

## APPENDIX

### I Summary of Interview on Thursday, 8 January 2009

1. Your name has been spelt in various ways. Could you give your name as it should be spelt, please?

It should be spelt as 'Mohd. Nor Khalid'.

2. Could you verify the accuracy of what I have written, please?

It looks okay. However, the UNESCO work started in the late 1980s. It was the Asian Cultural Centre for UNESCO or ACCU. The office was in Tokyo. The animation was in collaboration with the Japanese, and it consists of four or five short films. It was about Mina, a housewife in a remote village somewhere in Asia, trying to improve her life by learning to read and write.

3. Your late father and some earlier cartoonists have been mentioned as influences i.e. your father showed how to draw some figures, Raja Hamzah's style of bold strokes was copied and Rejabhad's advice not to mock people was heeded. In an interview with Campbell, in conjunction with the launch of "The Kampung Boy" in the US in 2007, comic books such as 'Beano' and 'Dandy', as well as the cartoon 'Bristow' were mentioned as having influenced your way of drawing.

- Why did you decide to copy Raja Hamzah's style of bold strokes?
- Were there other people who had influenced your style of drawing?
- Who were they and how did they influence your drawings?

Drawing was a way to catch attention, to stand out and to impress people. Pleasure was found in filling up the blank paper and getting it published.

Mum encouraged by giving money to buy materials, pen and paper. Dad was good at drawing and he encouraged me to draw whatever I saw – if we went to the cinema or circus that day, he would ask me to draw what I had seen. When young, I just copied as I did not know how to express, yet I wanted to tell my own story. But at 13, I had to rely on what I had seen and experienced. I drew '*Tua Keladi*' (about a flirtatious old man), which I drew ala The Flintstones – I didn't realise then how the old might feel. I used words that was heard among peers, such as '*pondan*' (or an effeminate male). My comic with this word was even published. Rejabhad advised me not to use words like '*pondan*', he made me aware from an early age that I had to be sensitive to others. I was about 14 or 15 then. Since then I have not even used the word '*pondan*' in my speech.

In the beginning, friends gave comments. Rejabhad used to draw one character in a slanting position, either forward or backward. I copied this style, and he later commented about this. In '*Keluarga Si Mamat*', that appeared in *Berita Minggu* (a Malay language Sunday paper), I drew the father figure (the guy with the '*songkok*') sometimes short, sometimes tall. Rejabhad commented that you have to be consistent in drawing a character. As our age gap was wide – he was an adult while I was a teenager, I listened to what the maestro said.

1964 was an active year. My drawings appeared in '*Majallah Filem*' (or Film Magazine) and Movie News, two magazines that were published by the Shaw Brothers in Singapore (Shaw Brothers were film producers of Malay language movies, that were made in Singapore in the 1950s and 1960s). We could send drawings, jokes and they would give cinema tickets for these. I had left Special Malay Class 2 by then.

When I first entered English school, the only English words I knew were 'yes, teacher', 'no, teacher' and 'alright, teacher'. Mrs. Hew taught me English in both Special Malay Class 1 and 2, that's in Primary School – within two years I could read, write and speak English, as well as understand the songs on the radio. She encouraged me to write stories, as well as asked me to illustrate some of her manuscripts. When I had composition homework, it was normally done at the last minute. She liked my stories and would ask me to read my compositions to the class. When she moved school, I maintained contact with her - even till today I am still in touch with her. Last I saw her was during Christmas last year.

When I first started, I would look at Beano and Dandy. Other influences were Raja Hamzah, and 'Peanuts' creator, Charles Shultz. There was a cleanliness of drawing in the 'Peanuts' – the drawings do tell about the artist!

My drawing is a synthesis of many things. What I consider when I draw: Is it going to reach out to the reader? Would they understand or like it? The simpler, the better. It's wrong to reach out to everybody, as you can't.

4. Are you an 'open' person, Dato'?

Now yes, but before no. I changed after I became a reporter at a young age, about 19. Better to be open.

