

STEPHANIE RAWLINGS-BLAKE
Mayor



THOMAS J. STOSUR
Director

August 19, 2013

TO: The Honorable Bernard C. "Jack" Young
President, Baltimore City Council
City Hall, Room 408
100 N. Holliday Street
Baltimore, Maryland 21202

FROM: Ms. Kathleen G. Kotarba, Executive Director

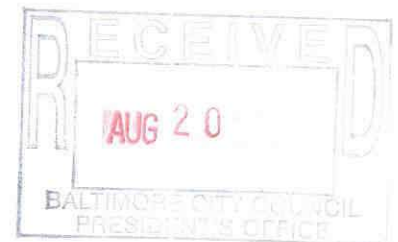
RE: City Council Bill 13-0227-Baltimore City Landmark List "Parkway Theatre"

This legislation will designate the "Parkway Theatre", located at 3 West North Avenue, as a Baltimore City Landmark. The Commission for Historical and Architectural Preservation (CHAP) supports this legislation, which is sponsored by Councilman Stokes.

CHAP reviewed the designation legislation and confirmed that the building meets the City's Landmark designation criteria. The Commission prepared the attached report to document the property's rich history and notable architecture. The landmark designation will support the preservation of this significant Landmark that played a groundbreaking role in Baltimore's entertainment industry, and has served the citizens of Baltimore for over a century.

Your favorable support is requested. Thank you for your consideration.

Cc: Hon. Carl Stokes
Ms. Angela Gibson, Mayor's Legislative Liaison to the City Council



COMMISSION FOR HISTORICAL & ARCHITECTURAL PRESERVATION

Charles L. Benton, Jr. Building 417 East Fayette Street Eighth Floor Baltimore, MD 21202-3416

Plan Preserve Prosper

**The Commission for Historical and
Architectural Preservation**

**Landmark Designation Staff Report
August 14, 2012**



The Parkway Theatre

3-9 W. North Avenue
Baltimore, Maryland

Summary

The Parkway Theatre was designed in 1915 in the Italian Renaissance Revival style by architect Oliver B. Wight for the Northern Amusement Company. It was based off the West End Theatre in London and the Strand Theatre in New York City. The Parkway Theatre showed vaudeville and moving pictures, and from its inception was designed to show talking pictures – over a decade before “talkies” were popular. It was likely the first movie house in the United States that was wired and acoustically designed for sound. The Parkway Theatre was one of the premier movie houses in Baltimore through the early 1950s, serving as a theatre into the 1970s.

Property History

The Parkway Theatre is located on the south side of W. North Ave, just west of the intersection with N. Charles Street in the Station North neighborhood. It was designed in 1915 in the Italian Renaissance Revival style by architect Oliver B. Wight and constructed by the J. Henry Miller Co. for the Northern Amusement Company for \$120,000.¹ The Parkway Theatre showed vaudeville and moving pictures, including talking pictures which weren't popular until almost ten years later. The Parkway Theatre was one of the top movie houses through the early 1950s, and served as a theatre into the 1970s.

The Parkway was constructed 1914-1915 on four developed lots at 3, 5, 7, and 9 W. North Ave. This required the demolition of four white marble-front houses that were built in 1886 for A.S. Abell, owner of the *Baltimore Sun*, and designed by Charles E. Cassell, a prominent Baltimore architect.² The theatre was constructed by the Northern Amusement Company and owned and operated by the Parkway Theatre Company. Henry W. Webb was the president of both companies, which shared several of the same owners.³ Webb also owned and operated the Strand Theatre on Howard Street, and the McHenry Theatre on Light Street, called the “Southern Parkway”.⁴

The Parkway Theatre opened its doors on October 23, 1915 to a packed house, showing two screenings of the film “Zaza” starring Pauline Frederick and accompanied by a full orchestra. That night, the Parkway established itself as one of the premier movie houses in the city. The 1,200 seat theatre was based off of the West End Cinema Theatre in London and the Strand Theatre in New York both in several features, including its architecture and the egg-shaped design of the theatre. This design provided excellent views of the stage from every seat and perfected the acoustics of the space.⁵ New technology in the form of a large steel girder that ran the width of the building, allowed for an unobstructed view of the stage from anywhere in the auditorium because it eliminated the need for supporting columns.⁶

The theatre was praised for being an “exceedingly prettily finished house” with a comfortably large lobby with a soda fountain and mezzanine-level tea room. The theatre was decorated in the Louis XIV style. The ornately plastered ceilings and walls were

originally painted gray and gold, and the chandelier in the lobby was a replica of one at the palace of Versailles.⁷ It was applauded for its “chasteness” in design, both interior and exterior, with everything “in good taste, down to the smallest detail.”⁸ The exterior was also praised, for its simple architectural lines.⁹ The lights on the roof and entrance of the theatre were “an appreciable addition to the illuminations of North avenue” which was noted for “fast becoming a nightly recreational centre for residents of the northern part of the city.”¹⁰ The theatre catered to the elite of Baltimore, many of whom attended its one year anniversary gala. The correspondent for *Moving Picture World* wondered “how could anyone use the word ‘movie’ in connection with such dignity and art as this.”¹¹

