

**LONG SHOT**  
FACTORY

presents

# Through the Night



## A FILM BY LOIRA LIMBAL

Produced by Loira Limbal, Jameka Autry  
Executive Produced by Sally Jo Fifer, Justine Nagan, Chris White

**\*\*OFFICIAL SELECTION – Tribeca Film Festival 2020\*\***

**\*\*OFFICIAL SELECTION – AFI DOCS 2020\*\***

**\*\*OFFICIAL SELECTION – DOC NYC 2020\*\***

**Release Date:** December 2020

**Run Time:** 76 minutes

**Rating:** Not Rated

**Language:** English

**Facebook:** throughthenightdocumentary

**Instagram:** throughthenightdoc

**Twitter:** thruthenightdoc

**New York Publicity:**

Susan Norget PR  
Susan Norget  
[susan@norget.com](mailto:susan@norget.com)  
917.833.3056

**Los Angeles Publicity:**

David Magdael & Associates  
David Magdael  
[dmagdael@tcdm-associates.com](mailto:dmagdael@tcdm-associates.com)  
213.624.7827

**Bay Area Publicity:**

Larsen Associates  
Karen Larsen  
[karen@larsenassoc.com](mailto:karen@larsenassoc.com)  
415.298.4164

## SYNOPSIS

THROUGH THE NIGHT is an intimate cinema verité portrait of three working mothers whose lives all intersect at a 24-hour daycare center: a mother working the overnight shift as an essential worker at a hospital; another holding down three jobs just to support her family; and a woman who for over two decades has cared for the children of parents with nowhere else to turn. A tender portrait of titanic strength, love, and selflessness, THROUGH THE NIGHT showcases the multiplicity of “women’s work” -- paid, underpaid, and unpaid; emotional and physical; domestic and career-oriented -- all while negotiating the terms of a dignified existence under the three arrows of racism, sexism, and capitalism in America. Directed and produced by Loira Limbal, a Sundance Institute Fellow and a former Ford Foundation Justfilms/Rockwood Fellow.

## DIRECTOR’S STATEMENT

One day while browsing an online mothers’ group I belong to, I came across an article about *Dee’s Tots*, a 24-hour daycare center in New Rochelle, a few minutes away from where I live. I quickly became obsessed with the idea of making a documentary about the center and the community it supported. It felt so similar to my own experience, my mother’s, and that of so many other working-class Black and Latinx women I know.

When I was nine years old, my sister Glomery was born. Shortly after her birth, my mother had to return to work to support us. She was a single mom. Babysitters would cancel. Family would flake. My mother was a home health aide. She didn’t have paid time off and she could not call out sick last minute. She was often forced to make the impossible decision of leaving me, her 9-year-old child, home alone to take care of my infant sister. While that may sound shocking, you should know that my mother was devoted, hard-working, and above all incredibly loving. She was a great mother. She just didn’t have many options.

Thirty years later, support still remains very limited for working mothers across the country. And if you happen to be a working-class woman of color, this country still forces you to make impossible decisions on a daily basis. The cost of daycare for a 3-year-old rivals the cost of rent in most US cities. But childcare providers themselves are often struggling in a mountain of expensive government bureaucracy and minimum wages. At a time when many people in the U.S. have to work multiple jobs to make ends meet and have a shrinking safety net, women of color are disproportionately impacted by our current way of life.

After reading the article about the daycare center, I reached out to the journalist to ask for an introduction to the owners. I was told that the owners are very cautious people and wouldn’t be open to being the subjects of a documentary film. I took this ‘no’ as my answer. Yet two years later, I was still burning to tell this story, so I finally worked up the courage to cold call the daycare center. It only took one meeting with Deloris to get her to participate. Even though it was our first meeting, we felt like we had known each other forever – our life experiences were just so similar. She said, “I know you get it and I want to make this film with you.”

For two years I, with a small crew, filmed Deloris and Patrick and the families with children attending *Dee’s Tots*. I worked with my fabulous editor Malika Zouhali-Worrall, editing as we shot, resulting in a four-year process. I’m a single mother of a 7 and 9-year-old. I work a full-time job that is equal parts fulfilling and demanding. I made this film in all the “free time” in between:

working late into the nights, on weekends, and over each holiday. I often felt like I was stealing from Peter to pay Paul in regard to time spent away from work or my kids to focus on the film.

THROUGH THE NIGHT is my love letter to single mothers and caregivers. I was raised by an amazing cast of Black and Latinx women who performed miraculous acts of resilience, creativity, and subversion on a daily basis. Unfortunately, when I look around at our popular culture these women are rarely seen and when they do appear, they are represented in reductive ways that often amount to caricatures. My vision as a filmmaker is to flood our popular culture with beautifully complex portrayals of the lives of working-class women of color so that we have new gazes and new ways of seeing ourselves.