I was covering crime then, but I went to interview P. Ramlee as that's what I had always wanted to do. When I went to see him, he thought I was there to see Nasir - he was in a band then, as I had big hair, similar to his son. Trend then was hair like Alleycats, with long sideburns. Dr. M had long sideburns then. Some had 'sideburns gantung', not real sideburns (long hair combed and left hanging where sideburns should be). I asked P. Ramlee, 'Why do comedies?', but my article was not accepted by the paper, as I was covering crime.

5. It was noted that with the passage of time, you have shifted from a detailed multi framed cartoon (eg. eclipse of the moon, which had Dr. M's face appearing in the moon, in the last frame), to a sparse or less detailed single framed cartoon.

- Why the change? From one with plenty of details to less detailed drawings? From the earlier frequent use of multi frames to the current use of single frames?
- I noted that there appears to be less written commentary and/or dialogue in your cartoons now, as opposed to the earlier years. Why the change?

Editorial cartoons are usually political. They are normally single frames if you follow the British or Americans. In the beginning, I did not know how to draw political cartoons and did not know what it's about. The editor said to put my drawings on the editorial page. I was in my early 20s, I had not seen any foreign papers then, so I did like comics. Some stories need a build up, so have some frames in sequence like 'The Perak Wedding'.

In 1975, I was sent to London to learn to draw, at St. Martin's School and also I feel, to be exposed to the media there. Then only realised I can draw anybody – Prime Ministers, Presidents, and in England, even the Queen. You can't do that in Malaysia. On return to Malaysia, only then started to do editorial cartoons. Readers already used to stuff like 'Perak Wedding', 'Sikh Wedding', 'Yap Ah Loy Returns' so slowly changed to political stuff. Public gave encouragement by supporting the move, and they wanted to see more, for example about Tun Hussein Onn (the then Prime Minister), Trade Union. People asked, 'Why not add spice to your work by doing political issues?' I said okay and went back to the office to discuss it with the editor. It was a learning stage, but I never got into trouble. My worry was what to draw and not to draw – choice of subjects, issues, items, which one. All cartoons have some factual elements, if not experienced by the cartoonist, then by someone he knows.

My cartoons now are not as wordy as before as I want people to spend less time on them. Before, in the beginning, I wanted to show off to the editor and the readers. So pictures very detailed, sentences very long. Then I realised I was taking people's time - people spend about 3 seconds to read it. So, the shorter, the better.

6. In an interview with Readers' Digest in 1989, it was reported that you would draw in the mornings, taking the afternoons for observation and research, and that it would normally take you about an hour to finish your drawing. It was also reported that you can't draw without having music, and that the music would differ according to what you wish to draw, eg. McCartney songs for drawing fashionable girls. In other articles, it was stated that you don't have a studio, but you would draw anywhere (e.g. kitchen, living room, patio) and in one of your previous compilations, you stated that you like to go to the Lake Gardens to sketch (when you were staying in KL) and that you use less colours in your drawings now. In the Majalah Tiga November 1, 2008 episode, I noted that the drawing you were doing at home seemed to have been outlined in pencil, before you filled them in ink.
  - Could you comment what I've extracted, please.

- Was my observation (i.e. of the Majalah Tiga segment) correct? If not, please advise.

I would draw anywhere, even in the car. My drawings are normally last minute work. That means drawing where possible - draw anywhere, in the car park, in the car. Just look out and can find something to draw, get idea. I hope the reader would understand that what I draw is the best I could do for that day. But not *chin chai* (slip-slod work), must be worth the payment. I don't like people to look at me, so I don't like to take pictures. I try to memorise faces, then draw.

Certain topics are not touched. Whatever I draw is meant for us (Malaysians). I would draw at any time of the day, but if I am able to finish drawing in the morning, I'm happy, as then it means I've got the rest of the day free!

I've got the home entertainment now. So if I were to draw while listening to music, then I've got to be in that room. So, music is not as necessary now. Before, it was to get into the mood. Have a piece of paper and a pen, just draw. Last minute - if drawing too early, say do on Friday for Monday's paper, the issue or topic might change.

