



PETER LAI

黎彼得



CASH

Hall of Fame Award
音樂成就大獎

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前有古人，後無來者

文：劉天賜

中秋後的一個晚上，黎彼得應邀到香港電台《講東講西》節目擔任嘉賓，節目臨完的半小時，凌晨十二點半，還有很多很多聽眾打電話來，不少黎的「粉絲」都說，從來不知道彼得填了這麼多的歌詞！

那天晚上，我內心一直難以平服。1977年的一個晚上，九龍塘施他佛道一所獨立屋的二樓突然傳來門鈴聲，許冠傑帶着一位年輕、身型非常瘦削、咀臉較尖、雙目傳神的小伙子到我家裡來。

小伙子就像一個街童，眉梢眼角之間流露着市井人物的動靜，很多自以為高人一等的準中產，未必喜歡他的衣著品味，身體語言，他是來求職的，求取一份在電視台裡編劇之職。

我未曾考慮到小伙子唸了多少年書，只問了一句話，你曾經做什麼職業？

小伙子並不熱衷地答道：「我只做過司機」。



年輕時候的黎彼得已鍾愛音樂
Peter Lai has loved music since
he was young.

我毫不思索地回答，明天早上來上班吧。我主持綜藝節目(EYT等)的創作，不需要滿腹經綸的才子，我需要來自社會上各階層的人士，有大學生、有辦公室文員、有漫畫師，有遊手好閒之徒，也有成績不理想的中學生... 多一位司機，正擴充「匯聚八方」無名英雄的「聚義堂」。(三十多年後，這班大帝粒粒都是影視娛樂界巨星) 瘦削小伙子便是今天仍「仙風道骨」的得獎人——黎彼得，也屬香港流行樂壇的閃亮耀星。

廣播那天晚上，我特別指出：黎彼得之得到【CASH音樂成就大獎2008】，非是「豬肉獎」、或「收山獎」，他的作品是「前有古人、後無來者」的。

珍貴的地方，便是他撰寫的曲詞代表香港七十至九十年代間，基層市民心聲，亦是市民大眾自勉自勵的話。最具特色的，歌手們以普羅大眾日常用語說(唱)出來，庶民不覺唱者敦起長輩、老師的架子教訓，就如談笑間隨隨便便說的話。

前有古人，有証有據，我們可以看看滿清中葉廣東地區，嶺南的鬼才們，他們都從市井中汲取民間心聲，並且運用最草根的語言表達思想，俗中得雅，雅俗共賞，提升了「俗」文化至普羅的「雅文化」高度！此乃嶺南鬼才與眾不同之處。

猶記何淡如有一聯：『一拳打出眼火，對面睇見牙煙』，道道地地運用廣府語言入聯、平仄對偶工整，然而淺白易懂，雅俗皆宜！

黎彼得填《打雀英雄傳》：『六孀、三太公，大眾開始啦面似蓮蓉。又放工，打餐懵，圍埋砌幾圈呀論英雄，誰是大英雄？』

完全是小市民的平常生活寫照，其中絕無半點書生思維的用字，連小學生運用的成語、詞語一律欠奉，就是小市民心聲！樸素之極的心聲！

再看《加價熱潮》：『糖又加、鹽又加！成日咁加任佢話！其實無他，你住人屋宇下，佢梗收買路錢挪兩渣，買佢怕！買佢怕！要加就加！總之慣啦！』

這些措詞、用語，在公園長椅、地鐵車內、茶餐廳卡位.. 處處可聞，埋怨當年殖民地政府無力控制通漲，究竟有理無理，不必細研，總之人人如是這般說啦..

『任佢話』、『無他』、『慣啦』... 與『眼火』『牙煙』皆廣府生動的用詞，傳承嶺南的俗文化！市井文化精妙之處！



黎彼得早期與許冠傑合作無間
At his early stage of career, Peter Lai
worked closely with Sam Hui.



黎彼得寫的「Monica」、「第一次」等作品為張國榮創
下一個又一個事業高峰
Works like 'Monica', 'First Time' written by Peter
Lai propelled Leslie Cheung to higher planes in his career.



