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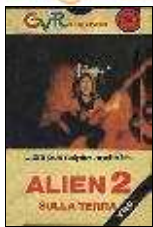
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### Quick Look



Alien 2 sulla Terra is the ultra-violent unofficial sequel to Ridley Scott's Alien. Is it worth your time? Find out in the first edition of Retro Releases!

--R. L. Shaffer

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## Alien 2 sulla Terra - a.k.a. Alien 2: on Earth or Alien Terror (1980)

**Directors:** [Ciro Ippolito](#) (as [Sam Cromwell](#)) and [Biagio Proietti](#)(uncredited)

**Producers:** [Ciro Ippolito](#)

**Writers:** [Ciro Ippolito](#) (as [Sam Cromwell](#))

**Features:** Unrated. Running Time: 80 minutes. Never released in the U.S.

**Characters:**

[Belinda Mayne...](#)[Thelma](#)

[Mark Bodin...](#)[Roy](#)

**Genre:** Horror

**Review:**



From time to time, DVDFuture writers will be reviewing old DVD releases, classic films, out-of-print movies and bootleg prints of long forgotten cult gems we'd like to see officially released on DVD and other cult hits in our newest feature: **Retro Releases**. Enjoy and stay groovy!

**Alien 2 sulla Terra (a.k.a. Alien 2: On Earth or Alien Terror):**

NOTE: *This film is not yet available officially on DVD.*

For over ten years I've heard whispers about a little known Italian-made sequel to Ridley Scott's classic sci-fi horror flick, *Alien*. I first read about it in Cinescape magazine. I didn't believe it existed and if it did, was it good? Should I add it to my *Alien Legacy* DVD collection? Why wasn't it released on DVD, VHS or even Laserdisc, in the U.S.?



The obvious answer is that *Alien 2 sulla Terra* was awful, dreadful, abysmal, etc. Whatever the slam, it probably fit. Or perhaps it wasn't bad. Maybe it was good enough to be considered part of the series and thus, Fox sued the appropriate people, won the case and tucked this little film away in their vaults for no one to see.

My guess was the former, but as an avid *Alien* fan, I had to know.

Since first hearing about it, I've been interested in seeing *Alien 2 sulla Terra*, or *Alien 2: On Earth* as I knew it at the time. I emailed writers, film historians and cult film fanatics about the film, hoping to shed some light on this darkened feature. It's the film that turned me into a cult film historian. I was obsessed with finding it. And soon, I discovered there were others who were obsessed with films of their own. I became fascinated with this underground culture of film fans seeking movies that the mainstream had long forgotten. Their love of these tiny films, it seems, keeps the spirit of the film alive.

For years, I'd searched sites for someone who had a copy of the film. I wanted to see it, even if it was horrid. I didn't care. It was a part of who I was and I needed to know what it looked like. But, alas, the only way I could obtain a copy was if I paid someone to make a VHS copy or burn me a bootleg DVD. I don't condone buying bootleg copies of films. I don't mind watching bootleg copies of out-of-print works, but I think trading is more appropriate. We didn't make the films, we shouldn't profit from them.

Now, many years later, I'd almost forgotten about *Alien 2 sulla Terra*. It would come back and haunt me from time to time when I'd read about it on some random internet site, but I never found anyone willing to trade, until just recently. Thankfully, I'd found a little internet community that traded out-of-print cult and horror films. And finally, after years of pining, I found someone who had *Alien 2 sulla Terra*.

My reactions to the film are not necessary, but as a film historian and critic, I feel that it's my duty to write this review. Besides, there are virtually no reviews of this film available on the internet, other than a few here and there from various horror and/or cult sites, and my insight may put someone else at peace, or fuel their desire to see the film.

So...Is *Alien 2 sulla Terra* an underground classic? No. No, it's not. It a horrid, poorly paced, amateurishly shot, confusing mess of a movie.

*Alien 2*, not surprisingly, bares almost no resemblance to Ridley Scott's first *Alien* feature, other than the fact that an alien, not the one from *Alien*, is in it. The film starts out with the landing of an American space shuttle. Oddly, there is no one inside. A day or so later, these strange blue rocks show up all over San Francisco. Are they related to the shuttle crash?

Thelma, a speleologist (or pot-holer), who has problems with monsters (?), starts receiving premonitions of impending doom. Thelma, along with her boyfriend and a few other speleologists head into the mountains to research stalactites. There, they discover the blue rocks which turn out to be some sort of living alien organism that penetrates the flesh and gestates, similarly to the alien creature from *Alien*. At unfortunate moments, this alien explodes out of its host, killing off innocent bystanders and other unimportant characters. Soon it's just Thelma and her boyfriend who must face off against the alien before it takes

over the world.