Yes, I do use pencil first, but only if necessary, like when I draw a person running or a prominent person as I want to get the exact face, I want people to recognise immediately the face I've drawn. I don't want to use too much pencil, as then would need to erase the pencil marks after inking. Takes time. Usually artists would have others to do the erasing.

7. I started school quite some time after you did, when the medium of instruction was fully in Malay and there had been other curriculum changes (and textbooks too) in the intervening years between our respective times in school. It was observed that references to Greek mythology, use of Malay and English idioms/metaphors, as well as references to popular culture can be found in your cartoons.(e.g. title "Dr. Who?!", Dr. M holding the world on his shoulders – Atlas holding the world?, Sabah appearing as a growling dog's head, Dr. M and Ustaz Fadhil Noor sitting under a durian tree waiting for the fruit to fall – menunggu durian gugur?, Dr. M drawn dressed like 'Superman' etc).

- What triggers the use of such idioms/metaphors or references?
- Why was "Dr. Who?!" chosen as the title?
- The cartoon which showed Dr. M looking at the map of Malaysia, had Sabah appearing as a growling dog's head. Is this referring to 'biting the hand that feeds you' or 'melepaskan anjing tersepit'?

Usually politicians are easily forgotten once out of office. Met one sometime back at a hotel, he smiled at me and I smiled back. I knew I had drawn him but I couldn't remember his name. This one (referring to picture of Lim Ah Lek, a former minister on **page 132**). I thought 'Who is he?' Dr. M is more famous now when he's out of office – he always have something to say. Mr. Noisy Guy? Surely you cannot not remember him! 1981/1982, time Dr. M came to power, time I was asked to do political cartoons. He is sporting. His office never said anything about any of my drawings of him. His time in office coincide with the

peak of my career.

A certain minister might not like your drawings of him, shows him in a bad light. How can a minister be narrow minded? They should be glad their cartoon is drawn, as good or bad, it's publicity for them. I don't belittle a person. None of my cartoons are damaging. *Hentam tak bisa* (not a malicious hit). Behind it, is for us to smile together. There have been public figures who gave feedback, they don't like my drawings of them – but it was only oral response. I draw what I saw, although sometimes some people are uneasy about it.

That wasn't Atlas (**page 133**), I was just showing burden that Dr. M carries as PM. Burden great. Whoever takes over would have a difficult, almost impossible task.

This (KL Sentral drawing – **page 127**) - I saw a picture of the KL Sentral, with the train leaving it on a postage stamp - the visual was a cartoonist's dream come true. How can the train be fast? The building looks like a snail! That's why the 'Who designed this?'. It's not a really good cartoon. Word that's not in the cartoon, but in our mind – 'slow'. It took me less than 15 minutes to draw this.

Everyone was waiting for the UMNO-PAS talks, when would it happen. So I drew prominent people. *Menunggu buah jatuh* (waiting for the fruit to fall – **page 113**), waiting and yet it still has not happened. We have a lot of beautiful Malay sayings.

Sabah visually looks like that (like a growling dog's head – **page 55**). The people there were angry, they didn't like that drawing. A paper there then had a drawing of Semenanjung, shown as a python's head.

Eclipse (**page 13**)? This was drawn in Ipoh at my in-laws place and sent by taxi to the New Straits Times office. I was not sure if it would be printed, as sometimes when drawings were sent that way, it did not reach Jalan Riong, although the taxi driver had been paid beforehand. Before no handphone, could not check. Picture of the eclipse was in the New Sunday Times, and the drawing was on Monday. Early 1980s. The last thing you need is the PM telling you to get to work!

8. I noticed that in earlier compilations, there would be some new drawings with narration, before the appearance of the compiled editorial cartoons, which appeared to 'join' or 'glue' the whole compilation. "Dr. Who?!" appears to have the same format – ie. Dr. M's portrait (opposite page 1), pages 1 to 4 seems to be new drawings. Some of the caricatures in "Dr. Who?!" had appeared in previous compilations, with several of the reissued caricatures now having a caption below them (where previously there had been no caption).

