

香港流行樂壇40年

40 years of the Hong Kong Pop Music Scene

本地流行樂壇自七十年代粵語流行曲興起至今近半個世紀，今期藉協會四十週年，特別以這特輯帶大家遊走一趟樂壇四十年，由「樂壇校長」譚詠麟細談他所經歷過的樂壇變遷，再有四位在樂壇不同崗位的資深從業員回味他們所面對過的興衰、接受過的挑戰及創造過的機會；兩篇訪問看似獨立，卻如平行時空般，讓大家立體地看到這些年流行樂壇的發展，在幕前及幕後兩面的光景。可喜的是，無論在樂壇的哪個崗位，大家都一直為樂壇而努力，並以為香港樂壇再創高峰為目標。

It has been over half a century since Cantopop became really popular in the 70's. Riding on the 40th anniversary of the Society, we specially arranged this feature to walk through the 40 years of the local music scene with you. Alan Tam, 'Principal' of local pop music, will talk about what he has experienced during these changes in the music scene. Then, four veterans from the local music industry will share the ups and downs they have faced in the industry, the challenges they have coped with and the opportunities they have created over the years. The two articles may seem independent but they are actually closely connected, so you can see the developments of local pop music from different perspectives. No matter what industry roles these interviewees are in, they all work hard for the music scene and have re-creating the peak of the Hong Kong music industry as a common goal.



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譚詠麟專訪

Interview with Alan Tam

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攝影 photography：www.trio-photo.com
地點 location：香港基督教青年會(港青) YMCA of Hong Kong

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黃：黃志淙博士
譚：譚詠麟

Wong: Dr Wong Chi Chung
Alan: Alan Tam

黃：很榮幸亦很興奮，可以跟譚詠麟，譚校長，分享香港流行音樂中近四十年多的變遷、發展及展望。

Wong: I am excited and honoured to chat with Principal Tam — Alan Tam, to share the view on the evolution, development, and aspiration of Hong Kong pop music in the past 40 years.

譚：香港是一個中西文化交流的地方，很多時無論對音樂、文化、各樣東西的接受力都很強。我小時候在家中是聽英文歌長大的。我聽那些是我父親的年代，他聽收音機也喜歡唱歌，唱Nat King Cole那些，然後我姊姊喜歡聽貓王，到後來就聽Beatles。Beatles勾起了我的癮，所以我很小的時候就喜歡聽Beatles。

Alan: Being a place where East meets West, Hong Kong people are highly receptive to music, cultures, and many other things. I grew up listening to English songs at home, mainly the songs of my father's time. He liked listening to the radio and singing those songs of Nat King Cole. Later my sisters listened to Elvis Presley, and then the Beatles. It was the Beatles that triggered my obsession. So I started liking the Beatles at a very young age.

黃：那你第一次夾band是哪時？是Loosers？還是更早？

Wong: When did you first join a band, since the Loosers? Or even earlier?

譚：還不是Loosers。我記得在初中的時候，香港興起了樂隊夾band比賽的熱潮。

Alan: Not the Loosers; when I was in junior secondary school, band competitions were very popular in Hong Kong.

黃：即是Sam Hui(許冠傑)、Teddy(泰迪羅賓)那些？

Wong: Bands like Sam Hui's and Teddy Robin's?

譚：他們已經成名了。我們聽香港的樂隊如泰迪羅賓、阿Sam、The Mystics、Roman and the Four Steps，即是羅文那些。還有Joe Junior、Noel Quinlan……那時開始接觸不同的東西，慢慢開始聽，還未開始做音樂。以前在彌敦道有一家叫Golden Phoenix金鳳。

Alan: They were stars at the time already. We listened to Hong Kong band music like Sam Hui, Teddy Robin, The Mystics, Roman and the Four Steps, with Roman Tam, and also Joe Junior, Noel Quinlan, etc. I was fascinated by a lot of different things and started to listen to music only but not yet engaged in making. There was a restaurant called Golden Phoenix in Nathan Road.

黃：是night club那一種？

Wong: Like a night club?

譚：不是，我們不去night club，我們去tea dance。

Alan: No, didn't go to night clubs. We went to tea dance.

黃：哦，茶舞！

Wong: Oh, tea dances!

譚：那時聽Joe Junior & the Side Effects。還會聽阿Sam，在Peninsula的The Scene，還有The Astro-notes，好像是Philip Chan陳欣健的，還有Four Steps和Purple Onion，Teddy是在跑馬地的In Place，其實我很熟的。

Alan: At the time, we listened to Joe Junior & the Side Effects and also Sam Hui, at the Scene at Peninsula Hotel. There was also the Astro-notes which might be associated with Philip Chan, and also the Four Steps and Purple Onion. Teddy Robbin was at the In Place in Happy Valley. I was quite familiar with all of those.

黃：那時大約是六十年代中。

Wong: That should be around the mid 60's.

譚：那時有一隊樂隊叫Data's Four，一開始我們常常去聽他們練歌，一邊聽一邊跟著唱，後來他們要比賽時，彈結他和唱歌的團員在比賽前三星期移民了，他們就一直皺着眉頭，後來他們突然問着看我，說不如由你來吧，就是這樣才去比賽，是被捉去上陣的。

黃：這個緣份開始之後，如何直接或間接地令你投入其他樂隊，甚至加入樂壇呢？

譚：我那時在一個暑假裏曾經參加過八個比賽，八隊樂隊。很好笑的，有一隊叫Galaxy，結他手是阿強(葉智強)，現在阿強在溫拿，那時候他應該在Loosers彈bass的，但在Galaxy他是彈結他的。Keyboard呢，是湯家驊。

