



ENOUGH

Written, Directed, & Produced by
Madi Delk



Logline

Mother Earth's love for Her insatiable human children is challenged during a dystopian global warming future. Puppetry capitalism monsters are depleting Mother's resources, causing Her to make the ultimate sacrifice. What will happen when Mother Earth has had enough of our greedy, unsustainable ways?

Director's Statement

Scientists estimate I will be 55 years old when humankind becomes extinct from global warming. I'm tired of watching our politicians, the puppets of polluting industries, make laws in the best interest of inflating their pockets, rather than on behalf of the wellbeing of their constituents. Concerned for my future, I created *Enough*, with a supporting impact campaign, as an urgent catalyst for environmental systemic change to address my generation's global warming crisis.



The Story

Enough is a cautionary global-warming tale. Humankind will become extinct by the hubris of the unchecked greed of politicians, polluting industries, and the media – who are all profiting from the destruction of our planet.

Cut to Act Two, a dystopian future in 2050 & unbeknownst last day on Earth.

Mother Earth is imprisoned.

King Water Monster is a CEO running his corporation the best way he knows how:
so everyone can get what they are worth.

Protestors' collective action and community resource sharing juxtapose the overwhelmingly selfish greed of the Capitalism Monsters.

A burlesque puppet show hypocritically celebrates the holiday "Mother's Day," while driving mass profit and ironically sucking our "Divine Provider" dry of her resources.

More. More. More. More... Until there is nothing left.

Act Three:

When there is nothing left to give, Mother Earth **kills** her human children through a violent, unforgiving series of storms, demonstrating a stark, provocative reminder that humans are no match to the force of nature.



Climax:

The Substance meets *Medea*

The climax evokes a catharsis-like fear inspired by the Greek tragedy *Medea*, a story of a mother who murders her own children, infused with a campy horror ending, inspired by *The Substance*, due to the unrelenting and provocative pacing and visuals.





The story concludes in a post-dinosaur, “life finds a way” fashion. 2 billion years go by and Mother Earth lives on, scarred yet healed. Mother’s non-human children live on in ecological harmony, demonstrating the reciprocal love Mother deserved all along.

Tone:

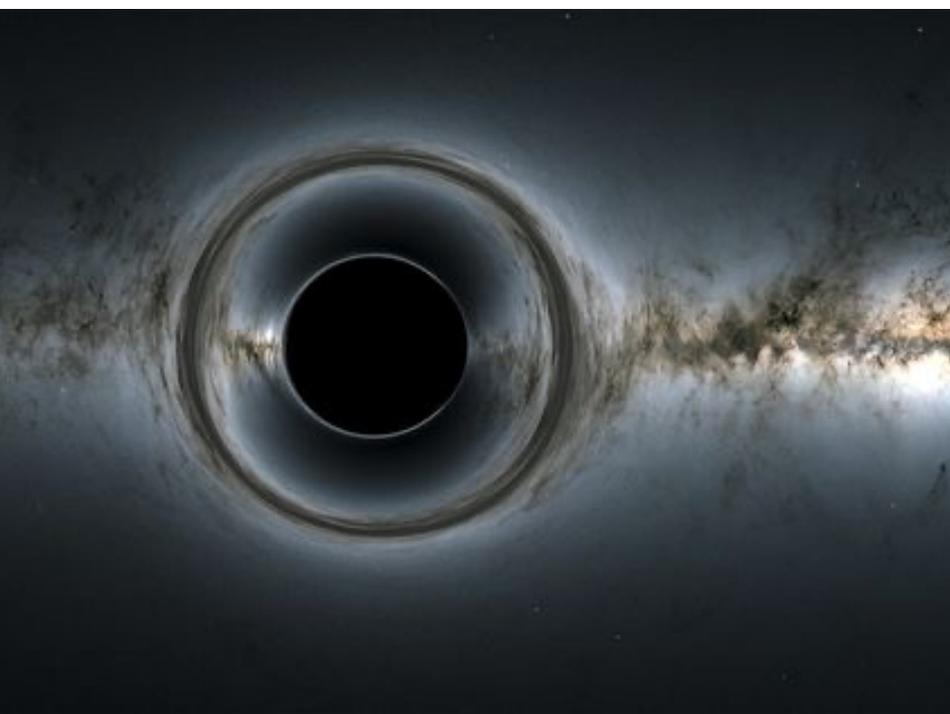
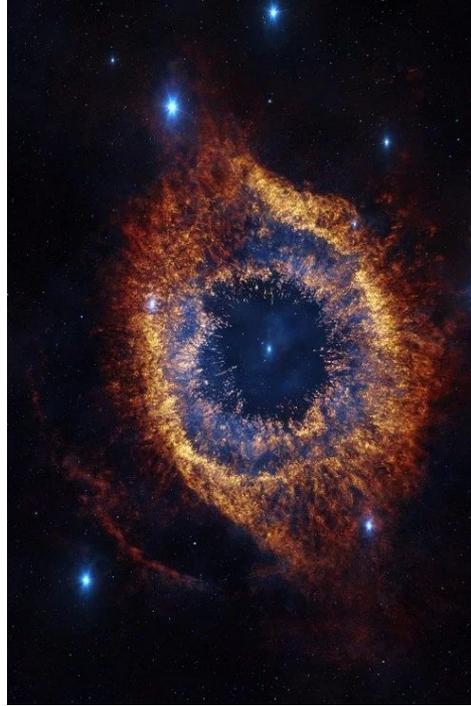
Bouffon

