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- Alan Chan's Choice
- Stanley Wong's Choice

# MUSIC

# Songs of Our Times

Music is universal and inspiring and is an indispensable part of Hong Kong. It is a medium and also an imprint of our times. Stanley Wong even goes as far as describing each one of us as part of the music scene. The timeless song Under the Lion Rock depicts the feelings and common values of the Hong Kong people.

'Kowloon, Kowloon, Hong Kong, We Like Hong Kong. That's the place for you.' This famous nightclub song described the co-existence between the Western and Chinese people during the 50s and 60s and unintentionally became an ad song for a new generation of Hongkongers. During the Beatles era, 'Teddy Robin & the Playboys' and 'Joe Junior and The Side-Effects' were two of the earliest local bands. Then came the Wynners who sang numerous English songs in Cantonese thereby introducing Western music to the Chinese public. On the other side, Cantonese opera playwright Tang Dik-sang compiled Princess Changping which became a classic for decades. Hong Kong and Cantonese opera became indispensable. After the war, it was an era in which local Hong Kong music, Western music and Cantonese opera coexist which reflected the history of integration between east and west culture in Hong Kong.

In the 70s, Cantopop swept Hong Kong. The rise of Cantonese songs was not easy and this new music revolution depended on a group of talented composers and lyricists. Among them was the golden duo James Wong and Joseph Koo. In addition, television culture was emerging and TV theme songs were heard everywhere and became mainstream. Songs such as Crocodile Tears and The Little Li Flying Dagger in the 70s; The Bund and Good and Evil are Borderline in the 80s; Love Hate Entanglement and The Challenge of Life in the 90s were popular late night songs that many Hongkongers can sing to

just from hearing the prelude. At the same time, 'God of Cantopop' Sam Hui produced many comic and beautiful songs that became everlasting hits. Using local language to bring out the different aspects of the Hong Kong people especially among the grassroots, Tale of Mahjong Hero, School Boys and The Private Eyes were songs that grew up with us.

YT who led Commercial Radio greatly encouraged and strengthened the status of Cantopop. As one of Commercial Radio's first generation of local DJs, YT's life career intertwined with Hong Kong pop music. Commercial Radio also became the training ground of music talents and new stars including the popular duo Softly and Eric Kot. In the era when songs were mostly adapted from abroad, YT launched the Ultimate Song Chart to promote local music.

In the 80s and 90s, Cantopop blossomed, lyricists Lin Xi, Wyman Wong and Thomas Chow Lai-mau created lyrics comparable to literary works. Superstars Paula Tsui, Teresa Teng, Roman Tam, Anita Mui, Jacky Cheung, Leslie Cheung and Faye Wong sang about the joys and woes of the local people. In the late 80s, even though bands were declining, we have popular 'rock n roll' band Beyond. Queen's Road East composed by Lo Ta-yu and lyrics by Lin Xi, describes the anxiety of the Hong Kong people during the transition period. In the 90s, karaoke songs, disco songs and hip-hop were the rage. After the millennium, we saw the rise of independent music, singer-songwriters and groups producing bright new tunes during the Internet age. Another mountain man believes that Roman Tam's Under the Lion Rock is a classic among Hong Kong's golden songs. He remarked, "This song epitomises the hardships and historical moments of Hong Kong people and to a varying degree contains the sentiments of Hongkongers. Under the Lion Rock is part of our collective memory."

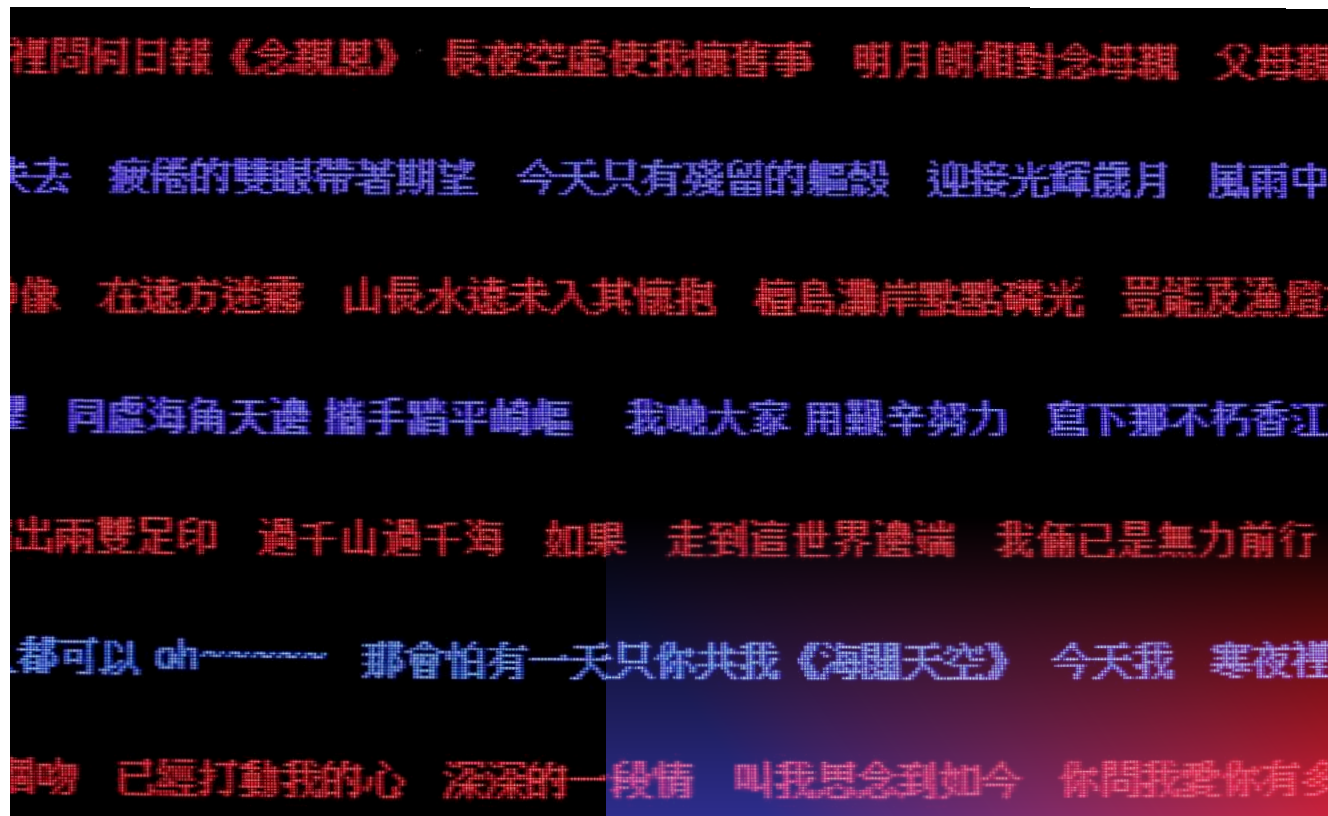
Hong Kong people often encourage themselves with a song every time they reach a milestone. Let 'VERY HONG KONG VERY HONG KONG' rekindle these golden memories. Quoting the words of James Wong 'Let us record the toils of our fragrant harbour with words'. What is your classic song for today?