The Parkway was a first-class theatre, showing first-run films and offering other enticements. It had an 11-piece live orchestra as well as a \$15,000 Moller organ to accompany silent films.¹² There was also a cameraman who filmed local news items that were shown in the theatre only 24 hours later.¹³ The theatre also had air-conditioning early on – an enormous draw to theatre-goers in the sweltering summer months. A c.1916 photo depicts a sign on the theatre advertising that it was “Delightfully Cool - Always.”¹⁴

The Parkway was designed to show both moving-pictures and vaudeville acts, embracing new forms of entertainment while also accommodating the old.¹⁵ In fact, the Parkway Theatre was designed from the very beginning to show talking pictures – a radical innovation that predated the “talkie” era of films by more than a decade.¹⁶ These films were intended to be one of the chief features of the Parkway, and it was likely the first movie house in the United States that was wired and acoustically designed for sound.¹⁷ The talking pictures were created by Henry Webb’s brother, George R. Webb. The Parkway debuted a “singing picture” in 1917, which was the second act of the opera *Carmen*, starring members of the Metropolitan Opera.¹⁸ Sadly, the entire venture came to an untimely end with the death of George R. Webb in July 1919.¹⁹

Only a few months after George’s death, Henry Webb, George’s brother and the president of Parkway Theatre Company, sold the Parkway to the Century Theatre Company, owned by Charles E. Whitehurst.²⁰ The Parkway joined Whitehurst’s collection of first-run theatres in the 1910s and early 1920s, which included the New, Garden, and Century Theatres.²¹

Following Whitehurst’s death in 1924, the Parkway was sold in 1926 to the Century Theatre Company, part of the Loew’s Corporation.²² The interior of the theatre was extensively remodeled by Loew’s. Movietone and Vitaphone sound systems were installed in 1928, because talkie films were by then embraced by Hollywood.²³ The theatre exclusively showed MGM films.²⁴ In 1939, the theatre was again extensively remodeled, and included the addition of a new marquee. The New Theatre Company, owned by Morris Mechanic, purchased the property in 1952 and immediately closed the theatre. The theatre changed hands again, and was then sold to Milton Schwaber in 1955.²⁵

Schwaber turned the Parkway Theatre into 5 West, an art theatre. The interior was again remodeled, with new seating and decor. The 5 West was a theatre for over twenty years.

It closed in 1974, but briefly reopened between 1976 and 1978.²⁶ In the early 1980s, there was interest in the building from the Left Bank Jazz Society, which wanted to convert the theatre into a “Jazzeum,” but the project fell through. In 1989, Samuel Song Cho Chang and other purchased the theatre and altered the interior of the first floor to serve as a retail space.²⁷ The space was later used for offices, and in 1998 it was leased to Michael Johnson’s Heritage Shadows of the Silver Screen African American Film Museum and Cinema for use as a theatre and museum. These plans did not come to fruition.²⁸

In 2002, an LLC owned by Charles Dodson, A&E Station North LLC, purchased the property. Dodson undertook renovations of the property, and had a plan to reopen the theatre. The City Council passed a resolution in 2004 that gave the Baltimore Development Corporation (BDC) the authority to seize 19 properties in Station North, including the Parkway Theatre. BDC offered to assist Dodson with renovation if Dodson developed “serious plans” for the project.²⁹ By 2009, BDC had taken control of the Parkway and awarded the Cormony/Pollack and Seawall Development Co. the exclusive rights for the redevelopment of the Parkway and adjacent properties at 1 W. North Avenue and 1820 N. Charles Street. In December 2011, BDC terminated the agreement, and issued a Request for Proposals (RFP) for redevelopment.³⁰ Three proposals are currently being considered by the BDC.³¹

The Parkway Theatre is listed on the National Register of Historic Places as a contributing building in the North Central Historic District.

Contextual History

The Parkway Theatre is an important site in Baltimore’s history for its important role as a elite first-run theatre, for its pioneering role in talking pictures, and for its architecture. In a city with close to 120 movie theatres in the 1920s, the Parkway was one of ten elite first-run theatres in Baltimore.³² It remained one of the top movie houses through the early 1950s. Unlike movie theatres today, where most theatres offer the same movies at the same time, there was more competition in the early 20th century. Some theatres, including the Parkway at certain points in its history, only screened first-run, or new, films from a particular movie company. This exclusivity ensured customers. The majority of theatres in Baltimore were second- or third-run theatres, showing films a certain number of weeks after their release at more modest prices in smaller theatres.³³

The theatre was designed by Oliver Birkhead Wight, a Baltimore-based architect and member of the American Institute of Architects. He designed or altered over a dozen theatres in Baltimore. His most famous theatre was the Parkway, but he also designed the McHenry Theatre in Federal Hill, redesigned the Howard Theatre, and with A. Lowther Forrest, designed the New Theatre.³⁴ Built one year after the Parkway, the McHenry Theatre was owned by Henry Webb’s Southern Amusement Company and was referred to as the “Southern Parkway.”³⁵ The New Theatre was one of the earliest grand theatres in Baltimore, but has been demolished. The Parkway is the best extant example of Wight’s work.

