

DVD
5968

creators of UP THE YANGTZE

LAST TRAIN HOME

A FILM BY LIXIN FAN

归途列车

"EXTRAORDINARY, VITAL!"
This is essential viewing for
understanding our world."

—Lisa Schwarzbaum, ENTERTAINMENT WEEKLY

ZEITGEIST VIDEO



LAST TRAIN HOME

**"A BEAUTIFULLY SHOT,
HAUNTING AND HAUNTED
LARGE-SCALE PORTRAIT."**

—Manohla Dargis, THE NEW YORK TIMES

WINNER ~ BEST DOCUMENTARY 2010 ~ LOS ANGELES FILM CRITICS

SPECIAL FEATURES

16:9 anamorphic
transfer, created from
HD elements

Deleted Scenes from
Guangzhou Train Station

Travelogue: Guang'an
to Shenzhen City

U.S. Theatrical Trailer

Every spring, China's cities are plunged into chaos as 130 million migrant workers journey to their home villages for the New Year's holiday. This mass exodus is the world's largest human migration—an epic spectacle that reveals a country tragically caught between its rural past and industrial future. Working over several years in classic verité style, Chinese-Canadian filmmaker Lixin Fan (with the producers of the award-winning hit documentary *Up the Yangtze*) travels with one couple who have embarked on this annual trek for almost two decades. Emotionally engaging and starkly beautiful, *Last Train Home*'s intimate observation of one fractured family sheds light on the human cost of China's ascendance as an economic superpower.

ZEITGEIST FILMS and EYESTEEL FILM PRESENT LAST TRAIN HOME FEATURING CHANGHUA ZHANG, SUOMI CHEN QIN, ZHANG YANG ZHANG and TINGSOI TANG. EXECUTIVE PRODUCERS: MELA AUNG THWIN, DANIEL CROSS, DI ZHANG. PRODUCED BY DOB MOORE. CO-PRODUCED BY MICHAEL MA, SU, BOB MOORE. DIRECTED BY LIXIN FAN. CAMERAPERATOR: SHAOBUANG SUN. EDITOR: OLIVIER ALARY. MUSIC BY LIXIN FAN. EXECUTIVE PRODUCERS: MARY STEPHEN, ANDREW J. BELL, HANWILL RALPH. EXECUTIVE PRODUCERS: CORY RIZOS, KYLE STANFIELD. EXECUTIVE PRODUCERS: YUNG CHANG, PETER WINTONICK. EXECUTIVE PRODUCERS: LILIAN LEE. PRODUCED BY MELA AUNG THWIN, DANIEL CROSS. DIRECTED BY LIXIN FAN. A ZEITGEIST FILMS RELEASE.

EYESTEEL FILM

Quebec III

Canada

TELEFILM

Canada Council for the Arts

Canada Council for the Arts

TV-14

TV-14

2009 • 87 mins • Canada/China • Color • In Mandarin and Sichuan dialect with optional English subtitles • 1.85:1 theatrical aspect ratio • Stereo
Last Train Home © 2009 Eyesteel/CFM Productions Ltd. DVD packaging and menu design © 2011 Zeitgeist Films, Ltd. All rights reserved.

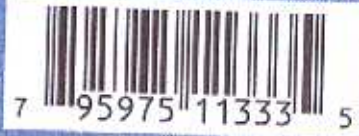
NOT RATED

Zeitgeist
FILMS

DVD
REGION 1 NTSC

WARNING: This DVD is licensed only for private home use. It shall not be shown in public places. All other rights, including but not limited to, institutional and educational use, are reserved. Reproduction, distribution, and broadcast by any means are prohibited by the copyright proprietor. The FBI investigates violations of copyright infringement and federal law provides severe criminal and civil penalties for those found to be in violation.

www.zeitgeistvideo.com



WINNER
BEST DOCUMENTARY
TRIBECA
FILM FESTIVAL

WINNER
GOLDEN GATE AWARD
SAN FRANCISCO
INTERNATIONAL
FILM FESTIVAL

OFFICIAL SELECTION
2010
SUNDANCE
FILM FESTIVAL

WINNER
BEST DOCUMENTARY
IDEA

LAST TRAIN HOME

“A BEAUTIFULLY SHOT,
HAUNTING AND HAUNTED
LARGE-SCALE PORTRAIT.”

—Manohla Dargis, THE NEW YORK TIMES

WINNER - BEST DOCUMENTARY 2010 - LOS ANGELES FILM CRITICS

LAST TRAIN



Zelig
FILM

Deleted Scenes, from
Guangzhou Train Station

Travelogue: Guang'an
to Shenzhen City

U.S. Theatrical Trailer

filmmaker Lixin Fan (with the producers of the award-winning hit documentary *Up the Yangtze*) travels with one couple who have embarked on this annual trek for almost two decades. Emotionally engaging and starkly beautiful, *Last Train Home*'s intimate observation of one fractured family sheds light on the human cost of China's ascendance as an economic superpower.