# The Best Timeless Chinese Songs

Generations of lyricists, composers and singers have given Hong Kong countless musical masterpieces. These hit songs encapsulated the melancholy and joy of the Hong Kong memories. Every time these songs are played, memories unfold in front of the listeners. Wong Ka-kui, the lead singer of Hong Kong legendary rock band 'Beyond', wrote Glorious Years as homage to human rights fighter Nelson Mandela in 1990. In the song, he told the story of the South African hero who ultimately paid the price of freedom to fight against apartheid. Glorious Years has since become a chant at demonstrations and in concerts, sung during both dazzling days and troubling times to express the city's longings for freedom and democracy. Under the Lion Rock encouraged Hongkongers to join together during troubling times. By being united, the city can overcome the toughest challenges. And who can forget classic Cantonese love songs such as Jacky Cheung's Everyday I Love You More and Leslie Cheung's In Love with You? They remain the go-to songs for romantic occasions, from 'I love you.' to 'I do.'

*“Under The Lion Rock is absolutely the best of the best among Cantopop songs. It was our triumph song through thick and thin. It became Hong Kong’s collective memories as different generations shared the same emotional attachment.” — Stanley Wong*



# 最經典華語金曲 | The Best Timeless Chinese Song

如風 是你讓我找到根蒂 不願離開 只願留低 情是永不枯萎 而每過一天 每一天  
接受 以後同用我的姓 對我講一聲 I do I do 願意一世讓我高興 為你鍾情 傾我至誠  
孝道 唯獨我離別 無法慰親旁 輕彈曲韻夢中送 長夜空虛枕冷夜半泣 遙路遠碧海示我  
來 問誰又能做到 可否不分虛實 願這土地裡 不分你我高低 繽紛色彩閃出的美  
遠方迷霧 山長水遠未入其懷抱 點點磷光 豈能及漁燈在彼邦 俯首低問何時  
崎嶇 我哋大家 用艱辛努力 香港江名句 放開彼此心中矛盾 理想一起去追  
山過千海 如果 走到這世界邊 無力前 跟我一起飛去 一世伴你同路去  
背棄了理想 誰人都可以 那會怕有 背棄了理想 誰人都可以 那會怕有  
你有多深 我愛你有幾分 我的情 也真 月亮代表我的心 你問我愛你有多





# Clockenflap Music and Arts Festival



Clockenflap is Hong Kong's largest annual outdoor music and arts festival. It started in 2003 as the Rockit Festival held every year at Victoria Park in Hong Kong. However, due to noise complaints and pressure from a number of parties, it ended in 2006. Beginning in 2008, the Festival has slowly grown from a weekend afternoon to a multi-day fair in which popular music of many different genres is performed by a local and international line-up of musicians and DJs, many of whom have also performed in other music festivals worldwide. Street art, art installations, and dance performances were also incorporated to give festival-goers a stimulating experience besides cheering for their favourite musicians and enjoying a great time. Creativity can only thrive in a community that appreciates creative endeavours and treasures discovering new artistic expressions and forms. Clockenflap tills the soil with art and music to facilitate healthy growth of a city.

# Lili Ho/ Commercial Radio Hong Kong

## Share My Song Music Programme

Share My Song is a radio programme on Commercial Radio. Originally hosted by DJ Lili Ho, the segment invited guest hosts from all walks of lives to share their inspiring personal stories, from the former Financial Secretary John Tsang recalling an anecdote of him playing in a band, to start-up founders explaining their visions. Each story ended with a song hand-picked by the guest and a call for donation. Audience could make a donation to a selected charity by sending a text message to the show. The half-hour show created a platform for people to connect through life experiences, while inciting real social changes, counteracting the culture of indifference ingrained in modern society.