The Parkway was the first documented theatre in the United States that was wired and acoustically designed for sound. It showed “talkies” almost a decade before they became popular. The Parkway was designed to exclusively show the films of George R. Webb, the brother of Parkway Theatre owner Henry W. Webb. George Webb was an astute entrepreneur and businessman, engaged in transportation, utilities, and real estate development, and sound technology. He began with a career with the Baltimore & Ohio Railroad. At the turn-of-the-20th century, Webb and banker Henry Parr constructed the Baltimore and Northern Railroad, and with Alexander Brown & Sons, he consolidated the streetcars of Baltimore. He later founded the Maryland Telephone and Telegraph Company. He also consolidated the United Railways of San Francisco, organized telephone, light, and power companies in Pittsburgh, PA, and consolidated the streetcars, light and telephone system in Wilmington, DE with Pierre du Pont and Harry Scott.³⁶ Webb also developed the streetcar suburbs of West Arlington and Forest Park in Baltimore.³⁷

Beginning in the 1910s, George Webb developed talking picture machines, which stemmed from his background in the telephone business. Associates in his experiments were Pierre du Pont and John Raskob, president and financial executive, respectively, of DuPont and General Motors. His projects included his talking pictures, a magnaphone, and “music by wire”, essentially, music over the telephone.³⁸ Webb conducted his experiments with talking pictures and other machines in the Hoen Building in downtown Baltimore and at his home in West Arlington.³⁹ Webb had wanted to sell the magnaphone to the English and French governments to help them in World War I, but the war itself had put an end to any business negotiations and limited the interest in his “talking and moving-picture device” both nationally and abroad.⁴⁰

Webb founded his film company in 1910 and showed his sound-synchronized films of vaudeville, monologues, and operas in London, Paris, New York, and Baltimore in the 1910s.⁴¹ Webb’s films were alternately called “Webb’s Electric Pictures”, “Webb’s Talking Pictures”, and finally “Webb’s Talking and Singing Pictures”.⁴² Prior to the construction of the Parkway Theatre, which exclusively showed Webb’s films, his pictures were shown at two other theatres in Baltimore: Albaugh’s Theatre and the New Academy of Music.⁴³ He produced the operas *Faust*, *Rigoletto*, and *Il Pagliacci*, along with other short films.⁴⁴ These films were very well-received by audiences, and even as early as 1913, Webb was credited with “coming perilously close to changing ‘movie’ history”, but his technology needed a few more tweaks to perfectly synchronize sound and picture.⁴⁵ Webb’s engineer, African American William P. Stuntz, is responsible for Webb’s success with films, because Stuntz figured out how to synchronize film and sound.⁴⁶ The debut of *Carmen* at the Parkway Theatre exhibited the improvement of this technology, and following this success, Webb announced the creation of a new film company with Pierre du Pont and John Raskob, president and financial executive of DuPont and General Motors, who had also been associates in his other enterprises.⁴⁷ Sadly, the entire venture came to an untimely end with the death of George R. Webb in July 1919.⁴⁸

His associates du Pont and Raskob ramped up their efforts to commercialize his invention and sold patents in Canada, Japan, and several European countries. However, another sound machine, the Vitaphone, was adopted by film company Warner Brothers in the US in 1926, ushering in the era of talkies.⁴⁹ George's brother Henry Webb did show Webb's Talking Pictures in Baltimore in 1927, but did not garner interest from any film companies.⁵⁰

Architectural Description

The Parkway Theatre is designed in the Italian Renaissance Revival. The building is four stories tall, three bays wide, and faced in a buff brick and white architectural terra cotta. It is 65' wide and it is 115' deep. It is adjacent to a building on the east, and originally was adjacent to a building on the west. The outer bays of the building are very narrow, slightly set back from the center bay, and consist of double doors on the first floor and a 2/2 sash window with simple white terra cotta sill and lintels in each of the three upper stories. The center bay dominates the building. The first floor is faced in white terra cotta, and the majority of the bay projects slightly. A water table runs across the central bay. Above the water table on either end of the bay are two empty poster display cases. The wide central entrance is covered with an overhead roll down metal door. The marquee used to be located above the entrance. It originally was a simple iron canopy, but it was remodeled several times and was removed years ago.⁵¹

Above the door is a white terra cotta belt course decorated with scroll wave and egg and dart molding that runs across the entire length of the building. A simple intermediary cornice demarcates the shift to the buff brick on the middle portion of the façade. Set just above the intermediary cornice and aligned with the entrance are six paired 18 pane casement windows. Each window is topped with a white terra cotta archway with a decorative fanlight with a central circular design. The windows are separated by two Doric columns, and Doric pilasters flank the windows. The words "Parkway Theatre" are carved into a large band running across the center bay just below the heavily ornamental cornice. There is a central balustrade at the top of the building, flanked a large band of white terra cotta.

