A misty, ethereal forest scene. In the lower-left foreground, a grand piano sits on a small patch of ground, with a person in a long, dark dress standing beside it. The background is filled with tall, slender trees and a thick layer of mist or smoke. The overall color palette is muted, with soft blues, greys, and hints of purple. The text 'SOUND OF MY DREAMS' is overlaid on the right side in a large, elegant serif font. The artist's name 'Miida Chu' is at the bottom right in a smaller, white serif font.

SOUND OF MY DREAMS

Miida Chu



Sound of My Dreams is a coming-of-age romantic fantasy

A closeted trans girl shares telepathic dreams with her girl crush. Upon discovering her crush likes boys, she decides to overcome her femininity and become the boy her crush will fall in love with.

Story

Song is a Chinese piano prodigy who moves to the United States with his mother for his senior year at a prestigious music high school, hoping to gain admission to Juilliard.

Though feeling like an outsider, his piano prowess impresses the teachers and upsets the star student, Krystian. Mom assures him that having no friends is fine because the piano is their ticket to the American dream.

But Song has a secret — he is a closeted trans girl who lives as Sophie in her dreams, pouring all her lonely emotions into a piano in the forest.

One night, Sophie encounters Sky, a girl with flaming hair who blames Sophie's music for making her dreams sad. Sky teaches her how to have a happy dream: dressing up, breaking rules, and experiencing the freedom of adulthood. By the end of the dream, Sophie is in love.





04/18



A close-up of a woman's face with a dreamlike expression, overlaid with a faint image of a man's face. The background is a patterned fabric.

What if the lover in your dream exists in real life,
and is having the same dream?

Story

The next day, Song meets Skylar, who bears a striking resemblance to Sky. After investigating, he concludes that Skylar is the real-life version of Sky and they are sharing telepathic dreams. However, Skylar is a cool girl who makes hyperpop music. She is way out of his league for the classical nerd Song.

Determined to impress Skylar, Song joins a band with three boys, hoping to make cool music to get laid, living a typical boy coming of age. Meanwhile, in the dreams, Sophie gets to know Sky, going on adventures and experiencing a girl's coming of age.

After impressing Skylar with his debut with the band, Song plans to meet Sky in real life on Halloween. He dresses as Sophie but faces ridicule from Skylar and her friends. Humiliated, Song runs home.

At the meeting place, Sky is the only one who shows up, but she isn't Skylar. She's Krystian, Skylar's twin brother, Song's rival, who is also a closeted trans girl.



