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ITVS, POV
and
Third Shift Media, Inc.
Present

THROUGH THE NIGHT

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



World Premiere - 2020 Tribeca Film Festival



YEAR 2020 | COUNTRY USA | RUNTIME 72 mins

www.throughthenightfilm.com

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THROUGH THE NIGHT - A FILM BY LOIRA LIMBAL

LOGLINE

To make ends meet, people in the U.S. are working longer hours across multiple jobs. This modern reality of non-stop work has resulted in an unexpected phenomenon: the flourishing of 24-hour daycare centers. **THROUGH THE NIGHT** is a verité documentary that explores the personal cost of our modern economy through the stories of two working mothers and a child care provider - whose lives intersect at a 24-hour daycare center.

SYNOPSIS

To make ends meet, people in the U.S. are working longer hours across multiple jobs. This modern reality of non-stop work has resulted in an unexpected phenomenon: the flourishing of 24-hour daycare centers. **THROUGH THE NIGHT** is a verité documentary that explores the personal cost of our modern economy through the stories of two working mothers and a child care provider - whose lives intersect at a 24-hour daycare center.

The film follows a mother who works the overnight shift at a hospital; another holding down three jobs to support her family; and a woman who for two decades has cared for children of parents with nowhere else to turn. Over the span of two years, across working holidays, seven day work weeks, and around-the-clock shifts, the film reveals the personal cost of rising wealth inequality in the U.S and the close bonds forged between parents, children, and caregivers.



Children wait anxiously at the window for their parents.

THROUGH THE NIGHT - A FILM BY LOIRA LIMBAL
Q&A WITH LOIRA LIMBAL

1 - How did this film come about? How did the idea originate? What inspired you?

One day I was browsing through an online mothers' group that I am a part of and I came across an article about the daycare at the heart of our film. I quickly became obsessed with the idea of making a documentary about the community described in the article because what I read was so similar to my own experience, my mother's and that of so many other working class Black and Latinx women that 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. And so she was often forced to make the impossible decision of leaving me, her 9 year old, 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.

I was inspired by the stories of our protagonists, my mother's story, and my own. And while I want to shine a light on the many systemic problems in our society, I was ultimately most inspired by the abundance of love and interdependence among the women, children, and families in our film and our communities.

2 - How long did it take to make the film? From concept to finish.

It took four years from start to finish.

3 - Why did you make this film?

THROUGH THE NIGHT is a 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.

We have an opportunity to strengthen our communities by lifting up the stories of the women who do the work that makes all other work possible: the people who care for our children, our sick, and our elderly.

4- Share a story about filming -

I almost didn't make this film. After reading the article about the daycare center, I reached out to someone involved with creating the piece. I asked them to make an introduction to the daycare owners but they declined. They stated that the people profiled in the article had been very hesitant and they didn't think they would be open to the idea of a documentary film. I accepted their response. I took their no for an answer and sat on the idea for two years before I worked up the courage to cold call the daycare center. I finally did and at our first meeting, Deloris agreed to participate and told me time and time again how comfortable she felt with me and that even though we had just met, she felt like she knew me. She said "I know you get it and I want to make this film with you."

5 - Did the film change from your original idea for the film as you were filming or in post?

The film definitely changed. My initial idea was to make a film about three women - two mothers and their childcare provider. As we filmed, however, it became clear that Deloris Hogan had to be the center of the film. The film became more of a portrait of an ecosystem, with Deloris as the beating heart nurturing all of the members.

6 - What were the challenges in making this film?

Time was the primary challenge. I am 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 working nights, weekends, and holidays. I often felt like I was stealing from Peter to pay Paul in regards to time spent away from work or my kids to focus on the film.

The second challenge was my own insecurity about the validity of my voice as an artist. I made one long form film 11 years ago. Since then, I've worked as a field builder in the documentary space, advocating for the needs and visions of other filmmakers of color. I had gotten very comfortable with believing in the work of others. Believing in myself and my own work was much more challenging.

7- What were the successes that you had in making this film?