*“It touches something deep in my heart to hear people share songs that shapes their lives and explain how these songs influence them growing up.” — Alan Chan*

*“Share My Song is an uncommon radio show. With heartfelt sharing and song choices by different guest host every episode, the programme runs for a long time. It is truly a little broadcasting miracle.”*

— Stanley Wong





# Hong Kong Band Movement

Post-war Hong Kong was in a frenzy of Western culture. As the Beatles took over the world in the 60s and made their only visit to Hong Kong in 1964, Hong Kong youths caught on to band cultures. Teenagers picked up their guitars and began writing songs. Teddy Robin & The Playboys pioneered the band scene. Following the craze, Joe Junior & The Side-Effects and The Lotus led by Sam Hui continued to bring band sound into Hong Kong. In a few years, hundred of bands had released over a hundred of albums. These first bands in Hong Kong predominantly covered English songs. Moving onto the 70s, bands started to rewrite English songs with Cantonese lyrics. Bands like The Wynners made their fame singing western pop songs like 'L.O.V.E' and 'Sha La La La'. They owe part of their success to lyricist James Wong, who slips colloquial expressions into foreign melodies in genius ways. Around the same time, new talent Elisa Chan and singer Johnny Yip jointly performed as lead singers in The New Topnotes. The band released five LPs along their career, producing many great covers of R&B English pop songs, and even being invited to perform in Asia and Italy. The New Topnotes, together with The Wynners and Jade, were three of the hottest bands in the 70s.

During the late 80s, although the craze on rock and pop bands faded out, Beyond still stood strong as ever. Band leader Wong Ka-kui paid homage to human rights fighter Nelson Mandela in his song 'Glorious Years' in 1990 when Mandela was released from prison. In true rock-and-roll spirit, he dedicated his music to the oppressed. A new wave

of alternative music took the stage. Legendary local hip-hop sensation LMF and alt-duo Tat Ming Pair wrote about the uncertain future and social phenomenon towards the handover. Tat Ming Pair's hit single 'Ten young firefighters' hints of the deterred fight safeguarding democracy among the intimidated youths. The 90s also witnessed the uprising of hip-hop culture. Started in 1993, the local hip-hop pioneer LMF has written numerous thought-provoking rap songs. The group is notorious for adamantly including profanity in their lyrics. Yet, behind the cursing and front man MC Yan's angry chant is a pointed social commentary on a media culture that lacks respect and a yearning for freedom and justice. Its successor 24Herbs emerged as a rapcore underground band that consistently produced strong beats and catchy rap lyrics.

Entering the millenniums, Hong Kong witnessed a renaissance of bands. Bands like Rubberband, Chochukmo, Kolor, Supper Moment, Dear Jane and Mr. continued the legacy of Beyond. Rubberband went on to redefine Hong Kong band sound, created songs about overcoming insurmountable obstacles with a can-do attitude. Chochukmo is another indie band standing in the forefront of Hong Kong indie band scene. This versatile band worked across multiple music genres, incorporating Jazz, Funk, Bossa Nova and Hip-Hop in their songs. Their first album 'There's Rock & Roll In Chyna' made it onto the billboard charts and was named 'Hong Kong's 20 biggest musicians' by Time Out Hong Kong in 2008, bringing public attention once again to Hong Kong band sounds.



# Sam Hui

## Cantopop Music



*“Having struggling for some time, I finally dropped Sam’s songs on the philosophy of life. Though my personal favourites, they do not fit into the criteria of “Very Hong Kong”. Yet some of his classics which portray everyday life Hong Kong are included. Typical topics include playing mahjong, the bleak life of working class and school life. All these songs depict the many facets of Hong Kong.” — Stanley Wong*

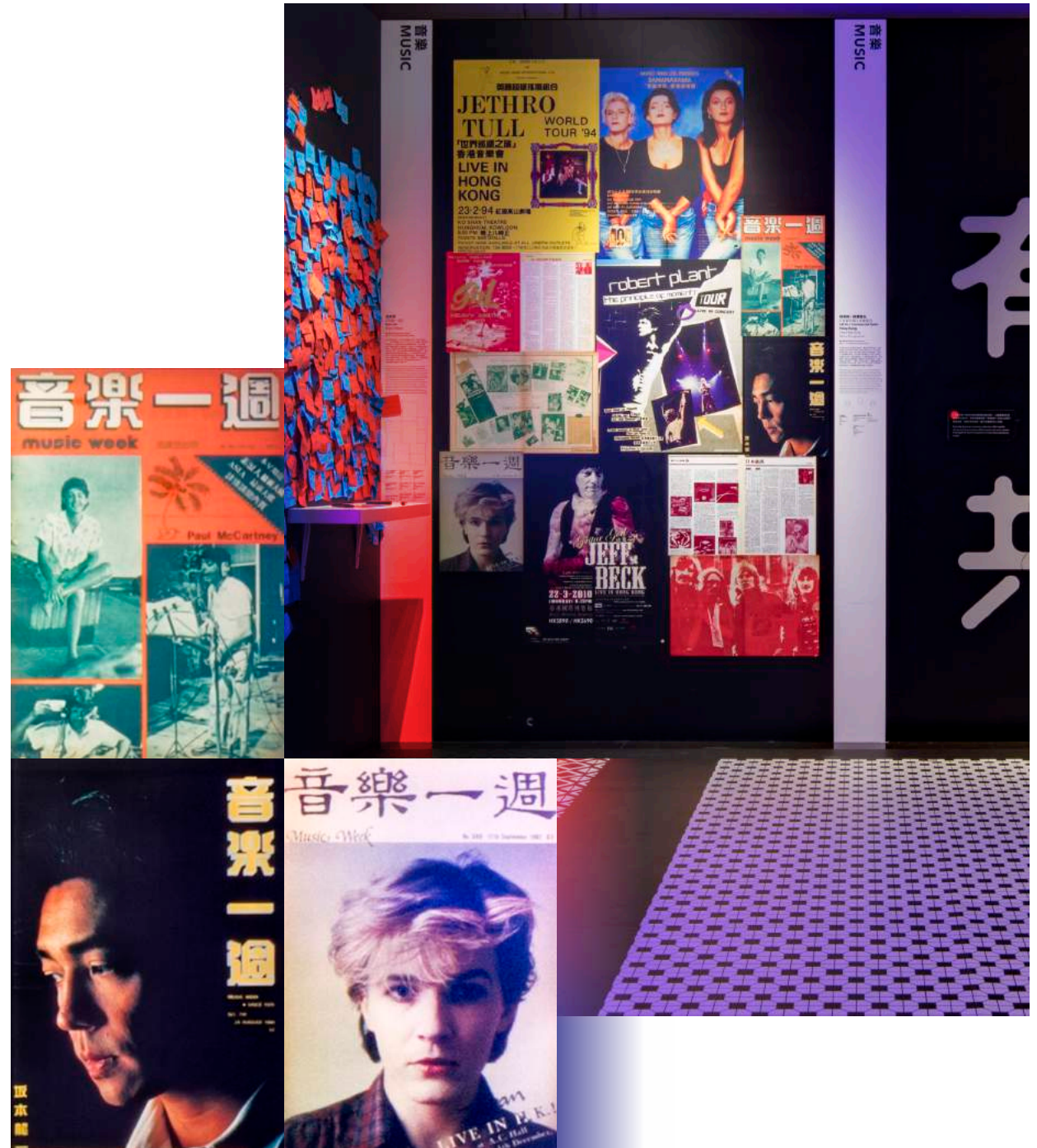
Often crowned as the “God of Cantopop”, Sam Hui has written many great classics in the roaring 70s. At the time of rapid economic development, Hui sang about the plight of the working class. Well-read and literarily gifted, he and his creative partner Peter Lai vividly deliver moral messages through simple lyrics, often using colloquial terms and slangs and created a new Cantopop market. The album *The Private Eyes* launched in 1976 was the top selling album in the 1st Hong Kong Gold Disc Award Presentation ceremony. In addition to *The Private Eyes*, his simple lyrics in songs such as *Tale of Mahjong Hero*, *Tsim Sha Tsui Susie*, *Water Rationing Song* and others stroke a chord among the working class and were very popular at that time. Hui brought the best of both worlds together, fusing mainstream Western rock music into Cantonese minor tunes. His songs reflect the livelihood in the 70s and encourage fellow Hongkongers to face challenges with optimism, perseverance and unity – the very core values of Hong Kong, songs fondly remembered by many. Hui is also a prolific comedy playwright and often co-writes movie scripts and creates theme songs for movies with his brothers. The Hui Brothers’ movies and songs created a synergetic connection that further consolidating its popularity. Today, Sam Hui’s songs are synonymous with the Hong Kong spirit.



