



FESTA  
DEL CINEMA  
DI ROMA 2023  
SPECIAL SCREENING

**For the first time in theaters, the story of one of the most controversial  
and fascinating figures of the 20th century**

**PREMIERING AT THE 18TH EDITION OF THE ROME FILM FESTIVAL**

## **ENIGMA ROL**

a movie by **ANSELMA DELL'OLIO**

written by **ANSELMA DELL'OLIO** and **ALESSIO DE LEONARDIS**

production by **LA CASA ROSSA**

with **RAI CINEMA**

in coproduction with **RS PRODUCTIONS** and **PEPITO PRODUZIONI**

in association with **LUCE CINECITTÀ**

Press material: <https://bit.ly/3PrEQK2>

Is there esoterica and mystery? Are there unexplained events? Does life exist beyond life? Are there dimensions beyond the one we live in every day? Gustavo Rol was an Initiate or an impostor, or more kindly, a mystifier? These are the questions that director and screenwriter **Anselma Dell'Olio** and co-screenwriter and artistic producer **Alessio De Leonardis** began with to tell the story of one of the most controversial figures of the 20th century in the docufiction **ENIGMA ROL**, which will be **world premiered** at the eighteenth edition of the **Rome Film Festival** in the "**Special Screening**" section. Produced by **Francesca Verdini** and co-produced by **Pietro Peligra** and **Agostino Saccà**, **ENIGMA ROL** is a production by **La Casa Rossa** with **Rai Cinema**, in co-production with **RS Productions** and **Pepito Produzioni**, and in association with **Luce Cinecittà**. It will be released in cinemas distributed by **RS Productions**.

Through testimonials, archival material, photographs, archival videos, and scenic reconstructions, **ENIGMA ROL** is at the same time a portrait, an investigation, and an anthology of the character, personality, and works of the controversial Turin-based psychic Gustavo Adolfo Rol (1903-1994). To shed light on this inexplicable yet fascinating and mysterious figure, terms like "paranormal," "extrasensory," or "parapsychological" are not sufficient. Gustavo Rol rejected every esoteric label. Throughout his life, he was much more. Some called him a "mediocre illusionist" (among the most skeptical, Piero Angela), while others regarded him as a spiritual master, an enlightened being sent to Earth to make us better, or simply an extraordinary, special man with mysterious and incredible abilities. Among the latter were Charles De Gaulle, John F. Kennedy, Jacqueline Kennedy, Franco Zeffirelli, Federico Fellini, Vittorio Valletta, Cesare Romiti, Sergio Rossi, Jean Cocteau, Adriana Asti, Valentina Cortese, Giorgio Strehler, Vittorio Gassman, Luciana Frassati Gawronska, and many other known and unknown figures. Gustavo Rol was born in the early 1900s into a high bourgeois family in Turin,



and guided by his imposing, authoritative, and highly critical father (one of the founders of Banca Commerciale Italiana), he embarked on a banking career, which he abandoned immediately after his father's death. He began to dedicate himself, and did so for the rest of his life, to his true interests: music, art, antiquities, and above all, the "paranormal," a term he vehemently repudiated. His life is retraced through the testimonies of those who knew him, those who witnessed his experiments, and even those who always doubted his abilities, with the aim of providing the viewer with the necessary tools to form their own point of view and then decide which side to take.

**ENIGMA ROL** aims to be a journey into doubt in the face of the "eternal question": is it really possible? Doubt beyond reason. The possibility that something inexplicable really exists or that Gustavo Rol was only a skilled and imaginative conjurer.

*"Gustavo Rol never identified himself with a precise term; he was more of a man who pursued his own research, his own path," explains Anselma Dell'Olio. "A man who made many people participate in his wonders, and even today, they recount wonders and inexplicable phenomena. It was during a stay in France, when he was just twenty, that he realized he had 'abilities,' as he called them. He could read deeply into people, grasp their essence, soul, thoughts, and sorrows. He sensed strong feelings that led him to diagnose illnesses and prevent disastrous events with unsettling precision. Gustavo often received his guests in his living room, but also in other people's homes, outdoors, in hotels, in casinos, in clinics, where he regularly visited the sick. He chose who could participate in his experimental evenings because, by his own admission, the phenomena he produced did not develop on command; the right atmosphere had to be created. And this is one of the essential knots that fuel the controversies of those who never believed in him. Of those who always saw in him only a skilled illusionist."*

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