ZIYI GIST FILMS and EYESTEEL FILM PRESENT *LAST TRAIN HOME* FILMMAKERS CHANGHUA ZHANG SUJUN CHEN QIN ZHANG YANG ZHANG AND TINGSU TANG EXECUTIVE PRODUCERS MELA ALUNG-TIWIN
DANIEL CROSS DI ZHAO CO-PRODUCERS BOB MOORE PRODUCTION DESIGNERS MICHAEL MK SUI BOB MOORE DIRECTOR OF PHOTOGRAPHY LIXIN FAN CAMERA OPERATION SHAOGLANG SUN MUSIC BY OLIVIER ALARY
EDITOR LIXIN FAN MONTAGE EDITOR HANNELE HALM SET DESIGNER CORRY BLZOS MAKEUP EDITOR KYLE STANFIELD COSTUME DESIGNERS YONG CHANG
PETER WINTERBURY EDITOR CHRISTIAN LIU PRODUCED BY MELA ALUNG-TIWIN DANIEL CROSS DIRECTOR LIXIN FAN A ZEITGEIST FILMS RELEASE

EYESTEEL FILM

Quebec Film

Canada

TELEFILM
CANADA

Canada Council
for the Arts

Central Arts
du Canada

[TV-14]

TV-14

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

Quebec Film

2009 • 87 mins • Canada/China • Color • In Mandarin and Sichuan dialect with optional English subtitles • 1.85:1 theatrical aspect ratio • Stereo
Last Train Home © 2009 Eyesteel (LHM) Productions Inc. DVD package and menu design © 2011 Zeitgeist Films Ltd. All rights reserved.

NOT RATED

Zeitgeist

DVD VIDEO

REGION 1 NTSC

WARNING: The DVD is licensed only for private home use, in-store rental or library purposes. All other rights—reproducing, distributing, institutional and educational use with public performance rights (unless permission specifically granted by Zeitgeist Films), reselling, rental, duplication, and broadcast by any means—are retained by the copyright proprietor. The FBI investigates allegations of copyright infringement and federal law provides severe criminal and civil penalties for those found to be in violation.

www.zeitgeistvideo.com



2113

DVT
596

A FILM BY LI



LAST TRAIN HOME

A FILM BY LINN FAY

Zeitgeist
FILMS

DVD
VIDEO
Z1133

Last Train Home © 2009 EyeSteel (LTH) Productions Inc. DVD package and menu design © 2011 Zeitgeist Films Ltd. All rights reserved. For private home viewing only. Any other use prohibited.

归途列车

LAST TRAIN HOME

A FILM BY LIXIN FAN

Pamphlet cover

ZEITGEIST VIDEO

www.zeitgeistfilms.com



FILM CREDITS

Directed by LIXIN FAN • Edited by LIXIN FAN & MARY STEPHEN • Director of Photography LIXIN FAN • Camera Operators SHAOGUANG SUN & LIXIN FAN • Music by OLIVIER ALARY • Produced by MILA AUNG-THWIN & DANIEL CROSS • Executive Producers DANIEL CROSS, MILA AUNG-THWIN & QI ZHAO • Co-Producer BOB MOORE • Featuring ZHANG CHANGHUA (Father), CHEN SUQIN (Mother), ZHANG QIN (Daughter) and ZHANG YANG (Son)

DVD CREDITS

Producer SHANNON ATTAWAY • Package Design ADRIAN CURRY • Associate Producer PATRICK HIGGINS • Extras Editor FENG XI • Menu Design & Authoring RADIUS 60, Los Angeles • English Subtitles by CAPTIONS INC., Los Angeles

DVD SPECIAL THANKS

LIXIN FAN, MILA AUNG-THWIN and DANIELA FIORI/Eyesteel Films, Montreal • DOUG COTTON and SEBASTIAN JANSSEN/Captions Inc. • ALEX WEBSTER, KEITH PROKOP and SCOTT GORDON/Radius 60 • IAN STIMLER

Q&A WITH DIRECTOR LIXIN FAN



Born in China, Lixin Fan began his career as a journalist with national television broadcaster CCTV, where he traveled the country and experienced first hand the inequality caused by China's rapid economic expansion. This inspired him to become a documentary filmmaker with a focus on social issues. In 2006, Lixin worked as associate producer and soundman on the acclaimed documentary *Up the Yangtze*. In 2003, he edited the Peabody and Grierson Award-winning short documentary *To Live Is Better Than To Die*, which shed light on the AIDS epidemic in China. The film screened at the Sundance Film Festival and was broadcast on HBO, BBC, CBC and PBS. *Last Train Home* is Lixin Fan's first feature documentary. He lives in Montreal, Canada.

Why did you choose the plight of migrant workers in China as the subject of your first film? Has this issue touched your own life in some way?

I was born to an average family. My father was a college professor and my mother was an accountant. I went to college in my hometown, so I never actually had a personal experience of migrating. Back in the days at CCTV when I traveled, I was constantly dismayed at the shocking poverty and misery across the country's vast rural lands, which are submerged under the glamour of the modern metropolis. I started to realize that the country's millions of migrants—the very contributors to today's prosperity—were denied many basic social necessities. They have to bear this great grief of constant separation from their loved ones. I decided I had to make a film to document this unique group against the backdrop of a changing country.