# Sam Jor

## Music Week

A passion for music drove Sam Jor and his partners to publish Hong Kong's first popular music weekly in 1975. The Music Week featured the latest and best in the international music scene, and exclusive first-hand materials from singers, bands and producers, which in the pre-internet years, became Hong Kong's "rock music bible". The Music Week's office also doubled up as a record store where Sam Jor dispensed his tailored music recommendations and became the mecca of rock and alternative music in Hong Kong, before the advent of large record chain stores. The record, magazine, and book collection Sam Jor had built since his high school days initiated many pop singers, musicians, DJs, music producers, and music lovers into Western rock culture, at a time when news on international popular culture was relatively far and few between.



# Kowloon Hong Kong



"Kowloon, Kowloon Hong Kong, we like Hong Kong, that's the place for you!" The memorable lyrics had become the slogan for the city during colonial times. The song was born in the 50s and 60s at a time when Hong Kong was turning into the melting pot of Chinese and Western cultures. The song, composed by Mistra Reyes – the father of the family band "The Reynettes", was first performed in night clubs by the Filipino ensemble. Since then, the song has gone through several renditions. It was later translated into English by Portuguese composer Alforiso S. Garcia and was sung by popular British-Chinese singer Irene Ryder. Shanghai-born actress and singer Rebecca Pan made her name singing the classic while promoting Hong Kong tourism abroad. In the 70s, Cantopop duo Jennie & Annie Chung included the song in their album, bringing the song to the general public up until now. Kowloon Hong Kong remains one of the best examples of East meets West.



**Lo Ta-yu/ Lin Xi**  
**Queen's Road East**

Written in the 90s before the looming handover by famed lyricist Lin Xi and composed by Lo Ta-yu, the song satirically reflects the anxiety towards Hong Kong's uncertain future. It is one of the few Cantopop songs that touched on political topics. Lin Xi cleverly masked the scepticism in the lyrics. "There's a royalty behind the coins" speaks of the UK iconography that perpetrated Hong Kong and its inextricable link to its colonial past. "An abrupt goodbye and there goes my best friend" refers to the wave of mass migrations. The song's title, Queen's Road East, refers to the arterial road of the city. While the name obviously shows the direct influence of British rule, it is also the former site of Xinhua News Agency, a popular protest site for Hongkongers to express their opinions towards the Chinese government. The song, therefore, hints at the transition of power, or more aptly the ambiguous relationships among Hong Kong, UK and Mainland China. Together, Lin Xi and Lo Ta-yu masterfully created an ode to the city in the eve of massive changes and an uncertain future, which many still applaud its uncanny prophecy of the era till this day.



# Rebecca Pan

## Pai Niang Niang Musical



An original musical in Mandarin based on a classical Chinese legend was spearheaded, produced and starred Shanghai-born singer Rebecca Pan. She also invested HKD1 million in this musical. As Hong Kong's first musical, *Pai Niang Niang* premiered in 1972 with 60 performances, and was revived in 1974 with 13 performances. Familiar names such as composer Joseph Koo, lyricist James Wong, dramaturge Lo King-man (who later became the President of Hong Kong Academy of Performing Arts), were part of its creative team. The song from the musical *When Love Harms* became an instant classic. A musical that was ahead of its time, many songs were harbingers of later Cantopop theme songs composed for television soap operas.