黎彼得填的曲詞，必定有豐富的畫面，此與他早期在電視台工作訓練的思維有關，他負責撰寫『song gag』，有歌有畫面的趣事(gag)。

《夜半輕私語》：『千般相思似毛毛雨 抑鬱苦惱一於作首詩 執起張紙卻恨無語 心聲傾訴實在唔容易』只要留神，曲中毛毛雨、作首詩、執起張紙，作者詞意都如畫面活靈活現現在眼前，詩情畫意盡在其中，而無一字是從典故、詩詞中來！

再看黎的情歌，《Monica》：『妳以往愛我愛我不顧一切 將一生青春犧牲給我光輝 好多謝一天妳改變了我 無言來奉獻 柔情常令我 個心有愧 Thanks Thanks Thanks Thanks Monica 誰能代替妳地位？ 妳以往教我教我戀愛真締 只可惜初生之虎將妳踹低 好多謝 分手妳啟發了我 祈求原諒我 餘情隨夢去妳不要計』

寫失戀，但寫得着！—「失」—「得」，不是曾經滄海的性情中人怎會心知？不是敏銳的創作人怎轉寫成曲詞？失戀恐怕人人有，得着人生奧妙，則不簡單了！

說到黎彼得的觀察力也是尖銳過人的。《尖沙咀Susie》及《十個女仔》皆是：『歌曲中的漫畫』，超現實，跨界...看—

『尖沙咀Susie 駛乜憂兩餐 佢老竇動力慣 響街市賣鴨蛋
尖沙咀Susie 屋企多靚衫 橙溝綠 米欄藍 套套惹火搶眼
佢碰見猛男對眼會猛咁眨 風騷兼銷魂乜都笑一餐 密密去DISCO通宵到達旦 攞身攞勢都好閒』

Susie活像一位漫畫女郎，趨時、野性、搶眼，而又寫實！足以代表七十、八十年代前衛香港少女，有她的自信，自傲與反叛精神。世紀風情畫喇！

當然，黎彼得已入了人生化境，「求無」—無牽無掛，無災無劫，無拖無欠，無病無痛！「做人要有消極的思想，積極的行動。做什麼事都做好，內心卻預了輪數，希望不大，失望也不大！」

凡塵俗世都為「名利色權氣」掙扎、鬥爭、殘殺，能如《杯酒當歌》詞中之意的有多少人可領悟？

『我時常清風兩袖 吊兒郎當最自由
但得有三餐足夠 為人樂觀好少掛憂
實應要睇通睇透 成敗得失莫追究』

亦幻想如天邊一隻雁，如此逍遙自在？作者見雁而覺不約束，得完全解放的自由，不只勉勵了自己也警覺了大眾！

『抬頭望天邊一隻雁 擦動我感觸滿心間
寧願做天邊一隻雁 唔願著西裝與恤衫
忘盡了緊張社會鬥爭多險惡
拋開世俗嘅悶煩 穿梭宇宙雲霧間』

妙則妙在『唔願著西裝與恤衫』共鳴！絕妙！

後無來者，此言非虛！那些「無厘頭」，叶韻的廣東曲只不過是「順口溜」，流行期過去再不聞響。彼得的詞，其中有意，大部份流傳至今還在下一輩中流傳。雖然今天年輕人說「潮流語」，未見有「潮流語」入曲，學效黎彼得的填詞人一個也沒有，「絕後」？

又有誰似黎彼得感覺的人生真諦，樂得不計成敗、只像雁鳥自由飛翔？天曉得！

這一個晚上，我們為CASH頒成就獎給黎彼得而高興，更為香港出現此一種異數的天才而舉杯！

黎彼得曾為成龍寫過為人熟悉的「OK I Love You」
Peter Lai wrote the lyrics of the popular song 'OK I Love You' for Jackie Chan.



鳴謝何志光先生提供部分相片

Special thanks to Mr. Ho Chi Kwong for providing some of the photos.

Not unprecedented in history, Yet unsurpassable in posterity.

Text by Lau Tin Chi
Translated by Rupert Chan

On a night after the Mid Autumn Festival, Peter Lai was invited as guest on the RTHK programme "Free as the wind". Half an hour before the programme's conclusion, at 12:30 after midnight, many listeners were still phoning in. A good number of Lai's "fans" all declared that they never knew Peter had written the lyrics of so many songs!

On that night, my mind just could not be at ease. One night in 1977, on the first floor of a detached house on Stafford Road, Kowloon Tong, the door bell rang. Sam Hui called at my house, bringing with him a little guy who was young, very skinny, with pointed face and chin, and shiny eyes.

