



譚詠麟 | ALAN TAM  
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2007 CASH  
音 | 樂 | 成 | 就 | 大 | 獎  
H A L L O F F A M E A W A R D



流行歌曲，在香港很早就有，可是真正面向本土的流行音樂工業，是1970年代中期才算是真正的崛起以及興旺起來的。

由於種種原因，香港流行音樂工業一起步便要面對創作力量薄弱的先天局限。所以那時歌手出唱片，即使唱片裡十有九首是改編歌曲或舊歌新唱，一般樂迷都會接受的。基於相同的原因，當時樂迷都很少要求歌手要同時懂得作曲填詞。

1980年代以後，香港流行音樂工業開始成熟，樂迷們的要求都高了，原創意識的呼聲日益強烈，於是也吸引了許多原本不事創作的，純粹只是唱歌的歌手加入創作行列，嘗試作曲或填詞。譚詠麟也是其中一位在這樣的背景下響應呼召，開始在歌曲創作方面做更多的嘗試，向樂壇貢獻自己的一分力量的歌手。其實，他在七十年代溫拿樂隊時期，也曾偶爾作曲的。

一般人印象裡，譚詠麟就只是個歌手，尤其是在他歌唱事業最巔峰的幾年裡，即1984及其後的幾年，人們暱稱之為「金馬倫」、「風火倫」、「幸運倫」、「譚校長」之餘，亦一直只覺得這位超級天王巨星就只是唱歌的，與創作沾不上邊。

**只有細心的、常常注視樂壇一舉一動的少數樂迷，才會知道，在八三、八四年間，譚詠麟便悄悄加入了創作行列。**

誰知我內心多苦悶，一切沒法如願……從開始至今多考驗，手裡利劍常斷，話到底我了解清楚，不想趁風轉，有時我想去屈服，想起也心酸！……(盧國沾詞)

這首收錄在1984年初推出的《霧之戀》大碟裡的《傲骨》，曾經流行一時，而它的曲調，就是譚詠麟自己執筆創作的！才開始創作就有這樣好的成績，可見他的創作潛力的優異。

從《傲骨》開始，譚詠麟便不斷嘗試作曲作詞，而且不僅是寫給自己，也會為別的歌手寫。阿倫自然不能算是多產創作人，這許多年來，作品總數約八十多。但由他寫旋律的作品曾流行的也不少哩！像《痴心的廢墟》、《愛的逃兵》、《卡拉永遠OK》、《知心當玩偶》、《曾經》(電視劇主題曲)、《千載不變》(溫拿樂隊)、《一生想您》(李克勤主唱)、《下雨晚上》(劉德華主唱)等都是很好的例子。在作詞方面，阿倫也曾勇於嘗試的，雖然，早於1970年代，他就從已故的前輩黃霑口中知道，粵語歌詞是最難作的！但多年來，阿倫偶然就會試一下，像1984年寫的《冬之寒號》和1994年寫的《情憑誰來定錯對》，相信不少樂迷都印象猶深！

歌手親自創作，固然是對樂壇的貢獻，然而，譚詠麟在香港樂壇的三十多年的發展歷程裡，還有不少其他的貢獻。比方說，1988年初他當眾宣佈不領取具競爭意味的樂壇獎項，此舉當時雖曾引起爭議，但現在回顧一下，阿倫的做法確是讓樂壇得以繼續健康地發展，而不再是很不健康地總是把焦點放在一兩位超級天皇巨星身上。

自此之後，阿倫亦可以比較輕鬆地、沒有壓力地做自己的唱片。我們可以見到，1990年代以後，他基本上仍保持一年出一張唱片，而且不時都做出一些很有特色的唱片和歌曲，比方說1997年推出的《我們一起走過的日子》專輯和2001年推出的歌曲《回贈(給天王的信)》就是。《回贈(給天王的信)》我們除了可以理解為鼓勵在樂壇上已很有地位、成就的歌手放鬆自己，多做回饋樂壇以至社會的事情，其實也是鼓勵社會上其他人士去這樣做。阿倫自己當然就一直都默默這樣做着了。比方說，遠在1985年的11月，阿倫便曾與日本的谷村新司、韓國的趙容弼、菲律賓的費狄阿基拉等國際知名歌手，攜手在日本和香港舉行「和平音樂演唱會」，為埃塞俄比亞的饑民義唱籌款，這是向社會回饋。又如在2005年，他欣然答應香港作曲家及作詞家協會，出任「CASH音樂大使」，為進一步向大眾宣揚尊重音樂版權的信息、推動本地樂壇發展及鼓勵本土創作貢獻了很大的力量，這就是向本地樂壇回饋了。