How did you find your subjects? Was it hard to convince the family to be on camera?

In the city of Guangzhou I visited over thirty factories. They make everything there: toys, garments, electronics, you name it. I just strolled around these factory neighborhoods and talked to the workers. They are generally nice, but also cautious about speaking to strangers. In an ever-shifting population of migrants, mutual trust takes time to gain. I eventually met the Zhang couple. In the beginning, they were careful about discussing their family lives, but I revisited them many times in the following weeks and we became friends. Eventually they agreed to the filming. I felt very lucky to find them and was most grateful for their kindness and openness with the crew and myself. They were so generous to let us enter every part of their lives, for years. Our friendship grew as time passed. The crew call the father "brother Zhang" and his wife "sister Chen." We were like one big family, trudging through factory life.

Were you ever tempted to put down the camera and help the Zhangs resolve the difficult issues that were happening right in front of your eyes?

I guess this is the ultimate question that every documentary filmmaker faces at some point. The choice is always difficult. One reason I wanted to make this film was to raise awareness and better the lives of Chinese peasants. There will be moments when an individual's well being is challenged in the process. For example, when the father hit the girl, should I have put down the camera or should I have captured this emotional moment to give the film a stronger narrative to reach a larger audience and eventually create changes? In such a conflict of ethics versus professionalism, everyone

is challenged to make a sensible decision. I would choose the greater good but, very importantly, not at the cost of harm. The moment the father hit the daughter, I was in another room; my cameraman was shooting. When I heard the shouting, I went in to calm everyone down. The Chinese believe the world we live in is not a world of black and white. As the Tao's yin and yang argument explains: every action creates a counter-action as a natural, unavoidable movement. Also, as the Taojitu sign shows, there is black in white, and there is also white in black.

Why do you think China has this massive migrant community?

The migration of the peasant workforce started in the early 1980s when the country first opened its economy. The influx of foreign investment created numerous factory towns in the southern coastal regions. A soaring demand for labor lured millions out of their farmlands to work in factories. Also with the loosening of the country's long-standing household registration system, people started to move around to find opportunities to better their lives. A low wage and lack of rights prevents them from bringing their families from the villages to the cities, even after decades of work.

What region have most workers gone to, and from where have they come?

The general trend of migration is from the undeveloped western part of the country toward the more developed eastern and southern coastal areas. People from densely populated provinces such as Henan, Sichuan, Hubei and Hunan tend to leave their homes to find work in big cities across the country.

Do you think the transportation system in China can be improved, and how?

Improving the country's overall transportation system is on Beijing's priority list. That being said, the Spring Festival problem is more related to social policies than the transportation system. The fact is, no matter how many roads you build, it's just impossible to transport such a large amount of passengers all at once in one direction. A more rational solution is the implementation of labor law, granting the migrant workers the social care and support they deserve, allowing their families to move to the cities. China has set a goal to urbanize half of its 1.3 billion population by 2020, and 70% by 2050.

What do you think of cross-generation care (i.e. grandparents caring for grandchildren)? How does this trend impact the new generation?

Grandparents tend to spoil little children because nowadays most families have only one child. Because these kids are less disciplined on their grandparents' watch, they became what we call "little emperors." It's a good and bad thing. The new generation definitely has more freedom to think and do what they want, which may translate into a positive force to change the country. On the other hand, these spoiled little emperors (and empresses) often display discouraging qualities such as the lack of strong will, being inconsiderate to others, etc.

How has the phenomenon of migrant workers affected traditional Chinese family values?

It's true that the Confucian virtue of filial piety has long played a big role in Chinese lives. Being away from one's family was never encouraged by traditional values. Now the changing society has shifted toward a more pragmatic judgment and the bettering of one's material life. However, this doesn't

necessarily mean that the Chinese are losing their traditional values completely. For example, in the film, the parents work away from home but they sent all their savings to their parents and kids. I think that although the way of life has transformed along with economic changes, deeper values still remain.

Who has influenced your artistic style?

I admire Chinese film director Jia Zhangke [*The World, 24 City*] and his work. His calm, meticulous, sensitive and abstract way of looking at changing China from a humanist point of view in a greater historical context gave me a lot of inspiration. He uses the landscape and environment to define the subject matter. I like the way he explores the relationships between plain individuals against the greater backdrop of contemporary Chinese society. I also learned a lot from my good friend, Yung Chang, the director of *Up The Yangtze*.

In making this film, what is the most valuable thing you have learned?

One thing I have learned is that a candid relationship between the filmmaker and the subject is essential to making a strong and truthful representation of life. During the production, the crew and the subjects talked about everything together. I sensed as a filmmaker that you cannot only think of what you can get from your subject; you have to share your own ideas and emotions. Many times, I got great footage when I felt I was with my subjects in their emotional world. I live the moment with my subjects—my heart feels their pain, their love, their sorrow and courage. But at the same time, my mind still keeps its rational thinking.