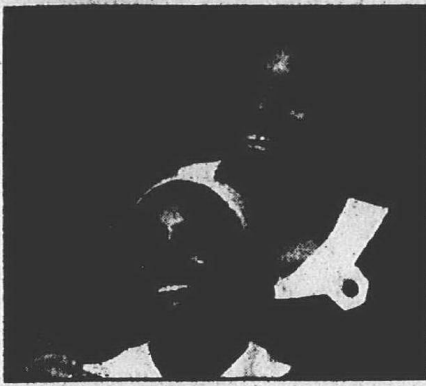


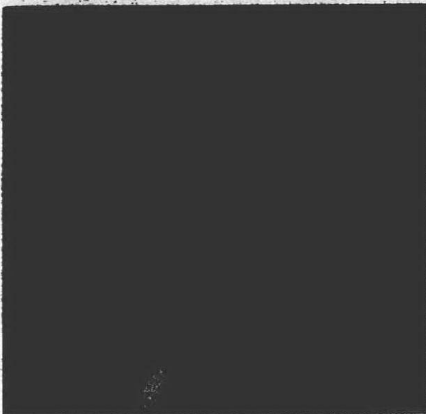
## THE WEEKEND

FRIDAY



Tiffany Russell (left) as daughter, and Kiersten King as Aunt Mae in "Shakin' the Mess Outta Misery" by Shay Youngblood, 8 p.m. at the Sponberg Theatre on Eastern Michigan University's Ypsilanti campus. Tickets \$13, call (734) 487-1221.

SATURDAY



"Dance Collection 2000," a concert of ballet and modern dance works, 3 p.m. in the Plymouth Canton High School Little Theater, 8415 N. Canton Center Road, features Dance Ensemble West's senior company, (pictured), the apprentice, and junior companies. Donation \$0-per person, call (734) 420-4430.

SUNDAY



Tina Turner performs with Lionel Richie, 7:30 p.m. at The Palace, Auburn Hills. Tickets are: \$85.25, \$55.25, \$35.25. Call (248) 645-6666, or (248) 377-0100.

REVEALING THE TRUTH

# Forgiveness

DIRECTOR IS DOING HIS PART TO UNCOVER THE ATROCITIES OF WWII

BY LINDA ANN CHOMIN

When Shi-Zheng was back in China working with opera students when he realized none of them were aware of the massacre of their people by the Japanese during World War II. Disturbed by the revelation, Shi-Zheng concluded the rest of the world was probably just as ignorant about the 20 million Chinese estimated to have died as a result of the eight-year war.

As the new millennium approaches, Shi-Zheng is doing his part to uncover the atrocities, including the exploitation of Korean "comfort women" by Japanese soldiers, by conceiving a multi-disciplinary work which incorporates elements of traditional theater, dance and music. "Forgiveness," a contemporary examination of the conflicts, strives to reconcile the three countries in hopes of a united future.

Directed by Shi-Zheng, the work will be performed as part of the University Musical Society series Friday, March 24, at the Michigan Theater in Ann Arbor.

"It's about making peace about the horror of World War II," said Shi-Zheng. "I'm emotionally attached to this piece. There's so much unresolved anger among the people. I want to bring this to the world's attention. The history of Asia is hardly taught. I wanted to inspire people to learn about what happened. Korea was also being colonized by Japan and Korean women were forced to be sex slaves for Japanese soldiers."

Based on a ghost story, "The Punishment of Zi Du," the work follows a warrior who betrays and kills his best friend. Zi Du is then haunted by his ghost.

"It's a ghost revenge story for how history comes back to haunt," said Shi-Zheng. "It means something has not settled in the past. It's about anger and revenge - the endless cycle of killing."

Co-commissioned by the University Musical Society, the Asia Society, Festival d'Automne in Paris, Hebbel Theater, Berlin, the Walker Art Center, Minneapolis, and the Flynn Theater for the Performing Arts in Vermont, the project was three years in the making. The cast includes master artists of three of the leading performing art forms in east Asia. Japanese noh theater, which evolved over the 16th and 17th centuries, features a sonorous singing style, small gestures and even silence. Jingju (Chi-

nese opera) is colorful with acrobatics and flamboyant costumes. Korean salpuri dance is based on traditional shaman ritual. The music fuses traditional instrumentation from the three cultures. Composer Eve Beglarian uses Japanese drumming by Kenny Endo and Chinese plucked lute by Wu Man to create a soundscape with contemporary shading.

The final product mirrors Shi-Zheng's desire "to have the liberty to become an artist and to have enough distance to know where I came from." Shi-Zheng, who left China in 1987 to pursue a master's degree at New York University, was 7-years-old when the cultural revolution occurred in China. Shi-Zheng started to study traditional singing and eventually went on to study Chinese traditional opera as an actor.

### New vision

"I wanted to create some new theater expression, a new vision with a new staging and new content about 20th century consciousness," Shi-Zheng said. "I'm fascinated with Japanese noh theater, which is 600 years old with masks and very minimal. There's restrained movement, but it describes great emotion."

When "Forgiveness" recently premiered at the Walker Art Center, Shi-Zheng held a question-and-answer period afterward in an effort to assess its impact.

"People wanted to know whether forgiveness is possible," said Shi-Zheng. "From the bottom of my heart, I'm longing for that to start fresh, to pass beyond hate and anger. In history, Korean, Chinese and Japanese cultures have benefited from each other and should continue to share."