黃：哈哈，現在在行政會議。

譚：對啊。他不是彈得很好，但他最好的地方是有電子琴，還有地方讓我們練歌，不會被人投訴。那時玩了一段時間，我也在那裏認識了阿強，然後他就帶我去Loosers……

黃：我小時候聽聞你們覺得名字不太好，所以改名為溫拿，The Wynners。

譚：失敗乃成功之母！

黃：對！這個也是基石來的。最初你也有先做一些《Star Show》，然後慢慢才有《溫拿狂想曲》……

譚：《Star Show》是因為我們參加了一個海灘音樂比賽，贏了冠軍。那時我們是職業和業餘一起比賽的，每一次比賽要唱六隻歌，幾乎是演出了，比賽的時候已經開始有fans了，很厲害。大家很奔放的，穿著泳衣，想起也開心！

黃：那時你慢慢上電視節目變了明星，當時的心情轉變是怎樣的？

譚：都覺得很奇怪、很奇妙的。因為以往我們只是在台下看別人表演，突然有一日變成自己上了那個位置讓攝錄機拍，然後出節目，整個人好像在發夢一樣。

黃：但如果說回溫拿成名和入屋的年代，你們真的風靡全港。

譚：七十年代中。

黃：那個過渡時期，由唱片公司從國際的外語歌開始來香港大搞本地音樂，這幾個關口其實你也經歷過。

譚：經歷過。由最早期的沙灘音樂節冠軍有個唱片合約，叫Diamond。

黃：啊！鑽石唱片，即是寶麗金的前身。

譚：接著就是Polydor(寶麗多)、PolyGram(寶麗金)，接住才是Philips，然後再到Universal(環球)，沒有離開過。

黃：我們知道那時候Diamond，由DJ界的Uncle Ray前輩力谷。

譚：我們以前要找些靚的英文歌，要聽英文歌一定要聽Uncle Ray的節目。

黃：談談初出唱片時，真的成為歌星和明星，你是如何見證整個文化歷程？

Alan: At that time, there was a band called Data's Four. In the beginning, we used to listen to their rehearsals and sing along with them. One of their team members — the guitarist and vocalist, had to emigrate three weeks prior to their scheduled competition. They were having a headache, and then all of a sudden, they looked at me and asked me to take his place. I was pretty much thrown into the competition.

Wong: Was there anything that directly or indirectly wooed you into the other bands and eventually joined the music industry after this incident?

Alan: At one time I participated in eight competitions with eight different bands during a summer vacation. It was such fun! Danny Yip, who is with Wynners, was the bass guitarist of Loosers, and at the same time, he was the guitarist of a band called Galaxy. The keyboarder was Ronny Tong.

Wong: Wow, he's now in the Executive Council.

Alan: Yeah, but he wasn't so good at the keyboards. The best part was he had an electronic keyboard and a place where we could practise without being complained by neighbours. We hung out together for a while, and there I met Danny Yip who brought me to Loosers...

Wong: I heard that you guys considered the name of the band not that auspicious so it was then changed to Wynners.

Alan: Failure gives birth to success!

Wong: Right. It was the foundation. Then you started to perform in the *Star Show* until eventually the *Wynners Special*...

Alan: We joined the *Star Show* because we won the championship of a beach music contest. It was a competition with both professionals and amateurs. In each contest, we had to perform six songs which was pretty much like a show. Well, we had fans already during the competition. It was wild. Everybody wore swimsuits and it was such fun!

Wong: Then you gradually appeared on TV and became a star. Tell me how you felt about the big change.

Alan: I felt kind of strange yet amazing. Because we used to watch others perform on stage and suddenly we were on that spot to do recording for the show. It was pretty surreal, like a dream.

Wong: Back to the time when Wynners was getting known and became a household name, the band thrilled the entire Hong Kong market.

Alan: It was in the mid 70's.

Wong: Actually it was a transitional period when international music companies started to move from foreign language music to expand to local production. You have also experienced these changes.

Alan: Yes, I went through the transition. We were offered a music contract with Diamond when we won the championship of the beach music festival.

Wong: Right! Diamond Records, the predecessor of PolyGram.

Alan: Then it became Polydor, PolyGram, Philips, and then Universal. I have never left the company.

Wong: We knew that Diamond had tremendous support from Uncle Ray — the DJ guru.

Alan: At that time, when we wanted to pick and listen to high-quality English songs, we would only listen to Uncle Ray's programme.

Wong: Tell us how you personally experienced the journey from your debut album to becoming a singer then a celebrity star.

譚：最大的感覺就是，例如在我們那個年代，我覺得每一個 artiste，無論是我們前面資深一點的，像阿Sam、Teddy、羅文、徐小鳳等，到我們那期的，像我、溫拿、哥哥(張國榮)、阿梅(梅艷芳)、Danny仔(陳百強)、Beyond等，全部都有個人風格。這是很重要的，一開口就很容易認，現在就好像辨识度沒那麼清晰。

黃：溫拿由成功到後來慢慢解散，中間有幾個轉變的，其中在語言上歌曲由英文版變成中文版。這個轉變是如何適應呢？是不是見證了香港人要聽中文歌的時代？

譚：也是的。但初開始錄音的時候很辛苦，因為我們唱英文歌，口鉗(唱歌時的口形)是比較loose的，但當入錄音室唱廣東話，那些發音尤其尾音是短的，但如何在短之餘又有感情，又要帶出發音的準確。所以錄的時候經常會遇到像「你」、「我」那些發音，霽叔(黃霑)經常會罵：「點呀理，是(lei)還是(nei)啊？」，會(lei)(nei)(or)(ngo)這樣罵的，罵到怕。我會說：「不是啊，已經唱成(ngo)了。」他就叫我出去聽，一聽——噢，是的，鼻音不夠。要刻意強調才有那個音，但如果太刻意感覺又不同了，好像很誇張和裝模作樣似的。這變成了一種要適應的東西。

