

# Looking/Sounding Androgynous: An Analysis of Tomboy Body/Voice Aesthetics in East-Asia Taking Denise Ho as Example

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## ABSTRACT

In contemporary popular music cultures in East Asia, tomboy-style performers have been existed as a force to defy existing gender norms and hierarchies. Yet while there have been some researches of queer performances under Euro-American contexts, few have focused on such cultures in East Asia. Taking the Hong Kong singer Denise Ho as an example, I would like to use the textual analysis of her music videos (in both visual and audio perspectives), and also the studies of audiences' commentaries based on her performance to answer the questions below: How does Ho demonstrates the tomboy/butch body/voice aesthetics on stage? How is such aesthetics distinguished from those in Euro-American contexts? How do these performances trigger the queer gaze/listening from her audience, and how does such gaze/listening help construct Ho's status as one of the most important lesbian icons in East Asia?

## 1. INTRODUCTION

The signification of androgyny usually begins with a simple question when a subject is questioned by the gaze/listening of Others: is it a boy or a girl? Such straight interrogation from Others opened up the space (troubling to some people however) of how a subject blurred and permeated the gender-binary hierarchies, for those who are being looked at/listening to don't fall into either male or female categories. Yet it is exactly through the path of constant confusion and re-signification that makes androgynous characteristics emerged to the public, and through approaches that could possibly reach a greater mass such as popular cultures, the androgynous figures onstage are queered by the audience, and through the process queer themselves as well.

Among different representations of androgynous characteristics, there has been a unique style of tomboy aesthetics relating to how feminine masculinity is performed. Such tomboyish-ness contained historical roots from the past and the local contexts at the contemporary moment. However, the analysis and questions how

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tomboyish characteristics are represented in both visual and the equivalently important audio level in East Asia have not been widely discussed or answered. The development of queer theories and practice of gender movements have generated considerable discussions in the academic field. Yet while tomboy body aesthetics have discussed quite often in both popular music studies and culture studies in Euro-America, few scholars have put them in the East-Asian context, which is distinguishable due to different cultural scenarios. Also as a queer musicology student doing research in the academic field in East Asia, I found that the discussions of queer theories intersecting with musicological discourses are still rarely seen, or even if there have been a few, very rare discussions have focused on the specific performativity of tomboy style as an androgynous practice in local contexts, even though the identification and signification of the idea "tomboy" has long existed inside or outside queer communities for decades. To elaborate on how such tomboy aesthetics in East-Asia is represented and signified in popular music cultures, and how it triggers the homoerotic gaze/listening of the queer audience, I would like to use two songs of the famous Hong Kong singer HOCC Ho Wan-See (何韻詩), 'Rolls Royce' (勞斯萊斯) and 'Chi Ching Si' (癡情司) as examples. In this paper, I will focus on the textual analysis of the body performances, semiotics and vocality in these two songs. I want to elaborate a tomboy aesthetics influenced not only by Western gender discourses but also by East-Asian cultures. Aside from the textual analysis focusing on the singer herself, I would also analyze the texts of the audience's commentaries printed or online as supporting materials, to discover how audience look at/listen to her in a queer perspective, and moreover, how such perspective help construct Ho's status as one of the most important queer icons in East-Asia?

The notion of tomboy aesthetics in East-Asia has its own context, yet it is still more or less influenced by the queer theories and gender movements in Euro-America. Scholar Sue-Ellen Case first introduced the idea of butch-femme aesthetic in 1980s when the second-wave feminist movements have gained relatively obvious attention, yet among them lesbian discourses were still unseen among different branches of feminist theories. Though some feminists consider butch-femme roles in lesbian cultures as mere reproduction of heterosexual norms, Case suggested that such butch-femme identities were actually a "camp-style masquerade" that overflow beyond the

boundaries of real/unreal identities, when lesbians are no longer the “well-adjusted women” and would take the phallic (physically or symbolically) as their own with the “mask of the castrated, or womanhood” (64, Case), and in such circumstances create alliance among lesbians.

In terms of culture studies, scholars also develop theories that focus on “female subjectivities”, being both critical toward existing gender hierarchies and open to more possible queer perspectives when “looking” and “being looked at”. First suggested by Laura Mulvey and also by Teresa de Lauretis, Alexander Doty...etc, the scholars implied that possible queerness was not only presented by the actresses in the films, but also by the gazes of female audiences that co-constructed a queer narrative escaping from the heterosexual normative ideology. All of such theories help prosper the queer culture studies, and affect the field of musicology as well. As Sheila Whiteley discussed in her essay “Challenging the Feminine: Annie Lennox, androgyny and illusions of identity”, for instance, queer perspectives are not only limited to visual experiences, but also listening experiences as well. By borrowing the theories of French feminist Luce Irigaray and the analyzing of melody, tonality, vocality and the performance of Annie Lennox in her music videos, Whiteley considered the performance to have “destabilized the distinctions between the natural, the artificial, depth and surface, inner and outer through which gender discourses almost always operate.” (133, Whiteley).

