

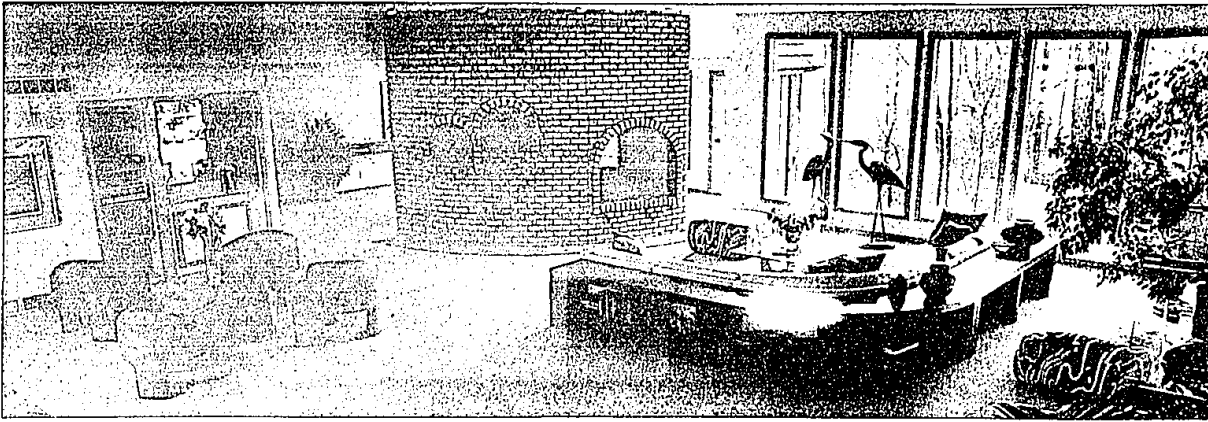
Creative Living

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Corinne Abelt editor/644-1100

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The great room of the David Master house, furnished by Julie Babba of Gormans, is designed for both formal and informal living. Each piece of custom-designed furniture reflects

the sculptural quality of the architectural lines. Beyond the fireplace wall is the dining room with a glass topped contemporary table and another wide view of Upper Straits Lake.

Compatable: House and environment seem made for each other

By Corinne Abelt
staff writer

It's a rather quiet unassuming house. It doesn't flaunt its wealth of space, materials or design. It just seems to fit in the woods-with-a-lake-view environment that is Michigan at its best, as easily as the large trees around it.

Builder/designer, David J. Master wanted it that way. His 6,000 square foot house with the cedar shake roof and exterior of rough sawn cedar and Michigan fieldstone barely interrupts the natural panorama on all sides.

Master studied the topography of the acre and a half lot for a long time to make his site plan work to total advantage. The front faces Orchard Lake and the rear Upper Straits Lake.

The tall vertical windows at each side of the 32-by-40-foot great room offer wide-views of both lakes.

From the small deck adjoining the master bath, there's a very private view of both lakes. And the elegant master bath with a wonderful tree-top view is as big as many a guest bedroom.

In addition to the spacious master bedroom suite, there is a lower level suite with private entrance and kitchenette for the maid, a game or family room on the lower, ground level, three bedrooms on an upper level.

THE OVERSIZE kitchen with an adjoining sitting room is 20 by 25 feet. There is a triple garage and all kinds of closet and storage space and the kind

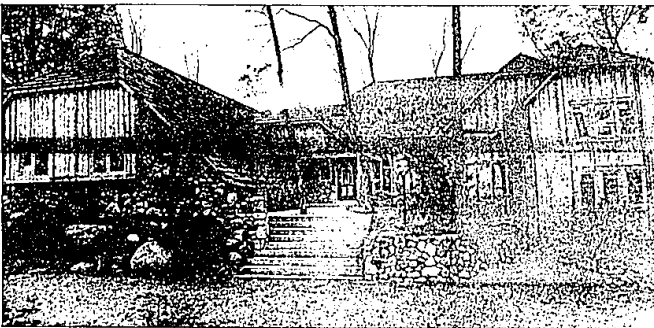
of fine detailing one would expect to find in a house that lists for \$470,000.

Julie Babba of Gormans worked with Masters planning the furnishings and many of the built-ins for this model.

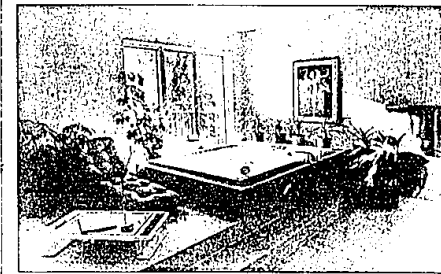
Their mutual understanding of the concept of open space which lends itself to either formal or informal entertaining made the interior plan and design a success.

"I wanted to do something that is contemporary, but timeless," said Master. The grounds around, left completely natural, signal the theory which Master carried to the interior — low to no maintenance.

The oak woodwork is left natural or lightly treated to produce a pickled effect. The floors not covered with a natural toned berber weave carpeting are tile.



Fieldstone, natural hand-sawn cedar siding and cedar shake for the roof allow this home by David Master to seem almost a part of the natural woods and lake scenery around it.



The master bathroom, with a magnificent tree-top view of the woods and lakes, is designed for the ultimate in comfort.