黃：又回想一下，那個時期其實樂隊也頗紅，但後來作個人發展時，其實跟整個時代的轉變也有關。

譚：其實說回來，我們在溫拿的年代，整班兄弟，沒什麼壓力。到後來阿B(鍾鎮濤)個人發展，去了台灣才發現——噢，不錯，有了名氣。之後台灣就有很多電影人來香港找我。一開始我也不知道是怎樣一回事，到底解不解散，是等阿B回來，還是怎樣的？到後來想通了，人有不同的階段，有不同的想法，就開始知道自己要走什麼路。如果繼續走下去，可能有些轉變，變成要自己一個。所以開始答應去台灣拍電影，與此同時亦轉了合約，由Wynners再加個人合約，作個人發展。

Alan： The most striking impression is that, all of the artistes of our time have their unique personal styles. Be it artistes before me like Sam Hui, Teddy Robin, Roman Tam, and Paula Tsui, etc.; or those of my time like myself, Wynners, Leslie Cheung, Anita Mui, Danny Chan, Beyond, etc., we were all distinctively recognisable. This is vital; our tones were very unique. Now there doesn't seem to be much distinctions among artistes.

Wong： There were a few evolutions from the time Wynners became popular to the time when it split, for instance, the lyrics used in the songs changed from English to Cantonese. How did you adapt to these changes? Do you think you witnessed the era when Hong Kong people shift to listen to Cantopop?

Alan： True. It was quite challenging initially at recording time. When we sing English songs, the enunciation is usually pretty loose; but when recording Cantonese songs, since the ending consonant is fairly brief, it's a challenge to clearly enunciate with emotion under this type of abrupt consonant. We always encountered problems in the enunciation of 'You' (nei) and 'I' (ngo) during recording. Uncle James (James Wong) used to holler, 'What is it? Is it "lei" or "nei"?' He would went on and on with 'lei' — 'nei' and 'or' — 'ngo'. I once defended myself saying, 'No, I am singing "ngo" already.' He then asked me to listen to the playback, and I immediately found out that my nasal sound was inadequate. I had to add some nasal emphasis to correctly enunciate; but too much emphasis could easily become an over-do of exaggeration. It was something that required adaptation.

Wong： When we look back, you were already popular as a band. When you began your solo career, it was actually related to the change of music scene of the time.

Alan： Honestly, during the Wynners time, we were a team of brothers and there wasn't much pressure. Kenny Bee then started his solo career and went to Taiwan where he became well known. Not bad! Then, movie producers from Taiwan started to cast me. At that time I didn't know what it was all about, I wasn't sure if we should break up the band or wait for Kenny to return to Hong Kong or what. Eventually I came to realise that at different stages in life, there were different preferences, and I began to identify my path moving forward. It might require some changes, and shift to facing challenges alone. So I went to Taiwan to do movies. And on top of the music contract of Wynners, I had solo contract with the music company.



黃：沒記錯第一隻碟應該是1979年的《反斗星》。由band轉solo，會不會也有一點摸索呢？

譚：我們習慣唱英文歌，一貫的感覺都是英文歌，所以由英文歌轉過來中文詞的時候，變了那時有很多cover version。

黃：由改編英文歌到〈忘不了你〉、〈雨絲、情愁〉、〈霧之戀〉轉到另一種感覺，就是日本改編歌，甚至是原創日文歌。這個轉變又是整個香港的樂迷一些口味上的轉變。

譚：我想是由電視節目的主題曲帶進來的，那時有很多電視劇，例如《錦繡前程》、打排球的《青春火花》……他們的melody諸如此類的東西，因為大家都是亞洲，所以就容易接受，日本風便開始進來了。而且我最記得有一次去日本滑雪，關維麟(唱片監製)拿了一首歌來，說這歌在日本很紅很受歡迎，想改編這首歌——五輪真弓的〈忘不了你〉。最記得這首歌曾經在榜上三十四個星期都是頭十位。

黃：破盡紀錄。

Wong: If I remember correctly, your first solo album was “Fan Dou Xing” in 1979. Was there any searching involved from band vocalist to solo artiste?

Alan: Since we were used to singing English songs, so the feel was still very much like English songs. Then English songs started to have Cantonese lyrics and they became cover versions.

Wong: Well, from English cover songs to Japanese cover songs of a different sense like ‘Wang Bu Liao Ni’, ‘Yu Si, Qing Chou’ and ‘Wu Zhi Lian’, the transition also reflected the change in Hong Kong music lovers’ taste.

Alan: I believe the change was triggered by theme songs of Japanese TV dramas like *Oretachi no Tabi* and *V is Our Sign* on volleyball players... since they were also Asian productions, people were very receptive to their melodies, and so it gave rise to the influential Japanese stimulus. I remember once I went to Japan to ski, William Kwan (record producer) brought me a song saying it was very popular in Japan. He wanted to cover this song — ‘Wang Bu Liao Ni’ from Mayumi Itsuwa. The song (Alan’s version) was in the top 10 for 34 weeks in music chart.

Wong: Record breaking!

Alan: The song was recorded in 1981 but the album was released in 1982. It was in the top 10 for 34 weeks. At first it moved slowly to the top and then gradually dropped to the seventh place, moved up again, and then dropped to the fifth, and upward again because I won the Golden Horse Award in the interim.

Wong: *If I Were for Real?*

Alan: Yes!

Wong: You were planning the second album during these 34 weeks, weren’t you?

Alan: I was more at the exploratory stage to identify the most appealing style for myself. Could it be disco? Rock? Pop? Or love songs? But at that moment, we finally concluded that love songs should be ok!

Wong: It’s more than ok! The trilogy we mentioned, ‘Wang Bu Liao Ni’, ‘Yu Si, Qing Chou’, and ‘Wu Zhi Lian’, witnessed another change in Hong Kong music industry. It was entering the 80’s when Hong Kong’s economy began to flourish and the community was more affluent with higher consuming power. Concerts were popular and we saw the constructions of the Queen Elizabeth Stadium and then it came Hong Kong Coliseum.