Aka Jester or clown

Satirical, grotesque, physical comedy.

Purpose: provocative mockery.

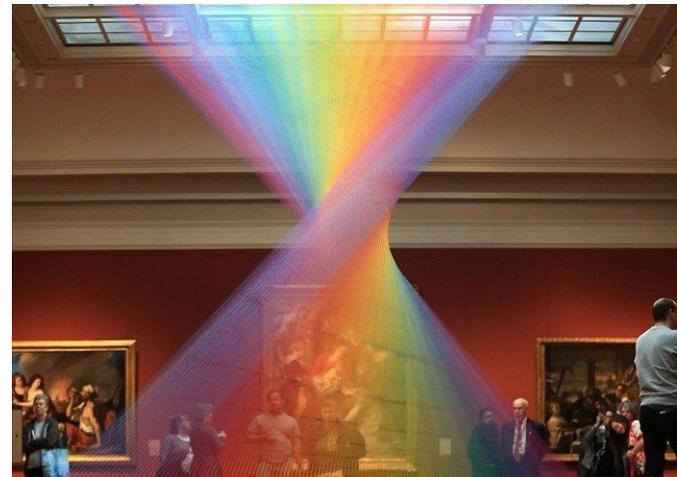
Characters



Mother Earth

is a personified light orb, which provides exciting and striking visual opportunities to play with Her physical transformation as the story progresses. In the beginning, Mother is a vibrant source of light & life. Her light dims as humans deplete Her resources. When there is nothing else to give, Mother becomes a black hole; what once gave now regeneratively reclaims.

Mother Earth Cont.



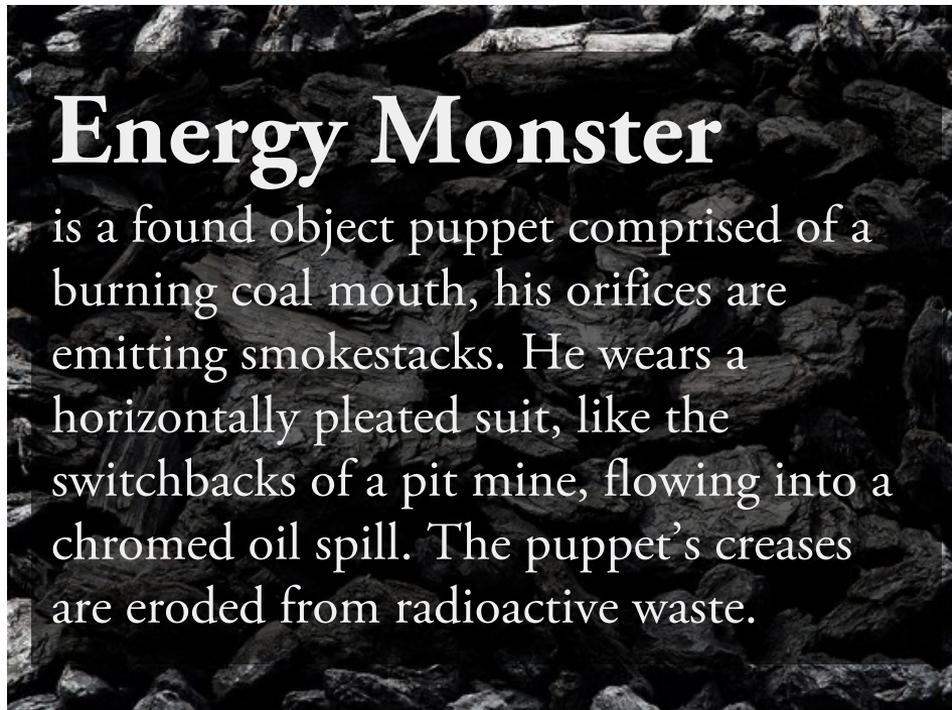


King Water Monster

is inspired in part by *The Giving Tree*, where the boy takes and takes and takes until there is nothing left. He is a humanette puppet comprised of ocean pollution and wears a diaper. He is filled with water and somehow still looks dehydrated. His fat rolls are perfectly shaped to have grown around the chair he sits upon.

