



 CASH 音樂成就大獎 2003
HALL OF FAME AWARD

Mr. George Lam

· 林子祥先生 ·

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「如魚得水」——這大概可比喻林子祥和創意的關係。正如魚從來不會在意到水的存在，林子祥從不刻意找尋「創意」！倒是，生活中遇到的任何人、事、物，都會不經意地觸發他創作的靈感。林子祥與創作的關係，就是來得那麼自然，卻扣得如此緊密……

對阿Lam [大眾對林子祥的暱稱] 來說，創作就是生活、感受和表達，循環不息。他看過的影像、聽過的聲音、到過的地方、邂逅過的人物……全都交織成他生活的一部分，留下烙印，不知不覺地沉澱在他潛意識記憶庫裡。當創作需要時，這些過往的生活體驗和感受就會成為靈感，如泉水般在腦海中湧現。

就是透過對生命的經歷，阿Lam開始創作他的音樂。對一些作曲人來說，憤怒年代、戰爭苦難、政治壓迫、貧窮饑餓與個人困苦，都會成為他們的創作靈感。但對阿Lam來說，他個人在情感上的起伏，才給他最大的創作原動力；過往在情海上波濤洶湧的際遇，及其間所引發的情懷，都一一流露在他的音樂作品裡。

阿Lam的一些早期作品如《April》及《Boring Love》就正是他個人愛情路上遇到挫折時有感而發的表白；至於他親手執筆填寫的《阿Lam日記》歌詞，就是他對一段失落了的感情嬉笑怒罵的諷刺。

這麼多年來，阿Lam都有著清晰獨特的個人風格，令他有別於其他歌手。他很少為創作而創作——故此他甚少為特定場合譜曲，也不大喜歡編寫主題曲，因為他認為這類作品有較大的限制。

就如在高爾夫球場上或在人生路途一樣，阿Lam不喜歡與別人比較或跟他人競技。他從來不會在參賽期間有超水準的演出。相反，在沒有壓力的環境底下，當他可以做回自己時，那就會見到他卓越的表現。故此阿Lam的創意不在威逼利誘下產生，也不可能肩負重任時出現，而是當他可以舒懷自在、可以流露真性情、真感覺時，他就會創造出巔峰水準的作品。不論是開心暢快或是傷感憂鬱，阿Lam總會忠於自己的感受，將心底裡的情懷抒寫出來。無怪乎阿Lam的作品可以觸動這麼多人的心靈，並能跨越年代，恆久流傳。

一些百分百阿Lam風格的歌曲早已成為中文流行曲的經典，如《分分鐘需要你》、《誰能明白我》、《在水中央》、《追憶》和《仍然記得嗰一次》等等，就都是經得起時間考驗的傑作；不同年代的歌迷對它們都鍾愛如一。

阿Lam的創意非只限於音樂上，他閒來會繪畫、畫迷宮、設計自己的舞台、做手工藝、縫紉及修改自己的衣服等等，阿Lam視所有這些活動都是創作生活的一部分。

在過去四、五十年，流行音樂體系經歷過不少的轉變，阿Lam很興幸自己能夠藉著潮流興替間，接觸到廣泛的音樂類型。由民歌到Rap、由Funk到怨曲，阿Lam都用開放的心去接受不同的音樂，讓多元化的曲種，在不一樣的時空裡引領他的感覺流動。

多年來，阿Lam一直堅守一個原則，就是勇敢地做自己、敢於站在主流以外。這正是創作的要義——追尋屬於自己的風格，走出一條獨有的道路，敢與眾不同。在七十年代中期，當香港樂壇的主流曲種仍是改編歌曲的時候，阿Lam已經開始嘗試將西方與東方的音樂元素，融合於自己的創作中，並嘗試將不同的西方音樂類型與風格，混入港式流行曲內。像《分分鐘需要你》和《在水中央》，就為樂壇帶來清新脫俗的氣象。在八十年代，阿Lam更嘗試將港式流行曲的內容與風格，推向不同的方向發展。

在這個商業掛帥的社會，當大眾口味可以蓋過個人風格，而高速發展的科技可以協助音樂人撰作旋律，甚至製造整個樂團效果的這個年代，阿Lam依然是阿Lam。近年來阿Lam鳥倦知還，反璞歸真，放下電子鋼琴，重拾他那木結他去，希望再譜出一些類似昔日他初出道時所編寫的簡單而迷人的旋律、雋永的樂章，一於懷緬於港式流行歌曲最動聽的時光。