University Musical Society programming director Michael Kondziolka expects Shi-Zheng's message to be well received in Ann Arbor.

Kondziolka began working with Shi-Zheng three years ago after learning about the 19-hour "Peony Pavilion" opera the 37-year-old director produced as part of the Lincoln Center Festival last summer. "Forgiveness" makes its New York premiere at the festival in July.

"I was interested in Chen as an artist and the power of the work as an artistic expression, but also as an education," said Kondziolka. "It's frightening how little we know. I was intrigued with his vision for this piece - the cultural and artistic issues he wanted to pursue - the interesting and conflicted history and just educating people through theater about these three distinct cultures."

### "Forgiveness"

What: A contemporary multi-disciplinary theater work  
When: 8 p.m. Friday, March 24  
Where: Michigan Theater, 603 E. Liberty, Ann Arbor  
Tickets: \$36, \$32, \$24, \$16. Call (734) 764-2538



"Forgiveness" unites the cultures of China, Japan and Korea in a contemporary work featuring elements of traditional theater, dance and music from the three countries. Photo by Jack Vartogian

## POPULAR MUSIC

# Ode to Paradime: Remember his name

BY STEPHANIE ANGELYN CASOLA  
STAFF WRITER  
scasola@oe.homedcomm.net

In the mid-'80s, Freddie Beauregard could be seen break-dancing in the streets of Livonia. These days, the rapper known as Paradime can hold his own among Detroit's best hip-hop artists. With friends like Kid Rock and Joe C supporting him, it doesn't get much better.

"They're the next Kid Rock and Eminem of Detroit," lauded Joe C. "Be on the lookout for Paradime."

When he's not working on material or performing, Paradime can be found at Innisfree Irish Pub and Grill in Garden City. That's where he was on Tuesday, March 14, when he spoke with the Observer & Eccentric Newspapers about his views of life and his future in hip hop.

### Boom

With D.J. Mark EP always spinning at his side, Paradime's selling out - out of his self-produced full-length CD "Paragraphs" and out of tickets for shows at venues like Detroit's St. Andrews Hall. Like an explosion, the two burst onto the scene in the early-'90s and have been collaborating on hip-hop rhymes and rhythms non-stop. It all started with a song called "The Burbs." "Ever since then, boom, it's been on," said Mark EP, a Westland resident.

But Paradime's music - backed by



Through his eyes: Freddie "Paradime" Beauregard of Livonia is up for two Detroit Music Awards and has earned widespread notoriety in the metro area's hot hip hop scene.

the band Plaidapuss - isn't something for hip-hop fans alone. "It's really true to life," said Paradime. Early hip-hop influences like Run DMC and House of Pain ring through in the CD, which took more than a year to complete. What started out as a 7-song EP grew into enough "Paragraphs" to write a novel, chronicling the life and thoughts of a man called Paradime. "It's like having a conversation with me on a dif-

ferent day," he said. "I really wanted to give people a real package for their money."

Rob Seale, a singer with the punk-pop band Wrist-Rocket and a fellow "L-Town" resident, wandered into the pub and showed his support for Paradime. Seale said hip-hop music is something kids easily relate to these days. "I just think, especially living in Detroit - not only the city - but in (suburban) schools, hip-hop is everywhere," he said. "From Catholic Central to Livonia Franklin, hip-hop is just at such an influx. It's just not on the street corner. (Paradime writes) about stuff I can relate to and all of the kids can relate to." Seale has known Paradime since they were kids: both attended St. Michaels School in Livonia.

### His name is...

The moniker was derived from the Soundgarden song "Searching With My Good Eye Closed," written by Chris Cornell. In college, Beauregard listened closely to the lyrics: "And I'm on my way/ Looking for the paradigm/ So I can pass it off/ Is it on my side." He got hooked on the concept of a paradigm, defined on his CD as "kind of the way you see the world."

"I gave it my own twist," he said. "I needed something different, a name people will remember."

At the pub, employees and customers remember it well. And the bartenders know just what to serve him. In

Paradime's love-for-beer anthem "Ode to Guinness," he sings: "You can find me up at Innisfree/ Like yo Mickey, Guinness me." The song started out as a joke, with Paradime singing in R&B style. But it worked.

"That's just his personality," said Mark EP. "He's a funny guy. That's why it appeals to everybody. But it's not all sugar-coated."

### Detroit Music Awards

"Ode to Guinness" is just one of 18 reasons for the success of "Paragraphs." "We're all out of it," said Paradime. The first single, "Broke," is nominated for Hip Hop Song of the Year and Paradime is nominated for Best Hip Hop Artist at this year's Detroit Music Awards, April 14. Paradime will perform at the show, which is being hosted by his friend and mentor, Kid Rock. "One thing we learned from him was about a live stage show, give something to the crowd," said Paradime.

"No one wants to see a rapper," added Mark EP.

### Done deal

Now signed to a production deal with Atlantic subsidiary Top Dog Records, Paradime's the talk of Detroit. Kid Rock is remixing songs like "Same Ol' Same" and "Broke" and helping promote Paradime. Watching Kid Rock, Eminem and the Suicide Machines go

Hot Ticket: David Copperfield brings his magic to the Fox Theatre, 2211 Woodward Ave., Detroit, Friday-Sunday, March 24-26. Performance times vary. Tickets \$27.50, \$37.50 and \$45, call (248) 433-1515, or (313) 983-6611 for tickets and information.