The little guy was just like a street urchin, his facial expressions betraying the demeanour of the vulgar herd. Most self-important bourgeoisie would be put off by his taste of clothing and body language. He came looking for a job - as television screen playwright.

I did not consider how many years of schooling the little guy had had. I only asked him one question, "What occupations have you done?"

The little guy answered unenthusiastically, "I've just been a driver."

I responded without thinking, "Report for work tomorrow morning." I was in charge of creative work for variety shows (such as Enjoy Yourselves Tonight). I had no need for book learned scholars. I needed people from all walks of life in the community, including university graduates, office clerks, comic strip artists, idlers, and secondary school students of unsatisfactory academic achievements... Add a driver and I would be expanding the "fraternity" of nameless heroes "converging from all quarters". (Thirty years on, each and every one of this gang is now a superstar in film and TV entertainment industry.) That skinny little guy is the award winner who to this day remains thin as a lath - Peter Lai, who ranks among the stellar celebrities in the realm of Hong Kong pop music.

On the night of the radio broadcast, I pointed out specifically that Peter Lai's winning the CASH Hall of Fame Award was no "everybody gets something" or "golden handshake award", his works were "not unprecedented in history, yet unsurpassable in posterity."

What is treasurable in his lyrics is the fact that they represent the voice deep in the heart of the grassroots citizens of Hong Kong from the 1970s to the 1990s. They are the words of self-heartening of the masses. Most characteristically, singers voice (sing) out those lyrics in ordinary everyday idioms. The general public do not feel that the singers are lecturing them while putting on airs of elders or teachers, but are rather chatting casually as in friendly conversation.

"Not unprecedented" is supported by evidence. See for instance the wily geniuses of Lingnan - south of the Five Ranges (which bisect China), in the Guangdong province in mid Qing Dynasty (turn of the 18th/19th centuries). They invariably canvassed the folk sentiments from the lower classes, and expressed their ideas in the most grassroots lingo. There was refinement within the vulgar, appreciated by both the sophisticated and the common classes. It elevated "folk" culture to the level of a popular "refined culture"! This is where the Guangdong witty geniuses excelled themselves.

I recall a couplet by He Dan-ru, one of such witty geniuses: "One fist-punch: eyes spit fire. Bi-*[pun on "by"]* standers: teeth gnawing fear." It was written in colloquial Cantonese and the couplet is both structurally balanced and easily comprehensible. It appeals to both refined and popular tastes!

Peter Lai wrote "**Mahjong Song**" with these lines: "Sixth Auntie, Third Great Grandpa, all smiling as they start the mahjong game. After work, it's play time. Let's gather to have a tournament in mahjong - Who's the Great Hero Champion?"

This is a pure portrayal of ordinary citizens' everyday life. Not a single word from the egghead highbrow vocabulary of a scholastic frame of mind. Not even any proverbs or phrases used by primary school children. Just ordinary man-in-the-street speak, pure and simple! A voice that is extremely plain!

Then take a look at his "**Raise Around the Clock**" with new lyrics to the tune of "Rock Around the Clock".

"Sugar price raised. Salt price raised! Raising prices all the time. At their mercy!
No wonder, one has to stoop under a low roof. He waylays you. Of course he is sure to grab a handful or two.
At his mercy! At his mercy! He says, 'Raise', and price is raised! One gets used to it after all!"

This kind of expressions and diction was heard everywhere: benches in the park, MTR carriages, fast food cafe seats..... lamenting the colonial government in those days for its helplessness in controlling inflation. No need to go into whether it was reasonable or illogical. In any case, everybody was saying it...

近年黎彼得愛抽空探訪長者，並與好友余慕蓮拍攝獻唱戲曲
In recent years Peter Lai loves visiting the elderly and sings
Chinese operatic songs with Yu Mo Lin, his good friend.



黎小田與黎彼得曾合作創作過不少好歌
如「心肝寶貝」、「自由在我手」等
Michael Lai worked with Peter Lai and
produced many all time favourites such as
'Darling My Baby', and 'Freedom is
in My Hands'.

“At his mercy”, “no wonder”, “get used to it”... just like “eyes spit fire” and “gnawing fear”, are vivid Guangzhou dialectic expressions, a heritage of Lingnan folk culture! The quintessence of brilliant popular culture!

