D.W. Griffith was born on January 22, during the closing quarter of the last cen-
tury, in La Grange, Kentucky, United States. He was one of four brothers, all of whom
had careers in the film industry.

Griffith's early work was primarily in the silent film era, and he is credited
with inventing the montage technique, which involves editing together various
shots to create a visual narrative. His films are known for their dramatic
quality and their ability to evoke strong emotions.

Today, Griffith is best known for his work on "The Birth of a Nation," which was
released in 1915. This film was a critical and financial success, and it remains a
landmark in the history of cinema.

Griffith's influence on the film industry was profound, and he is often credited
collectively with laying the foundation for the modern film industry.
unorthodox and additional means of capturing effects and emotion on celluloid—
—but only as all meritorious photo-
plays are—strictly that whether made during the day, or during the night, or during the sleek, slay days of 1945 when the technical expression of the
impression is not at all a question—so
many of the films are meaningless.

Griffith invented or developed the
flash-back, the iris device, close-up, slow motion, the fade-in, fade-out, the quick-shot and affiliated effects because he felt an urgency to impart the im-
pressions and the personal emotional
experience of the characters. The first American motion picture director made his mark in a vast ocean of symp\nthetic size, scores which accompanied his major efforts and italicized action. His films tended sometimes almost frame for frame.

Of the major works developed under the
Griffith aegis, best remembered, and
perhaps most noteworthy, are: "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "The Three Ages," and the
dialogue film, "Abraham Lincoln.

In most of these, the producer-director
conferred with the greatest of the poets
making them as important and surre\n
dant as the characters who were the protagonists of his plots. Certain's: the "Birth of a Nation," "Way Down East" are an integral merit of the drama, and one remembers them as much for the beauty of the
family. And the river, with its shatter\ning ice flow, quite equalled, and often dominated, Lenora Anderson as the heavy heart of the family.

Some of the minor Griffith idylls
less trumped and therefore less tri-
umphant through the years, are im\nportant in the line of the consistent
of nature to the demands of drama\n
turgy. As tender, lovely sketches in
which the country districts conversed to be a successful branch of bringing Wen\nner to his actors, garbing them in
lament raiment they never can quire
of virtue even though, to the disgrace of
currents of new beget of the mordant, he has been permitted to remain in retirement. Under the influence motivating the creation of

Clifford Odets ("None But the Lonely Heart," "Ford," "How I Was My Valley," "The Long Voyage Home") and in the design and editing
and structural solidity which Orson Welles utilized in "Citizen Kane," Preston Sturges improvised for "The Miracle of Morgan's Creek," and Edward Dmytryk shaped to his needs in "Murder, My Sweet." To the sensitive and sentient director of dialogue films, Griffith is as much mentor and model as he was to Rex Ingram for "The Four Horsemen of the Apocalypse," and to King Vidor for "The Big Parade" and "The Crowd" during the silent era.

The years have neither dimmed nor diminished the quality and value of Griffith's creations. Time, perhaps, unceremoniously brushes the modes and manners, apparel and moralistic comportment of motion pictures as Time does not tamper with inanimate efforts in art. However, when compared with any photoplays of any year in originality, spirit, texture, design, and what for lack of a more satisfactory word must be termed 'soul,' those of David Wark Griffith remain securely in the forefront of cinematic accomplishment.

Happy birthday, Mr. Griffith, on January 22. By this time next year you may have completed the direction of a new film for the edification of your multitudes of admirers, one as fine as any of the many with which you have distinguished the screen in the past.