Under the influences Euro-America gender movements and theories, queer communities in East-Asia (especially after 1990s) have also developed their own discourses in local contexts, and in this paper focusing lesbian communities as an instance, the scenarios and tensions within communities or with the general heterosexual-normative societies “outside” are also distinguished from the contexts mentioned above. The term to signify a gender-neutral female embodying both feminine and masculine characteristics, differing from Case’s term “butch”, are mostly referred to as “tomboys”, which is also my approach to use this term instead of “butch” (more often used in Euro-America queer communities) to coin the figures of female masculinities in East Asia. (Chang, 1994)

Based on the Western gender theories and the developments of queer communities in East Asia, local scholars also have developed their own queer discourses in each of their specific own contexts. Yen-Ning Chao, in her PhD dissertation in 1996, traced back the history of T (tomboy) body politics in Taiwanese lesbian communities all the way to 1960s, along with the analysis of queer spaces and body performativity in a historical and ethnographic point of view. Her groundbreaking works in the field of tomboy body studies, and further opened up more space and discussions for following scholars. Chuan-Fen Chang, for instance, has operated deep and thorough fieldwork on T-Po (踢-婆) identities within Taiwanese lesbian communities in her book “Liberality of Love: A Storybook of Lesbians” in 2001. Much like a collection of interviews within lesbian communities, Chang used the conversations as examples to demonstrate how the identities T-Po culture manipulates in Taiwan. Aside from Chang’s studies, recent scholars such as Yu-Yin Hu and Fan-Ting Cheng also suggested how queer theories and

performances work in popular cultures and theatre, and also elaborated the tomboy body studies with East Asian cultural contexts. In one of Cheng’s article in 2017 which discussed the theoretical tactics of Skin Touching, one of the most notable lesbian theatre works in Taiwan, she pointed out that the theatre work combined not only the butch-femme androgynous aesthetic, but were also playful with the crossdressing symbols of Liangzhu (梁山伯與祝英台) in the play, marking a distinctive performing style. The paper gives strong arguments on how queer theories have been appropriated and “localized” by East-Asian popular culture, and such discourses would also be my point of elaborating how Ho demonstrated a tomboy aesthetic (in both visual and audio aspects) intertwining with historical yet differential cultural backgrounds.

Before the entering into textual analysis on HOCC’s works, I would first like to suggest her status in Sino-phone pop music (here I choose the term instead of “Chinese” pop music due to Hong Kong’s hybridized and post-colonial political background that is not entirely homogeneous from the Grand-China cultural narrative) and how her status is intertwined with local queer communities in Sinophone Asia. In Hong Kong and in East Asia, Ho was the first artist who officially came out as a lesbian in 2012, and even before her action of coming out, her musical works have long been considered to embody hidden homoerotic desires, for instance, the song Rolls & Royce that I would elaborate on later. She is well recognized also by her androgynous characteristics, in her appearance and in her unique vocality. To the public, her dress codes and styles are “tomboyish”, wearing mostly jeans, sneakers, shirts or suits, with a boyish short haircut representing her androgyny. Such “tomboy” body aesthetics are highly recognizable in East Asia, and to some extent are relevant to lesbian identities (though, I must clarify, that “tomboy” is more cling to certain exterior characteristics instead of fixed identities). To both lesbian communities and the heteronormative public, her tomboyish-ness signifies certain notion of ambiguity that permeates the binary gender boundaries, and further makes her a queer cultural icon in East Asia.

Similar gender ambiguity of Ho is also demonstrated not in her appearance but in her voice. As the only female pupil of iconic Hong Kong singer Anita Mui (梅艷芳), Ho’s singing techniques have her roots from her mentor. Through critiques and comments of both Mui and Ho, many describe them to contain some smooth, mellow alto voices that are unique in Hong Kong popular music industry. Tracing back to Ho’s mentor Mui’s experiences of singing, we could discover that Mui’s earliest access of vocal training was in Jin-Xia Singing and Dance Group (錦霞歌舞團), following the model of Yi-Xia Singing and Dance Group (藝霞歌舞團) in Taiwan back in 1960s, the latter actually followed the model of Japanese Takarazuka Revue (寶塚歌劇團), casting all-female performers onstage, some of them performing as gender-crossing roles. Such background of gender-crossing experiences in singing nurtured Mui’s mellow alto vocality, and further influenced Ho’s singing.