- Are my conclusions about the beginnings of the compilation accurate? Are other new caricatures there that I've failed to identify?

- I'm guessing that captions are included in the later compilation "Dr. Who?!", to remind the readers of the issue at that time. Please advise on the accuracy of my interpretation.

Yes, they are new. The publisher asked for them (new drawings), as introduction for the compilation.

Yes, the captions were added to refresh people's memory or to inform those who had not seen the drawings before (about what it is about).

9. Although the caricatures in "Dr. Who?!" were mostly editorial cartoons that had appeared in the NST, an English language daily; it was observed that both English and Malay were used in them, with Malay sometimes being the only language used in some caricatures. In some caricatures, the characters would switch from one language to another within the same dialogue bubble (and sometimes back to the first language again). Some cartoons have English dialogue, but labels or notices within the cartoon are in Malay.
  - What are the factors determining the use of one language over another (eg. Malay over English) for the dialogues?
  - Why are some characters shown switching languages within the same dialogue bubble?
  - What are the factors for using Malay in labels or notices, but English in the dialogue? (eg. in the frame where Dr. M is holding the 'world', a bottle with the cursive script 'minyak urut' printed on it, lies at Pak Lah's feet)

It's colloquial. Whichever is effective. Bazaar Malay used as it reminds everyone that we are ordinary people. It's more effective as people can relate to it better. Drawings were done for a paper, never thought that they would end up as a book. The book just came, a tribute to Dr. M.

The label on the bottle, '*Minyak Urut*' (massage oil in Malay) – this was used as it's funnier (**page 133**). If it was in English, *tak sedap* (would not be quite right). Sometimes some notices are good in English, sometimes not in English as it would not be funny.

10. I saw in a previous compilation, that you would start drawing the nose first. Why is this?  
Start with the nose, as it's the centre of the face. Got to make the face funny.
11. Some of your books have been translated into several languages. How many languages have they been translated into? What are the languages?

There's been nine versions of '**The Kampung Boy**' – the original is in English, Malay - translation done by Zainon Ahmad, Japanese, French, Portuguese for Brazil market, mid-Atlantic English for the US market, Korean for South Korean market, Dutch, German. The Spanish and Italian are being done by the same

publisher. The agreement has been signed but it's not out yet. Got a hitch with the Income Tax here, so not sure when will come out. The Thai version will be out this year.

**'The Town Boy'** – There's the original in English, then Japanese, French and mid-Atlantic English for the US market.

**'The Kampung Boy – Yesterday and Today'** has been translated into Japanese and Korean, with French and mid-Atlantic English for the US market soon.

## II Summary of Interview on Monday, 30 March 2009

1. A small number of the caricatures have the dialogue and/or narration written in lower case, contrasting with the majority where the use of capital letters seem to be the norm. They appear to be the older caricatures. I also note that in your cartoons, sometimes the dialogue is printed in bold or bigger font – I have assumed that this is to show that the person concerned is using a louder voice than the other characters or the words in bold or bigger font are being emphasised. I also noticed that some characters are drawn with multiple curvy, vertical lines on either side of the head/body, which I presume is to show that that character is moving his head/body. One such frame that has words printed in bigger font and utilized multiple curvy lines beside a body, is the one showing Dr. M having tea with President Habibie, while the Minister of Culture sang for them. I also noticed that some caricatures have captions at the bottom, which were typewritten, in contrast to the rest of the drawing where words were 'handwritten'.
  - What are the factors for the use of lower or upper case (small or capital letters), and even the letters in bold?
  - Why are the captions not handwritten?
  - Please verify my interpretation of the above.

Captions were done later, to explain to the reader what is the topic of the cartoons as it (i.e. the compilation) is read way, way after its appearance in the newspapers, years after it was first printed.