Alan: I wasn’t the first artiste to have a concert in Hong Kong Coliseum. It was Sam Hui, Jenny Tseng, then me. But I was the first one who performed on the central stage, the 4-sided stage.

Wong: You utilised all 10,000 plus seats.

Alan: It’s 12,800.

Wong: Wow! You’re very familiar with it.

Alan: Of course, it’s my canteen!

Wong: These few changes had made Hong Kong music scene, recording industry, and concert production industry flourish; and Hong Kong Coliseum became the goal of all singers. You were among the top music pop stars at the time. Did Norman (record company executive) give you a lot of free hand to produce your music?

Alan: After the release of “Chi Lai De Chun Tian”, Norman said to me, ‘This album is fairly good, but the next one should even supersede this one. We should set ourselves a target; we need breakthroughs like golden albums and platinum albums.’ At that time, the golden album required sales of 15,000 records while the platinum was 30,000. It was later increased... I told him I would try my best. But when “Wu Zhi Lian” was released, it sold

譚：這是在1981年灌錄，但推出的時候是1982年了。三十四個星期都是頭十位，一開始慢慢上到第一，然後慢慢又跌下來到第七，然後又上去，又跌到了第五，然後又上去，因為中間我拿了金馬獎。

黃：《假如我是真的》。

譚：對。

黃：那三十四個星期裏，其實你都在策劃第二張唱片？

譚：其實之前自己還在摸索中，到底自己適合什麼歌路呢？是Disco？Rock？還是Pop？還是情歌呢？到了這時，就定下了一個位置——原來情歌可以！

黃：而且是很可以！剛才說的〈忘不了你〉、〈雨絲、情愁〉、〈霧之戀〉三部曲，那幾年香港樂壇轉變，與此同時香港亦進入了八十年代，社會經濟開始起飛，消費也強了，再加上演唱會，開完新伊館、紅館也準備來了。

譚：其實我不是第一個在紅館唱的。應該是阿Sam、甄妮、我，但我是第一個唱中間台，即是四面台。

黃：即是用盡了萬幾個座位。

譚：12,800。

黃：嘩，你很熟悉。

譚：當然啦，飯堂來的！

黃：這幾個轉變其實令香港樂壇、唱片業和演唱工業起飛。紅館亦成為了指標。你也成為了其中一位炙手可熱的巨星。當時的高層Norman是不是很放手讓你製作？

譚：製作完《遲來的春天》之後，Norman對我說：「這隻做得不錯，下一隻要再做好一點，給自己一個目標，要有個突破，拿金唱片、白金。」當時金唱片的銷量是萬五、白金當時是三萬而已，後來才加了……我說盡力而為吧，怎知道《霧之戀》一推出，賣了十七萬。後來更加過份，《愛情陷阱》、《愛的根源》、《暴風女神》那些，每次出first order都四五十萬張。那時還在賣四十多元一張唱片、一盒卡式帶。

黃：那時其實你開始跟很多寫曲的本地創作人合作，例如林敏怡。

譚：〈幻影〉。

黃：對，〈幻影〉亦是另一首重要的歌。你自己作曲的〈傲骨〉是否一個很大的嘗試？

譚：是！因為旋律很簡單，彈出來根本不敢用的。但經過了編曲和唱live的時候把它重新編排，又改變後面的拍子，從而將整個節奏改變，中間亦曾經加了一些黑人的和音，令整個感覺不同了。

黃：〈愛情陷阱〉亦是一個很大的突破點。日本作曲家為你度身而寫，那個亦是香港樂壇很重要的一頁。

譚：對啊。〈愛情陷阱〉和〈夏日寒風〉，當時每次在海灘，大夥兒唱「狂呼我空虛」，又叫又跳，跳到出油了。

黃：那個時期開始了幾種風潮，如梅姐、張國榮和你，band sound方面又有Beyond、達明一派和太極等，造就很多人口中「黃金的八十年代」。你對那個時期有什麼特別深刻的片段？

170,000 copies almost instantly; it was further escalated with "Ai Qing Xian Jing", "Ai De Gen Yuan" and "Bao Feng Nu Shen", each of these records was made between 400,000 to 500,000 copies during the first order. People paid about HK\$40 for a record or a cassette at the time.

Wong: During that time, you actually started working with a lot of local composers like Lam Man Yee.

Alan: 'Huan Ying'.

Wong: Right, 'Huan Ying' is another prominent song. Was 'Ao Gu', your own composition, a significant attempt?

Alan: Yes! Because the melody was fairly simple. I wouldn't dare include it at first. However, we made some arrangements and re-organisation when performing live, and also modified some tempo, so it became a total rhythmic change. We then further enhanced with some black-styled backing vocals; it was just different!

Wong: 'Ai Qing Xian Jing' is another phenomenal breakthrough because the Japanese composer tailored the song for you. It was a significant page in Hong Kong music.

Alan: Yes. At that time, when people sang 'Ai Qing Xian Jing' and 'Xia Ri Han Feng' on the beach, they would dance and sing together until they were sweating all over.

Wong: There were a few trends initiated during that period of time, Anita Mui, Leslie Cheung, and yourself. While for band sound, we had Beyond, Tat Ming Pair, and Tai Chi. All these made up the "Golden Era of the 80's". To you, what were the most impressive moments of the time?

Alan: I only knew I was super busy at the time. I had to record at least two albums each year which included Japanese, Mandarin, and even Korean songs later. On top of music, I had to film movies and hold concerts. I have checked, during those 14 years, I clearly remember that I only had three real work-free vacations — one for six days, the other for eight and three days and that was all.

Wong: Besides being busy, you have collaborated with different generations. Can you share with us some of those, like the conflicts you had with Leslie Cheung over the media.

Alan: Those were media scandals and exaggerations. We were personal friends. My fans were young and immature at the time, so the two groups of fans began to quarrel among themselves. We weren't too happy to see that.