Through Mui’s guidance, Ho developed her professional singing techniques. Differing from most Hong Kong popular female singers, her vocality is low, steady and warm, using mostly head voice to strengthen the res-

onance. The intensive usage of head voice and her mel-low alto voice make her vocal lines distinguishable, yet not acceptable to all listeners in Hong Kong. While listeners hardly criticize her “techniques” on singing, some still demonstrated their uneasiness when listening to Ho’s voice. Comments online include phrases such as “not sweet and feminine enough”, “too (gender) neutral that it makes me feel uneasy”, “most female singers contain the characteristics of either sweetness or tenderness/softness in their voices, which is why such unisex voice is not that easy to please the listeners”. Yet also, there have always been comments describing Ho’s vocality as “unique voices rarely heard in Hong Kong popular music” “distinguishable, steady and full of emotions, making all the covers of other’s works her own music”. These paradoxical comments, most importantly those who find such “gender-neutral” voice unfamiliar or uncomfortable, I would consider, is how Ho’s queerness is represented at the listening level, in which her vocality blurred the lines of masculinity/femininity. Such characteristics not only challenged listeners’ convention of listening, but also opens up a gender-neutral, or to put together with the body aesthetics discussed above, a “tomboyish” vocality that were unheard, or were not widely accepted.

In one of her most well-known pop hits *Rolls & Royce* published in the *Liangzhu* (梁祝下世傳奇) album in 2005, Ho (along with the lyrics writer Wei-Wen Huang) demonstrated a romantic relationship that is “hidden” and shut from the public. The romantic relationship, when we put together the lyrics, the context of Chinese traditional legend and the music video itself, could be considered as a problematic one that seems to sway between the blurred lines of homoerotic/heterosexual desires, deconstructing the real/unreal and masculine/feminine gender boundaries. Such characteristics could be interpreted in the selected lyrics below:

男子和男子 怎能親密如此	How could a man be so intimate with another man?
勞斯 難面對 卻跟他勾過手指	Rolls dare not to face, but indeed they’ve held hands
萊斯 偏偏那樣痴	While Royce were falling head over heels
終於一次 他撲過去四目對望然後	Thus one day he finally seized him, looked at him and slowly take off the fabrics
除下襯衣	The confused Rolls finally realized
迷惑中 的勞斯 此時先至知	Though he never thought of such a friend as a woman
一向沒當這好手足女子	

In the scenario of the music video, the visual elements also conveys some certain gender-ambiguous signs, not only on Ho’s androgynous look (though in this video she hasn’t shown that much gender-ambiguous characteristics in her appearance), but also on the seemingly confusing characters in the video. While the storyline depicts the hidden desire between Rolls and Royce, the gender identity of Royce is actually troubling to some people throughout the whole video. In one second Royce is featured as a young boy working with Rolls, “his” best mate; on the next camera movement with the visual displacement, Royce appears to be a woman, with straight,

long hair but wearing the same outfits as the “male” Royce, such as the white T-shirt and the black suits. The playfulness draws listeners/audiences into a continuous process of questioning: is it “he” or “she” I’m looking, and furthermore, is it “he” or “she” I’m listening to? When listeners/audiences are drawn into such dialectic process, the figure of Ho and her musical works are thus queered by the people, permeating the formerly unquestionable gender-binary hierarchies.

Combining the song and the video along with the traditional Chinese legend story *Liangzhu*, as the cultural context, we can further discuss how Ho appropriated the *Liangzhu* scenario to localize the notion of queer in Sino-phone Asia. The legend story originated from more than a thousand years ago, already hinted the gender-crossing romances and the ambiguous sexualities of the Liang and Zhu, especially when Zhu disguised herself as male in case to get education in the preserved ancient China, and later fell in love with her male schoolmate Liang. This famous legend demonstrated a heartbreaking story of everlasting love, and most importantly, the tension, transgression and blurring of different genders, classes, and Confucian ethic rules given by the social pressures. (Liu, 2010) Such background complicates the song, distinguishing the notion of queerness from the Euro-American context. The idea of a localized and hybridized tomboy body/voice aesthetics is thus born.

Aside from the song *Rolls & Royce*, another song of Ho’s musical works *Chi Ching Su* also demonstrated such localized and hybridized tomboy body/voice aesthetics. To elaborate how such specific aesthetics is performed, I would like to first introduce the background of how the song is created. The song was originally the theme song of the musical *Awakening* (賈寶玉), with the famous Chinese novel *Dream of the Red Chambers* (紅樓夢) as its background, produced by Ho herself and directed by the Hong Kong director Yi-Hwa Lin. In the musical, Ho starred as Jia Baoyu (賈寶玉), the main male character in the origin story, accompanying with twelve actresses starring the *Twelve Beauties of Jinling* (金陵十二金釵). In one of Lin’s interviews about the play *Awakening*, he described Ho as his “first choice” to the character Jia Baoyu because of her unique “gender-neutral tones in her music and her personal characteristics”. With the outstanding performance of Ho and her cooperation with the director, the adaptation of this Chinese classical novel gained wide reputation from audiences in Taiwan, Hong Kong and China.