While this designation only includes the exterior of the building, it should be noted that much of the interior of the building is in excellent condition, notably the extensive decorative plasterwork on the walls, ceiling, and stage, the paintings on the walls and ceiling, and the original marble stairs.

Staff Recommendation

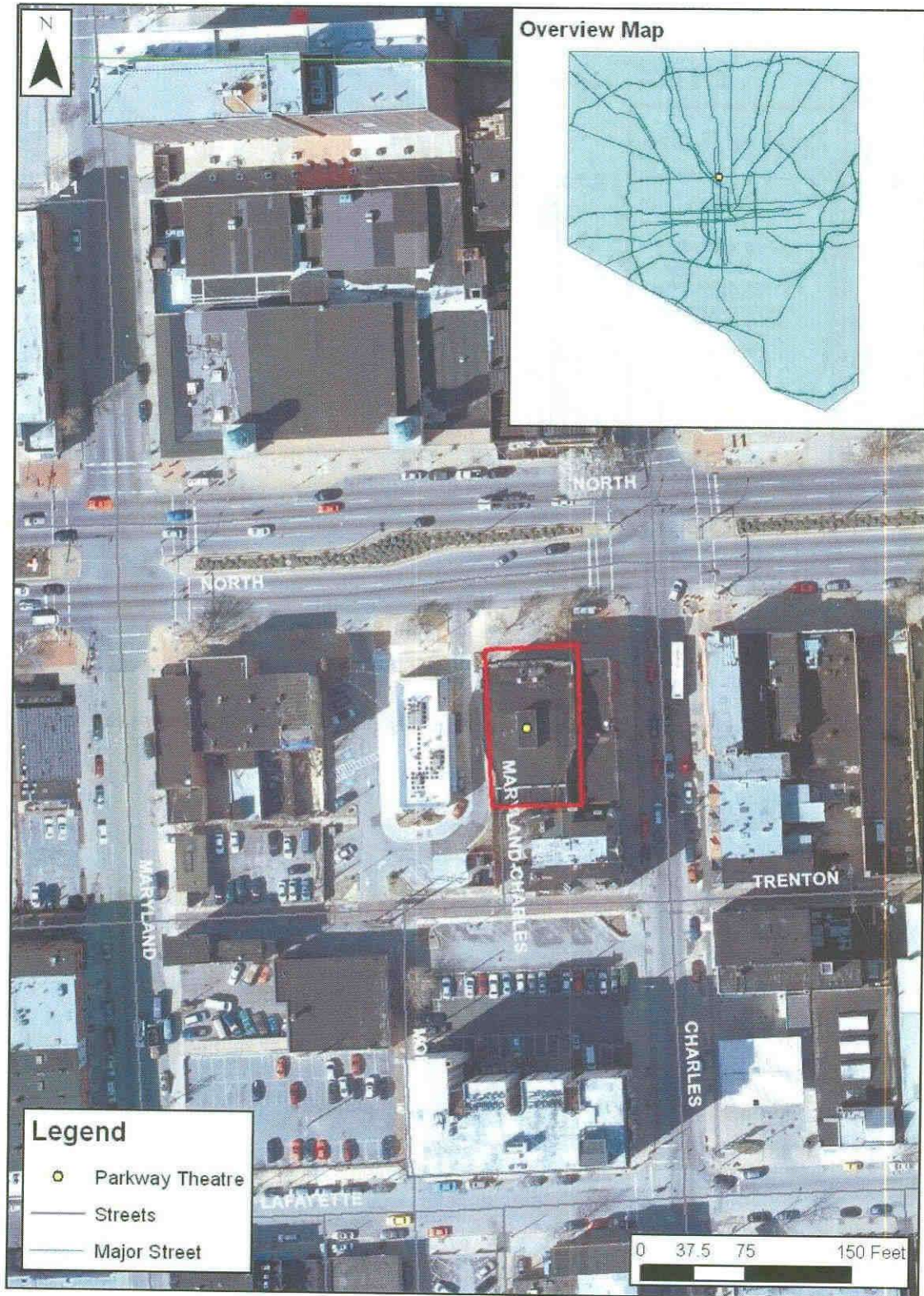
The Parkway Theatre qualifies for landmark designation meeting the following standards:

B. A Baltimore City Landmark may be a site, structure, landscape, building (or portion thereof), place, work of art, or other object which:

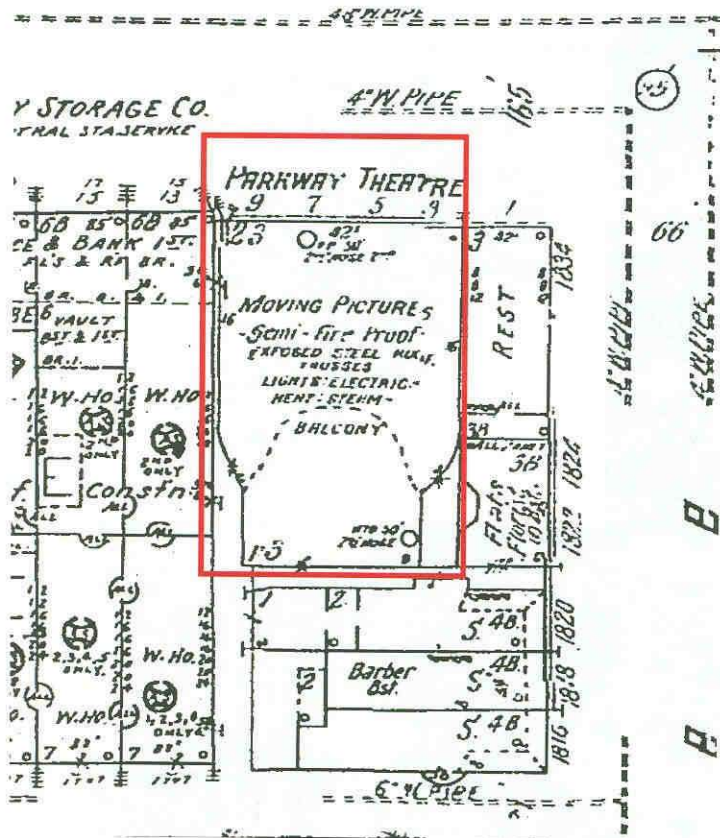
1. is associated with events that have made significant contributions to the broad patterns of Baltimore history
3. embodies the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction

The Parkway Theatre was designed in 1915 in the Italian Renaissance Revival style by architect Oliver B. Wight for the Northern Amusement Company. It was based off the West End Theatre in London and the Strand Theatre in New York City. The Parkway Theatre showed vaudeville and moving pictures, and from its inception was designed to show talking pictures – over a decade before “talkies” were popular. It was likely the first movie house in the United States that was wired and acoustically designed for sound. The Parkway Theatre was one of the premier movie houses in Baltimore through the early 1950s, serving as a theatre into the 1970s.

Locator Map



Historic Map



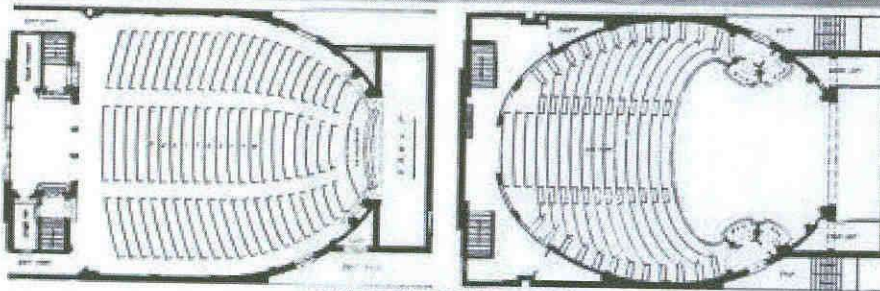
1953 Sanborn Fire Insurance Map, with the Parkway Theatre marked in red. (Sanborn Fire Insurance Maps 1914-1953, Vol. 2, 1914, Sheet 195)

