



Glenn Gould Studio is built in the classic shoebox design constructed of oak and maple flooring, plaster walls, and poly laminate materials. The surfaces have been fabricated to allow for maximum dispersion of sound. Some absorptive elements have been integrated into the walls to bring the reverberation time of the room to 1.6 seconds. The stage is 16" above floor level.

Dimensions:	60'w, 90'l, 30'h (nominal)
Capacity:	341 seats. First four rows (84 seats) are removable for recording purposes. Four permanent wheelchair positions located in the last row.
Stage (maple):	30' deep by 50' wide. The stage comprises 30% of the total floor space of the room.
House (oak):	60' from stage to rear of room by 60' wide. There is a 15 degree rake starting at row five. The first four rows of seating are removable.
Audio:	8 mics suspended from the ceiling. 78 mic lines and 34 audio trunks available from 5 stage panels (3 downstage, 2 upstage) and ceiling positions.
Video:	10 video trunks available on stage. Two each to balcony, control room, mezzanine equipment room, announce booths and stage manager positions.
Communications:	2 channel clear com throughout. Close circuit camera from balcony feeds video monitor in lobby. Program sound can be fed to lobby, backstage and dressing rooms.
Lighting:	Sixty-two lamps controlled by a Strand 300. 8 auto yoke controlled lights Positioning and focusing of the lights is limited.
Power:	15 amp, 110 volt technical grounded circuits throughout the room. 60 amp, 3 phase service also available.
Backstage:	2 soloist dressing rooms (with warmup piano, private washroom and shower), two large dressing rooms, lounge (with warmup piano), washrooms. Backstage is accessed through building entrance at 25 John St., as does most equipment (via the fire doors). There is also a loading dock located on the B2 level, 205 Wellington St. W.
Lobby:	Upper- 2600 sq.ft.; Lower- 1800 sq.ft. (approx.)
Architects:	Bregman + Hamann Architects & Engineers

-Toronto firm est. 1953

Scott and Assoc.

John Burgee Architects with Philip Johnson