The curved fireplace wall in both great room and dining room is Chicago common brick. Master repeated the curve in the dining room bay windows.

Babba picked up on the soft terra cotta pink of the brick, using natural tones accented with seafoam, light teal, raspberry, and mauves for the great room.

All of the furniture was designed especially for this house, from the built-in putty, laminate shelf in the dining room to the great room modulars and table which reflects the curves of the architectural design. This linear effect gives the interior a warm, gracious look and creates a pleasant traffic pattern.

With more than 100 guests, the great room, dining area would still be comfortably uncrowded.

WHILE Master is ready to build on a lot which a client chooses, he said this type of house meets the rather stringent building specifications of a nearby development, South Point, Malsons Sur La Lac. This beautifully planned seven-lot development by Al Langer on Upper Straits Lake, totally fenced, has the same natural beauty as Master's site. Since the South Point lots sell for \$275,000-300,000, with house, the package would be around \$600,000.

One distinct advantage to the site of

Master's house, in addition to the magnificent view of both sides, is that the adjacent woods is a 70 acre nature center belonging to Cranbrook Educational Community.

The house is heated by two furnaces, has six inches of insulation in the walls and 12 inches in the ceiling.

The house is at 4705 Old Orchard Trail, Orchard Lake. Special hours this weekend are 1-5 p.m. Saturday and Sunday. Other weekends, the house is open 2-5 p.m. Sundays.

Staff photos
by
Mindy Saunders

MOT's 'Night Music' moves at brisk, sophisticated clip

By Mary Jane Doerr
special writer

If the night smiles on the young and the foolish, then is it the old and the cynical that it ignores?

Madame Armfeldt and her granddaughter, Fredrika, gazed into the "white night" of Sweden in Stephen Sondheim's "A Little Night Music."

Both are only spectators in the adult world of love affairs revolving around them. One is too young to take part, the other too physically impaired to enjoy it, living in disgust or a world she detests.

Inspired by Mozart's "Eine Kleine Nachtmusik" and Ignace Bergman's "Smiles of a Summer Night," Stephen Sondheim's musical blends a combination of influences from opera and musical theater with elements of theatrical drama to produce a romantic story of mismatched marriages, unhappy people and their search for happy relationships and happiness in their relationships.

Michigan Opera Theatre (MOT) brought this Tony Award-winning show to the Music Hall, opening last Friday evening.

Starring jazz singer Cleo Laine as Desiree, Ron Raines as Fredrik Egerman, and Martha Schlamm as Madame Armfeldt, the show is under the musical direction of Laine's husband John Dankworth.

THE STORY about four different love affairs is told from the viewpoint of the psychological reflections of each character and echoed by five "observers" who comment and sing about each situation, each entanglement.

The five observers or "chorus" are members of the MOT Artist Apprentice Program — Brian Davis, Shirley Jaron, Sally Stevens, Roy Wilbur and Roberta Brickman. All have strong voices.

Everyone in the story is seeking the same thing. The famous lines "the night smiles three times, once for the young, who know nothing; once for the fools, who know too little; and once for the old, who know too much; are those of Madame Armfeldt (Martha Schlamm).

Embellished by her experiences and confined to a wheelchair, for Armfeldt happiness is only in the past. For the

review

"night to smile on her" would mean death.

Schlamm brings the character dignity and just a hint of warmth. Her lines are well spoken, which is very important since much of the meaning of the play is in those lines.

For others, Count Carl-Magnus Malcolim (Louis Otey) and his wife Countess Charlotte Myrholm (Gloria Capone) marriage hasn't brought what it promised. Otey's voice is a fine one and his acting gives humorous relief to the plot.

Gloria Capone had the best lines in the show and delivered them poignantly. She is by far the best actress in the production.

Desiree Armfeldt (Cleo Laine) and Fredrik Egerman (Ron Raines) carelessly threw away their happiness long ago only to regret it. Desiree's song "Send in the Clowns" perfectly describes their relationship, distracted from each other by careers and other affairs. Their once closeness is evidenced in a daughter, Fredrika (Heather Cross).

CLEO LAINE's raspy voice is clearly understood, but is only good for an emotional interpretation of "Send in the Clowns." She lacked the power, ex-

citement and vibrancy I expected from her.

But, Ron Raines didn't. His tenor voice is rich and his acting had flare.

As the empty headed and flighty, but beautiful, wife of Fredrik, Anne Egerman, (Rebecca Luker) scored with both a well-placed soprano voice and direct expressions in her acting.

Her lover Henrik Egerman, (Charles Tighe), was a humorous, upright and rigid seminary student. Tighe's acting was right on but his voice wasn't.

Worth mentioning is Melanie Sonnenberg for her sexy and provocative portrayal of Petra.

John Calvert's staging and choreography kept the show moving briskly, but the movement of stage props during the solos was distracting. Marilyn Rennagel needs to light up the sides of the stage.

This sophisticated musical with its emphasis on sex is more complicated in its meaning than we see at first glance. So is the music. As musical director, John Dankworth brought to this strong and evenly casted production the musical accompaniment it needed to give it continuity.

This MOT production is a well-crafted one for mature audiences who can understand why the night smiles at all.



Popular singer Cleo Laine takes one of the lead roles in Michigan Opera Theatre's production of Stephen Sondheim's "A Little Night Music," which runs through Dec. 3.