Sounds somewhat interesting, doesn't it? At least it might be fun, right? Well, it is an intriguing B-movie premise, borrowed slightly from the Hammer horror films *Quatermass 1* and *2*, however, fun it is not. The story marries two ideas with very little success. At the beginning of the film, Thelma is being interviewed before the space shuttle lands. Why is Thelma being interviewed? She has nothing to do with NASA or this space shuttle. Why are the astronauts gone when the shuttle crashes? Are the blue rocks the astronauts or was there a meteor shower? None of these questions are answered and the viewer must infer what happened based on very little evidence presented. I don't know why this was done, but it was a very bad choice.

Beyond the poor choices in story structure and logic, the film is lazily paced. The editing is so poor that during several scenes it actually takes nearly a minute for the main characters to enter the frame. Other times, we watch characters drive around and interact with completely random extras. This isn't *Solaris* or a Kubrick film, it's supposed to be a rip roaring, gory-as-hell B-movie. I'm guessing director *Ciro Ippolito* wished to mimic *Ridley Scott's* pacing techniques from *Alien*, but he didn't exactly know how to execute them and thus the result is tedious, though somewhat humorous.

My favorite moment involved Thelma and her (?) psychologist. We watch her drive around town for about a minute. She finally reaches the sea shore, apparently her destination. Off in the distance, we see a boat. She waves at someone in the boat. They then proceed to row towards shore. We watch all of this unfold in real time, which takes nearly two minutes. Finally, the boat reaches shore. An old man gets out and sits down with Thelma. Less than a minute of dialogue takes places.

It's essentially this (slightly paraphrased, of course):

Old Man: *Are you still having dreams about monsters?*

Thelma: *Yes. I don't know why. I might have something to do with the astronauts who didn't come back.*

Old Man: *It's possible.*

A beat passes.

Old Man: *Well, it's getting late. I better be going.*

Thelma: *Okay. It was good seeing you.*

The two part ways and that's the end of the scene.

What the hell just happened? Why does that scene exist, and why doesn't it just start with them sitting on the beach? Choices like these permeate the entire feature. I'm guessing they were not sliced in order to beef up the film's already short 80 minute running time, but adding a few scares and jolts would have sufficed.

Gore hounds will enjoy a few key moments, most of which involve a lot of slimy, torn up flesh, but two key moments are worth noting; the beheading and the *Scanners*-esque head explosion. Both are done on a noticeably low budget and look fairly realistic. The rest of the gore and other effects match the typical Italian 70s look (bright red blood, goey meat used as torn flesh, etc.).

The producers appear to have run out of money before the film finished completion. The final moments of the film are tragically anticlimactic. Thelma and her boyfriend manage to escape the goey clutches of their unseen alien foe, but end up returning to a vacant city. They enter a bowling alley, a great climatic battle zone if I've ever seen one, and fight the alien once again. Her boyfriend dies off-screen and we're not even given the satisfaction of a coverage shot showing the mutilated carcass. Finally, the alien chases after her. We see Thelma running from the beast in absolute horror through a very vaginal looking opening, presumably the monster's mouth. It's gross, but mildly stylish in the vein of *Dr. Who* and

*Dune.*

I've read various studies as to what this means. Some people go as far as to suggest that Thelma was insane. They suggest that she killed her friends and her boyfriend and that the monster at the end of the film is her subconscious, confronting her which is why it appears to be a vaginal opening. The title card at the end of the film, which reads: **You May Be Next**, may suggest some truth to this. I'm not buying it though. This film was created by the Uwe Boll of Italian cinema, Ciro Ippolito, who was credited here as Sam Cromwell (so he sounded more American). This is a schlocked up, C-movie made to cash in on the success of *Alien*. That's it. Unless I hear otherwise from respected sources, that's the story I'm sticking to.

Is *Alien 2* worth your time? If you're hunting for a copy of the film, you should try and locate one. It's worth watching if you've got 90 minutes to kill, though use of the fast forward button will shorten your time to under an hour, which I'd suggest you do. I'd also suggest getting a large group of *Alien* fans together and bet them that there's an *Alien 2* as well as an *Aliens*. You'll win the bet and you'll get a few laughs with fellow fans and friends, who will enjoy mocking the film. If you're none of the above, avoid this film. It has a few moments, but they few and very far between and it just not worth your time.

Regardless of the horrid nature of this film, I hope this gem reaches DVD in an official release (a special edition would be awesome). It's gained quite a reputation over the years and would be a welcome addition for cult fans worldwide. Even as terrible as it is, I still want it to be a part of my collection, and I'm sure there are others out there just like me.

**\*Film Scorecard\***

As entertainment: \* ½

As a film: \* ½

Overall:



0

[Email Me](#) with Comments, Concerns, Questions and Complaints regarding this review, but please, be nice.

---R. L. Shaffer



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