Historic Images

DECEMBER, 1920

THE ARCHITECTURAL FORUM

PLATE 99

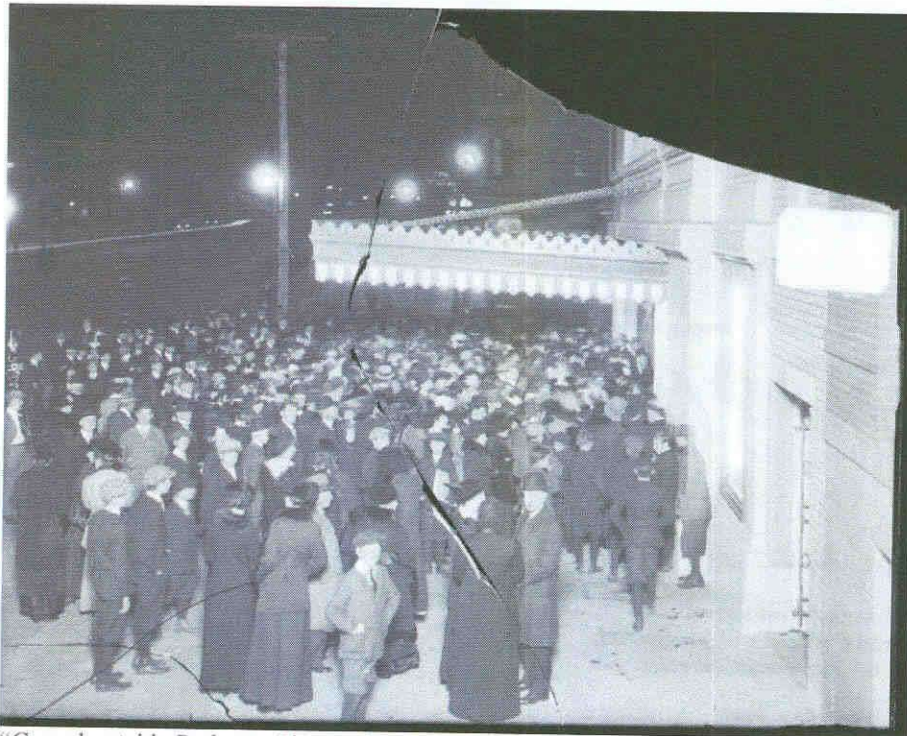


AUDITORIUM AND BALCONY PLANS
PARKWAY THEATRE, BALTIMORE, MD.
OLIVER S. WRIGHT, ARCHITECT

“Plate 99” *The Architectural Forum* Vol. 33, No. 6, December 1920, in *The Architectural Forum Volumes 5 & 6* (Rogers and Manson Co, 1920). Available as a Google E-book.



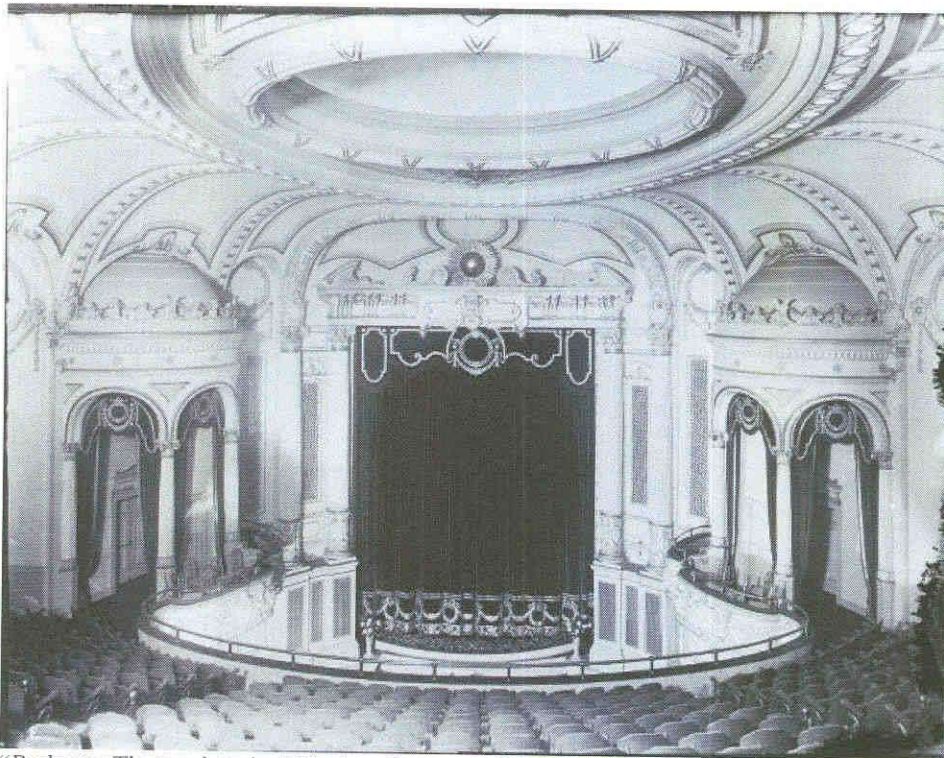
"Parkway Theatre" Hughes Company Glass Negatives, Accession # P75-54-N109g, c. 1905-1940 (The Photography Collections, University of Maryland, Baltimore County, copyrighted) (The films advertised suggest the photo was taken in 1916)



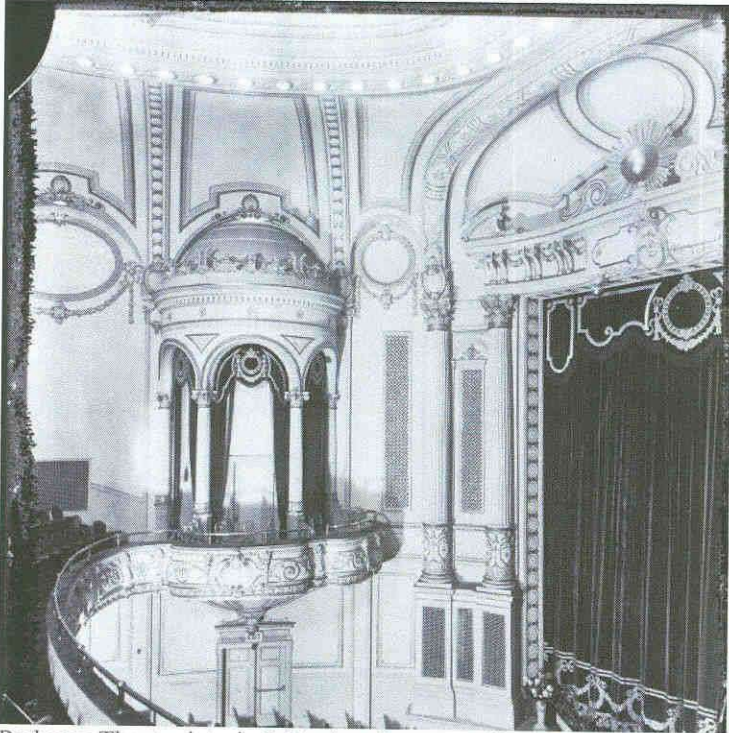
"Crowd outside Parkway Theatre" Hughes Company Glass Negatives, Accession # P75-54-A377g, c. 1905-1940 (The Photography Collections, University of Maryland, Baltimore County, copyrighted)