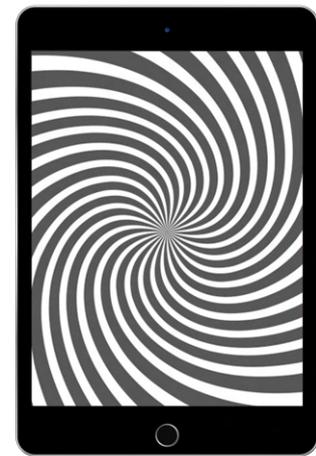
Big oil spent \$445m in last election cycle to influence Trump and Congress, report says

Investments 'likely to pay dividends', analysis says, as Trump unleashes dozens of pro-fossil fuel executive actions



Energy Monster

is a found object puppet comprised of a burning coal mouth, his orifices are emitting smokestacks. He wears a horizontally pleated suit, like the switchbacks of a pit mine, flowing into a chromed oil spill. The puppet's creases are eroded from radioactive waste.



Propaganda Monster

Projects a falsified reality of what the Corporation wants its constituents to see. A found object puppet.

Hypnotizing: they are the camera.

Puppet Construction

- A Bolex camera creates the eyes and nose.
- An overhead projector mirror creates the mouth and neck, which projects propaganda.
- An iPad creates the body.
- Wears a dog collar and leash.

One hundred **CEO MOUTHS** in business suits exuberantly consume - like Cookie Monster. Their mouths are leech-like.



