

恋するトマト

原題： **LOVE TOMATO** / Kumain ka na ba?

製作国： 日本

製作年： 2005

配給： ゼアリズエンタープライズ

スタッフ

監督： 南部英夫 ナンブヒデオ

製作総指揮： 大地康雄 ダイチヤスオ

プロデューサー： 松本きい マツモトキイ 松田芳樹 マツダヨシキ
小坂一雄 コサカカズオ 飯田康之 イイダヤスユキ

原作： 小檜山博 コヒヤマヒロシ

ライン・プロデューサー： 瓜生敏彦 ウリュウトシヒコ

脚本： 大地康雄 ダイチヤスオ

企画： 大地康雄 ダイチヤスオ

撮影： 小松原茂 コマツバラシゲル

音楽： 寺田鉄生 テラダテツオ

美術： 西村伸明 ニシムラノブアキ

編集： 金子尚樹 カネコナオキ

録音： 井家眞紀夫 イカマキオ

スクリプター： 宮腰千代

その他： 小森邦昭 根津文紀

助監督： 山崎徳幸

照明： 三善章誉

キャスト（役名）

大地康雄 ダイチヤスオ （野田正男）

アリス・ディクソン アリスディクソン （クリスティナ）

富田靖子 トミタヤスコ （景子）

村田雄浩 ムラタタケヒロ

ルビー・モレノ ルビーモレノ （リバティ）

織本順吉 オリモトジュンキチ

いまむらいづみ イマムライヅミ

でんでん デンデン

阿波知悟美 アチワサトミ

あき竹城 アキタケジョウ
石井光三 イシイミツゾウ
アレックス・アルジェンテ アレックスアルジェンテ
アリエル・バルド アリエルバルド
清水紘治 シミズコウジ (中田)
藤岡弘、 フジオカヒロシ (勇作)

解説

農家の嫁不足という社会問題を背景に、日本人の中年男性と美しいフィリピン人女性の恋を描くラブストーリー。監督は「世界最強のカラテキョクシン」の南部英夫。出演は「蟬しぐれ」の大地康雄、フィリピンのトップ女優のアリス・ディクソン。

農家の長男の野田正男（大地康雄）は、お見合いを繰り返しては断られ、苦渋をなめてきた。田舎暮らしに憧れる景子との縁談も破談に終わり、見かねた農業仲間の勇作の紹介で、フィリピンパブで働くリバティを紹介され、結婚を前提に交際を始める。そして、リバティに引っ張られるように二人は結婚することに。フィリピンに渡って結婚式を挙げる予定だったが、正男を待っていたのは結婚詐欺という現実だった。農協に借金をして持参した結納金をだまし取られ、リバティは消えた。生きる気力をなくした正男は浮浪者のようにマニラの街をさまよう。そんな正男を助けたのは、日本人の中田だった。フィリピン女性を日本に送り込むブローカーである中田のもとで働き始めた正男は、次第にやくざへと変貌してゆく。そんなある日、正男は仕事で通りかかったラグーナの村の風景に驚く。大きな湖の周囲に広がる農村地帯。それは、霞ヶ浦周辺に広がる美しい故郷の風景に酷似していた。そして黄金色の稲穂が風になびく田園、稲刈りに励む人々。その中心にいたのは何度かレストランで見かけたことのある美しい女性、クリスティナ（アリス・ディクソン）だった。彼女の父親が病気で働けないことを知った正男は、収穫を手伝い始める。土に触れることで、正男は農家に育った男の血が騒ぎ始める。そして、クリスティナへの想いが芽生えてゆく。正男はクリスティナの家計の助けになればと、フィリピンでは困難とされた日本の大玉トマトの栽培に挑戦するのだった。

Love Tomato

Year: 2006

Director: Hideo Nanbu

Cast: Yasuo Daichi, Alice Dixon, Yasuko Tomita, Takehiro Murata, Ruby Moreno, Izuma Imamura, Junkichi Orimoto, Mitsuzo Ishii, Koji Shimizu, Hiroshi Fujioka

The Skinny: A middle-aged Japanese farmer finds himself stranded in Manila in this unconventional, highly involving tale of life, love, and second chances.

Review by Calvin McMillin:

Want to see an honest-to-goodness romance, but you're tired of formulaic tearjerkers and trite romantic comedies? The curiously named Love Tomato might just be the solution. With its unconventional casting, cross-cultural setting, and subtle social commentary, Hideo Nanbu's 2007 film is like a breath of fresh air in a genre that has grown increasingly stale.

Curiously, the plot begins with a setup straight out of a romantic comedy. Although a decent, hardworking farmer, Masao Noda (Yasuo Daichi) has been fairly unlucky in love. Now in his fifties, he has yet to find a wife and is still living with his parents. With his mom and dad getting older and the farm soon to be his sole responsibility, Masao is in definite need of a companion. Unfortunately, nobody seems to want to marry a farmer. Even if they find the rural life charming at first, city girls eventually balk at the idea. And although they may seem like ideal partners, farmer's daughters don't want to repeat the lives of their mothers.