**Page 25** (Pudu Jail hostage incident)? That is like comic book, with panels in sequence. Others have one big panel.

I want the reader to read immediately and understand very fast, that's why I use capital letters. Sometimes after drawing, I feel I should use small letters or maybe joined letters, as the capital letters would not do. No one knows how to explain it. Upper case for strong point. Also, to go along with the drawing. Drawing neat, so letters must be done the same way, like print. The cartoon is surrounded by all the letters in the newspaper page, neat letters. I visualise how it should appear in the newspaper.

That's a song (in P. Ramlee's movie '*Ali Baba Bujang Lapok*'). Ya habibie (**page 119**) – must know the movie before can understand the cartoon. Those who do not see the movie won't know it. Can't go wrong as people understand it, from P. Ramlee movie, but characters are PM, visiting president. Last night, had '*Laksmana Do Re Mi*'. Could turn a scene into a topical scene for today.

Why did you choose it, was it because of the name alone?

I chose the image because of the name as well as the Tourism Minister then known to be a jovial person, can make him dance. In Malaysia, when say



'Habibie', people think of the Indonesian President or someone of Arab descent. But some things people don't understand as jokes need to be picked up immediately.

Some of my cartoons on UMNO, PM, people don't understand. It's okay, not to worry too much, as you may not understand others' drawings too. I give what's in my head. No two persons are alike. About my recent Earth Hour drawing [Najib sat with Mahyuddin, lights then went off, but Ali Rustam is seen with them when lights are on again], I was asked 'Why is that fellow (Ali Rustam) there? He's already out' (of the race to become deputy president). They associate it with reality, but it wasn't. For that day, that is the cartoon I got. I'm saying that anything can happen in the dark. Some, need to have some background knowledge. Either you know or you don't know. For example, 'Gempak' - it's a magazine for youth, I don't understand their language (as they use youth's slang).

2. You capture each person's character?

Yes.

3. This one with the cleaner vacuuming the corridor (**page 89**), could you confirm if the 'solid' vacuum cleaner and the not so solid (faint) ones, denote movement? My analysis is that in this corridor, she's in charge as she's better at cleaning and PM is not going to touch about it.

It shows moving very fast, all over the place, and that's the reason people got their backs to the wall. In this corridor, she IS the boss. This was drawn at ASTRO in 1997, when I was doing a show called 'Lat and Aida'. Aida did the talking and I did the drawing. This was drawn in the afternoon. I asked a guy named Zulkifli to send it to the NST. This is my cartoon for the super corridor. That's all I've got to say. It's a simple thing.

4. Dr. M as Superman (**page 88**) - was it to show he was always flying in and out to get support for the MSC?

Yes. I had seen a picture of Henry Kissinger 'flying' during Nixon's time in office. Kissinger is still around and making comments (Kissinger was the US Secretary of State during Nixon's presidency). This is a simple cartoon, drawn around the same time as the other one (charlady vacuuming). The way I drew Dr. M is to get an impact – all cartoonists do it.

5. The impressions I get of Dr. M from your compilation is of a private individual who is close to his supportive wife, practice the normal give and take in marriage, collects travel souvenirs and appears to like cooking and carpentry. These impressions are derived respectively, from the frames which showed Dr. M being met at the door by his wife, Dr. M singing in his bath and changing the song he was singing in deference to his wife's request, Dr. M on A bull from Spain and in Bosnian armour, Dr. M cooking with a can of edibles that had an expiry date in his hand, and Dr. M hammering away at a welcome sign for the

CHOGM delegates. Other impressions were of a polite man, who would well leave matters in more competent hands. These were from the caricatures showing Dr. M doing all the tasks assigned by an old granny while on the campaign trail, and the one showing the cleaning lady in the hallway getting her job done while Dr. M and others stood aside. - How did you arrive at these perceptions? Were they based on interactions or observations? Could I have your comments, please.

I showed him doing carpentry? Well, then it must be I read about it.

CHOGM (**page 45**) – maybe we were not ready for it. Everyone said we weren't ready. It shows that he (Dr. M) was the one behind it and organising it, the host. If he's not the host, why is he told of their arrival at the doorstep?

Dr. M met at the door by wife (**page 78**) – was this the time of team A and team B (Ku Li's challenging Dr. M for presidency)?