Puppetry

Humanette Puppetry

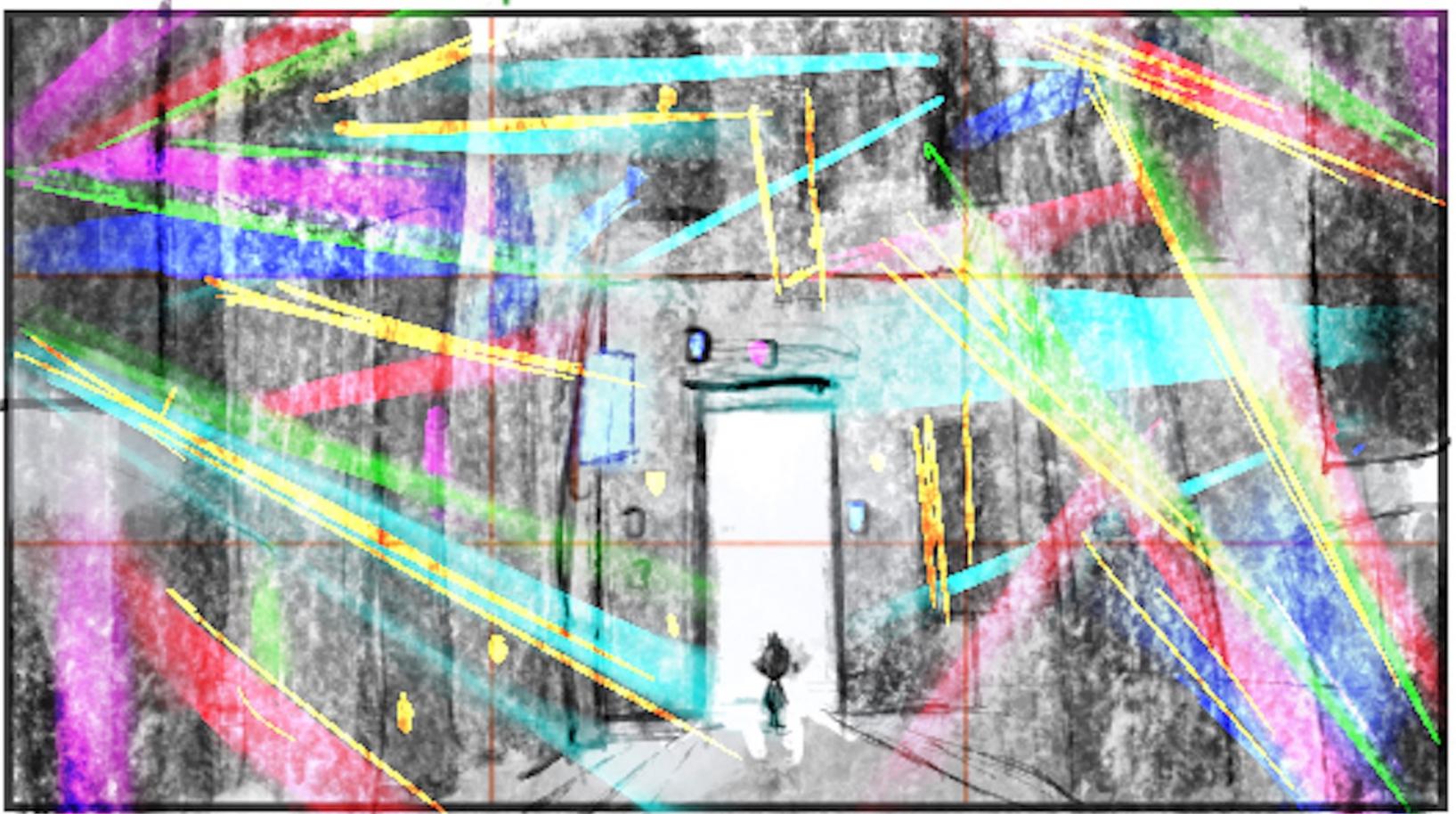


King Water Monster has human head, and a small, grotesque puppet body. This allows the performer to have full range of facial emotion, while adding a layer of physical comedy.

Shadow Puppetry



Set Pieces

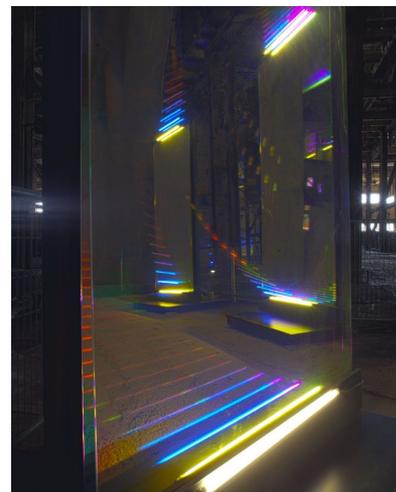
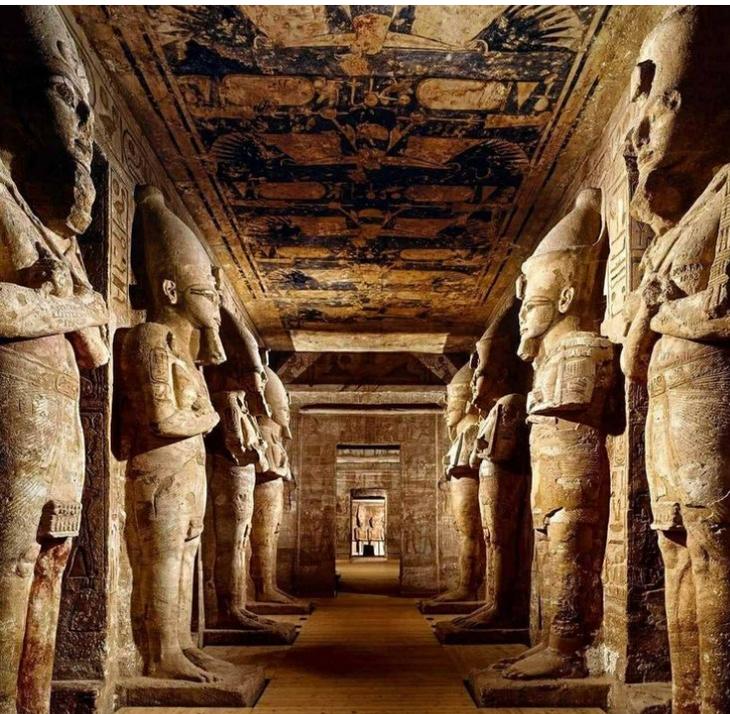