Peter Lai's lyrics are always rich in visual scenes. This has to do with his early training of his mind while working at a television station. He was responsible for composing “song gag”, which encompassed both song and scene.

“Midnight Whispers”: “Thousandfold lovesickness, like drizzles. Depressed and languishing, might as well compose a poem. Picking up a sheet of paper, I lament being at a loss for words. It is indeed not easy to pour out one's heart.” Just use your mind's eyes, and the images used by the author in the song – drizzles, compose a poem, picking up a sheet of paper – are all vividly visualized before one's eyes. The poetic moods and scenic sentiments are all there. And none of it an allusion or quote from any poetry!

Now take a look at Lai's love song **“Monica”**: “You used to love me, love me recklessly. You sacrificed the youthfulness of your whole life to give me brightness. Very grateful for the day you changed me. Giving without saying anything. Your tender love has always filled my heart with guilt. Thanks, thanks, thanks, thanks, Monica. Who can take your place? You used to teach me the true meaning of love. Pity, this tiger cub underrated you. Very grateful for your saying goodbye, which enlightened me. Pray forgive me. What little feelings remaining are gone with dreams. Forget it.”

Writing about love lost, he wrote about gains! “Loss” vis-a-vis “gains”. Who but a sentimental fellow who had experienced love lost could perceive it? Who but a sensitive creative writer could turn it into lyrics? Everybody could have experienced loss of love, but it is not everybody who could gain knowledge of life's subtleties!

As for Peter Lai's observation, it is also exceptionally acute and keen. **“Tsimshatsui Susie”** and **“Ten Girls”** are both “comic strips in song”, surreal, multi-media... behold:

“Tsimshatsui Susie, never worried about meals. Her dad habitually works hard, selling duck eggs in the wet market. Tsimshatsui Susie has a lot of beautiful dresses at home.

Orange matches green, beige goes with blue, every piece rousing and eye-catching.

Running into a macho man, her eyes will keep winking. Sexy and seductive, she laughs at anything.

Frequenting disco the whole night 'til dawn, embraces and hugs are matters of course.”

Susie epitomizes a comic strip girl: trendy, wild, eye-catching, and realistic! She represents the avant garde Hong Kong young girl of the 1970s and 1980s, showing their self-confidence, hauteur and rebellious nature. A veritable caricature of the century!

Of course, Peter Lai has already attained the loftiest phase of life, “seeking nothing” – no worries, no mishaps, no debts, no illnesses! “One must be passive in thinking, but positive in action. Whatever one is doing, do it well, but prepare for failure deep in one's heart. When there is not much expectation, there is also not much disappointment!”

In the mortal world, everyone is vying, fighting, and killing each other for “fame, gain, lust, power, licentiousness”. How many mortals can appreciate the meaning of the lyrics of **“Drunkard's Dilemma”**?

“Often I am poor as a churchmouse. It is most free to be carefree. Just have three meals a day, I am an optimist, with few worries. One really should see through it all. Do not mind too much success or failure, gain or loss.”

Also imagine one is a wild goose in the sky, carefree and at ease? The author sees **the wild goose**, feels it is unfettered, enjoying the freedom of total emancipation. Not only does he hearten himself, but he also drives the message home for the general public!

“Lifting my head, watching a wild goose in the sky,
Rouses feelings that fill my heart. I'd rather be a wild goose in the sky
Than wearing suit and shirt. Forgetting how wicked and perilous
Are the fights in the stressful community,
Throwing off the depressing troubles of the mundane world,
Flying to and fro amid clouds in the universe.”

The empathy of “(rather) than wearing suit and shirt” is a master stroke! Exquisite!

“Unsurpassable in posterity” is no empty praise! Those “nonsensical”, rhymed Cantopops are merely “limericks”; once past their good-for days of popularity, they are never heard of again. Peter's lyrics have deep meanings in them, and the majority of them are passed down to this day and still popular among the next generation. Youngsters today may use “trendy speak”, but we have yet to see “trendy speak” go into songs. Not one lyricist takes after Peter Lai. “Unrepeatable”?

And who could emulate Peter Lai in appreciating the true meaning of life, delighting in not counting gains and losses, success and failure, just flying freely like geese? God knows!