"Intersection of N. Charles Street and North Ave." Hughes Company Glass Negatives, Accession # P75-54-N616g, 1921. (The Photography Collections, University of Maryland, Baltimore County, copyrighted)



"Parkway Theatre interior" Hughes Company Glass Negatives, Accession # P75-54-N458g, c. 1905-1940 (The Photography Collections, University of Maryland, Baltimore County, copyrighted)



Parkway Theatre interior” Hughes Company Glass Negatives, Accession # P75-54-N457g, c. 1905-1940
(The Photography Collections, University of Maryland, Baltimore County, copyrighted)

Current Photos



Façade of the Parkway Theatre.



Upper story of façade.



Detail of Cornice.



View of Parkway from southwest corner of N. Charles and W. North Ave.

¹ “New Playhouse Begun” *The Sun (1837-1985)*; Apr 24, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 5; “Parkway Theatre Tonight” *The Sun (1837-1985)*; Oct 23, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 9; “Theatre to be Egg Shaped”, *The Sun (1837-1986)*; Dec 11, 1914; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 10.

² “Real Estate Transaction 1 -- No Title” *The Sun (1837-1986)*; Apr 22, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986) pg. 12; “In North Baltimore: The Picturesque in Dwellings--Marble Fronts and Quaint Windows” *The Sun (1837-1986)*; Jul 22, 1886; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 1.

³ “Theatre to be Egg Shaped”; “New Playhouse Begun”

⁴ “Hose Wagon Hits Street Car”, *The Sun (1837-1986)*; Aug 24, 1917; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 14; Robert K. Headley, *Motion Picture Exhibition in Baltimore* (Jefferson, NC: McFarland & Company, Inc., 2006), 336.

⁵ “Theatre to be Egg Shaped”; “Real Estate Transaction 1 -- No Title”, *The Sun (1837-1986)*; Jan 23, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 10.

⁶ “Real Estate and The Courts”, *The Sun (1837-1985)*; May 12, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 13.

⁷ Robert K. Headley, *Motion Picture Exhibition in Baltimore*, 363.

⁸ Robert K. Headley, *Motion Picture Exhibition in Baltimore*, 363, citing “Business Plus Beauty” *Motography*, October 7, 1916, p. 803.

⁹ “Parkway Opens Doors” *The Sun (1837-1985)*; Oct 24, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 11.

¹⁰ “Parkway Opens Doors”

¹¹ Robert K. Headley, *Motion Picture Exhibition in Baltimore*, 363, citing “Parkway’s Brilliant Anniversary” *Moving Picture World*, November 11, 1916, p. 887.

¹² “Parkway Opens Doors”; Robert Kirk Headley Jr. *Exit: A History of Movies in Baltimore* (Baltimore: Robert Kirk Headley, Jr., 1974), 107; Robert K. Headley, *Motion Picture Exhibition in Baltimore*, 363.

¹³ Robert Kirk Headley Jr. *Exit: A History of Movies in Baltimore*, p.107.