Success number one is that I finished it! The whole time I was working on the film, I was petrified that I would not be able to see it through given all of my other responsibilities. Additionally, I am interested in creating work that is revelatory and that provides new gazes for people of color to see themselves, ourselves through. I have faith that the film will be revelatory for audiences but I take great pride in knowing that the film has already revealed many things to those most intimately involved with the project - the protagonists, the film team, myself and my own family.

8 - What do you want audiences to take away from this film?

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.

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 told me, "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."

THROUGH THE NIGHT will add complexity to the national conversation about issues that affect working class families and the working poor by centering the experiences of women and children of color. I want women of color to feel seen and affirmed.

Our goal is to generate a space for dialogue, community, and action around:

- The issues covered in the film (childcare and broader issues that impact the lives of working poor and working class families.)
- The experience of single working mothers of color.
- The gaze through which the film was created to counter the dominant tropes about the lives of women of color.

9 - Where do you find inspiration or who/what has influenced you as a filmmaker?

My mother, my neighborhood, and my own children are constant sources of inspiration. There is so much beauty and complexity in my community and I have a deep desire to make work that reflects that back to the world. I also drew a lot of inspiration from Kathleen Collins, Toni Morrison, and Carrie Mae Weems. In some ways, their work gave me permission to make a subtle film about love and the interior lives of women of color. While the film touches on a lot of social issues, it is ultimately a story about love between mothers, caregivers, and children.



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SUBJECT BIOS



Deloris “Nunu” Hogan - Co-founder and primary care provider at Dee’s Tots Daycare.
Patrick “Pop Pop” Hogan - Co-founder and primary care provider at Dee’s Tots Daycare.



Marisol Valencia - Grocery store supply associate, working mother whose children have grown up at Dee’s Tots.



Shanona Tate - Registered nurse, working mother whose children have grown up at Dee’s Tots.

THROUGH THE NIGHT - A FILM BY LOIRA LIMBAL
FILMMAKER BIOS

Loira Limbal (Director/Producer) is an Afro-Latina 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.



Director **Loira Limbal**. Photographer: Erin Patrice O'Brien.

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. She is currently editing *THROUGH THE NIGHT*, a film by Loira Limbal about a 24-hour childcare center, which was selected for the 2019 Sundance Edit & Story Lab.

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.

THROUGH THE NIGHT - A FILM BY LOIRA LIMBAL

CREDITS

In Loving Memory of	Gloria Hayes James Autry Jr
Directed and produced by	Loira Limbal
Produced by	Jameka Autry
Executive Producers	Sally Jo Fifer Justine Nagan Chris White
Executive Producer for BPM	Leslie Fields-Cruz
Executive Producer Credit for LPB	Sandie Viquez Pedlow
Supervising Producer	Michael Kinomoto
Edited By	Malika Zouhali-Worrall
Original Score by	Osei Essed
Director of Photography	Naiti Gamez
Sound	Emily Strong
Consulting Editors	Lewis Erskine Sabine Hoffman
Consulting Producers	Esther Robinson Duana Butler Judith Helfand Monika Navarro
Associate Producer	Tatiana Jenkins
Post Production/Associate Producer	Nicole Docta
Cinematographers	Nausheen Dadabhoy Mariam Dwedar
Additional Camera	Tim Metzger Julia Liu Cybel Martin Rachel Lears
Additional Sound	Aisha Hallgren Danny Hole

Antoinette Tomlinson
JT Takagi

Graphics

Yen Tan

Additional Editing

M'Daya Meliani

Assistant Editor

Tatiana Jenkins

Impact Producer

Looky Looky Pictures

Production Assistants

Elizabeth Estrada
Yarlyn Rosario
Brock Borowczyk

Post Production Services

Final Frame Post

DI Producer

Caitlin Tartaro

Colorist

Sean Smith

Sound

Arjun Sheth

Accounting Services

Moxie Bookkeeping

Insurance Services

DeWitt Stern
Arthur J. Gallagher Risk Management Services, Inc.

Legal

Focus Media Law Group
Law offices of Raquel Batista

Featuring

Deloris Hogan
Patrick Hogan
Marisol Valencia
Shanona Tate
Diana Moreno
Yvette Moreno
Naima Harrell
Noah Harrell



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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