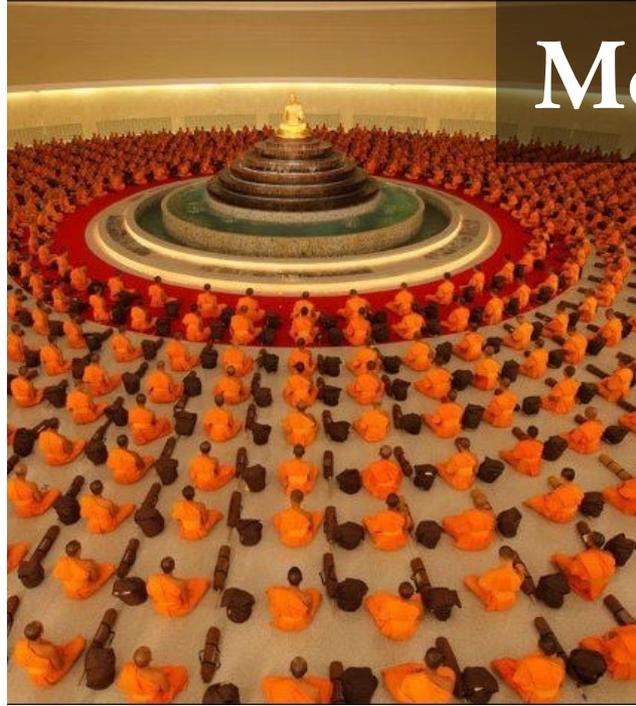
-Storyboard from Enough



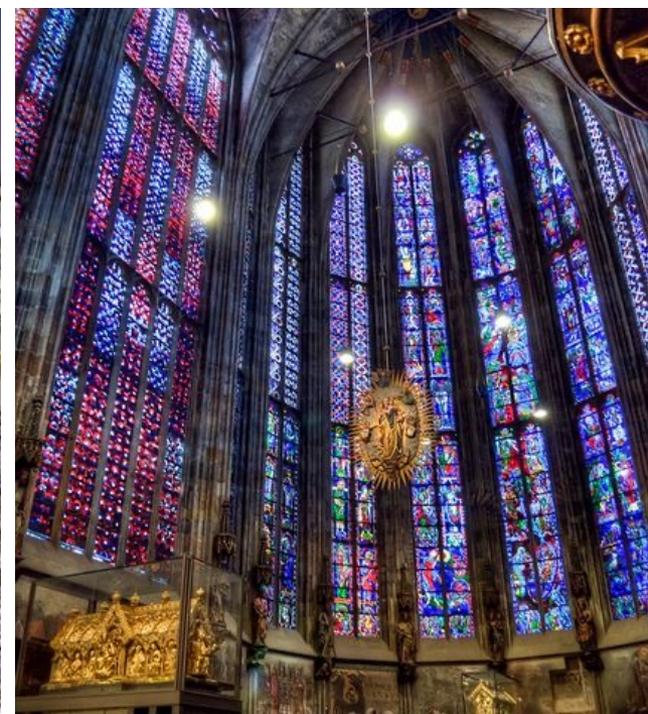
INT. MOTHER'S HALLWAY

King Water Monster steps onto a floor resembling a Valley of the Kings -esque corridor. Sacred. Mirrors refracting a dim light surround the corridor, leading to -





Mother's Temple





A harsh red-orange-gray smog color sweeps across King Water Monster's plastic face. His commanding demeanor is replaced with shocked terror and mourning.

King Water Monster cautiously steps out onto the ledge and stands above what's left of his empire. Ruins. Endless bodies lie dead in the street.





EXT. PROTEST ENCAMPMENT

The front line between Protesters and the pipeline expansion - which is guarded by MILITARY HENCHMEN.



Cast

Rogue Schmidt

King Water Monster

They/She



[Rogue Schmidt](#) is a NYC based (Chicago built, farm raised) lesbian comedian, actor and writer, who delivers sharp social satire, outrageous characters, and fearless physical comedy.

Winner of Chicago Reader's Best comedian, Rogue's debut solo show, "The Locker Room" ran for 6 sold out weeks at the Annoyance Theatre in Chicago, IL and went onto rave reviews at Edinburgh Fringe Festival 2024. Their second special, "Going Rogue: A Fat Dyke Comedy Show" sold out with a wait list at Dorothy Lesbian Bar.

Credits also include "Just For Laughs" 2025 Showcase at The io Theater, and understudy for Second City's Jeff-Nominated e.t.c.'s 48th Revue: "Best Kept Secret: Tell Everyone."

Rogue starred as the lead in Melanie Field's short film, "Best In The World," which won her Queen City Film Festival's Best Female Performance.

Madigan Burke

Propaganda Monster

They/Them



[Madigan Burke](#) is a genderqueer ex-mechanical engineer turned artist who likes to build things, solve problems, make movies, fabricate puppets, and create art with good people.

Madigan's puppet performances have appeared in places such as: Ox-Bow Goes to Hell, C2E2, Nasty Brutish & Short, The Ordinary Peepholes Show, Fruit Salad, Genderfucked Productions, New Orleans Giant Puppet Festival Slam, and The Big Kids Show. They co-designed and built "Blood and Letting" in the "House of the Exquisite Corpse V: Blood and Puppets." Madigan is a puppeteer for the Dilly's World Live Show and worked as a puppeteer and AD on the original pilot episode.

Part of the 2024-2025 Chicago Puppet Lab cohort; Madigan expanded their piece about gender affirming top surgery, titled "Operating Theater."

Creative Team

Madi Delk

**Writer, Director, &
Producer**

She/Her/Hers



[Madi Delk](#) is an ambitious, entrepreneurial-minded creator who believes the power of storytelling can change the world.

Credits include: Producer & Co-Editor “Magical Girls;” Co-Producer “Gracie & Pedro: Pets to the Rescue;” EP/Director's Assistant on FX’s “The Bear” and Amazon Studio’s “Night Sky;” & PA on “Empire,” “Power Book IV: Force,” “Chicago Fire,” “Chicago Med,” and “Monster.”

Madi graduated from DePaul University with a double major in Theatre Arts, Directing, and Community Psychology.