With the help of a matchmaking service that brings city women to Masao's farming community, our hapless protagonist hits things off with Keiko (Yasuko Tomita). But his luck runs out when his sweet date goes horribly, horribly wrong thanks to Masao's comical over-eagerness. Although she assures him to the contrary, Keiko eventually bristles at the thought of being a farmer's wife and backs out of their potential nuptials.

Eventually, Masao bounces back and meets Liberty (Ruby Moreno), a Japanese-speaking Filipina who seemingly has no qualms about being a farmer's wife. In short order, the two decide to marry, and Masao accompanies his fiancée to Manila to meet her parents. Withdrawing loads of money for Ruby's dowry, Masao visits her parents, hands over his money, and gets their blessing. Everything seems to be going right in Masao's world. Emphasis on the word "seems."

And here is where the film's tone changes dramatically, as Masao's life gets turned upside down in horribly dramatic fashion. Now penniless and stranded in the Philippines, Masao finds himself wandering the streets, eventually becoming a beggar. The film jumps ahead some time later, and we find Masao in a very different position. Now a slick, street-smart mover-and-shaker, Masao spends his days working for an unscrupulous Japanese agency. His job? He recruits young women (some merely teenagers) to become "entertainers" in Japan, although it's clear that they're destined for nothing more than prostitution. But it's the only job Masao can get, and it's making him enough money to return to Japan with some dignity. As the agency's most successful recruiter, Masao seems well on his way to achieving his goal.

However, Masao's life changes in a way he never expects when he meets Christina (Alice Dixon), a worker at a hotel where he does business. Coincidentally, he meets her again outside the context of the hotel and discovers something unexpected about her background. Christina herself is farmer's daughter. While admiring a group of people working in a pasture, Masao spies Christina. He soon discovers that she's helping her family with the harvest as her father is laid-up in the hospital. This chance encounter not only awakens a love for farming that Masao had actively rejected, but also his chances at forging a real relationship with a woman.

Masao immediately decides to help Christina, learning more about her family, the plight of Filipino farmers, and his own wants and needs. But even as a chance for love blooms with Christina, what happens when she finds out about his job? Would she still want to be his wife? And considering how close she is to her family, would she even want to move to Japan?

Character actor Yasuo Daichi served as writer, producer, and leading man for Love Tomato, an old-fashioned romance that is involving from the very first frame and never feels contrived or manipulative. Most films I've reviewed for LoveHKFilm.com deal with characters no older than forty or people who act like they're still in their twenties no matter what age they are, so it's refreshing to see a film that deals with the experiences of older characters.

But such a premise is only as good as the actors involved, and lead actor Yasuo Daichi delivers a wonderful performance. Acting predominantly in English, Daichi is able to convey a sense of genuineness and poignancy in a language that is clearly not his first. Surprisingly, it is the more versed Filipino

actors who come across a bit stiff in their English line readings. Even so, Alice Dixon is a sweet and warm presence, making her unlikely relationship with Yasuo more believable than their obvious age difference would initially lead you to believe.

The only wrong note the film strikes seems to be its ending, which is a bit sappy and clumsily orchestrated (primary offense: slow-motion running). Still, Love Tomato is an absorbing film, full of romance, drama, and a touch of comedy here and there, all while including several valuable messages about love, family, and the current state of the Japanese farmer. Although a superstar-driven genre vehicle might seem like more of a sure bet when it comes to entertainment value, you really can't go wrong with this surprising, often endearing film. (Calvin McMillin, 2007)

Availability: DVD (Japan)

Region 2 NTSC

16x9 Anamorphic Widescreen

Japanese (w/English and Tagalog) Language Track

Dolby Digital

Removable English and Japanese Subtitles

Trailer, Interview with Yasuo Daichi

アリスは、アメリカ人の父親とフィリピン人の母のもと、1969年7月28日生まれ。1986年、長崎のミスインターナショナルのフィリピン代表。1987年「I Can Feel It」を歌い歌手デビュー。1987年のパルムオリーブ石鹸のテレビコマーシャルで人気に火がつき、フィリピンの多くのテレビドラマや映画に出演。

UBC のゴールドコースト校を卒業後、ブリティッシュコロンビア（カナダ）州、フロリダ（USA）州公認の不動産業者。

1999年5月28日、ロニーミランダ（ウェブデザイナーでコンピュータグラフィックスアーティスト）とリッチモンド BC（カナダ）で結婚。現在バンクーバー在住。

2011年1月、彼女はフィリピンの「Babaeng Hampaslupa」というテレビドラマで女優復帰した。