在出任「CASH音樂大使」期間，阿倫說過：「希望真正將香港音樂在大中華市場推展開去，那是一個抱負，而作為一個藝人，最重要是緊守崗位，做好自己的本分，才可以對得住自己，對得住支持我的歌迷，這是一種責任感。」可以說，阿倫多年來在樂壇上的處事方法、態度及作風，都是香港樂壇的楷模和珍貴財富。誰都會記得起他那句「年年廿五歲」的警句，這句話絕不是說笑，是印證着他總能以輕鬆適意的心境去坦然面對周邊的世界，能高歌猛進，也能急流勇退，而人也由此變得真像廿五歲那般年輕。



譚詠麟的音樂事業始於溫拿樂隊。至今，溫拿五虎包括鍾鎮濤、彭健新、陳友、葉志強及Alan仍合作無間，2007年初才舉行過溫拿的33週年演唱會。

Alan Tam's music career began as a member of the Wynners. Until now Kenny Bee, Pang Kuen Sun, Anthony 'Friend' Chan, Yip Chi Keung and Alan Tam, the five members of the Wynners, still work closely together and they just held concerts to commemorate their thirty-third anniversary in early 2007.

攝影：陳文浩  
Photographer: Leo Chan

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或者大家都還記得，幾年前阿倫曾把內地非常有特色的新疆刀郎音樂介紹給香港樂迷，更和刀郎合唱《披著羊皮的狼》，可見阿倫在力所能及時，也很樂意推廣中華大地上挺有特色的流行音樂作品，而不單是把香港音樂在大中華市場推展開去。

回頭數數，自1988年年初宣佈不領取具競逐意味的獎項迄今，都差不多整整的二十年了，阿倫的巨星魅力其實沒有怎樣損耗過，看看2003年他與李克勤攜手合作了多場「左麟右李」演唱會，二人合作捲起的旋風從零三年熾熱至零四年，更厲害的是這個「左麟右李」熱潮還席捲中國大陸、澳門、東南亞、美加，足證阿倫的巨星魅力跟他在八十年代的巔峰時期並無二致。去年，譚詠麟參與電台廣播劇，還主唱主題曲，也非常受歡迎哩！

仔細想想，像阿倫這樣縱橫樂壇三十多年，見盡無數的潮起潮落，他仍是如此從容的繼續在樂壇上邁步向前，彷彿永不言休。而其歌聲除擁有追隨多年的知音人外，仍能吸引年輕的新一代，那實在是很罕有而且很是讓人讚歎不已的。可以預計得到，他的歌聲，他的創作，必會傳遍全球所有有華人的角落！

文 黃志華

Without doubt Alan Tam is one of the most enduring stars in Hong Kong's entertainment firmament. In some ways, Alan Tam is a microcosm of the Hong Kong pop scene that started to emerge in the 70s, and matured over the following decades into the exciting and vibrant scene of today.

Back to the 70s when our pop scene was virtually in its earliest formative stages, Hong Kong already had the voices but the creativity was yet to emerge in a significant way. A common practice of the singers of yesteryear was the use of cover versions - mostly adaptations of Western and Japanese pop tunes. Singers who wrote their own music and lyrics were just a few, and there were not many local composers of original music. It was at this time that Alan had given his very first try in composing for his band The Wynners.

Fast forward to the 80s when the local pop scene stepped into maturity, music fans began to ask for original music works. This resulted in an upsurge of songwriters and singer-songwriters, with the emphasis on creativity and originality. Alan Tam was one of the more notable talents amongst those pacesetters in creativity.

However, memories of Alan's additional talent seem to have been overshadowed by his successes as a singer and a film actor. Among today's pop fans he is simply regarded as a vocalist, with many of his older admirers recalling those glory years in the mid-80s when he was showered with accolades like "Golden Horse Lun", "Wind and Fire Lun", "Lucky Lun" and "Principal Tam".

