

The Birds

US : 1963 : dir. Alfred Hitchcock : Universal : 120 min
 prod: : scr: Evan Hunter : dir.ph.: Robert Burks
[Veronica Cartwright](#)
 Rod Taylor; Tippi Hedren; Jessica Tandy; Suzanne Pleshette; Ethel Griffies;
 Charles McGraw; Joe Mantell; Elizabeth Wilson; Doodles Weaver; Richard Deacon;
 Suzanne Cupito (Morgan Brittany); Ruth McDevitt

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**“ Suspense and shock beyond anything
 you have ever seen or imagined! ”**

**“ It could be the most terrifying motion picture
 I have ever made ” – Alfred Hitchcock**



Leonard Maltin's Movie and Video Guide
2001 review:

"Hitchcock's classic about a woman (Hedren) and mass bird attacks that follow her around an isolated coastal California community. Not for the squeamish; a delight for those who are game. Hold on to something and watch. Script by Evan Hunter, loosely based on Daphne Du Maurier's story. Followed by a TV sequel in 1994. ***1/2 "

Speelfilm Encyclopedie review - identical (more or less) to the above

Halliwell's Film Guide review:

"In a Californian coastal area, flocks of birds unaccountably make deadly attacks on human beings. A curiously absorbing work which begins as light comedy and ends as apocalyptic allegory, this piece of Hitchcockery has no visible point except to tease the audience and provide plenty of opportunity for shock, offbeat humour and special effects (which despite the drumbeating are not quite as good as might be expected). The actors are pawns in the master's hand. Scr: Evan Hunter, from a story by Daphne du Maurier. Dir.ph: Robert Burks. Sound consultant: Bernard Herrmann. Special effects: Lawrence A Hampton. *** "

"Enough to make you kick the next pigeon you come across." – Judith Crist

"The dialogue is stupid, the characters insufficiently developed to rank as clichés, the story incohesive."

– Stanley Kauffmann

"We must sit through half an hour of pachydermous flirtation between Rod and Tippi before the seagull attacks, and another fifteen minutes of tedium... before the birds attack again. If one adds later interrelations between mother, girl-friend and a particularly repulsive child actress, about two-thirds of the film is devoted to extraneous matters. Poe would have been appalled." – Dwight MacDonald

The Good Film and Video Guide review:

"In California (Daphne Du Maurier's original story was set in Cornwall) the feathered creatures start to attack people, including Rod Taylor, Tippi Hedren, Suzanne Pleshette and Jessica Tandy. The special effects (ie: the birds) range from the fair to the frightening. It's the latter you are more likely to remember. ***"

Halliwell's Filmgoer's Companion general note:

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Halliwell's Filmgoer's Companion general note on the theme "birds":

"Birds fit nicely into the glamorous romantic backgrounds of which Hollywood used to be so fond, but a few particular examples have been malevolent, including "THE VULTURE", the owner of "THE GIANT CLAW", the carnivorous birds which nearly pecked "BARBARELLA" to death, and of course the birds which turned on the human race in Hitchcock's 1963 movie. (In the various versions of Edgar Allan Poe's "The Raven" the title character has been almost irrelevant.) Other notable birds have been seen in "TREASURE ISLAND", "THE BIRDMAN OF ALCATRAZ", "THE PIGEON THAT TOOK ROME", "RUN WILD, RUN FREE", "THE BLUE BIRD", "KES", "DOCTOR DOLITTLE" and "BILL AND COO"; and in the cartoon field one must remember with affection Donald and Daffy Duck, Tweety Pie, the Road Runner, and an assortment of other feathered friends. The heroes of "BREWSTER MCCLOUD" and several other films thought they were birds; "JONATHAN LIVINGSTONE SEAGULL" was."

Movies on TV and Videocassette 1988-89 review:

"On one level, "THE BIRDS" is a technically proficient horror film about birds that attack people and threaten the extinction of the human race. On another level, it is a profoundly moving drama about human loneliness and the necessity for people to give each other solace in a very hostile world. Virtually every character in "THE BIRDS" is somewhat isolated and lonely, which gives the film resonance and urgency as Melanie

Daniels, a bored socialite, comes into the lives of a widower, his widowed mother, his lonely daughter, and his estranged fiancée in Bodega Bay. What do the birds represent? Why do they attack? Hitchcock gives no answers in this ambiguous film filled with images of incredible beauty and violence. *** " "

[Kathy is Rod Taylor's 11-year old sister, not his daughter, unless the reviewer is implying an even closer bond with his mother than the film suggests. And he's unmarried, not a widower.]