Wong: That situation didn't last long. You've just mentioned you worked exhaustively in the 80's with no vacation, and then you declared withdrawal from all award presentations. I believe your intention was to give opportunities and new hopes to the next generation of artists.

Alan: I always think that there is something new every single day in the music industry. Every new day should bring about new ideas and components. I thought to myself, in the next three years I would probably see no changes for me. I would take a place in most award presentations (**Wong:** Should be multiple places.) and I didn't see it as a healthy condition. I told myself that it was time. But how to deliver that message was an issue. The success of a song depends on many people including the back stage staffers and music lovers. In view of community acceptance and feelings, it would potentially arouse anxiety for sudden withdrawal, so I attended RTHK's award presentation the last time and clearly articulated that my withdrawal from awards did not imply retirement. I would continue to do my music with more freedom; and I have truly persisted with my work over the years.

Wong: It's now been close to 30 years, in which new bands have emerged. Do you see potentials in any of them?

Alan: Band activities have been booming with each band demonstrating their unique personalities. Since Wynners are quite remote from the scene with just a reunion every five years, we don't have much contact with today's bands. Personally, I will continue to observe different music elements and trends.

譚：我只知道很忙，一年至少出兩張碟，中間夾雜日文、國語，後來更有韓文。不只音樂，還要顧及電影、開演唱會。我計算過，在十四年來，我很清晰地記得，只有三次真正放假，那三次完全沒有碰工作——一次六天、一次八天、一次三天。

黃：除了忙，你還有跟不同的同輩或後輩合作，可否分享一下，例如跟張國榮在媒體上有點吵鬧的事件。

譚：那只是媒體炒作及吹噓而已，我跟他私底下是朋友。當時我的歌迷大多年輕、不懂事，慢慢就形成兩派人對罵，我們看到也不太高興。

黃：但這情況很快過去了。剛才談到你在八十年代很瘋狂地工作，沒有放假，直到你宣佈不再領獎，相信箇中原因是因為你想放手給其他樂壇接班人，或給大家一個新希望。

譚：我一向認為樂壇每天都有新事物，每天都應該有不同的想法和元素。當時我覺得接下來的三年都不會變，大部份的頒獎典禮我都會佔一席位(黃：應該是幾席才對)，我覺得不太健康，於是跟自己說是時候了，但怎樣去跟別人說，是一個問題。其實一首歌的成敗，背後還有很多人，不單止是幕後，還有樂迷。考慮到社會的認同和大眾的觀感，若突然抽離，大眾未必能適應，所以我最後一次便在港台頒獎典禮，很清晰地告訴大家我退出，但並不代表退休，我會更自由地做我的音樂。的而且確，那麼多年來我仍然堅持著。

黃：霎眼間，已經接近三十年了。當中曾興起樂隊風潮，有否看好哪一隊？

譚：那可說是百花齊放，每隊都有自己的風格。溫拿那時候算是抽離了一點，五年再重組一次，所以在樂隊範疇，我們並沒有與其他樂隊有太多的接觸點。我個人會一直觀察著不同的音樂元素和潮流。

黃：談談九十年代和千禧年代吧。九十年代有四大天王，你覺得那個時期男歌手的發展跟以前的你有什麼分別？媒體的發展是不是較蓬勃？唱片公司的推廣較成熟？創作上多了原創？

譚：幾方面也有。多了原創。出唱片不單止是聲音，還注重影像(MV)，會有一整套不同計劃、不同層次，透過不同渠道滲透式地發放一首歌。

黃：九十年代還有一種特色，就是卡拉OK。這也改變了一個生態，唱片公司也會大量出品卡拉OK唱片。你對此有甚麼體會？

譚：我甚至有親自監製和拍攝其中一張！那還是第一隻。

黃：這是參考自日本，然後在香港落地生根。你會否覺得是很成功的一件事？

譚：是！因為那時大部分人沒有很多唱歌的機會，你又沒有樂隊，怎樣唱呢？剛剛遇上這個潮流，原來買一隻碟，入面有自己想唱的歌，按一個鍵就可以去掉人聲，確實是很過癮的。也不知道好聽與否，反正旁邊的人拍手了。

黃：另外一項發展是歌曲數碼化，黑膠、卡式帶到CD，除了是很大的生意外，亦是一個文化轉變。這方面你怎樣看呢？

譚：數碼化是新趨勢，當時已經看到了。普羅大眾沒什麼要求，會認為與CD質素差不多，聽不出分別來，我已經覺得是危險的。有機亦有危。容易獲得的音樂便不會珍惜。歌曲是需要多聽、琅琅上口，然後聽眾有目標地追隨某一位音樂人，音樂人才會被捧作star，繼而再有superstar及其音樂品牌。如這麼容易得到，人們聽聽這聽聽那，變得沒有時間細味其精髓就丟在一旁，音樂文化開始變質，變得有危機。

Wong: Let's talk about the 90's and the millennium. There were the 'Four Heavenly Kings' (Pop singers: Jacky Cheung, Andy Lau, Leon Lai and Aaron Kwok) in the 90's. Was there much difference in the development between male artistes of that time and yourself? Was media advancement more enhanced? Was promotion better organised? Were there more originality in songwriting?

Alan: It's true in all aspects. There were more original compositions. Record production was not confined to just sounds but also with emphasis on videos (MV). There was a complete and comprehensive plan to release a song through a magnitude of channels, platforms, and schemes.

Wong: Another unique element in the 90's was karaoke. It brought about a new form; and record companies produced a large variety of karaoke records. What's your opinion on this?

Alan: I have even produced and filmed one of those! It was the first on the market.

Wong: Karaoke was cradled in Japan and rooted in Hong Kong. Do you see it as a success?

Alan: Yes, because the majority of people didn't have the chance to sing. How do people participate in singing if they don't have a band? With this trend, people can just buy a karaoke disc and press a button to remove the lead vocal, then they can sing. It was so much fun! It doesn't matter if they sang it well or not, friends would applaud anyway.