The fact is that even at the very height of his fame in the mid-80s, he was still trying his deft hand at writing Chinese music. Who can forget the soundtrack of "Proud Bone", which was incorporated on the "Love in the Fog" album released in 1984, and which enjoyed a groundswell of appreciation, not just at the time, but still endures among those with long memories. This was his first attempt at music composition as a solo vocalist.

Following the success of "Proud Bone" Alan Tam made more forays into the composition field, writing more songs not just for himself, but for others, too. But of course having so many commitments in showbiz, he hardly became a prolific composer. Nevertheless, his total songwriting output is 80-plus -- not bad for someone with a microphone in his hand most of the time.

Furthermore, many of his compositions turned out to be genuinely popular. Examples include "Wasted Affection", "Runaway Soldier of Love", "Kara Forever Okay", "Serious Love Being made a Plaything", "In the Past" (TV drama theme song), "Unchanged for a Thousand Years" (Wynners), "Thinking of You Through a Lifetime" (Hacken Lee) and "Rainy Night" (Andy Lau).



數年前，Alan與李克勤以「左麟右李」的組合舉行演唱會，熱潮席捲內地、澳門、東南亞以及美加等地。

A few years ago Alan teamed up with Hacken Lee and hosted a series of concerts. The Tam-Lee frenzy swept across Mainland China, Macau, Southeast Asia, to the United States and Canada.



2004年，Alan與新疆的刀郎合唱《披著羊皮的狼》，將內地有特色的音樂推廣給香港以至外地的樂迷。In 2004, Alan performed the duet "Wolf in Sheep's Skin" with Xinjiang singer-songwriter Dao Lang and introduced both local and overseas fans to some music of distinctive style in Mainland China.



Alan發展事業之餘亦不忘貢獻社會，早於1985年，Alan曾與日本的谷村新司(右二)及韓國的趙容弼(左三)舉行演唱會，為埃塞俄比亞的饑民籌款。Alan worked at full stretch in his music career, yet he also does not forget to contribute to the society at large. In 2005, he teamed up with Shinji Tanimura of Japan (R2) and Cho Yong-pil of Korea (L3) at a concert to raise fund for the victims of the famine in Ethiopia.

In the field of lyrics writing, though Alan was told by the late veteran James Wong in the 70s that Cantonese lyrics are the hardest to pen. However, he managed to write some great works such as **"Chilly Signals of Winter"** (1984) and **"Who Can Determine the Wrongs and Rights of Love"** (1994).

Alan's contribution is not just in songwriting. In 1984, he caused a stir by announcing that he would no longer accept any music awards which were competitive in nature. His intention being to make room for upcoming artists. He believed that too much emphasis was being placed on a handful of established stars, and that the music industry would do better by encouraging the emergence of fresh young talent. Not surprisingly, time has proved Alan Tam right.

Perhaps he also wanted to get out from under the ever-mounting pressure that was starting to become a crushing burden on his shoulders. Certainly he was much freer to produce his own albums at a more relaxed pace. And, from the 90s onward, he restricted himself to producing such unique records and soundtracks as the **"Days We Passed Together"** album (1997) and the soundtrack **"Writing Back to a Letter to the Heavenly Kings"** (2001). **"Heavenly Kings"** can even be seen as a plea for established singers to take things a bit more easily and make a greater contribution not just to the music industry but to society at large.

Yet, as usual, he has been a pioneer in this, too. In November 1985, he teamed up with Shinji Tanimura of Japan, Cho Yong-pil of Korea and Freddie Aguilar of the Philippines at the **"Peace Music Concerts"** staged in Japan and Hong Kong to benefit victims of the famine in Ethiopia. Then in 2005, he became a CASH Music Ambassador to campaign for respect of music copyrights, promote development of the local music scene and encourage the creation of more original music works locally.

During his tenure as a CASH Ambassador Alan said: "I hope to really promote Hong Kong music in the Greater China market. This is an aspiration of mine. As an artiste it is important that I perform my role well in order to be accountable to myself, and to my fans who support me. This is my sense of responsibility."

A few years ago he demonstrated his sense of sharing when he introduced to Hong Kong music-lovers the distinctive music of Xinjiang singer Dao Lang, with whom he performed the duet **"Wolf in Sheep's Skin"**. This helped introduce local fans to some highly original music from this far-flung region of Greater China, illustrating the give and take attitude with Hong Kong and China appreciating each other's individual styles of music.