Rating the Movies (1990) review:

"Director Alfred Hitchcock, the wizard of suspense, digs into his bag of tricks for this gripping thriller about a small California coastal town that comes under attack by thousands of birds. Taylor, Hedren, and Pleshette are adequate in the principal roles, but they fade into the background when upstaged by the onslaught of Academy Award-winning special effects and offbeat shock tactics devised by the master. *** " "

The Sunday Times Guide to Movies on Television review:

"If you think the idea of the bird population turning on us humans is far fetched, know that Daphne du Maurier based her fantasy on a real-life story. A real director's film, with the acting (Tippi Hedren, Rod Taylor) adequate, but all the tricks of angles, editing, perspective, soundtrack, and above all the trompe l'oeil that the birds really are attacking. Hitchcock at his best. *** " "

The Time Out Film Guide review:

" "THE BIRDS IS COMING" the advance posters twittered ungrammatically but with justifiable excitement. With death dropping blandly out of a clear sky - its menace magnified into apocalypse from the crop-dusting scene in "NORTH BY NORTHWEST" - this is Hitchcock at his best. Full of subterranean hints as to the ways in which people cage each other, it's fierce and Freudian as well as great cinematic fun, with ample fodder for the amateur psychologist following up on

Hitch's tortuous involvement with his leading ladies. Video: CIC. ú9.99. VHS VHR 1022 " "

TV Times Film & Video Guide 1995 review:

"Alfred Hitchcock's sensational version of the Daphne Du Maurier story has the same key elements as his previous film "PSYCHO", suspense, horror and tremendous impact. Thanks to skilful direction and almost flawless special effects, this tale of birds turning against humans and attacking them in multitudes is chillingly effective. Tippi Hedren responds perfectly to the demands of her director, and her performance is matched by Suzanne Pleshette's glowing, bitter-sweet portrayal of the local schoolteacher, still in love with hero Rod Taylor. Jessica Tandy adds another keenly-etched character, but the outstanding memory from this savage film is still the evil of the birds themselves [you have to be evil to attack human beings?] The final scenes are grimly magnetic, frighteningly foreboding. Child actress Veronica Cartwright is now the adult star of such TV series as "L.A. Law". *** " "

Variety Movie Guide 1993 review:

"Beneath all of this elaborate featherbedlam lies a Hitchcock-and-bull story that's essentially a fowl ball. [there there, keep taking the tabloids]. The premise is fascinating. The idea of billions of bird-brains refusing to eat crow any longer and adopting the hunt-and-peck system, with home sapiens as their ornithological target, is fraught with potential. Cinematically, Hitchcock & Co have done a masterful job of meeting this formidable challenge. But dramatically, "THE BIRDS" is little more than a shocker-for-shock's-sake. It is a parody of Hitchcock by Hitchcock. Evan Hunter's screenplay, from Daphne Du Maurier's story, has it that a colony of our feathered "friends" over California's Bodega Bay (it's never clear how far-reaching this avian mafia extends) suddenly decides, for no apparent reason other than just plain

orneriness, to swoop down en masse on the human population, beaks first. These bird raids are captivatingly bizarre and terrifying. Where the scenario and picture slip is in the sphere of the human element. An unnecessary elaborate romantic plot has been cooked up and then left suspended. It involves a young bachelor attorney (Rod Taylor), his sister (Veronica Cartwright), their mother (Jessica Tandy) whose dread of loneliness manifest itself in possessiveness, and a plucky, mysterious playgirl (Tippi Hedren) whose arrival from San Francisco with a pair of caged lovebirds for Taylor coincides with the outbreak of avian hostility. Aside from the birds, the film belongs to Hedren, who makes an auspicious screen bow. She virtually has to carry the picture alone for the first 45-minute stretch, prior to the advent of the first wave of organised attackers from the sky. Of the others, Tandy, a first-class actress, makes the most vivid impression. Taylor emotes with strength and attractiveness. Suzanne Pleshette is stuck with a character that is poorly defined. "

Video Movie Guide 1993 review:

"Alfred Hitchcock's "THE BIRDS" is an eerie, disturbing stunner, highlighted by Evan Hunter's literate adaptation of Daphne du Maurier's ominous short story. Rod Taylor and Tippi Hedren are thrown into an uneasy relationship while our avian friends develop an appetite for something more substantial than bugs and berries. Although quite fantastic, the premise is made credible by Hitchcock's unswerving attention to character; the supporting cast is excellent. Unrated, but may be too intense for younger viewers. **** "

The Virgin Film Guide review:

"Hitchcock's follow-up to "PSYCHO" (1960) was yet another ground-breaking addition to the horror genre and further revealed the master director's darker obsessions. Loosely based on a Daphne du Maurier short story, the action is set in Bodega Bay and follows bored, spoiled socialite Melanie Daniels (Hedren) as she romantically pursues dashing lawyer Mitch Brenner (Taylor). Tension soon develops among Melanie, schoolteacher Annie Hayworth, Mitch's former flame

(Pleshette), and Mitch's domineering mother (Tandy). The emotional interplay is interrupted (and reflected) by the sudden and unexplained attack of thousands of birds on the area. Hailed as one of Hitchcock's masterpieces by some and despised by others, "THE BIRDS" is certainly among the director's more complex and fascinating works. Volumes have been written about the film, with each writer picking it apart scene by scene in order to prove his or her particular critical theory - mostly of the psychoanalytic variety. Be that as it may, even those who grow impatient with the slow build-up or occasional dramatic lapses cannot deny the terrifying power of many of the film's haunting images: the bird point-of-view shot of Bodega Bay, the birds slowly gathering on the playground monkey bars, the attack on the children's birthday party, Melanie trapped in the attic, and the final ambiguous shot of the defeated humans leaving Bodega Bay while the thousands of triumphant birds gathered on the ground watch them go. **** "

The Universal Story review:

"The plot of Alfred Hitchcock's "THE BIRDS" was pretty feeble, with many more narrative threads remaining untied than was usual for the "master of suspense". What one remembers most about the film is hardly Tippi Hedren's romance with attorney Rod Taylor, or Jessica Tandy, Taylor's mother, fearing loneliness and turning ultra-possessive; or even pretty Suzanne Pleshette and the role she played of a schoolteacher and Taylor's ex-girlfriend. As was so often the case with Hitchcock, the film's raison d'être lay not in its plot but in its eerie subtext - and in the notion of an entire community being threatened by a plague of birds. The film's underlying emotion, enhanced by the clever use of electronic sounds in place of more conventional background music, was menace, and in this respect Hitchcock certainly delivered the goods. Even when nothing happened you felt it was about to, and your heart was in your mouth. Though much of the back-projection was obvious and the special effects transparent, the overall atmosphere created through the low-key direction gave the film its reputation as one of the most purely cinematic of the entire Hitchcock

oeuvre - the great fire sequence (which began as a result of a leaking gasoline tank, and featured a remarkable long shot of Bodega Bay, the story's setting) being the film's most memorable set-piece. The cast also included Veronica Cartwright, Ethel Griffies, Charles McGraw and Ruth McDevitt. Hitchcock produced, Evan Hunter wrote the screenplay from a story by Daphne du Maurier, it was photographed by Robert Burke in Technicolor, and designed by Robert Boyle. The bird trainer in charge of all the anti-social behaviour was Ray Berwick. "

"In 1963 the word "International" was dropped from the company name and a new logo (the studio's fourth) was created, the first film to which it was attached being Alfred Hitchcock's "THE BIRDS". It marked Hitch's return to the studio after a break of 17 years and grossed \$4.6 million. "

Great Horror Movies review:

"For mysterious reasons, an army of birds wars against the populace in the small community of Bodega Bay on the northern coast of California. It all starts when a rich playgirl (Tippi Hedren) follows a man she is attracted to (Rod Taylor) to Bodega Bay on the flimsy pretext that she is bringing a pair of lovebirds to his sister, whom she has never met. But all the birds in the area - crazed sea gulls, crows and starlings - seem to have had enough of people and declare battle. No guns, but the birds have their beaks - and these they bring into play, creating sheer horror. One breathtaking episode occurs in a school play yard. First there are just a few ravens sitting on the jungle gym and climbing-bars. Within minutes hundreds and hundreds of beady-eyed shapes arrive. What are they waiting for? The recess bell, when the kids will come out. Was it Hitchcock's idea that man could be stopped in his tracks by a force beyond his immediate understanding? Hitchcock has suggested that the film is about "the Day of Judgement". He also said, "By comparison, PSYCHO (an earlier picture) was just a little fairy story. THE BIRDS posed so many problems I didn't even bother bringing them up before we began filming." Fortunately, Hitchcock's chief bird trainer, Ray Berwick, and his special effects expert were able to make