A 5th-generation Iowan on both sides, growing up Madi's entire family lived on the same block where her grandparents built their house. In her free time, Madi enjoys rock climbing, brewing kombucha, and eating her way through the Iowa State Fair.

J. Amy Limpinyakul

Director of Photography

She/Her/Hers



[Jutaluck Amy Limpinyakul](#) is a Chicago-born cinematographer whose work blends technical precision with deep-rooted storytelling.

Amy was the second unit cinematographer for the FX Series, “The Bear,” in which she was praised for capturing the essence of Chicago that is rarely showcased.

She shot the TV Pilot, “Hank and Willow,” which won best TV Pilot at the Vancouver Independent Film Festival (2023) and SOHO International Film Festival (2023).

Amy was accepted into the AFI Cinematography Intensive for Women. She was also accepted into the highly competitive ASC Visions Program 2024-2025.

When she is not filming, Amy enjoys rock climbing, writing music, and catching up on movies. Amy is a citizen of both the USA and Thailand.

Jackie Smook

**Puppet Designer, Fabricator,
& Department Head**

She/Her/Hers



[Jackie Smook](#) is a multi-talented creator, writer/director, puppet master, builder, performer, and designer who blends heart, humor, and spectacle in everything she does. Founder of [Jackie Smook Company LLC](#), a creative studio known for her imaginative craftsmanship, expressive characters, and bold artistic vision.

Production credits include Creator, Production Designer, Director, & "Dilly" for "Dilly's World," a family-friendly TV show that nods to classics like Pee-wee's Playhouse and The Big Comfy Couch. Jackie's performed in national commercials, appeared on TV shows, like "American Idol" - where her puppets shared the spotlight. She writes and performs original theater works, such as "The Jackie Smook Program of De-Dumbification" and "Under Your Skin," earning recognition (including the Best Emerging Artist Award).

Jackie builds puppets, builds stories, and builds spaces – so that art isn't just something people consume, but something people make, feel, and share.

Mattheus Leonhard

Production Designer

He/Him/His



[Mattheus Leonhard](#) is a production designer and art director with over 17 years of experience creating visually rich, story-driven environments for film and television.

His credits include production design and art direction for the television series “Donkey Hodie” (2021-2024), as well as feature films “Monkey’s Magic Merry-Go-Round” (2024) and “Yellow Eyes” (2024).

Mattheus brings a material-forward approach to world-building. His work is grounded in traditional craftsmanship and informed by modern fabrication and design technologies. He is known for translating ambitious ideas into tangible realities from large-scale builds to intricate fabricated environments. Mattheus has led art departments on complex production while balancing creative vision, budget, and schedule. He is based in Chicago, Illinois, where he is the owner of Leonhard Studio LLC.

Caleb Keisker

Editor

He/Him/His



[Caleb Keisker](#) is a Chicago-based editor, whose career spans television, short film, music videos, and commercials. He has built a reputation for hard work, adaptability, and a collaborative spirit.

He is part of the editorial team on PBS KIDS' "Donkey Hodie," serving as a part-time Editor, Assistant Editor, and VFX Assistant. The series has been recognized with multiple Emmy nominations and Kid Screen honors. Caleb's editorial work also includes a Regional Emmy for ABC's New Year's Eve coverage.

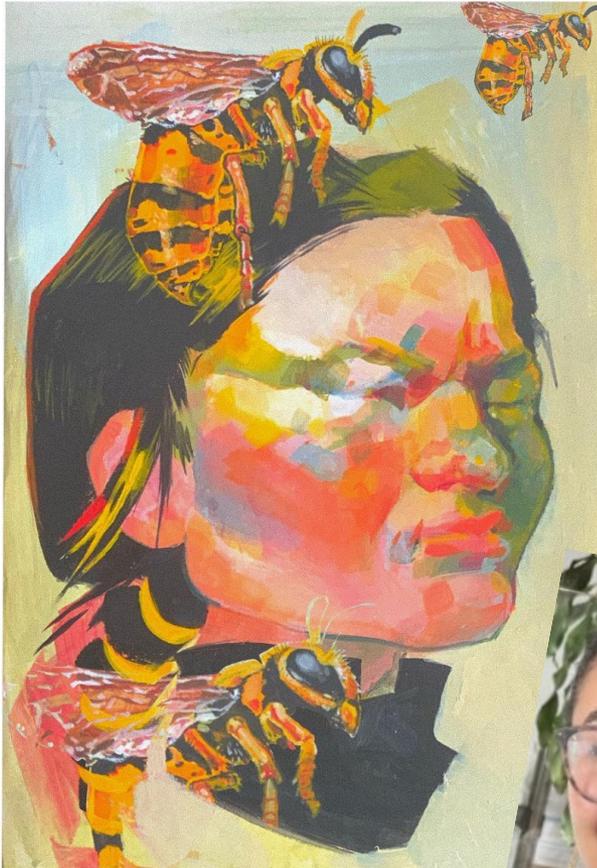
Caleb graduated from DePaul University with a BA in Digital Cinema, concentrating in post-production.