作為一個創作歌手，阿Lam在音樂圈中打滾近三十年，能夠像他般既可以譜曲，亦可以完美演繹作品的藝人實在不多。他數之不盡的名曲不單成為樂壇的精品，更有助於奠定樂壇的主流歌曲類型。此外，他演繹自己作品的獨特方式，亦在某程度上改寫了香港樂壇的面貌。

阿Lam的每張唱片、每首上榜歌曲，都牽引我們回到不同的時間空間；過程中所帶給我們的點滴回憶，無論是甜蜜的或傷感的，都總是那麼動人心弦，叫人無可替代……

對一般人來說，優美的音樂很容易引起共鳴；對另一些人來說，傑出的音樂可以令人亢奮及至手舞足蹈。對一群知音人而言，阿Lam的音樂永遠活在我們的心坎裡及烙印於永恆的記憶中。



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- 01 這位站在Dover College Boarding School校園草坪上風度翩翩的小伙子就是年青時候的阿Lam了。時為1965年，阿Lam雖初次踏足英國，但已擁有英國紳士的風範與神采。
- 02 1976年，阿Lam拿著木結他在佳視作首次公開表演，此可算是他往後三十年創作歌手事業的里程碑。
- 03 迷失了方向？不要緊！在迷宮與現實生活中，雖則有時會感到撲朔迷離，只要我們不斷嘗試，永遠會有機會找到出路。這是阿Lam繪製的其中一張迷宮，2000年作品。
- 04 這不是甚麼電腦的傑作！圖中每一線條都是阿Lam親手逐一繪畫的。此乃阿Lam為其朋友在美國開辦的音樂學院而設計的商業標誌。
- 05 在EMI時代，阿Lam與杜麗莎有著緊密的合作。阿Lam的第一首原創歌曲《April》就在此時交由杜麗莎演繹。
- 06 一幅阿Lam的作品：《香港》。大家可見到阿Lam心目中的香港是個多麼值得自豪、色彩斑斕且美麗怡人的地方！
- 07 1991年一場大火燒毀了阿Lam在渥克蘭的家，這場火奪去了很多阿Lam的寶貝物件，包括那至愛的小結他，令他留下傷痛的回憶。此照片攝於八十年代末，可惜，這對曾幾何時與阿Lam共同渡過無數創作歷程的親密摯友已不能共同活現眼前了。
- 08 過去十年，阿Lam亦經常到南中國各大小城市演唱，這就是他在國內其中一次魅力演出時的照片。
- 09 看，阿Lam跟彈鋼琴的菲律賓隊友不就像兄弟一樣嗎？這是1976-1977年間，阿Lam及陳麗斯在格蘭酒店演唱時攝。
- 10 自小就對音樂狂熱的阿Lam，1967年與大學兩位校友組成TheMid-Nighters樂隊；在滿足他的音樂癮的同時，也可初嚐公開演出的滋味。
- 11 熱情的歌迷為阿Lam送上一只「香蕉皇冠」，在熱烈的歡呼聲與激勵的掌聲中，阿Lam顯得格外興奮。攝於1993年台灣「天長地久」演唱會。
- 12 阿Lam於1975年加入玉石樂隊後，於凱悅酒店演唱，部署向音樂仕途進發。
- 13 音樂會的現場演出最能顯示阿Lam的音樂才華與實力。過去二十多年來，阿Lam在香港舉行過十一次演唱會，給萬千觀眾留下畢生難忘和美麗的回憶。此圖攝於1995年的「林子祥寄廿載情演唱會」中。
- 14 在崢嶸歲月中，阿Lam與好友們把握機會，於工餘共渡歡樂時光；大伙兒在分享夢嚮之餘，亦各胸懷壯志。