Wong: Digital music is another phenomenal development, from vinyl records to cassette tapes to CDs; besides being a prominent business, it signified a cultural evolution. What's your opinion on this?

Alan: I knew at the time that digital music would become the new trend. The general public which did not have a lot of anticipation would not find much difference in the quality of digital music and CDs, but I saw the danger coming. Opportunities sometimes come with crisis. Music that is readily available is no longer treasured. Stars are idolised when their songs, usually easy to sing along, are played in significant frequency luring music lovers to follow and pursue. It then leads to superstar status and their unique music brand names. When music is too readily available, music lovers would then have a much wider range of music to listen to and gradually find that they would not afford the time to thoroughly apprehend a song before putting it aside. Music culture starts to erode and is becoming vulnerable.

Wong: We witnessed the rise of copyright infringement during the time between 1997 and Asian financial crisis. Even though the music industry was suffering a sluggish market, how did people around you survive the unfavourable time? Personally, you have attempted to utilise your influence to encourage and to educate the community, like becoming the Music Ambassador of CASH. How much can we do?



黃： 介乎九七回歸、亞洲金融風暴，那時候盜版亦醞釀中。雖然音樂界經歷過低迷，你看到身邊的人如何在低潮裏堅毅地捱過這個時期，或你自己都有嘗試過用自己的影響力去教育大眾，例如當CASH音樂大使，教育大家、呼籲大家。你認為我們可以做到多少？

譚： 要靠教育。例如美國、韓國，別人真的能生存，因為他們尊重產權，能養活產業內的人，他們再花心思鑽研音樂。日本、韓國人都不怎麼下載音樂，大部分都會買唱片。現在中國如此大的市場，如果好好去教育他們尊重知識產權，其實這是個很大的商機，但是很需時的。

黃： 你作為歌手，同時亦是一位生意人，在這樣的轉變下，你跟你的團隊會怎樣決定，甚麼時候出單曲、出大碟？今年你剛推出十首歌的全碟，甚至找來東南亞、台灣、中國的音樂人合作……這是怎樣演化出來的？

譚： 這是圓自己的夢而已！其實是很不划算的，要感謝唱片公司，現在沒什麼人能做到，亦不會肯。很多時如果要推出一些歌，大多會以單歌的形式在網上賣或嘗試靠點擊率流行起來，但這樣對一位藝人來說，其實不是好方法，因為投放的資源不多，大眾能接觸他的資料亦不多，認識藝人就只能單靠一首歌。但例如一隻大碟有八首歌以上，你起碼會知道原來他唱這些類型的歌，哪些歌你喜歡、哪些有待發展，可能會有不同的欣賞方法。如果每個人都只有一首歌，就變成很多人都只有一首歌，然後在這堆歌中找回一個人就很困難了。

黃： 也可能是因為你剛才說的，個人風格不夠強烈。現時唱片公司簽約的藝人除了唱歌亦要做代言人、拍廣告，雖然以前你們亦要做，但始終唱片仍是老本行，現在是相反。你怎樣看這個轉變呢？

譚： 時代不同。現在要多方面發展才能讓唱片公司和藝人生存，可能要拍廣告、劇集、電影。其實這樣是分散了，令他們不能專注發展一項屬於自己的專長、建立自己的形象和路線再去做其他東西，所以怪怪的。現在香港很多藝人都北上，開拓更大的市場，但較大的市場又是否一定能成功呢？又未必，可能只有數個可以上位。

黃： 困難在哪裡呢？

譚： 是文化吧。文化差異、語言差異，還有認同感。例如以前四大天王或早期已成名的，是較有利的，但遲上去的已經沒有優勢，因為以前那個年代，內地的聽眾沒錢來香港聽，但現在他們已經有能力去選擇，所以變成來來去去都是那群人。我一個tour在內地走三年也走不完，40週年的演唱會，2015、2016、2017，都已經走了三年。

Alan: Education is required. Places like the US and Korea, their music industry can survive because people respect intellectual property right. People in the profession can thus earn a living and can afford to spend time indulging in music. Japanese and Koreans don't download music, most of them buy albums. China is a huge market, if we could educate people to value intellectual property right, it is in fact a big business opportunity. But it will take a tremendous amount of time.

Wong: You are an artiste and also a businessman. Under such change, how do you and your team decide when to release just a single or an album? You have released a 10-song album this year, and teamed up with musicians from South East Asia, Taiwan, and China. How did it come about?

Alan: It was just to pursue my dream! I want to thank the record company because it is not cost-effective; nobody can afford or is willing to do it at all. Very often, singles are put on the internet for sale or to accumulate click rate to make it popular. It's not so beneficial for artistes since the public gets to know an artiste through just one song — the investment is minimal and the information of the artistes offered is limited. But if an album has eight songs or more, people will at least know what types of songs the artiste sings, what is your preference, and which one requires fine-tuning. This may lead to various ways of appreciation. If each artiste has just one song, with a vast list of singles, it will be a challenge to identify a specific artiste.

Wong: Maybe this is what you have pointed out earlier that artistes of today lack personal styles. Today's record companies require artistes not only to sing, but also become spokespersons or shoot advertisements. Although artistes of your time also did all of these, but your focus was still on music. Now it is in the opposite way; what are your thoughts on this?

Alan: It's a different era. Nowadays, artistes and record companies' survival depends on a magnitude of engagements like advertisements, TV dramas, and movies. It can be considered as distractions since the artistes can no longer afford to focus their attention on their unique talents to establish personal image before engaging in side businesses. Many artistes are attempting to open up the mainland market today because it's substantially bigger. But does a larger market guarantee success? Not necessarily. Only a limited few may become successful.

Wong: What are the challenges?