Outside of work, Caleb enjoys running along the lakefront, traveling with his sister Hannah and partner Courtney, and spending time with his dog, Nova.

Juliana Monize

Storyboard Artist

She/Her/Hers



[Juliana Monize](#) is a Toronto based 2D artist, animator, and concept artist who loves bringing characters and ideas to life through art. Whether it's concept art, game assets, motion graphics, or illustration, she's passionate about creating visuals that tell stories and inspire. Juliana graduated from Sheridan's Bachelor of Illustration program in 2023. Since then, she's had the opportunity to work with amazing teams, collaborating on everything from character and prop design, to marketing materials and motion graphics.

My Fundraising Strategy

Total Budget Needed	\$66,500
Secured Funds	\$13,500
Projected HYSA Interest on Secured Funds	\$300
Gap Filled by EP Proposed Donation	\$26,000
In-Kind Donations: -Secured G&E Package -Pending: Camera Package, Location, Insurance, & *Some Volunteer Labor	
Contributed Revenue Total	\$39,800
Amount Still Needed	\$26,700
Raised through Crowdfunding	\$13,350
Raised via Matching Donation	\$13,350
*I'm continuing to apply to grants in the event I do not raise the projected donations	

Film Tax Credit EP Proposal

Your contribution to *Enough* becomes next years refund

Enough is projected to receive **\$18,000 - \$26,000 (35% - 40%)** from the Illinois Film Production Tax Credit.

I propose a twofold business plan. It begins with your upfront financial donation to make *Enough* come to fruition, and you become an Executive Producer on the film.

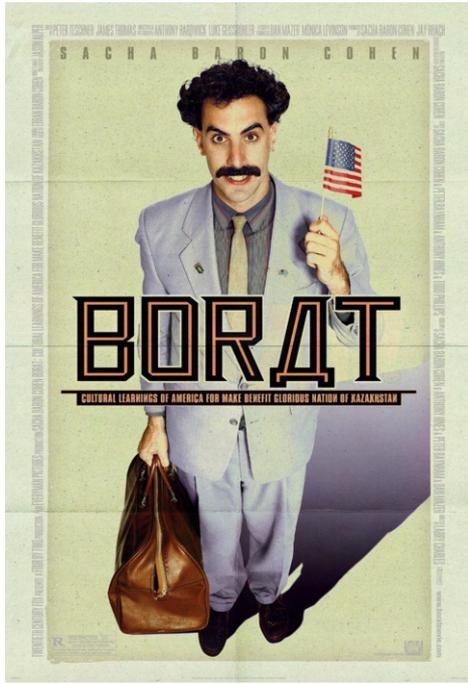
Once the film is complete, you become the “buyer” of the tax credit. **This is your opportunity to recoup your financial donation.**

The Tax Credit would be divided between the amount of Executive Producers and the percentage donated on the front end. For instance:

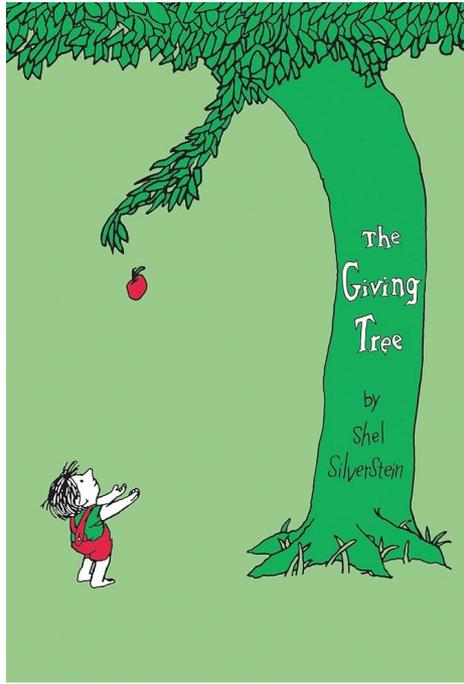
- 1 EP donates \$26k; gains \$26k of Tax Credit
- 2 EPs donate 50% each; each gain \$13,000 of Tax Credit
- 3 EPs donate 33% each; each gain \$8,666 of Tax Credit
- 4 EPs donate 25% each; each gain \$6,500 of Tax Credit

By donating to *Enough*, you are investing in an emerging filmmaker who will ignite an environmental social movement via filmmaking

