

m o / / y



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A woman with red hair, wearing a dark blazer over a white shirt and a striped tie, is speaking at a podium. The podium is covered with a red cloth and has a microphone and a small circular light on it. Behind her is a large screen displaying a close-up of her face, smiling. The background of the screen is a bright blue, cloudy or smoky texture. The scene is dimly lit, with the main light source being the screen and the podium light. The audience is visible in the foreground as dark silhouettes.

You think it's easy?

**Try being God.**

Locked in her room, Molly records videos that she uploads online, hoping that someone will see and listen to her. Until one day, unexpectedly, someone replies. A girl, just like her, one she falls in love with so deeply that she begins to lose sight of reality.


Quando sei felice?



Molly investigates the era of technological narcissism, where the relationship with images changes the way we relate to others and to ourselves, creating dependency and intensifying the spread of a void of meaning, which often leads to a true depressive pandemic, especially among the new generation.

Dedicated to and inspired by the life of Molly Rose Russell, found lifeless in her room in 2017, a week before her 15th birthday, having died from depression and the harmful influence of social media.



A woman with long, wavy blonde hair, wearing a dark suit over a light-colored collared shirt, stands in a dark room. She is looking towards the left, with her hands raised near her head. To her left is a professional video camera mounted on a black tripod. The camera is positioned to film her. In the background, a large, out-of-focus projection of a human face is visible on a screen or wall. The face has light skin, dark eyes, and red lips. The overall lighting is dim, with the primary light source being the projection and the camera's own lights.

Stop looking at the world

**from the side**

## THE DRAMATURGICAL PROJECT

The piece draws inspiration from a real-life event.

In 2017, fourteen-year-old British girl Molly Rose Russell was found lifeless in her room. On her social media channels, Molly wanted to raise awareness about the spread of depression among her peers and had found social media to be the best way to do it. However, she was soon overwhelmed by the suggestions generated by the algorithms on her profiles.

Following investigations, the coroner's report stated that Molly died from "self-harm while suffering from depression and the harmful effects of online content". At the end of the document, the coroner urged governments and the platforms themselves to take action "to prevent future deaths".

## THE DRAMATURGICAL PROJECT

A historical episode, long overlooked, but one that highlights a series of shadows and reflections: the relationship with social networks, artificial intelligences, legal responsibilities, and collective consciousness.

The dramaturgical project is the result of a series of meetings with high school students, who took part in a creative workshop:



**EVEN AIS DREAM OF MILLIONS OF FOLLOWERS**

A creative writing program addressing themes such as social media addiction, depressive disorders, and the workings of algorithms.

**The workshop is available alongside the performance or independently.**






## DIRECTOR'S NOTES

Molly is a story of mirrors and tricks: the ones we are now forced to live with every day.

Different versions of ourselves, masks behind our avatars.

And then there are our profiles, which watch us and imitate us every day, pushing us toward desires we didn't know we had. Myriads and myriads of emulated versions of the same creature.

An historical course slipping right under our eyes, where human relationships intertwine with the meaning of life for young boys and girls, explored through the lens of a new generation of alien creatures: algorithms, created solely to generate profit.

A large screen in the background displays a repeating pattern of pink lips, each with black teeth, arranged in vertical columns. The lips are slightly open, showing the teeth. The pattern is dense and covers most of the left side of the frame.