Tonight, we rejoice at CASH conferring the Hall of Fame Award to Peter Lai. Let us drink a toast to Hong Kong for breeding such a rare ilk of genius!

黎彼得數年前曾與一班音樂人到北京參與一個由CASH主辦的音樂交流活動
Peter Lai joined with several musicians to participate in a music exchange activity organized by CASH a few years before.



黎彼得近年作品雖不多，但為黃子華寫的多首鬼馬歌詞亦成為一時佳話
Recently Peter Lai doesn't write often but the fun-filling lyrics he wrote for Wong Tze Wah have drawn lot of attention.

黎彼得經典作品

Monica	曲: NOBODY	詞: 黎彼得	唱: 魏國榮
分子	曲: 黎小田	詞: 黎彼得	唱: 魏國榮
印象	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
心思	曲: 黎小田	詞: 黎彼得	唱: 盧業瑋
財神到	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
做馬仔	曲: ANJAYAN JIROU / BONBON TAROU	詞: 黎彼得	唱: 黃子華
您大晒	曲: 楊毅	詞: 黎彼得	唱: 黃子華
第一次	曲: HOSONO HARUOMI	詞: 黎彼得	唱: 魏國榮
父母恩	曲: 許冠傑	詞: 黎彼得	唱: 許冠傑
曲中情	曲: 堀内孝雄	詞: 黎彼得	唱: 溫拿
搵嘢做	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
賣身契	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
學生哥	曲: GOLDSTEIN BOB / SHIRE DAVID L	詞: 黎彼得 / 許冠傑	唱: 許冠傑
關老三	曲: 吉田正	詞: 黎彼得	唱: 黃子華
心肝寶貝	曲: 黎小田	詞: 黎彼得	唱: 梅艷芳
世事如棋	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
白衫白褲	曲: 姚敏	詞: 黎彼得	唱: 李龍基
杯酒當歌	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
風中勁草	曲: 蔡國權	詞: 黎彼得	唱: 譚詠麟 / 蔡國權
食嘢一族	曲: HADJIDAKIS MANOS	詞: 黎彼得	唱: 軟硬天師
浪子心聲	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
麻雀耍樂	曲: RUSSELL BERT	詞: 黎彼得 / 許冠傑	唱: 許冠傑
富貴浮雲	曲: LEGRAND MICHEL JEAN	詞: 黎彼得	唱: 梅艷芳
愛人女神	曲: HARWOOD RONALD FRANK	詞: 黎彼得	唱: 譚詠麟
新區百嘆	曲: 古曲	詞: 黎彼得	唱: 大AL
夢裡共醉	曲: BYRNE DAVID	詞: 黎彼得	唱: 梅艷芳
蝦妹共你	曲: ALLISON JERRY / CURTIS SONNY	詞: 黎彼得 / 許冠傑	唱: 許冠傑
鐵馬縱橫	曲: 古曲	詞: 黎彼得	唱: 大AL
天邊一隻雁	曲: 馮添枝	詞: 黎彼得	唱: 譚詠麟
打雀英雄傳	曲: 劉杰	詞: 黎彼得 / 許冠傑	唱: 許冠傑
有酒今朝醉	曲: 民謠	詞: 黎彼得 / 許冠傑	唱: 許冠傑
自由在我手	曲: 黎小田	詞: 黎彼得 / 黎小田	唱: 余安安
何處覓蓬萊	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
但願未流淚	曲: UZAKI RYUDO	詞: 黎彼得	唱: 羅德華
夜半輕私語	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
咪當我老襯	曲: LEIBER JERRY / STOLLER MIKE	詞: 黎彼得 / 許冠傑	唱: 許冠傑
將冰山劈開	曲: CRETU MICHAEL / KEMMLER HUBERT	詞: 黎彼得	唱: 梅艷芳 / 許志安
愛情離合器	曲: 王正宇	詞: 黎彼得	唱: 魏國榮
腐朽化神奇	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
錢會繼續嘍	曲: REICHNER S BICKLEY BIX / WAYNE SID	詞: 黎彼得 / 許冠傑	唱: 許冠傑
應該要自愛	曲: 許冠傑	詞: 黎彼得 / 許冠傑	唱: 許冠傑
願你繼續嘍	曲: 黎小田	詞: 黎彼得	唱: 陳美齡