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- 01 Proudly standing in the beautiful campus of Dover College Boarding School was this young, refined gentleman, Lam, who first stepped on English soil in 1965.
- 02 Lam's first public appearance with an acoustic guitar at CTV in 1976 set the milestone of his singer-songwriter career for the next three decades.
- 03 Don't be frustrated by the many bumps, twists and turns here. In maze as well as in life, persist, try again, and there is always a chance to find your way out ! (Maze created by Lam in 2000)
- 04 This is no computer graphics ! Every fine line is drawn with his bare hands — a logo Lam designed for his friend who started his music school in the States this summer.
- 05 Lam and Teresa Carpio worked closely together in their EMI days, during which time Teresa sang Lam's first creation, "April".
- 06 Here is a piece of Lam's creation: **Hong Kong** in the Eyes of Lam — a city that always stands tall, a place that is both colourful and beautiful !
- 07 The devastating Oakland fire in 1991 brings sad memories to Lam who had lost his dear little friend (the smaller guitar) among many other precious belongings. Taken here in the late 80's were Lam's bosom friends who had accompanied him through many creative journeys and whom he always holds close at heart.
- 08 During the last decade, Lam could be found performing in big and small cities alike in different parts of Southern China. This shot captured his cool charisma in one of his China concerts in mid 90's.
- 09 Lam looked like brother to his Philippino friend at the piano ! Performing together with them at the Grand Hotel in 1976/77 was Grace Chan.
- 10 Being a music enthusiast since his early years, Lam's zest first took its form when he teamed up a band, The Mid-Nighters, with two other school friends from college in 1967.
- 11 Happily crowned with a bunch of bananas, Lam's energy and spirits jetted up as loving fans cheered and applauded him in a "Sally & Lam" Concert in Taiwan in 1993.
- 12 Lam joined The Jade Band in 1975 and became The Polaris's Sunday Musicians at the Hyatt Regency Hotel.
- 13 Lam's virtuosity of his musical talents manifests its best in his Live Concert performances. This picture was taken in his "Lam in Life 1995" Concert, one of the eleven series of concerts he staged in Hong Kong in the last twenty-two years.
- 14 Before the years rushed by, Lam and his friends spent good times together, laughing away the hours and dreaming of all the great things they would do...

"Fish discover water last" — this probably could be a justifiable interpretation of Lam's relation to creativity. Just when a fish is seldom aware of the presence of water, creativity is innate in the case of Lam. He does not purposefully look for creativity — any ingredients in life naturally become a source of inspiration for him.

To Lam, creativity is an endless cycle of spontaneous living, feeling and expressing. The images he sees, the sounds he hears, the places he visits, the people he meets — the many unique events that naturally weave the fabrics of his life, and the emotions that come with them, are subconsciously stored away in his memory bank, readily to be retrieved when his poetic muses urge him to express.

That's how Lam started to write his music — through life's experiences. While some composers may find an age of protest, war and sufferings, political oppression, poverty, personal hardships and struggles more conducive to creative output, Lam reckons that his roller-coaster rides through his own emotional life frequently compel creative impulses. These strong emotional explosions usually find a home in musical compositions.

Some of his earliest songs like **April** and **Boring Love** were written during the turmoil of a love-hate relationship and the lyrics he wrote in **Ah Lam's Diary** is certainly one of his playful tongue-in-cheek expressions of love gone wrong.

Throughout the years, Lam has stood out from other artists with his highly individual style of creativity. Seldom does he create for the sake of creating — he does not favor works commissioned for an occasion nor does he enjoy writing theme songs, for he finds them too restrictive.

As in golf and life, Lam plays best not as a contestant or competitor, but only when he is relaxed, and when he can comfortably be himself. His creativity does not work under stress, or when he has an obligation to fulfill, but rather, when he is naturally and sincerely working "in the mood" — he believes that he could only produce good, creative work when these genuine feelings surface. As always, Lam writes what he heartily feels for, and captures whatever that comes naturally from inside of him, be it a happy joyful spirit, or deep melancholy. That may explain why so many of Lam's works touch the hearts and souls of so many people, and for so long.

Works that are 100% Lam become classics of Canto-pop: **Needing you Every Minute**, **Who knows my Heart?**, **In the Midst of the Water**, **Recollections**, **Still Remember those Moments**, to name but a few, are timeless masterpieces that could be highly appreciated by people of different ages and sung for generations.

Lam's creativity is not limited to music composition alone. As his pastimes, he makes sketches, draws mazes, designs his own stages, does handicrafts, sews and adjusts his own clothing, etc. He considers everything he does as a creative process.

In view of the many evolutions that the musical scene has gone through in the last four to five decades, Lam considers himself very lucky because he has been exposed to a wide range of musical forms and styles. From folk songs to rap, from funky music to blues, Lam is open to different genres of music, to wherever his heart carries him.

One principle that Lam holds strongly onto throughout his career is his courage and boldness to be himself, and his daring to stay outside the mainstream. This is what creativity is all about — pursuing one's individual style and willing to be different. While the norm was still doing covered tracks from mid to late 70's, Lam attempted to fuse western and oriental music with his own interpretation and in his own composition. Songs like **Needing you Every Minute**, and **In the Midst of the Water**, came like a fresh breeze to the blooming Canto-pop scene. Especially in the decade that followed, he set the trend to expand the expressive range and virtuosity of Canto-pop in many directions.