I'm alone, I'm alone, it's not that I feel alone

**I'm just alone**





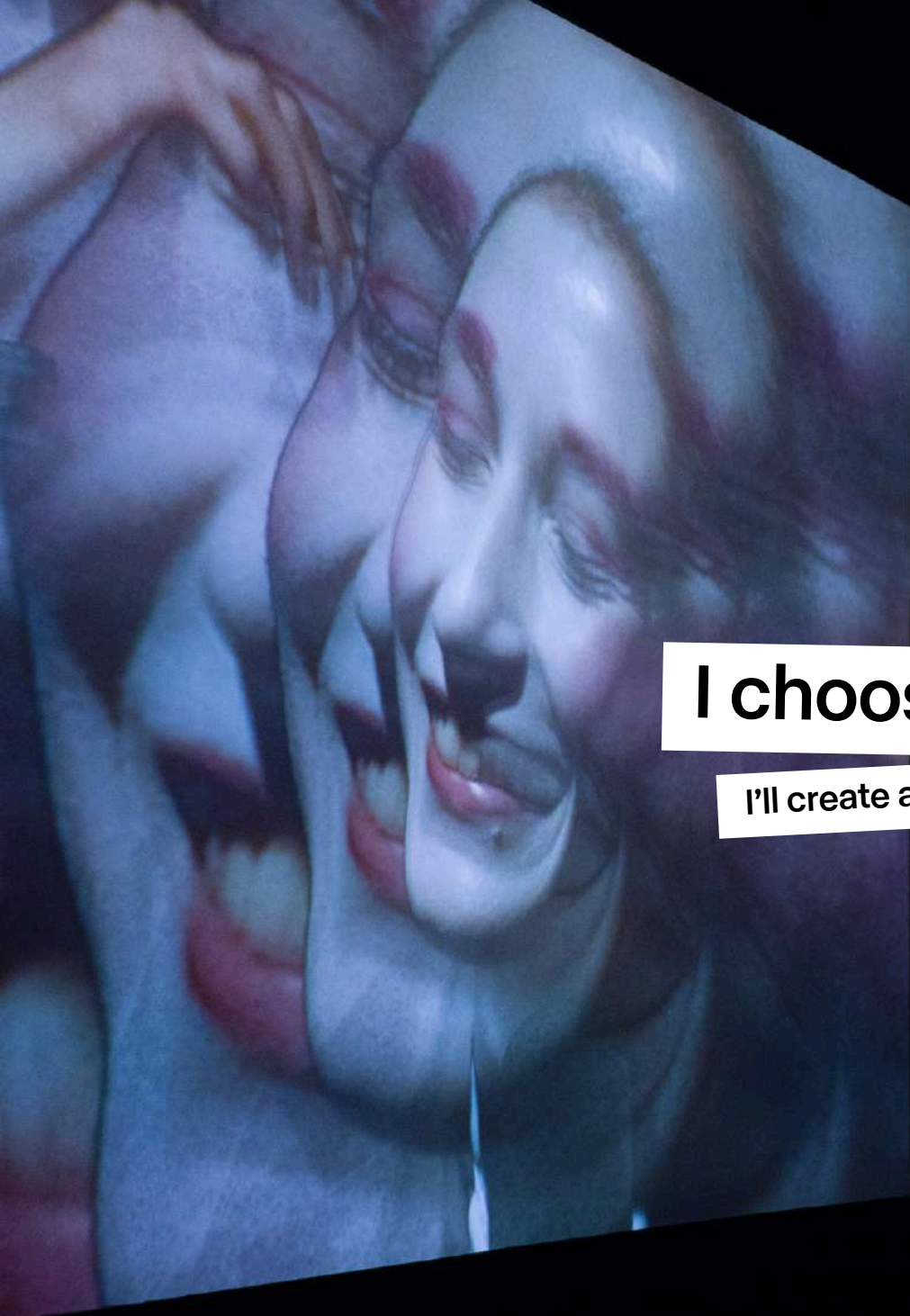
## ARTISTIC RESEARCH

The work is part of Cubo's **multidisciplinary research** path, in which every element, from dramaturgy to musical composition to visuals, is built together with the others and contributes to creating a **symphonic, visual, and dramaturgically** coherent piece.

The whole, while multidisciplinary, achieves a coherence and unity that seeks to interpret the present in order to explore the roots of our future.

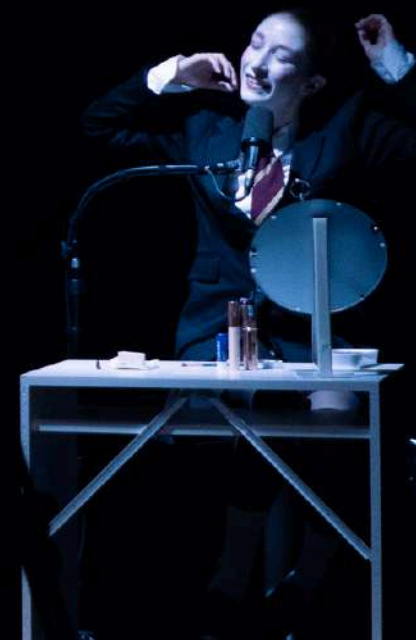
Molly is seen only in profile. She looks at a camera, also in profile. Yet the result is directed, on screen, toward the audience: a mirror manipulated live, so much so that the live presence is almost forgotten.

Molly thus becomes a video/art object, a film, composed and produced live. Molly is a creator. We are the objects of her seduction.



**I choose your drug**

I'll create a custom profile for you



## THEME

The work is part of **Cubo**'s iconographic research: an investigation into adolescence, the deep root of what will shape the future of our species.

After **Sid** - a second-generation boy from the suburbs; **Gaia** - a young raver fighting extinction; we now tell **Molly**'s story, that is, the narcosis of narcissism and the depressive consequences of our hedonistic world.





[CLICK HERE TO WATCH THE FULL VIDEO](#)



## CREDITS

Credits A project by **Cubo**

Written and Directed by **Girolamo Lucania**

Performed by **Letizia Alaide Russo**

Visual Art and Live Video by **Niccolò Borgia**

Original Soundtrack and Sound Design by **Ivan Bert** and **Ruben Zambon**

Technical Direction **Alessandro Vendrame**

Technical Manager **Luca Martone**

Graphic Design **Simone Vona**

Photography **Tommasina Giuliasi**

A 2025 production by **Cubo**

In collaboration with **Teatro Della Caduta**,

**Giallo Mare Minimal Teatro**, **Catalyst ETS**

## FESTIVAL

**Primavera dei Teatri** (Castrovillari)

**Dominio Pubblico** (Roma)

**Festil** (Udine, Trieste)

**Scene di Paglia** (Piove di Sacco)

Debut at **Teatro Rossetti** (Trieste)







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