No, this was about Ghafar Baba and another person (Anwar Ibrahim). It was about factions within UMNO, not from outside, nothing to do with opposition. Some topics I like to draw and want to draw. Like this (picture showing gardener giving Dr. M a presentation about the constitution – page 74), I like the subject and I want to draw it. When no idea, I can always draw the PM and his wife, find idea and put words in their mouths, as people would always read it. Make fun of them but in a way that they'll like.

The one with the old granny (**page 50**) gives an impression of traditional Malay politeness.

No, I was not focusing on Dr. M's politeness – we all know he is polite. That was just a campaign thing. His politeness is not a subject I would choose.

6. What was the message that you want to put across in some of these caricatures?

Page 87 – Anwar presenting the 1995 budget:

These are scholars, people from ancient times (referring to the faces shown in the dialogue bubbles above Anwar). He's quoting them. No need to mention names, can just show the pictures. Anwar different from Dr. M, speech so serious and academician kind (i.e. mentioning names, like he did in this budget speech). We were not used to that. Talk of the learned. Dr. M is a well read practical man, but his speeches are not like that. This was done in a car park somewhere.

Page 143 – Dr. M as Atlas:

This is simple. No need for explanation. Just look at the picture. One meaning – burden of office. 'You ready?' 'Wait a minute' Pak Lah got no muscles. You give it to him, he'll be flattened, dead. If it's animated, it'll show when he takes the burden, he gets flattened. We don't spoon feed the reader. Just take a look.

Page 13 - Eclipse:

The eclipse was on the front page of New Sunday Times. Cartoon would appear on Monday. I always see Monday as people going back to work and talking

about what happened over the weekend. The late Rejabhad really liked this cartoon. Saturday night people waited a long time to see it, before it became dark. I drew Dr. M then as quite plump. My friends pointed out that this was not accurate. At that time I had not personally meet Dr. M and had not really looked too much at his pictures. It shows his character at the time - when you look at him, you only think of work.

#### Page 17 - PM pays toll:

Samy Vellu putting toll, coming up everywhere. Why not make Dr. M pay toll when entering his office? Many asked 'You are brave?' (to draw that), as many were not brave. You mustn't praise, people think you have been paid to draw them. This appeared when the tolled North-South Highway was first heard, not yet built. I was happy when the highway was built, as then I could often return to Ipoh. This was drawn in 1980s. The other toll cartoon (page 36 – showing Dr. M, Daim and Samy looking at placement of tolls), was also drawn in 1980s. I remember I was still staying at the rented house in Subang Jaya.

#### Page 111 – UMNO-PAS talk (creation of the Universe):

The Creation is the only thing they agree on. This was done for page 1. It is a 'pocket cartoon' – a small cartoon on the front page. When it's blown up, it does not look too good. Let's go back to the beginning. They could not find common ground to discuss. So go back to basics. What is there to talk about! You wait forever.

#### Page 113 – UMNO-PAS talk (waiting for the fruit to fall):

Waiting for a long time for it to happen, until today. Khairy was brave. He went to Kota Bharu to debate with PAS. He does not just talk, he looks after his 'face'. Brave to face them, and on their home ground. But they've already made up their minds.

#### Page 123 – Dr. M with Vaspajee from India:

This was something to do with IT from India. They were bringing technology. They are way ahead. This is also a pocket cartoon. Should be in a corner. Vaspajee came here.

Was the recent small cartoon on front page showing Rafidah getting her pressure taken, also a pocket cartoon? Inside, there was a bigger picture of her, with Sharizat also having her pressure checked.

No, that's a 'blurb'. It shows something from the inside on the outside, but not fully. A pocket cartoon has a story next to it, it's associated with a story.

#### Page 120 – Smart card at the mamak stall:

Was this to show that it'll be used so widely that the mamak (Indian Muslim) would use it?

No, it's not about the mamak, it's about the card. This was when the announcement had just been made, we've just heard about it.

Page 132 – Dr. M refereeing MCA's wrestling match:

They are suppose to talk, not to fight it out. Look at the face and body language.