live gulls swoop down, strike, and fly away; 300 ravens chase a group of children down a street; and 2,000 finches fly down a chimney and through a fireplace and attack people. One reviewer, watching the film at a preview, remarked "I'll bet a lot of birds were killed on that one." "Birds," his companion echoed, "yes, but how about people?" Summing up his tribulations with the movie, producer Hitchcock vowed, "I shall never again make a picture called THE BIRDS !" "

The International Encyclopedia of Film note:

"In 1960 Hitchcock directed his most daring film, "PSYCHO", reviled at the time but since rehabilitated as the first truly contemporary thriller: he followed it with the not wholly successful "THE BIRDS" (1963). "

" [Hitchcock's] best post-war films were to represent the highest level of his work - for example "REAR WINDOW" (1954), "THE TROUBLE WITH HARRY" (1956, not successful at the box office), "NORTH BY NORTHWEST" (1959), "PSYCHO" (1960, perhaps his most horrific film), "THE BIRDS" (1963) - serious thrillers which, while remaining in essence an extension of his calculated style and eye for a subject, respond also to the changing audience - becoming, for example, more concerned with psychopathology (in a dramatised form), or the off-beat (as in "THE BIRDS"). "

The Movie Book comment:

"...Interestingly enough "THE BIRDS" - a more demanding and in some ways a better film [than "PSYCHO"], especially the unforgettable attack of the birds - puzzled critics and audiences alike when it first appeared. "

NFT monthly bulletin - February '94 - review:

"In this drama of ordinary birds attacking people, "Hitchcock binds our empathy with the life and frictions of the small town before releasing the terror that even the smallest of creatures can evoke...

manipulating our identification with the characters, he forces into consciousness our own fear of all that breaks the pattern of controlled expectation, of something threatening in life even beyond the inner anarchy of man" - Alan Casty "

Sight and Sound review:

" "Birds just don't go around attacking people for no reason," announces Bodega Bay's stoical policeman. But neither Hitchcock nor his screenwriter Even Hunter worry about providing explanations for the avian aggression in this adaptation of Daphne Du Maurier's classic short story. Whether you regard the birds as a latterday counterpart to the Furies in Greek mythology or as a winged projection of the director's neurotic imagination, they are still terrifying. The quietness of the countryside on which they descend heightens the disturbing mood of foreboding. Unlike most horror pics, this unfolds in bright, clear daylight. It is shot in pale, pellucid style by Robert Burks. The technical wizardry, seamless matte work and ingenious sound editing is complemented by robust performances from Rod Taylor and Tippi Hedren (who miraculously manages to keep her glacial cool however often she is pecked and nibbled). Look out, also, for strong character acting from Jessica Tandy as Taylor's mother and Suzanne Pleshette as the lovelorn teacher. Retail: CIC; £10.99; Cert: 15 "

* See attached 23-page analysis from Hitchcock's Films (Robin Wood) - also his separate rebuttal of one critic's caustic appraisal of the film.

* Large still of Rod Taylor courtesy of Hollywood 1960's

[no listing in "Cinefantastic - Beyond the Dream Machine", "Great Movies on TV", "Horror in the Cinema", "The Movie Treasury of Thriller Movies", "A Pictorial History of Horror Movies" or "World Cinema - a Short History"]

Radio Times reviews:

"Alfred Hitchcock followed "PSYCHO" with another shock classic in which our feathered friends turn into formidable foes and attack an isolated Californian community. Based on Daphne Du Maurier's ambiguous "nature turns on mankind" story, the Master of Suspense purposely begins at rather a leisurely pace, focusing on Tippi Hedren's romantic game with lawyer Rod Taylor, but soon builds toward some of his most terrifying sequences. Using electronically treated recordings of bird squawks instead of music, Hitch unleashes menace and mayhem to spine-tingling effect. **** "

"Horror takes flight in Hitchcock's classic adaptation of Daphne Du Maurier's chilling short story. "

