Rescue Mission
The OC Rescue Mission’s purpose is to, “minister the love of Jesus Christ to the Least, the Lost and the Lest of our Community through the provision of assistance in the areas of guidance, counsel, education, job training, shelter, food, clothing, health care and independent living communities.” It is a 1-2 year transitional ministry center and volunteers will serve people of all ages.

Circle City, Santa Ana
The Civic Center in Santa Ana has been called Orange County’s Sid Row. On any given weekend, more than 100 homeless men and women can be found in the small area. During the past three years, various student groups have gone to the area to serve and spend time with the men and women in need. The most important need we see and try to fill is that of quality time and conversation. It is an eye-opening experience seeing a need so close to home.

Vietnam
Families beging waiting at 5 a.m. with their kids to get out of the way. The most important need we see and try to fill is that of quality time and conversation. It is an eye-opening experience seeing a need so close to home.

Concordia to host Mongolian students

EMILY GROSE
SPORTS EDITOR
At the end of this month, a group of eight students from Mongolia will be visiting Concordia’s campus for a few days. The students are coming from Mongolia International University (MIU), a college focused so much on being globally minded that all classes are conducted solely in English. One of the university’s slogans is “educating tomorrow’s global leaders.”

The group arrives on Mon. Jan. 30, and will leave early on Thursday morning. While they are here, they will get the opportunity to attend classes and lectures from Concordia professors. Since MIU is also a Christian university, they will get to see if and how theology classes differ. These students will also get some exposure to what it’s like to be immersed in a native English-speaking environment.

Concordia is not the only stop in America for these Mongolian travelers. They began their journey in Seattle. From there, they will make their way down the coast, stopping in San Francisco before arriving here. After they depart from Concordia, the group will head down to San Diego, and then Las Vegas.

MIU and Concordia are interested in possibly outlining an exchange program, but the details are still being worked out. There will, however, be future contact between the two schools. Next semester, Mongolia will be the first stop for the Around the World II team, as MIU will be hosting Concordia students. While they are in Irvine, the Mongolian students will be staying with Concordia students. Seth Preuss, junior, will be a member of the Around the-World semester next fall. He said, “It will be a good chance to build relationships with the people who will be hosting us when we go around the world and gives me the chance to return the favor.”

Ellie Hanson, junior, is also looking forward to the experience. “It will be a great opportunity for ATV 2 students to prepare for the first country they will visit and get a glimpse of Mongolian culture,” Hanson said.

This trip will be a great chance for Christians from another country to share fellowship with believers in a different culture. They can observe the way that God works in our lives here while strengthening the university’s relationship with Concordia.
Very Agles

January 24, 2012

Staff Writer

Way out in an underdeveloped section of Irvine sits a seemingly unimpressive burger joint, The Counter. The Counter, however, is the next best thing in the world of customizable burgers. If Burger King lets you "have it your way," the counter unquestionably makes you the king (or queen) of your burger. The Counter's menu consists of three parts: a build-your-burger section, a signature burger section, and a starters section.

The signature burgers offer a couple specific choices including a Unique Veggie burger, Old School burger, and of course the Turkey Taco burger. These are great if you showed up to dinner knowing that all you wanted was a taco burger made with turkey meat.

If, on the other hand, you show up to dinner either not knowing what you want or just feeling a bit like Dr. Frankenstein, then build a burger is for you. Boasting an impressive array of selections, you can pick from 12 different cheeses, 30 toppings, 21 types of sauces, and four unique buns (or a bowl). Not to mention five different patties in three sizes (1/3 pound, 1/2 pound, and 1 pound) to choose from. With everything from fried pickle chips to black forest ham, the possibilities are basically limitless.

It actually is possible to build a burger so big that it will not fit into your mouth!

In addition to all of this, there is always a market selection burger offering unique combinations not available on the regular menu. If you find yourself in the mood to try something new and exciting (like lamb on a ciabatta bun with a fried salad and crème fraiche sauce) then the market selection is a great way to savor your night.

The prices are not cheap, but one could expect to pay a similar tab at The Counter as you would at a place like Red Robin—no nothing over the top. The only real drawback to trying to have dinner at The Counter is that there is almost always a wait to eat. So if you're in need of a quick, get-in and get-out type meal, this is not the place for you. But if you have the time, it's certainly worth your dime!

The Counter's beef is fresh, 100% natural Angus beef that is hormone and antibiotic free, all of which has been humanely raised and handled. The Counter's beef is fresh, 100% natural Angus beef that is hormone and antibiotic free, all of which has been humanely raised and handled.

The Counter gets a 5/5 and I suggest you check it out if you haven't already.

Counter Culture

Joshua Young

Save the dates for the 2011-2012 lecture series

FEBRUARY 2012
“World Go Boom” highlights apocalypticism

JUAN SOLIS
STAFF WRITER

Over break, I was one of the many mashup fanatics eagerly awaiting DJ Earworm’s United State of Pop 2011 for Peppermint Christmas time—eagerly awaiting DJ Earworm’s United State of Pop 2012, I for one am confident we’ll still be here come December 24, 2012. I’ve been conditioned to voicelessness just as “The Artist” subjects its supporting characters to voicelessness in order to be preserved there can be no abuse of power, he writes: “If liberty...”

The bulk of the first half uses Rihanna’s “We Found Love” as the primary background further reinforcing the angst and despair. The second half takes a markedly different tone, a triumphant defiance that matches perfectly with Lady Gaga’s “Born This Way,” which drives “World Go Boom” to its close. With the world crumbling around us, our generation shouts, “you can take everything but you can’t take our soul.” We have to accept “that sometimes it lasts, but sometimes the world goes boom.” That doesn’t mean we are federally debilitated, for “the show goes on every night and day” and “the dream goes on.” All the while we unite against the common “standing side by side” not knowing why, but understanding that “The Artist” failed to develop a complex, unique plotline.

The United State of Pop 2011 “World Go Boom” is arguably the best artistic effort to capture and develop such a vivid, photo-like aggregate pysch—picture that with a Kodak. The mashup artist allows an crowd to complete a single line of lyrics. Earworm has even gone so far as to manipulate the words that come from the artist’s mouth. He turns Adam Levine’s singing of “Moves like Jagger” into “Moves on-oosoom” by removing the “m” and “n” and his does scratch the pavement. Several girls walk down toward his trailer and giggle. Valentine’s world has changed dramatically and he begins scrum- ming—but no sound comes out. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic. Dujardin plays Valentine’s astonishment in this dream sequence without coming across as over-dramatic.