Taking a gender-neutral actress as the primary choice for casting Jia Baoyu onstage is indeed a gender-crossing performance onstage. It follows the trend of experimenting queer theories into theatrical and artistic practices in Asia in the past few decades, yet such combination is not entirely contingent, but has its contextual roots from the original texts of *Dream of the Red Chamber*. From the original texts, Jia Baoyu has been described as a boy who “always preferred to playing with his girl mates in the garden”; instead of following a prototypically “successful” male, studying for exams in order to get a position in the court, Jia Baoyu indulged himself into “poetry, music, and even into cosmetics that were only belong to girls”. Growing up in *Da Guan Yuan* (大觀園), a huge, prosperous family in Ching dynasty, Jia Baoyu is well protected

and preserved a sense of innocence, refusing “to grow up”. Not only his slender and delicate figure but also his vulnerability and sentimental hearts showed his unique characteristics unlike other male characters in the story, and also unlike a “man” that the preserved society wished him to be. To readers of all time, Jia Baoyu is a special case that demonstrated a type of feminine masculinity.

With such context, it might not be difficult to understand the relationship between the character Jia Baoyu’s feminine masculinity, and Ho’s interpretation of the character with certain masculine femininities. In the two versions of the music videos (and also onstage), Ho presented her well-known tomboyish characteristics throughout the scenes. In one version of music videos featuring Xi Shu, Ho and Shu were both topless, without any clothing to modify their body lines. Ho’s only significant difference with Shu was her highly masculine short undercut, shaving both sides and combing back her hair to create a gender-neutral sense of body. The scenes were generally clear and simple, focusing on the two actresses’ interactions, with the only element- a delicately ornamented veil- that occasionally swayed in and out of the scene, creating a sense of distance, loss and nostalgic sorrow. In the other version of music videos Ho presented with the twelve actresses in the play, the scenes were comparatively more complicated based on the visual elements as signifiers related to the play or the song. The twelve Beauties of Jinling were seated around an ornamented long table with Ho sitting in the middle, wearing formal black suits that fits her body, yet distinguished herself as a more masculine figure comparing to the twelve actresses in the scene. While performing certain feminine masculinities through her gestures and interactions with other actresses, Ho also embodied the vulnerability of Jia Baoyu through her touches and gazes with the ornaments such as Mudan flowers, fallen leaves and petals, and the butterfly in the cage, contextualizing Jia Baoyu’s tenderness through such symbols that are both feminine and on the other hand “oriental”. Though the adaption of the play was in a relatively modern context, the symbols still connected with the original texts that distinguished Ho’s performing aesthetics different. In her mellow and relatively low vocal lines depicting Jia Baoyu’s sentiments, we can even related such gender-ambiguous tones and gestures with the Xiao Sheng (小生) manner that combined the queerness with the non-Euro-American centralized text.

In this short article, I’ve discussed how Ho demonstrated her tomboyish body and voice aesthetics in an East Asia (or to be more specific, a Sinophone Asia) cultural context, yet there are more issues related to such hybridized queerness that can be discussed. As a Hong Kong popular music artist, Ho’s performances are by and large nurtured under the hybridized, post-colonial political context of Hong Kong, and it is also important somehow to distinguish Hong Kong Sinophone pop music’s gender-ambiguous “Chineseness” from the authoritative Grand-China narrative. While the totalitarian Grand-China discourse seeks to maintain and strengthen a unified, collective nationalist discourse catering to the PRC authority’s policies, the notion of gender ambiguity and the negotiation (but also appropriation) of “Chineseness” in Hong Kong popular music is actually a strategy to distance themselves from the unified Grand-China discourse. There have been various discussions on how

Hong Kong popular music used such strategy as never-ending identification and disidentification as ways to “become” Hong Kong citizens. Having gone through several political confrontations and protests especially in recent years of Ho’s careers, I would dare to say that such appropriation of Chineseness on the one hand problematized the idea of “China as a whole”, but on the other hand also demonstrated localized queerness by her personalized tomboy aesthetics. How could such tomboy aesthetics further gain alliances with various queer communities in Sinophone Asia, not only on the gender level but also on other perspectives such as in the postcolonial scenario confronting neo-liberalism in the contemporary globalized context? By coining the tomboyish style of gender-ambiguous aesthetics into these crucial issues, there could be more discussions that could be elaborated in the future.

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## ELECTRONIC RESOURCES

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