THROUGH THE NIGHT is the story of our protagonists, but it's also the story of countless women in my community. It's my mother's story. It's my own story. And while I want to shine a light on the many systemic problems in our society, I ultimately want to lift up the abundance of love and interdependence among the women, children, and families in our film and our communities.

*-- Loira Limbal, Director and Producer*

## THE REALITY OF WORKING MOTHERS AND CHILDCARE PROVIDERS

More and more people in the U.S. now work one and a quarter jobs. Many of those jobs require nonstandard hours including late-night and early-morning shifts. The national debate about the challenges facing working class people in this country is still dominated by the narratives of white men working in industries such as coal mining and manufacturing. While those stories are no doubt important, the conversation is woefully incomplete because women are already nearly half of the U.S. workforce.

Over 40% of mothers are the primary, if not sole, breadwinners for their families in the United States. Almost two-thirds (64.2%) of women with children under age six are working, and one in five working moms of small children work at low-wage jobs that typically pay \$10.50 an hour. They all need to earn more in order to afford daycare, and in a cruel twist, many must work more and stranger hours to do so.

In nearly half the country, it costs more to send a 3-year-old to daycare than it does to send an 18-year-old to a state college. Not only is childcare expensive, but for Americans working multiple jobs or irregular hours, it can be difficult to find care at all. This spurs a set of impossible decisions that parents, and single mothers in particular, must make every day.

The irony is that while child-care is unaffordable for most, providers themselves can barely make ends meet. The overwhelming majority of home-based child-care providers are women of color and immigrants whose income is far less than the median in other lines of work. As one interviewee said, “There have never been decent jobs in this sector because it’s women’s work. It’s caretaking work. Our society doesn’t value that as a whole.”

## CHILDCARE STATISTICS IN THE UNITED STATES

There are 11.5 million single mother families in the United States ( <a href="#">Source</a> )	Profile of a childcare provider ( <a href="#">Source</a> ): 94% are women, 52% are mothers, 40% are BIPOC, 37% live below 200% the federal poverty line, 22% are foreign-born, only 15% have health insurance
In 2018, there were about 4.04 million Black families in the United States with a single mother. ( <a href="#">Source</a> )	The typical U.S. childcare worker earns just \$11 per hour. ( <a href="#">Source</a> )
There are about 3.8 Million childcare providers in the U.S. ( <a href="#">Source</a> )	More than 75% of mothers work outside the home. ( <a href="#">Source</a> )
Childcare can cost up to 20% of a household’s income before taxes. ( <a href="#">Source</a> )	Black mothers are more likely to be in the labor force than mothers of any other race. ( <a href="#">Source</a> )
In virtually every state, the average cost of childcare for an infant can exceed the average amount that a family spends on food and transportation combined. ( <a href="#">Source</a> )	42% of preschool children with employed mothers spend 35 hours or more a week in childcare. ( <a href="#">Source</a> )

## BIOGRAPHIES OF MAIN SUBJECTS



### **Deloris “Nunu” Hogan and Patrick “Pop Pop” Hogan**

Co-founders and primary care providers at Dee’s Tots Daycare in New Rochelle, NY. Deloris and Patrick, affectionately known as “Nunu” and “Pop Pop” to the hundreds of children they’ve cared for over the years, continue to provide the safety net needed by so many working parents.



### **Marisol Valencia**

Marisol Valencia is a working mother whose children have grown up at Dee’s Tots. Marisol’s story is marked by the search for one reliable job in order to spend more time with her children. Her children are now ten and fourteen years old. Marisol is currently working six days a week for a supermarket supply company.



### **Shanona Tate**

Shanona Tate is a pediatric ER nurse whose children have grown up at Dee’s Tots. She is currently juggling the responsibilities of remote learning for her 2nd and 4th graders while working on the frontlines of the pandemic.

## FILMMAKER BIOGRAPHIES

**Loira Limbal** (Director/Producer) is an Afro-Dominican filmmaker and DJ interested in the creation of art that is nuanced and revelatory for communities of color. She is the Senior Vice President of Programs at Firelight Media. Firelight is committed to making films about pivotal movements and moments in the U.S. Firelight's flagship program - the Documentary Lab - is a fellowship that provides mentorship, funding, and industry access to emerging filmmakers of color. Limbal's current film, THROUGH THE NIGHT is a feature



documentary about a 24-hour daycare center. THROUGH THE NIGHT was part of the 2019 Sundance Edit & Story Lab and was selected for world premiere at the 2020 Tribeca Film Festival. Her first film, ESTILO HIP HOP, was a co-production of ITVS and aired on PBS in 2009. Additionally, she co-produces and helms the popular Brooklyn monthly #APartyCalledRosiePerez. Limbal received a B.A. in History from Brown University and is a graduate of the Third World Newsreel's Film and Video Production Training Program. She is a Sundance Institute Fellow and a former Ford Foundation Justfilms/Rockwood Fellow. She lives in the Bronx with her two children.