- ¹⁴ "Parkway Theatre" Hughes Company Glass Negatives, Accession # P75-54-N109g, c. 1905-1940 (The Photography Collections, University of Maryland, Baltimore County)
- ¹⁵ "Parkway Opens Doors"; "Real Estate Transaction 1 -- No Title"; "Theatre Directors Named", *The Sun (1837-1986)*; Sep 29, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 10.
- ¹⁶ "Real Estate Transaction 1 -- No Title", *The Sun (1837-1986)*; Feb 24, 1915; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 10; Sidney Daniels, "City 20 years ahead of time in Talkies: Human and Mechanical Speaking Pictures First Introduced", *The Sun (1837-1986)*; Oct 21, 1928; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. SM7
- ¹⁷ "Real Estate Transaction 1 -- No Title"; Mark Miller, "Talking Pictures: A Baltimore Invention" In *Baltimore* February 1982: Vol. 75, No. 2, p. 66-68 and 108-109; 108.
- ¹⁸ "Singing Pictures Here: 'Carmen' Is Produced By Webb Process At Parkway Like Attending" *The Sun (1837-1986)*; Jan 5, 1917; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 4; "To Show Singing Pictures", *The Sun (1837-1985)*; Jan 1, 1917; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 7
- ¹⁹ "George R. Webb Dies: Organized Street Railways and Telephone Companies in Many Cities." Special to The New York Times, *New York Times (1857-1922)*; Jul 8, 1919, ProQuest Historical Newspapers: The New York Times (1851-2008), pg. 11; "Hospital Goal in Sight", *The Sun (1837-1986)*; Jul 9, 1919; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 7
- ²⁰ Deed. Parkway Theatre Company to the Century Theatre Company. Baltimore City Land Records, Liber SCL 3494, Folio 378, 1919.
- ²¹ Robert K. Headley, *Motion Picture Exhibition in Baltimore*, 75.
- ²² Deed. Century Theatre Company to the Century Parkway Company. Baltimore City Land Records, Liber SCL 4580, Folio 481, 1926; Headley, *Motion Picture Exhibition in Baltimore*, 75 and 364.
- ²³ Headley, *Motion Picture Exhibition in Baltimore*, 364.
- ²⁴ *Ibid.*, 76.
- ²⁵ *Ibid.*, 365.
- ²⁶ *Ibid.*, 365.
- ²⁷ Edward Gunts, "Spirit of revitalization grows on North Avenue", *The Sun (1837-1985)*; Dec 22, 1985; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), 3H.
- ²⁸ Headley, *Motion Picture Exhibition in Baltimore*, p. 365-6.
- ²⁹ John Barry "Stage Stuck" *City Paper* 12/15/2004, <http://www2.citypaper.com/news/story.asp?id=9434>
- ³⁰ Mark Reutter, "Deteriorating 'jewel' of Station North Arts District to be rebid" *Baltimore Brew* December 2, 2011, <http://www.baltimorebrew.com/2011/12/02/deteriorating-jewel-of-station-north-arts-district-to-be-rebid/>
- ³¹ Lorraine Mirabella "Developers vie to restore Partway Theatre in Charles North" *The Baltimore Sun*, April 10, 2012, <http://www.baltimoresun.com/news/breaking/bs-bz-parkway-theatre-proposals-20120410.0.1566135.story>
- ³² Headley, *Motion Picture Exhibition in Baltimore*, p. 75 and 91.
- ³³ *Ibid.*, p. 75.
- ³⁴ Headley, *Motion Picture Exhibition in Baltimore*, p. 336, 352, 345.
- ³⁵ *Ibid.*, 336.
- ³⁶ "George R. Webb Dies: Organized Street Railways and Telephone Companies in Many Cities"
- ³⁷ "Land-Boom Sale: A Typical Scene at West Arlington-Visitors from Other Cities" *The Sun (1837-1986)*; Jun 3, 1891; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986) pg. 4; "Notes From The Courts", *The Sun (1837-1986)*; Nov 9, 1905; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 9
- ³⁸ "Hospital Goal In Sight", *The Sun (1837-1986)*; Jul 9, 1919; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 7
- ³⁹ "Makes Pictures Talk: George R. Webb's "Magnaphone" Wins Test In New York Theatrical" *The Sun (1837-1986)*; Apr 2, 1913; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 3
- ⁴⁰ "On Their Native Shore: Large Delegation Of Baltimoreans Land At New York G. R. Webb" *The Sun (1837-1986)*; Aug 30, 1914; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 12; Mark Miller, p. 108.

⁴¹ “New Academy: Webb's Electrical Pictures”, *The Sun (1837-1986)*; May 12, 1914; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 5; “Webb Pictures Talk: Large Audience Admires Them At Albaugh's Theatre Pronounced as” *The Sun (1837-1986)*; Oct 7, 1913; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 6; Sidney Daniels.

⁴² “Theatre to be Egg Shaped”; Sidney Daniels; Mark Miller, p. 67, 108.

⁴³ “Grand Opera by Machine: Mr. Webb To Give Exhibition At Albaugh's”, *The Sun (1837-1986)*; Sep 22, 1913; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 5; “Posing for Movies a Fascinating Pleasure: Lew Dockstader Thinks That An Actor's” *The Sun (1837-1986)*; May 17, 1914; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. F4

⁴⁴ Mark Miller, p. 108.

⁴⁵ “Webb Pictures Talk: Large Audience Admires Them At Albaugh's Theatre Pronounced as”; Mark Miller, p. 108; “A Real Thing In Talking Pictures”, *The Sun (1837-1986)*; Oct 12, 1913; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. MA6

⁴⁶ Headley, *Motion Picture Exhibition in Baltimore*, p. 45.

⁴⁷ “Singing Pictures Here: ‘Carmen’ Is Produced By Webb Process At Parkway Like Attending”

⁴⁸ “George R. Webb Dies: Organized Street Railways and Telephone Companies in Many Cities.” Special to The New York Times, *New York Times (1857-1922)*; Jul 8, 1919, ProQuest Historical Newspapers: The New York Times (1851-2008), pg. 11; “Hospital Goal in Sight”, *The Sun (1837-1986)*; Jul 9, 1919; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. 7

⁴⁹ Mark Miller, p.108-109.

⁵⁰ “Webb Talking Pictures Are Demonstrated”, *The Sun (1837-1986)*; Aug 28, 1927; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1986), pg. MR6

⁵¹ *Ibid.*, 363.