Page 134 – Dr. M with Bush dressed as sheriff:

Always thinking 'Is or isn't the US supporting Israel?' Should stop asking it. Even the US flag has Jewish symbols. The US nation is run by Jews.

Page 138 – World Cup:

UMNO general assembly, when he cried. Dr. M is getting old. He's crying at today's situation, looking at the Malays, people he's trying to guide. He is sad, as if he knows what's going to happen. Like when we cry, thinking about our children. Maybe the better times they'll have, may not be as good as our times. Looks at what the future holds. Feels sorry as they (the current crop) don't have the ability. He knows times change, challenges, know that they are left far behind. He can only do so much. Usually the next person would be younger and be more energetic. There are things, out of respect he would not say.

Page 140 – Men in Black :

1996 movie. I saw it in LA when it was first released.

Page 142 – Handphone battery empty:

That time I was just learning to use the handphone.

Page 108 – Freedom of the press:

This is a pocket cartoon.

So not all the caricatures in the compilation are editorial cartoons?

Yes. I was asked by Mazlan Noordin, when he was the editor-in-chief to do pocket cartoons. I've known him since 1970s, could not say no to him. He came to my house in Ipoh with Syed Nazri to ask me to do it for the front page. I said okay, as more money coming in! It affected my Maghrib, as by 6.30pm have to know what's in the news (to put in next day's pocket cartoon). But can't say no when NST asks.

Page 85 – Ringgit kite in the well:

The ringgit kite sank, so Dr. M is trying to pull it out. I did not give it to NST. Gave to Japan Foundation for an exhibition. This was not horizontal (as his editorial caricatures normally are), it was vertical. Shown big, like a banner. The Earth Hour one was also vertical - I called NST about this, ask them about printing a vertical caricature and they said 'Okay'.

Page 19 – Time Tunnel:

Time Tunnel was a 1960s television series. Ghafar was known as a mediator. Anything, he'll be sent. When he comes, those about to quarrel, won't do so.

Page 47 – Ku Li and Dr. M in the kitchen:

This was in 1980s. This drawing is not good, I did not use pencil, I straight away used pen.

Page 72 – Dr. M on MC:

I was getting notes and pictures to do a comic then, but it didn't happen. Got books about sea, ships. As get older, men become like boys again. Boys like trains. In US, part of the growing old program.

Page 70 – Subang Airport on fire:

This is a dangerous cartoon. Like *sial* (bad luck). Even with Anwar, when Dr. M was out, all sorts happen. Highland Towers. We should not believe. But how to close people's mouths. They say, 'Whenever you go out, all sorts of things happen, better you stay here'.

Page 104 – Tea with PM and DPM:

These are my characters (Chinese lady and Indian man). Yes, that is Mrs. Hew. This is an easy cartoon. I didn't work for it, just drew. Not think about it.

Page 105 – Dr. M as Sphinx:

This is a pocket cartoon. PAS people liked this - put him in position like a pharaoh. Dr. M said OPEC had no more 'teeth and claws' in a speech when he was in Egypt. Some said he'll be angry with this cartoon.

Page 102 – Visa for visiting Terengganu:

This is simple. Terengganu was under PAS, so need passport as 'foreign' country. Easier to enter if wear the *jubah* (long Arabic attire for male). Got a lot of visuals. Jawi? That's the written language that they have there. It's an Islamic state. The turban with a red centre and white sides worn by the PM and DPM – that's worn by Al-Azhar University graduates. I think people like this cartoon. It's a repeat (previous caricature was of Dr.M and Ghafar needing passports to enter Kelantan).

You have the Malay, English and Jawi?

Yes, it shows the environment there, the surrounding. Even in Ipoh, certain areas like Manjoi have Jawi (used on road signs).

7. Last we met, you mentioned that the Spanish and Italian versions of 'The Kampung Boy' will be out. Have they been published yet?

Any time now. I got Kampung Boy Sdn. Bhd. Formed in 1985. Whatever I do, I use this company for it.

**THANK YOU, DATO'!**