**Jameka Autry** (Producer) is a director, creative producer, and 2019 Sundance Creative Producing Lab Fellow. She was previously recognized as a 2017 Impact Partners Creative Producer Fellow and in 2018 she was selected as part of the inaugural DOC NYC 40 Under 40 List. She started her career with the award-winning duo, Ricki Stern and Annie Sundberg, at Break Thru Films and also worked as an integral part of the Original Productions team at Cinereach. She has worked on the creative development and production of feature documentaries, narrative films, commercials, short films, and multimedia campaigns. Her films have screened at Sundance Film Festival, Tribeca Film Festival, SXSW, and New Directors/New Films. Jameka produced *Marathon: The Patriots Day Bombing* (HBO) and *In My Father's House* (Showtime), which premiered at the 2015 Tribeca Film Festival and garnered wins for Best Documentary at both the Nashville Film Festival and Geena Davis' Bentonville Film Festival. She was a line producer on MATANGI/MAYA/M.I.A. and served as a consulting producer on WE THE ANIMALS and CNN Films' LOVE GILDA. She spent two seasons helming the docu-series *The Fashion Fund* in collaboration with Conde Nast and Vogue, which aired on Amazon. She recently completed work on ERNIE & JOE (HBO), which received jury awards at SXSW and Boston International Film Festival. She is currently working on directing her first feature film THE UNITED STATES V BILLIE HOLIDAY, for which she was awarded one of four Sundance/A&E Brave Storyteller Awards.

**Malika Zouhali-Worrall** (Editor) is an Emmy award-winning director and editor based in Brooklyn, NY. Her first film, CALL ME KUCHU, a collaboration with Katherine Fairfax Wright, premiered at the Berlin International Film Festival in 2012, going on to screen at more than 200 film festivals and win 20 awards, including the Berlinale's Teddy Award, and Hot Docs' Best International Feature Award. Malika's second film, THANK YOU FOR PLAYING, a collaboration with David Osit and an ITVS/POV co-production, premiered at the 2015 Tribeca

Film Festival, and broadcast in the U.S. on POV, after a theatrical release in 2016. In 2017 the film was awarded the News & Documentary Emmy Award for Outstanding Arts & Culture Documentary and was also nominated for Outstanding Documentary Editing and Best Documentary. More recently, Malika directed the pilot episode for European broadcaster ARTE's EARN A LIVING (IDFA 2018), a documentary series that examines experiments worldwide in universal basic income.

**Naiti Gamez** (Director of Photography) Naiti Gámez is a NYC-based filmmaker from Miami/Cuba. Naiti has worked as a cinematographer and director on award-winning films and television series. Her film, LOVE, SADIE premiered at the Festival de Cannes Short Film Corner. As a cinematographer, her film credits have screened at festivals worldwide including Festival de Cannes, Sundance Film Festival, Berlinale, Camerimage, Tribeca Film Festival, SXSW, Festival du Cinema de Paris, Festival de Cine Internacional de Barcelona, among them. Her TV credits include HBO, Showtime, PBS, ESPN, MTV, Discovery Channel, Nova, and Animal Planet.

## FILMMAKERS

Director and Producer LOIRA LIMBAL

Producer JAMEKA AUTRY

Co-Producer NICOLE DOCTA

Executive Producers SALLY JO FIFER  
JUSTINE NAGAN  
CHRIS WHITE

Executive Producer for Black Public Media LESLIE FIELDS-CRUZ

Executive Producer for  
Latino Public Broadcasting SANDIE VIQUEZ PEDLOW

Editor MALIKA ZOUHALI-WORRALL

Composer OSEI ESSED

Director of Photography NAITI GAMEZ

Consulting Editors LEWIS ERSKINE  
SABINE HOFFMAN

Consulting Producers ESTHER ROBINSON  
DUANA BUTLER  
JUDITH HELFAND  
MONIKA NAVARRO



THROUGH THE NIGHT is a co-production of THIRD SHIFT MEDIA INC., ITVS, and American Documentary | POV, in association with Black Public Media (BPM) and Latino Public Broadcasting (LPB), with funding provided by the CORPORATION FOR PUBLIC BROADCASTING (CPB)

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