Alan: Cultural differences probably. It includes differences in culture, language, and sense of association. For example, 'Four Heavenly Kings' and artistes before them have certain advantages which artistes nowadays don't have. At that time, music lovers on the mainland couldn't afford to come to Hong Kong to support their idols, but now they have the consuming power to make their own selections. So it's the same old group of artistes who are still famous. I couldn't complete a mainland China tour in three years. My 40th anniversary concert has been running for three years, 2015, 2016, and then 2017.

Wong: Do they want you to sing more Cantonese songs in your Mainland concerts?

Alan: Absolutely! We presumed that we had to sing more Mandarin songs to adapt to their taste, but in fact in big cities like Beijing, Shanghai, and in Guangdong province, they prefer to hear me sing in Cantonese. One year, I had a concert there; I went to play golf in the early morning before my concert. The driving took over an hour and the driver was listening to the radio which played over 20 songs. Only two of which were Mandarin, the rest were Cantonese and all of which were mine. It was a radio broadcast. Isn't it interesting? They really want to listen to my Cantonese songs because the music they listened to of their time, was all Cantonese songs.

Wong: Many people are criticising that Cantonese is being marginalised. What do you think is the artistic value of Cantopop?

Alan: Well, not that long ago, Cantopop of Hong Kong was the cradle of worldwide Chinese music. All information and news were released from Hong Kong. Can you imagine the impact? Not only China, but South East Asia, the US, Canada, Europe, and Australia, wherever there are Chinese, they listen to Hong Kong pop singers. But those were the days.

黃：在語言上，雖然是內地的演唱會，但會否想你多唱一點廣東歌？

譚：會！我們以為要迎合他們口味多唱國語歌，但其實，尤其是某幾個大埠，如北京、上海、廣東省等，他們很想我唱廣東話的。我試過有一年在那裏開演唱會，期間早上去打高爾夫球，車程一個多小時，司機聽了二十多首歌，當中只有兩首是國語，其餘的都是廣東歌，甚至全都是我的歌，那是在電台上播的，你說不可怕？他們很想你唱廣東歌，因為在那個年代，他們聽音樂、接觸我的年代，就是廣東歌。

黃：常有人說粵語被邊緣化，其實粵語流行曲的文化藝術價值在哪？

譚：曾幾何時，香港的廣東歌是全球華語樂壇的發源地，任何的消息、資訊都是由香港發出，你想想影響力有多大，莫說是中國，甚至東南亞、美加、歐洲、澳洲，只要有中國人的地方，就是聽香港歌手的，但這些都是以前的事了。

黃：現在的J-Pop、K-Pop 吸引了年青人的眼球，甚至會覺得寧願唱國語歌也不唱廣東歌。但反而當你在大中華時，你又會看到廣東歌的價值及那強大的受落程度。你認為新一代年青的歌手應如何接軌？

譚：因為他們沒有基礎，根基是非常重要的。我的優勢在於很多年前我已打進去了，陪伴著內地聽眾成長。現在這班人是最有消費能力的，故此能支持到我。但新一代的(聽眾)可能是一窩蜂似的，卻未必有足夠的消費能力。這些可能只是一剎那的，不是長久。

黃：再向前看一點，還有其他的現象，例如剛才提過的原創，現在很多年輕一代會拿著木結他在街上busking……

譚：這些很好玩的！

黃：你覺得這些是否可喜的現象，甚至是一些種子，將來有機會可發芽，發展成其他東西？

譚：我們怎麼知道他們會否成為香港的Ed Sheeran？這些是無法預料的！音樂是很依靠個人的感染力，我今日作了一首歌，可能沒什麼人認識，但如果我夠膽到街頭演出，被人錄下來，甚至自己上載到互聯網，可能那影響力又會很不一樣。突然可能會有一兩首歌或人紅起來，真的無法預料。

黃：那即是你對於這種新發展是樂觀的？

譚：一定要樂觀，我永遠都樂觀的。

黃：想請你談談演唱會，除了個人同溫拿外，早期有「左麟右李」，近期又有「Sam & Tam」，這是在演唱會文化上變身出來的新可能性。

譚：那要看能否與那位藝人click到。如果硬要湊合幾位藝人，可能是一剎那的，未必能經歷長時間。其實很視乎藝人本身的受落程度，歌夠不夠多，得不得到別人的認同，還有兩個人的組合是否有火花和新意。談到演唱會，再向前看，我覺得香港需要有個很大

Wong： Nowadays J-pop and K-pop catch the attention of young people who would even prefer Mandarin songs over Cantonese. But when you look at the Greater China area, Cantopop still enjoys significant popularity and acceptance. What can the artistes of today do to gain a foothold in the market?

Alan： Foundation is vital for them since they don't have much to base upon. My competitive niche came from having laid that ground years ago in mainland with music lovers grew up listening to my songs. This group of people has the highest purchasing power now so they can continue to support me. The young music lovers flock into trends, but they don't necessarily have as much purchasing power and the trends probably won't last.

Wong： Looking at the recent trends, there are other phenomena. Besides original compositions as mentioned earlier, a lot of young people are bringing their guitars and busking on the streets...

Alan： It's a lot of fun!

Wong： Do you see it as a favourable trend, or even seeds that would germinate and bring about something different?

Alan： It's hard to tell whether or not they'll become Hong Kong's Ed Sheeran someday. It's unpredictable! Music depends a lot on the individual's charisma. I might compose a song which nobody knows, but if I have the courage to perform on the streets where someone video-taped and uploaded on the internet, it would make a huge difference. A song or a singer or two could suddenly become popular, it's just unpredictable.

Wong： Does it mean you are optimistic in such development?

Alan： People must be optimistic. I'm always optimistic.

Wong： Let's talk about concerts. Besides your solos and Wynners, you held 'Alan Tam & Hacken Lee' earlier and 'Sam & Tam Happy Together Concerts' recently. These are new possibilities in concert cultures.