# Softhard

## Music/ Broadcasting Portfolio

The duo known as Softhard, formed by DJs Jan Lamb and Eric Kot, became popular radio personalities for their creative and unconventional approaches to interacting with phone-in audience, giving traffic reports, and hosting radio shows. The pair has hosted a number of popular radio shows including Softhard Crazy Show, Elderly Home Time and Softhard Today and more. Softhard later ventured in Cantonese rapping, singing, television appearances as MCs, variety show hosts, comedians, film acting and advertising. Softhard is known for their clever play on words borrowed from Cantonese slangs, and their adaptation of popular culture in their comedy skits and songs. Their telephone pranks during early radio shows have taken the art of improvisation to the next level. In 1995, the two ceased to appear as a duo whereas commercials narrated by the pair were mostly broadcast on Commercial Radio. In 2006, Softhard reunited and began on a number of new collaborations.



*“Softhard is unquestionably a legend of Hong Kong’s broadcasting industry. The talented duo Jan Lamb and Eric Kot created out-of-the-box programmes which became hugely popular among younger generations. I recall everyone in the art department stopped working just to listen to Softhard’s phone-in prank radio show.” — Stanley Wong*

# Tong Dik-sang/ Sin Fung Ming Opera Troupe



Although it may not be as appealing to the general public as Cantopop, Hongkongers would not be unfamiliar with the melody of Cantonese Opera Princess Changping. Tong Dik-sang blends literature into cinematic arts significantly contributing to the development of Cantonese opera with his prolific works. The Cantonese play, which tells the tragic life of Princess Changping and her husband Chow Sai-hin under the tumultuous time of the fall of Ming dynasty, is adapted by Tong Dik-sang from an earlier Kunqu version. "A shower of petals fills the air and obscures the moonlights, I borrow a cup to anoint the Phoenix Terrace." the princess sang in the double suicide scene, as the couple ended their lives on the wedding night, seeing there is no place for them in the new dynasty. In 1968, Cheng Gwan-min nicknamed 'Elvis Presley of the East' revised the lyrics of the first stanza to "Go out with no money to buy bread", a comical version which stuck in people's minds and made the play more familiar among the common household. Yam Kim-fai and Pak Suet-sin's Sin Fung Ming Opera Troupe was the first to perform the Tang's original play. Combining theatrical performances, live instrumental accompaniment and singing, Cantonese Opera brings these Chinese epic stories into life. Throughout the decades, the opus magnum of Cantonese Opera was performed on stage countless with different alterations, including the 1960 album edition and the 2006 Chor Fung Ming Opera Troupe theatrical edition. In 1959, Tang Dik-sang died on the night during the debut of 'The Reincarnation of a Beauty' in Lee Theatre. He wrote a total of 446 plays in 20 years, an average of more than 20 plays a year.



# TV Drama Theme Songs

TV dramas were instrumental in the development of Cantopop. In the old days when everyone watched television during dinnertime, TV drama theme songs became some of the most beloved Cantopop songs in the 70s. In fact, six of the Top 10 songs of the year in the first RTHK Top 10 Gold Songs Awards were theme songs of popular TV dramas. While theme songs set the tone and atmosphere of a TV drama, a TV drama provided much-needed exposure for Cantonese singers. Through familiarity, Hongkongers began to develop their fondness towards Cantopop, a genre that was deemed inferior to the mainstream English and Mandarin pop songs.

Since TVB produced the first theme song titled after its TV drama *The Fatal Irony* in 1974, musical talents James Wong, Joseph Koo, Michael Lai, and Jimmy Lo have collectively written countless pop music gems for TVB and RTV (later renamed as ATV) dramas such as *Hotel*, *Crocodile Tears*, *The Little Li Flying Dagger*, *The Heaven Sword and Dragon Sabre*. Musically, these songs are a fusion of Cantonese opera minors and modern pop arrangement. Paired with the well-written lyrics, these theme songs captured the zeitgeist and profound sentiments central to the TV plots. They have also propelled Roman Tam, Teresa Cheung, Liza Wang, Adam Cheng and many 70s singers into stardom, fostering the development of Cantopop.



# Voices of Hong Kong

*“Like a mother’s voice, I have developed a fondness for the voices of Hong Kong singers over the years. To me, listening to their songs feels like talking to loved ones.” — Alan Chan*



The golden era of Cantopop in the 70s to 90s gave rise to a myriad of singers. The magnetic voice of Paula Tsui, the sweet melody of Teresa Teng, the androgynously charismatic Anita Mui and Leslie Cheung, the epic love songs of Jacky Cheung, the edgy and cool Faye Wong and countless others gave us a voice to attach our inarticulate emotion onto. This golden era came about due to the fierce competition between international record labels in the Hong Kong market and the establishment of many local record labels. Many new talents emerged from various singing contests, adding new blood to an otherwise monotonous music scene at that time. Their singing, their songs, their persona and style are an important part of the city’s culture, etched into the collective memory of each and every Hongkongers. Their voices brought pure nostalgia and heartfelt memories to Hongkongers and Chinese-speaking audiences around the world.