"One of Alfred Hitchcock's finest, most disturbing thrillers, based on Daphne du Maurier's story about an intrigued Tippi Hedren impulsively following offhand Rod Taylor to his coastal home where there's suddenly an attack of killer birds. This is a notable sleight-of-hand trick, pulling you in with romantic comedy, unsettling you with eerie atmosphere and strange encounters, scaring you with ever more vicious bird attacks, and leaving you wondering what on earth it's all about. Hitch does seem to treat the actors like cattle, but under-rated Hedren suggests a whole world of tragedy lurking beneath her cool beauty. ***** "

"Continuing the season of Alfred Hitchcock films with this thriller starring Tippi Hedren, Rod Taylor. Deadly attacks by a flock of birds coincide with the visit of a young woman to a remote area of the California coast. With Jessica Tandy, Suzanne Pleshette. "

TV Times review:

"Thanks to skilful direction and almost flawless special effects, Alfred Hitchcock's version of the Daphne Du Maurier tale of birds attacking humans is terrifyingly effective. Tippi Hedren's perfect performance as the socialite Melanie is matched by Suzanne Pleshette's glowing, bitter-sweet portrayal of the local schoolteacher, still in love with hero Rod Taylor. **** "

"Alfred Hitchcock's classic horror film. Thousands of birds in California's Bodega

Bay show a disturbing change in behaviour. *** "

What's On TV review:

"Aimless socialite Tippi Hedren buys Rod Taylor a pair of lovebirds and follows him to a small California seaside town to deliver the gift. Her arrival sparks off a series of increasingly horrific and unexplained attacks by the local feathered community. A chilling classic. **** "

The Sunday Times review:

"Does a San Francisco socialite, Tippi Hedren, bring a curse to the fishing village of Bodega Bay? The avian population suddenly runs amok and attack mankind with unremitting viciousness. One of Hitchcock's most sinister thrillers, expanded from a Daphne Du Maurier novella. "

"Hitchcock's disturbing classic about an isolated Californian community where birds turn nasty. "

In the final shot of "JURASSIC PARK", we watch a seabird gracefully winging its way toward shore. "You'll never look at birds the same way again!" prophesises palaeontologist Sam Neill. Birds, it's now accepted, are the direct living descendents of those dinosaurs which survived the "KT" mass extinction. Yet even without conceptualising them as feathery velociraptors, the image of birds as placid decorous creatures has always been largely a nursery myth: birds are fiercely competitive and territorial, and many species prey primarily on other birds. Hitchcock seemed with this film to tap consciously into the public's latent ornithophobia (less obvious than its spidery brother) - a horror of fragile dusty fluttering things which are not so much a palpable mortal threat as frantic invaders of our essential personal space. Birds generate unease in some people the same way that bats and moths do, merely by their physical immediacy and not any fear of actual harm. The opening titles of "THE BIRDS" has a melee of silhouetted shapes flapping and fluttering about in some

confined space. The movement registers on some primal level as alien.

The central premise of the film is more intriguing than its execution. However well or badly the special effects persuade us that people are physically endangered, these set-pieces do not resonate in the mind nearly so well as the idea itself of nature spontaneously turning on man and swamping him by sheer numbers. These are not man-trained killers, like the rats of "WILLARD", not age-old predators like the shark in "JAWS", and not radioactive mutants like the ants in "THEM" or the killer rabbits of "NIGHT OF THE LEPUS". As in the "THE HELLSTROM CHRONICLES", the challenge to man's dominion comes from an unexpected direction, and not in revolt at his poor stewardship of the world, but simply because his writ has expired.

The anarchy is a long time coming though. First we must indulge Hitchcock's celebrated fetish for icy blondes. Tippi Hedren has the thankless debut rôle of a pampered rich daughter, strutting smugly about town in her high heels plotting "pranks", and blithely expecting the world to indulge her every whim. Inexplicably, Rod Taylor finds this character intriguing, and contrives to hoist her on her own petard. She, not to be bested, tracks him to his Bodega Bay home with a pair of lovebirds - "not too demonstrative" - for his sister Kathy's eleventh birthday. This - as one critic put it - pachydermous flirtation, if it is calculated to engage the audience, had the reverse effect on many, and it is with some relief that we see the seagull, provoked beyond endurance by Hedren's fixed smirk of self-satisfaction, swoop down to peck the smile off her face. It works too, because her personality then eerily transforms into a conscientious and stoic heroine. This metamorphosis is no less mysterious than the massed onslaught of the birds themselves.