Alan： It depends on whether or not the partnership could click. It could only potentially be a one-time collaboration without any long-term partnership if we just randomly invite a few artistes. The core focus is on popularity of the partners, whether he has sufficient songs, the fans' acceptance, and whether the partnership sparks inspiration and creativity. As to the future of concerts, I think Hong Kong needs a huge all-season performing venue that could seat tens of thousands of audience. I have suggested maybe a venue with a main central area for sports which could be converted to a concert hall with a pull-on roof, along with a smaller concert hall with a common back stage which is more flexible. There could be restaurants and entertainment sites nearby; and a carpark underneath. It would hopefully trigger prosperity in the entire district and let audience feel the sensual impulse of a grandeur impact. Hong Kong has a good network of transportation. When such news and prominent performances are relayed to Chinese music lovers around the world, they will be attracted to come to Hong Kong.

Wong： Besides concert venues, you have gone through a few decades in the music industry, say music companies.

Alan： I hope music companies have more far reaching insights. Like when they promote an artiste, they need to identify his talents and potentials first, and then make plans to nurture him and gradually ignite his talents for public consumption. Every step is vital and requires a lot of skills. It shouldn't be narrowly focused on making money for the company.



的表演場地，這個場地需要容納幾萬人，而且是全天候的。我曾經提出過，可能中間是體育用的，蓋下來就可以成為演出場地，然後還有子母場，小一點的，而後台是共用的，flexible的，附近可以做食肆，娛樂場所等，然後下面有停車場。這樣可以把整個區域帶旺，還有可以讓觀眾感受到影響力，那種排山倒海的感覺。香港是一個交通方便的地方，你再將這些消息和演出的感染力傳至全球華人歌迷，便可以吸引他們來香港了。

黃：除了場地以外，樂壇上，例如唱片公司你也經歷了幾十年。

譚：希望唱片公司的人能更有遠見，例如捧一位藝人，首先要他有才能及潛質，然後如何把他發掘出來，慢慢把他的能力引發出來，令大眾接受。這一切非常重要，需要很多技巧，不是只想著幫公司賺錢就可以做到。

黃：能給後輩一些意見嗎？是否要對自己的artistic quality、該如何處理音樂的創作、演繹、面對媒體定優先次序？

譚：全部都是學問來的。人生就是如此，要不停嘗試，不斷去做，發掘哪些最適合自己，哪些自己最拿手，哪些做得不夠，通通都要做好。我覺得現在的新人大多不太捱得，還有不太能抵抗壓力，很容易被打沉。最重要是不怕蝕底，有機會就去做，好好充實自己，任何一個演出都是自己將來的財富，這些不應該計較的。這些很辛苦啊、這些做來也沒有用啊……糟了，還未開始紅就開始計了，怎麼會紅呢？

黃：這些真是金句真言。對於現在媒體上那麼不同的發展，每個人都有部手機，你會否覺得作為音樂人要自己好好理解這些呢？

譚：其實很有幫助的，要看看怎麼運用這個媒體，例如那首歌和藝人是受別人喜愛的，再加上這些渠道，自然就事半功倍了。

黃：問一條很基本的問題，英文很常問的是「What is music to you」。如果說這幾十年來音樂陪伴住你，而你的音樂陪伴著我們，那音樂對你來說是甚麼？

譚：我是一個entertainer。我從來不會跟自己和樂迷說要走高調，我從來沒有說過這句話。其實我很希望我能給樂迷喜歡的東西，雖然我有自己喜歡的事，亦希望能慢慢滲透給樂迷。我也不敢說一步登天，有時會跟不上的。這是我那麼多年來，曾經試過很大膽去試其他不同的東西，但歌迷未必能跟上，所以要慢慢的，滲透性地混進去，反而能令大家開心。

黃：作為訪問的總結，你有甚麼真言送給香港喜歡音樂、喜歡你的人？

譚：剛才都有說過，香港曾經是華語歌曲的發源地，所有資訊都源於香港。我希望香港，不論唱片公司、經理人公司、台前幕後也好，一條心，有機會再把音樂做好，再把粵語流行曲發光發熱。



Wong: Can you give some advice to new artistes? How should they prioritise music composition, interpretation, and media responses in accordance to their artistic quality?

Alan: Everything equates to knowledge. This is life. We need to continue to try and attempt to accomplish to find out what are best suited for us and what our best talents are. For things we don't do as well, we also need to overcome and make accomplishments. I find many new artistes of today are not too strong on perseverance. They tend to be more easily subdued under pressure. The most important thing is not to be too calculative; brush up your skills and take part when opportunities arise. Every single performance adds up to your wealth of experience so it should not be calculated at odds. If you perceive certain event to be too harsh and the other not having much impact, it's a bummer... how can one become a superstar if he is so calculative at the initial stage?

Wong: These are words of golden rule. Nowadays everyone has a mobile phone, with the changes in media development, do you think musicians should better grasp the utilisation?

Alan: It could be of tremendous help depending on how the media is utilised. For instance, if a particular artiste or song is very well received, their popularity will double with the well use of these platforms.

Wong: Let me ask you a basic question which comes up frequently: 'What is music to you?' If I say you work with music for decades, and that your music accompanies our growth, then what is music to you?

Alan: I am an entertainer. I have never told myself nor my fans that I want to play a high profile, I've never said anything like that. I only want to provide fans with things that they like even though I do have things that I like personally. I just hope to gradually introduce them to fans. I dare not take a huge stride because there could be missteps. I have taken some bold attempts on various areas in the past which fans may not be too receptive. Fans are more pleased when I take gradual steps mixing in new attempts.

Wong: To summarise this interview, do you have any words of wisdom to share with Hong Kong music lovers and your fans?

Alan: As stated earlier, Hong Kong was once the cradle and information center for Chinese songs. I hope Hong Kong — from record companies, artistes management companies, performers, to back stage staffers — will share a common goal. When opportunity arises, we should produce good music to make Cantopop shine again with pride and glamour. ■

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