

in a disheveled state and walking madly along a fence. I was so scared of that dream that I saw it all the time. Even the girls I went out with, I thought they were not the same type as my mother, but they were somewhat similar.

Kitano: Yes, my personality was mostly formed by my mother, or rather, by "fighting" with her. All I could think about was how to disobey my mother and play tricks on her. But... Before I knew it, I was at her mercy. In the end, mothers always try to rehabilitate their children to the end, no matter how bad they are. So, naturally, I always think that women are always paying attention to me, and even if I don't call them for two years, I'd think that my girlfriends are definitely waiting for me. I'm so brazen. I only found out recently that it's not like that [laughs].

What do you think about laughing at yourself?

Yamamoto: It was about 20 years ago, but when my company became famous and successful, I said to my mother, "All this success is a joke". I said, "I really don't care when we go out of business". I had to say, "This is a joke", or else I would be so uncool that people would really laugh at me like "What are you getting so mad about?". Nowadays, we have a "total audience of 100 million people". They are the ones who criticize even though they do nothing themselves. This is especially true in France. So, you have to laugh at yourself from the beginning.

Kitano: Lately, I think that in order to make people laugh more, you have to make it bigger. If Toshiro Mifune falls down it is funnier than some random guy's accident. In other words, no one would laugh if a small factory went bankrupt, but it would be funnier if a big company went bankrupt. It is funnier when a big company goes bankrupt than when a small factory goes bankrupt. Anyway, what I have now is that I want to be refused entry as a director at the Cannes Film Festival [laughs]. I'd ask a guard why and he would say "Because you don't look good". Then I would show up in a loincloth and say, "This is a Japanese traditional costume". If they refuse me again, I would show up on as a Trojan horse and come out from it. I think it would have to be a very big director to do that. I think it would take a great director to do that. It would not be news at this point in time. Why I want to be a great director, I just want to be refused entrance.... I want to be laughed at.

Yamamoto: [laughs] Fashion is not art, of course, but it is a business, and I always want to feel like I am gambling with the company as a whole. We have four collections a year. Twice for men and twice for women. At one of them, I gamble. Sometimes I do a show thinking that all the people in front of me have stood up and left. But then I think, "Next time, I'll do it better. I really know how to get people to laugh, so I really hate myself for being such a sneaky guy [laughs].

Kitano: I was happy when "Sonatina" received great reviews in Europe, but I didn't like it when I realized that people would be happy if my next film was similar to it, so I made a crazy film like "Getting Any?". Even so, Mr. Yodogawa and French critics were saying "That was a masterpiece", and I was like "Oh they keep torturing me [laughs]. I knew that I would get a lot of flak for it, but in fact, in my mind, I was just playing it safe, making parts of the film that could turn out to be a wonderful piece of work if I intentionally messed it up.

Yamamoto: Yes, yes. Like a pendulum. The moment the times change a little, a negative can become a positive. I feel like I'm always on the edge, or rather, on the precipice, as I've