In an era where technology can manufacture tunes and automate a full orchestra, when commercial interests take center-stage and when personal style is giving way to pressures of mass appeal, Lam is still Lam. Of late, he has abandoned his electronic piano and has gone back to his acoustic guitar, hoping to create a few more simple, memorable tunes similar to the ones that began his singer-songwriter career.

Lam has been making music for close to 30 years now. In our local musical scene, there are not many matching artists who can come close to him in terms of the dual talent as a singer and songwriter. Not only have Lam's unforgettable works become musical gems; his singing has shaped the local musical terrain as well.

Each album, and every one of his hits, reminds us of different places different times: memories both joyous and bittersweet, but always deeply personal and irreplaceable.

For many, beautiful music is vibes from a plastic disc. For some, great music lifts one's spirits and moves one's feet. For fervent supporters of Lam, his music forever dwells in our souls and hearts, and carries us into eternity.

🎵 **最能代表林子祥的歌曲** ... 誰能明白我 ... 曲:林子祥 . 詞:鄭國江

🎵 **寫給別人的最得意之作** ... 零時十分 ... 曲:林子祥 . 詞:林振強 . 唱:葉蒨文

🎵 **最難演繹的歌曲** ... 知己 ... 曲:林子祥 . 詞:潘源良

🎵 **經典中之經典**

追憶 ... 曲:林子祥 . 詞:林振強

真的漢子 ... 曲:林子祥 . 詞:鄭國江

在水中央 ... 曲:林子祥 . 詞:鄭國江

幾段情歌 ... 曲:林子祥 . 詞:鄭國江

分鐘需要你 ... 曲:林子祥 . 詞:鄭國江

🎵 **雋永的歌曲**

擁抱 ... 曲:林子祥 . 詞:潘源良

谷爆 ... 曲:林子祥 . 詞:林振強

石像 ... 曲:林子祥 . 詞:林敏聰

曾經 ... 曲:林子祥 . 詞:潘源良

April ... 曲 . 詞:林子祥

水仙情 ... 曲:林子祥 . 詞:潘源良

交出一切 ... 曲:林子祥 . 詞:茵葵

日落日出 ... 曲:林子祥 . 詞:林振強

似夢迷離 ... 曲:林子祥 . 詞:潘偉源

心肝寶貝 ... 曲:林子祥 . 詞:鄭國江

愛的種子 ... 曲:林子祥 . 詞:鄭國江

活色生香 ... 曲:林子祥 . 詞:鄭國江

海市蜃樓 ... 曲:林子祥 . 詞:鄭國江

你是朋友 ... 曲:林子祥 . 詞:林振強

再見楊柳 ... 曲:林子祥 . 詞:鄭國江

沙漠小子 ... 曲:林子祥 . 詞:林振強

這一個夜 ... 曲:林子祥 . 詞:林振強

邁步向前 ... 曲:林子祥 . 詞:潘源良

巴黎街頭 ... 曲:林子祥 . 詞:鄭國江

昨日街頭 ... 曲:林子祥 . 詞:潘源良

七月初七 ... 曲:林子祥 . 詞:鄭國江

三心一意 ... 曲:林子祥 . 詞:潘偉源

熱血青年 ... 曲:林子祥 . 詞:葉漢良

願愛得浪漫 ... 曲:林子祥 . 詞:鄭國江

每夜唱不停 ... 曲:林子祥 . 詞:鄭國江

風雨故人來 ... 曲:林子祥 . 詞:潘源良

改變常改變 ... 曲:林子祥 . 詞:潘偉源

可以不可以 ... 曲:林子祥 . 詞:鄭國江

將心意盡訴 ... 曲:林子祥 . 詞:王書權

星光的背影 ... 曲:林子祥 . 詞:鄭國江 . 唱:徐小鳳

阿LAM日記 ... 曲: Enrique Elias Garcia . 詞:林子祥

Boring Love ... 曲 . 詞:林子祥

床上的法國煙 ... 曲:林子祥 . 詞:林振強

Three Wishes ... 曲 . 詞:林子祥

人海中一個你 ... 曲:林子祥 . 詞:林振強

究竟天有幾高 ... 曲:林子祥 . 詞:林振強

舊居中的鋼琴 ... 曲:林子祥 . 詞:林夕

最遠偏偏最近 ... 曲:林子祥 . 詞:潘偉源

懷念這深深一吻 ... 曲:林子祥 . 詞:小美

千枝針刺在心 ... 曲:林子祥 . 詞:鄭國江

仍然記得嗰一次 ... 曲:林子祥 . 詞:黃霑 . 唱:杜麗莎

怎麼可以沒有你 ... 曲:林子祥 . 詞:鄭國江

[除特別註明外，所有歌曲由林子祥演繹]