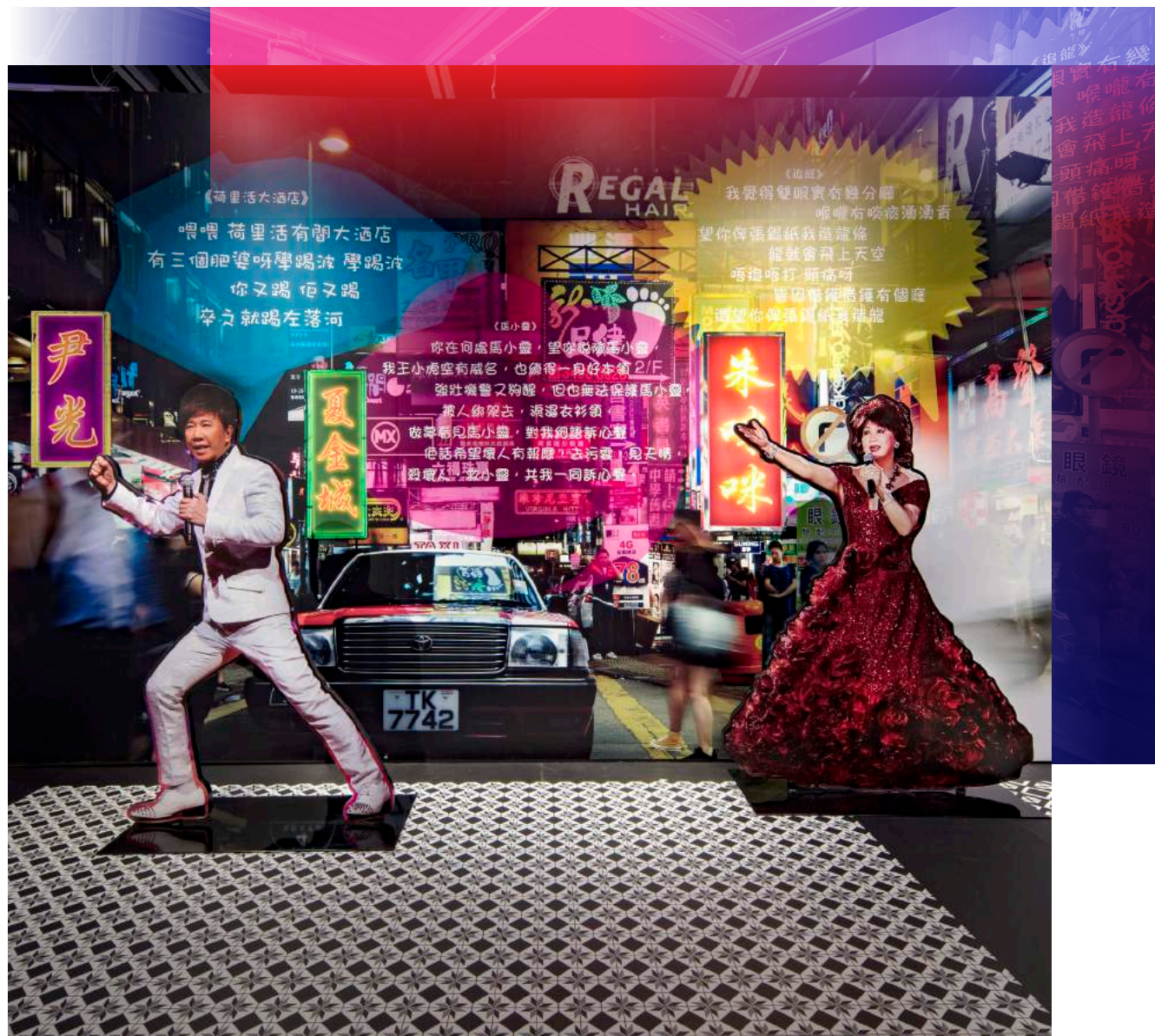
*“Some familiar voices would bring back memories and experiences in our lives. Whenever and wherever I listen to some unique voices of Hong Kong singers, I would have mixed feelings and emotions as they remind me of my home – Hong Kong.” — Stanley Wong*



# Jackson Wan Kwong/ Mimi Chu/ Summer Gold City

## Cantopop Colloquial Songs

While pop idols and rock bands took the main stage of the Hong Kong music scenes in the 70s and 80s, a wave of singers is making fame elsewhere — on the street. These groups of singers are one of the most longevous in Hong Kong. They come from different backgrounds. Some began their career as salon singers, others like Wan Kwong was a refugee from Vietnam whose songs were made popular through street music covers. Wan Kwong aka “The Prince of Temple Street” sings with vulgarity and off-colour pun about the daily struggles and social phenomenon Hongkongers faced. Songs such as The Hollywood Hotel are catchy and more palatable to the street crowd. In 2002, the singer’s hit single Leave Me Alone Dad became favourite in the local disco scene. These groups of singers include TV comedienne Mimi Chu and taxi driver-turned singer-songwriter Summer Gold City. The self-financed record Where’s Ma Siu Ling was a hit with the street crowd. Their singing styles may sound kitsch when compared to the popular singers today, but their charismatic performance has earned them loyal and cult followings, forming part of Hong Kong’s music landscape.



# Lin Xi/ Wyman Wong/ Chow Yiu-fai/ Calvin Poon/ Chow Lai-mau/ Richard Lam

## Cantopop Lyrics after 80s



Hong Kong has produced many iconic Cantopop songs in the past decades, thanks to the powerful performances of a legion of Cantonese singers. However, the music scene also owes its success to talented lyricists that bring beautiful melodies to life. Chow Yiu-fai, Lin Xi and Wyman Wong are the three most prolific during the turn of the 21st century of Cantopop. Their works almost made up the entire Cantopop scene in the 90s. The prolific Lin has written over 3000 songs for a legion of music icons like Faye Wong, Leslie Cheung and Eason Chan. Lin often took cues from a plethora of Chinese literature and philosophy of Zen in his work. Songs like Red Beans, Chase and The Wanderer demonstrate Lin's ability to capture a gamut of human emotions from romantic longing to worldly wisdom. Wyman Wong is known for his modern lyrics. The sociable lyricist is close friend with many singers and often incorporates their experience and personalities into his songwriting. An Aquarius Unfortunately and Rose, Royce are two such examples. His lyrics are catchy and thought provoking. In 'Tourbillon', a song he wrote for Eason Chan, Wong highlights the pointless pursuit of fame and wealth in the grand scheme of life. On the other hand, Chow Yiu-fai is recognised for his "non-love songs". He has written many pieces touching on life philosophy, social issues and other heavier subjects. His lyrics for Juno Mak's

Soft Horns and Hermaphrodite are hauntingly beautiful, it borders on being a spoken poem. Speaking of "non-love song", Calvin Poon Yuen-leung has been an early champion of the genre. He believed pop music has much more to offer than romantic love songs and did not shy away from addressing political and social issues in his works. Songs such as Ten Young Firefighters and My Heart As Thunder remain poignant lyrical masterpieces that are frequently quoted even today.