Why attach the film to this archive? Veronica Cartwright's rôle as Mitch's kid sister is a slight one, but children are more evident in "THE BIRDS" than in any other Hitchcock film: the attacks on Kathy's birthday party and Kathy's school are in a very deliberate way the most explicitly

violent on-screen assaults midway through the film, and there are anxious children present, too, as the adults debate what's happening in the Bodega Bay cafe. The moment their frantic mother marches them out to vacate the town signals the birds' full-out attack on the town itself. This is not to say that the children are triggers to the action, any more than the love birds driven down to Bodega Bay by Hedren with such elaborate irrelevance. Robin Wood, in his analysis, says "The film derives its disturbing power from the absolute meaninglessness and unpredictability of the attacks, and only by having children as the victims can its underlying emotions of despair and terror be conveyed". It's clear that Hitchcock had no interest in children whatever, and employs them here, as with Desmond Tester in "SABOTAGE" ('36), merely as lambs to the slaughter. It's the same contemptuous view of children which informs so many families in peril American TV movies, and women directors are as prone to it as men.

Hedren - starred again by Hitchcock the following year in "MARNIE" - may cut an irritating figure as Melanie, but the supporting cast compensates fairly well. Pleshette's character, albeit underdeveloped, is far more intriguing; Tandy as the dualistic mother/child - by turns suspicious, hectoring and vulnerable, is far more complex, and the Bodega Bay townsfolk make a welcome respite from Mitch and the four competing women (counting Kathy) in his life. Charles McGraw (gladiator trainer Marcellus in "SPARTACUS"), as a grizzled local fisherman, looks uncannily like an early sketch for Quint in "JAWS". Ethel Griffies makes a satisfying contribution as resident bird expert Mrs Bundy, scoffing at the suggestion of birds of various species acting in concert - "Their brain-pans are too shallow" - and reeling off some suitably disquieting statistics about the aggregate avian population of North America.

It's certainly unwarranted to describe English-born Veronica Cartwright (14) as "a particularly repulsive child actress" when she merely trots out the lines as given to her (describing all Mitch's clients

as "hoods") and screams in all the appropriate places. There is nothing at all notable about her performance in a positive or negative sense. She next came to cinematic prominence as the ill-fated Lambert of "ALIEN" ('79), raped to death by the creature in a slovenly concession by Ridley Scott to prurient male interest, and as the hysterical wife battered to death in "THE WITCHES OF EASTWICK" ('87). She made her debut in "IN LOVE AND WAR" ('58), followed by "THE CHILDREN'S HOUR" ('62) and "SPENCER'S MOUNTAIN" ('63). She had a featured role in the TV series "Daniel Boone" ('64-'66).

Finally, "THE BIRDS" stands or falls on its effects work, and not on the characterisations - Hitchcock was never noted for his depth of insight, and many of his leading characters were cardboard cut-outs. The bird attacks are only patchily convincing to a modern eye (a particular cutaway shot to a child face down on the ground feebly kicking her heels as she is pecked to excess looks flatly hilarious), but the employment of sound remains as effective now as it was innovative in 1963. Camera dolly shots are pronounced, and the editing style very deliberate (witness the intercut reactions of Hedren as the petrol leaking from the gas station finds its way to the nearest man lighting a cigar). Perhaps the most abiding image in the whole film is of the crows congregating outside the school - more sinister by far than the attack which follows it - and a textbook example of "Behind you! behind you!" audience manipulation.

I subscribe to the school of thought which holds that Hitchcock was over-rated. Whether or not you feel that way about "THE BIRDS" depends entirely on your criteria. As a child I enjoyed it - though generally more in the anticipation than the viewing - but it promises so much and delivers so little (particularly taken as a Doomsday scenario) that it's tempting to dismiss it. What cannot be denied is that it expanded the visual vocabulary of the horror/suspense genre, and reminded audiences that they shouldn't always expect pat solutions in the final reel. The film's complete refusal to rationalise what is taking place is its greatest strength, as well as its greatest vexation.

The 1994 TV sequel, imaginatively entitled "THE BIRDS II: LAND'S END", with Hedren returning in a small part as a shopkeeper, was one of those films accredited to the pseudonymous director "Alan Smithee". Nuff said.

See subject index under ANIMALS & (shudder) BIRDS and HORROR.

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "Bloomsbury Foreign Film Guide", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available

See also "**BADKONAK-E SEFID**" and "**BASHU**" - both recent Iranian films, and subject index under **ARAB WORLD / MIDDLE EAST**.