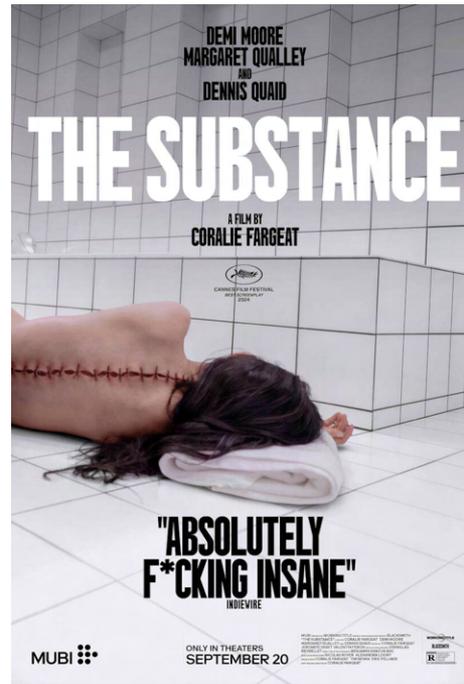
Tonal/Narrative Comparisons



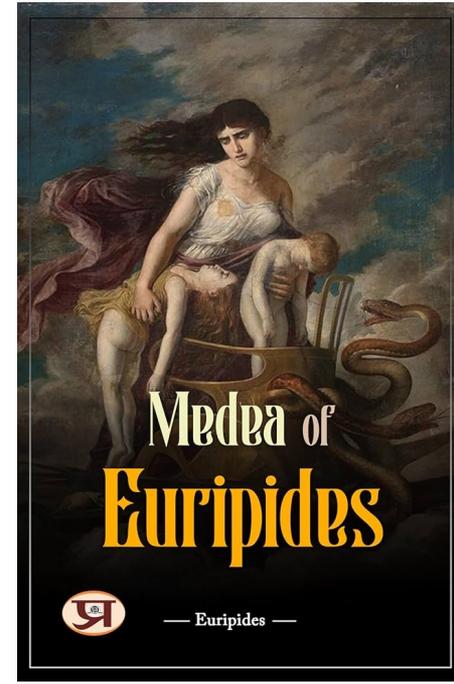
Borat (2006)
Tonal comp of 'bouffon' – the mocking style of satire toward social and political issues.



The Giving Tree (1964)
Narrative comp: the boy takes, and takes, and takes – until there is nothing left to give.



The Substance (2024)
Tonal comp due to the grotesque, unrelenting, and provocative pacing and visuals.



Medea (431 BCE)
Narrative comp: a story of a mother who murders her own children.

Target Audience & Impact Campaign

#ENOUGH Impact Campaign Goals

The mission of the #ENOUGH campaign is to end corporations and billionaires buying politicians to control climate policy & legislation.

#ENOUGH demands:

1. No big money in politics: End the corporate stranglehold over our climate future
2. Pass the Green New Deal: immediate, steadfast environmental protections that are swiftly enforced
3. Accountability and Reparations: Make polluters pay

Accomplished by uniting Americans in disruptive spending boycotts to pressure the US government and demand an urgent shift to sustainable climate solutions & phase out fossil fuels.

How:

1. Mass Movements & Civil Disobedience
2. Divestment and financial pressure
3. Build & transition to alternative power structures

Target Audience

Target: People like me: knowledgeable, concerned citizens who feel powerless watching our climate crisis unfold. #ENOUGH is where they turn to for community, action, mobilization, and hope.

Target: Gen Z and younger Millennials:

- America's largest voting body and the largest population active on social media.
- The generation who will be most profoundly impacted by our climate crisis.

Target: BIPOC & Low-Income Communities:

- The communities most disproportionately and inequitably impacted by our climate crisis.

Target: Women Over 60 Years Old:

- Our grandmothers are full of wisdom through lived experience, offering a powerful voice for the movement.
- They're fighting for the futures of their grandchildren.

Engagement Strategy

Step 1: While in pre-production, #ENOUGH will partner with community organizations and folks who are already fighting. This movement will not be successful without partnerships, collective action, intersectionality, and multi-generational support.

Step 2: Build a following: Film Festival run to generate great publicity for continued distribution. Media ad buy via free film screenings distributed across social media to create awareness and following of the film, with retargeting tactics to encourage watching. Social media easily consumable and accessible, wide reaching, and the perfect tool to unite and connect; and hashtags make engagement searchable, shareable, and social.

Step 3. Engagement: Sharing of the film with personal stories across social media of what they've had #ENOUGH of: how climate change is impacting themselves and/or their communities. With strategic partnership to further audience reach and message.

Step 4. Call to Action: Money talks. Sustainability is contrary to capitalism. Disruptive spending boycotts & peaceful protests with clear demands for an urgent shift toward sustainable, scientifically proven climate solutions & phase out fossil fuels.



ENOUGH

For inquiries, please contact Madi Delk:
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