Chow Lai-mau, the former creative director of Commercial Radio 2, began his career writing songs for the pop diva Deanie Ip in the 80s. He has since written many pop hits for Shirley Kwan and Sandy Lam. Using euphemisms and metaphors, he skillfully articulates the many facets of love life from a female perspective in Still Love You Even Though I Lost You and In The Starlight. Richard Lam is another lyricist that ingeniously captures the female point of view in his lyrics. He has collaborated with Sally Yeh, Prudence Liew and many other powerful female voices in the 80s and 90s, writing songs like Anita Mui's Gossip Girl and Prudence Liew's After. His songs embodied the confident modern women fully in control with her sexuality, breaking the mould of the typical docile female idol.



林振強

詞：林振強 曲：林振強 唱：陳百強

日出光滿天 路邊有一間旅店  
名後梅 店中只有涼風  
找不到光輝明天  
但店主把我牽 並告知這門乃快樂店  
人步進永不想再搬遷  
怎知我挺起肩  
抬頭望：我要踏上路途 我要為我自豪  
我要摘星 不做俘虜  
不怕路千山 亦無介意 面容滿是塵土  
漫步再去踏上路途 我要為我自豪  
我要摘星 不做俘虜  
星遠望似高 卻未算高  
我定能摘到

日出耀長路 日光過山跨嶺射到  
如像我不願停下腳步  
一心與風鬥悠長路  
我要踏上路途 我要為我自豪  
我要摘星 不做俘虜  
不怕路千山 亦無介意 面容滿是塵土  
人疲倦也要踏上路途 我要為我自豪  
我要摘星 不做俘虜  
星遠望似高 卻未算高  
我定能摘到 我定能摘到

林振強

潘源良

詞：林振強 曲：林振強 唱：陳百強

一張空了 無人坐的凳 仍令我再不禁地行  
曾在過道的以前 這凳子裡 父親仿似巨人  
輕細給誰背 磨殘了的凳 無奈竟裡只有遺憶  
在過道的以前 我子很美 父親很少皺紋  
端望着空凳 我能 再度和他促膝而坐  
端望着空凳心難過 為何想講的從前不說清楚  
曾懶說半句我愛他 懶說半句我愛他  
過去我說我是要娶 今天發覺最愛他  
呼叫永遠也愛他

願我叫喊只得一張空凳  
端望着空凳願我能 再度和他促膝而坐  
端望着空凳心難過 為何想講的從前不說清楚  
嘔……

曾懶說半句我愛他 懶說半句我愛他  
過去我說我是要娶  
今天發覺最愛他 呼叫永遠也愛他  
願我叫喊只得一張空凳  
過去我說我是要娶  
今天發覺最愛他 呼叫永遠也愛他  
願我叫喊只得一張空凳

周耀輝

詞：周耀輝 曲：周耀輝 唱：陳百強

在世間尋覓愛侶 尋獲了但求共歷  
然而共處半生都過去 我倆像又逢街  
別了地原為了你 留住愛亦留住罪  
誰料伴你的心今已碎 卻有她在夢裡

為何離別了 卻願再相擁  
為何能共對 又平添似水  
問如何下去 為何情不對  
何謂愛 其實最愛只有誰

任每天如常過去 空歡緒在寒風吹  
誰人是我一生中最愛 答案可是絕對

為何離別了 卻願再相擁  
為何能共對 又平添似水  
問如何下去 為何情不對  
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為何能共對 又平添似水  
問如何下去 為何情不對  
何謂愛 誰讓我找到愛的證據

潘源良

周耀輝

詞：周耀輝 曲：周耀輝 唱：陳百強

本應相愛 本應相親 命運註定同行卻未能  
捨不得不要 巴不得一世 離離相親離離人

匆匆一世 深深一吻 就此以後無從愛人  
若只得今晚 可偷偷走近 却又懂得天機變

愛你就算將我入永遠黑暗  
但這一剎眼 多麼像真無用再見尋

浮沉在世 快樂循環又理心 但願愛得最動人

一宵的愛 一生的印 儘管最後如同過路人  
捨不得不要 巴不得一世 離離相親離離人

離離相親離離人

周耀輝

周禮茂

詞：周耀輝 曲：周耀輝 唱：陳百強

披上藍色羽衣

忘記 他是那模樣 只記得那模樣  
總我對家滿眼眼光

忘記 他是那模樣 只記得那模樣  
承載鋼鐵一般堅壯

愛上是他 是他他給我滿屋快樂 是那份美麗的感覺  
愛我是他什麼是他不理上滾那幕 忘記他是地不知愛

忘記 他是那模樣 只記得那模樣  
柔軟心間的哭聲

忘記 他是那模樣 只記得那模樣  
如烈日灼燒的率性

愛上是他 是他他給我滿屋快樂 是那份美麗的感覺  
愛我是他什麼是他不理上滾那幕 忘記他是地不知愛  
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周禮茂

詞：周禮茂 曲：周禮茂 唱：陳百強

換了你皮膚 換了你骨血 換了你全身的感覺  
即刻國穿我希道 換了你最後 亦發覺這心都還有  
女或男 我跟你相見多不多  
我的情感 你給我抽開天 然後期望的心裡就在我故事  
或者會變性 當我接近你一點 你的新衣 借給我穿兩天  
難道要他別 至得給你體貼  
卑鄙接近到 為你放棄 你我皆失