To return to the present, the Alan Tam roadshow continues to roll ahead at full speed. With Hacken Lee, they teamed up and hosted in a series of concerts in 2003 and 2004, delighting fans of both. The Tam-Lee frenzy even swept across Mainland China and other parts of Southeast Asia, thence to the United States and Canada. More recently, Alan's rendition of the theme song of a radio drama has won him even more fans.

As a true evergreen, Alan is living proof of his famous remark made years ago, "I am 25 every year." Thankfully he has no plans to retire, thereby denying us still more enjoyment of his familiar rousing voice. We can foresee with confidence that his singing and his original music works will continue to spread to every Chinese community around the world!



2005年，Alan出任「CASH音樂大使」，肩負起宣揚尊重音樂版權及鼓勵音樂創作的信息，回饋本地樂壇。旁為CASH主席陳永華教授。  
In 2005, Alan became a CASH Music Ambassador to help promote music copyright and encourage music creativity. Accompanied by Prof. Chan Wing Wah, Chairman of CASH.

Alan與成龍的合作不僅在電影方面，他曾為成龍作曲，亦曾合唱。  
Alan collaborated with Jacky Chan for not only movies but also music. He has written songs for him and performed together.

收錄在《霧之戀》大碟中的歌曲《傲骨》，旋律出自Alan手筆，曾經流行一時。  
The soundtrack of "Proud Bone" incorporated in the "Love in the Fog" album was composed by Alan and enjoyed huge appreciation from music lovers.

# 譚詠麟的得意之作

- **一生想您**  
曲>>譚詠麟 詞>小美 主唱>李克勤
- **下雨晚上**  
曲>>譚詠麟 詞>小美 主唱>劉德華
- **千載不變**  
曲>>譚詠麟 / 鍾鎮濤 詞>盧永強 主唱>>溫拿
- **小島夢**  
曲>>譚詠麟 詞>黃真 主唱>>溫拿
- **天地初開情已在**  
曲>>譚詠麟 詞>向雪懷 主唱>>譚詠麟
- **世外桃源**  
曲>>譚詠麟 詞>向雪懷 主唱>>譚詠麟
- **世事無絕對**  
曲>>譚詠麟 詞>>譚詠麟 主唱>>譚詠麟
- **冬之寒號**  
曲>趙容弼 詞>>譚詠麟 主唱>>譚詠麟
- **我做得好**  
曲>>譚詠麟 詞>林振強 主唱>>譚詠麟 / 成龍
- **卡拉永遠OK**  
曲>>譚詠麟 詞>潘源良 主唱>>譚詠麟
- **知心當玩偶**  
曲>>譚詠麟 詞>陳少琪 主唱>>譚詠麟
- **迷痴的心**  
曲>>譚詠麟 詞>向雪懷 主唱>>譚詠麟
- **偏愛**  
曲>>譚詠麟 詞>向雪懷 / 李明珠 主唱>>譚詠麟 / 早見優
- **情憑誰來定錯對**  
曲>Oh Tae Ho 詞>>譚詠麟 主唱>>譚詠麟
- **都市獵人**  
曲>>譚詠麟 詞>陳少琪 主唱>>譚詠麟
- **喜愛**  
曲>>譚詠麟 詞>林敏驄 主唱>>譚詠麟
- **愉快皆因你**  
曲>>譚詠麟 詞>潘偉源 主唱>許冠傑
- **曾經**  
曲>>譚詠麟 詞>向雪懷 主唱>>譚詠麟
- **無情者有情人**  
曲>>譚詠麟 詞>潘源良 主唱>何嘉麗
- **傲骨**  
曲>>譚詠麟 詞>盧國沾 主唱>>譚詠麟
- **傷心帶笑者**  
曲>>譚詠麟 詞>林振強 主唱>>譚詠麟
- **愛的逃兵**  
曲>>譚詠麟 詞>潘源良 主唱>>譚詠麟
- **愛·極愛**  
曲>>譚詠麟 詞>小美 主唱>>譚詠麟
- **痴心的廢墟**  
曲>>譚詠麟 詞>小美 主唱>>譚詠麟
- **夢仍是一樣**  
曲>>譚詠麟 詞>簡寧 主唱>>譚詠麟
- **飄**  
曲>>譚詠麟 詞>簡寧 主唱>黎明
- **變奏**  
曲>>譚詠麟 詞>雨言 主唱>>譚詠麟





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