換了我瞳孔 換了我頭髮 換了我無色的靈魂  
即刻轉身你天地 換了我你 亦發覺這心都還有  
女或男 我們卻像個他一起  
你的高聲 借給我抽開天 然後期望的心裡就在我故事  
或者會變性 當我接近你一點 你的新衣 借給我穿兩天  
難道要他別 至得給你體貼  
卑鄙接近到 為你放棄 你我皆失

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或者會變性 當我接近你一點 你的新衣 借給我穿兩天  
難道要他別 至得給你體貼  
卑鄙接近到 為你放棄 你我皆失

也許只有這機會叫我改變 我要愛你你 將命運交還我

周禮茂

周禮茂

詞：周禮茂 曲：周禮茂 唱：陳百強

藍毛風 我心思何傷無  
風不出 傷風不  
深南風 雨點落到我手中  
雨線如髮 舞上風動 誰任我隨你 綠色何片中

雨 像絲絲未紅 如冰絲不凍 卻像有無數說話 可惜我聽不懂  
雨 是杯清酒 或我心裏空 何以我感動

雨水中 誰可以及風片中  
雨找到 時間雨  
夜越深 也和我離你愈遠  
回憶也是夢 仍似流動 誰最緊要你 卻深印腦中

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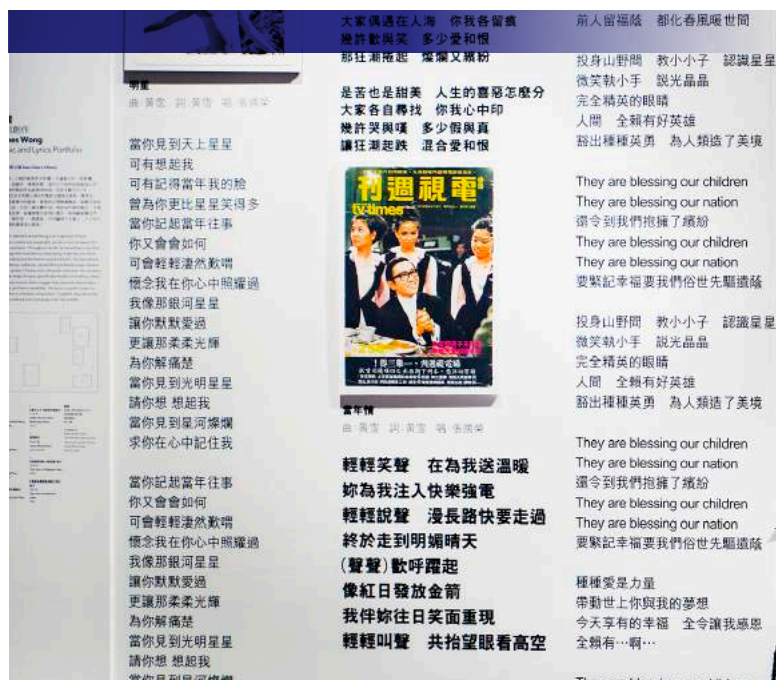
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# James Wong

## Music and Lyrics Portfolio

*“Since working in advertising in the 70s and 80s, my attention has never left James Wong. His enthusiasm, his energy, his frankness and his boundless creativity are unparalleled till this day.” — Alan Chan*





# YT/ Ding Xiao Fei

## Elsewhere in the World

YT joined Commercial Radio in early 1970s and first worked as a DJ. She is a multi-media talent and one of Hong Kong's 'Golden MCs'. In the 80s, she and 12 of the hottest DJs at the time collaboratively released the album 6 Pairs and A Half, in which she wrote pop classics Elsewhere in the World. Like many Cantopop of the same period, the song is adapted from the soundtrack of the 1977 US TV drama Aspen. The pop hit was specifically memorable for its monologue, which spans over half of the whole song. "You began your new journey, I stayed onto my hectic life." In the two-minute monologue, YT detailed the inner struggle and helplessness of Hongkongers who were separated from their loved ones. YT's charismatic monologue and Ruth Chen's singing make a perfect combination of musical talent and ingenious lyrics.

*"I heard YT performed the monologue of this song live for a few times. YT's monologue is inexplicably beautiful and encapsulated the weary life of Hong Kong people in a 'Very Hong Kong' way - 'You live your day and I live mine. All that was left was a polite nod as we meet on the street'." — Stanley Wong*



# 天 各 一 方

作曲：Herb Alpert  
作詞：俞琨/丁小非  
編曲：卡龍/鮑比達  
主唱：曾路得  
獨白：俞琨

（獨白）

今日 你同我天各一方 你有你嘅生活 我繼續我嘅忙碌  
但假如有一日 我地真係喺路上面 偶然咁撞倒  
我地會點下頭 問候一下 然後已經唔知講乜嘢好  
因為你會發現 我已經改變 正如我可能 唔再認識你  
但係咁其實又有乜嘢關係呢  
我只係知道 喺呢一剎那 我係想你

誰令我能情深一片 令我輕柔如水清澈  
令我心靈回復恬靜 令我拋棄內心牽掛  
重拾往年純潔美夢 讓我心靈重得安慰  
讓我安躺月下

（獨白）

其實 乜嘢先至係真實而恆久嘅呢  
或者我應該就咁保存住呢一份渴望 希冀  
俾我相信世上有一幸福 垂手可得 又永遠嘅掌握之外  
有時 激情捉喺手裡面 會化為灰燼 反而藏喺心底 可以歷久常新  
貪求思慕只因癡 一切眼淚 思憶都係徒然