Story

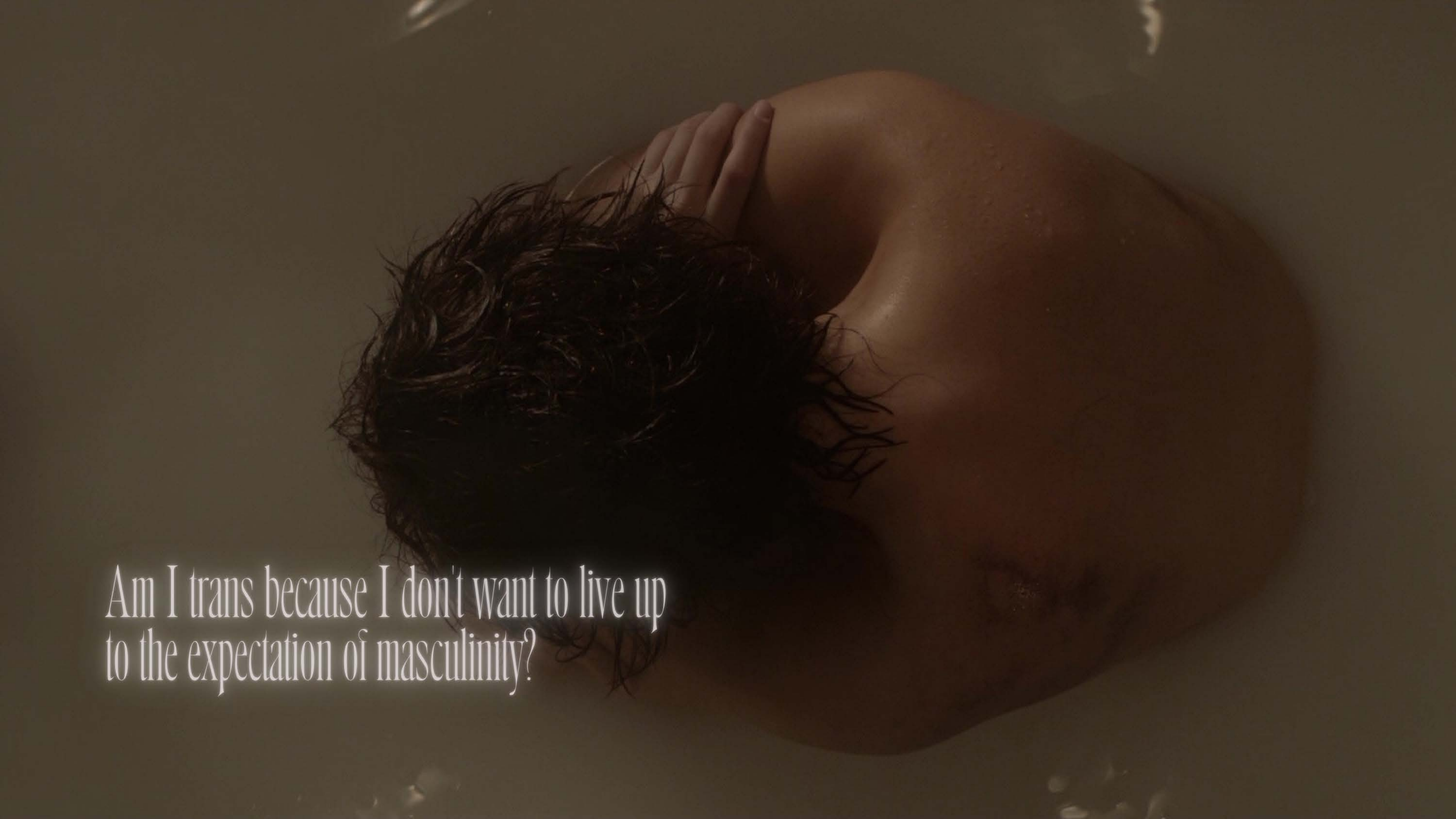
In the dreams, Sophie and Sky stop seeing each other, while in real life, the rivalry between Song and Krystian escalates. They attempt to sabotage each other with emotional manipulation, emasculating each other to the brink of suspension. After Krystian is humiliated for stealing his sister's underwear and Song gets caught crossdressing by his mom, the two bond over their shared experience of feeling trapped in someone else's life.

On prom night, after almost recognizing one another, they encourage each other to be with their true love. In the dream, Sophie meets Sky, and they confess their love for each other. They realize their dream selves are their true selves and resolve to never meet in real life.

After high school, their dream encounters cease. Reuniting eight years later, when Song plays a composition Sophie once performed for Sky, they finally discover they were the lovers of their dreams.





A person with dark, curly hair is lying face down in water. Their hand is resting on their head, and their back is to the camera. The water is a light, milky color, and the lighting is soft and diffused.

Am I trans because I don't want to live up
to the expectation of masculinity?

Director's Statement

For a long time, I didn't know I was trans. I thought my transgender desires were my unconscious trying to create an escape from failing to live up to the expectations of masculinity. I was afraid that if someone doubted my trans identity, I wouldn't be able to prove them wrong.

These fears stemmed from the intersection of my identities as a Chinese immigrant and a trans lesbian. I learned about the stereotype of the emasculated Asian man through derogatory small dick jokes directed at me. When girls rejected me, I took it as a sign that I wasn't masculine enough. I didn't want to confirm the stereotype of being unworthy of desire.

So, I tried to overcome my femininity. I thought I was just a crossdresser, the type that fed directly into TERF rhetoric. I saw it as a defect that would go away if I fell in love with the right girl. Accepting my trans identity seemed like an act of cowardice, rather than rising above the hardship of being a man.





Director's Statement

These were the reasons I didn't come out until I was 25.

This isn't a story about a trans woman who knew she was trans since childhood. It's about how easy it is to not know you're trans—not because you aren't trans, but because your unconscious wants to protect your ego from the oppressive societal forces at the intersection of your identities.

I want to make this film because it's the film I wish I had seen when I was in high school. I want to create this dream world where the two trans characters get to be their true selves because it's an image I never saw, a promise I never received — that I could still be loved if I accepted my trans identity.



Being trans isn't about proving to the world.
Being trans is about wanting to be seen the way I want to
be seen, and being loved the way I want to be loved.



Classical music has always been my best friend. Its abstract nature makes it a blank canvas where I can pour my emotions, and it always resonates with me, making me feel less lonely.

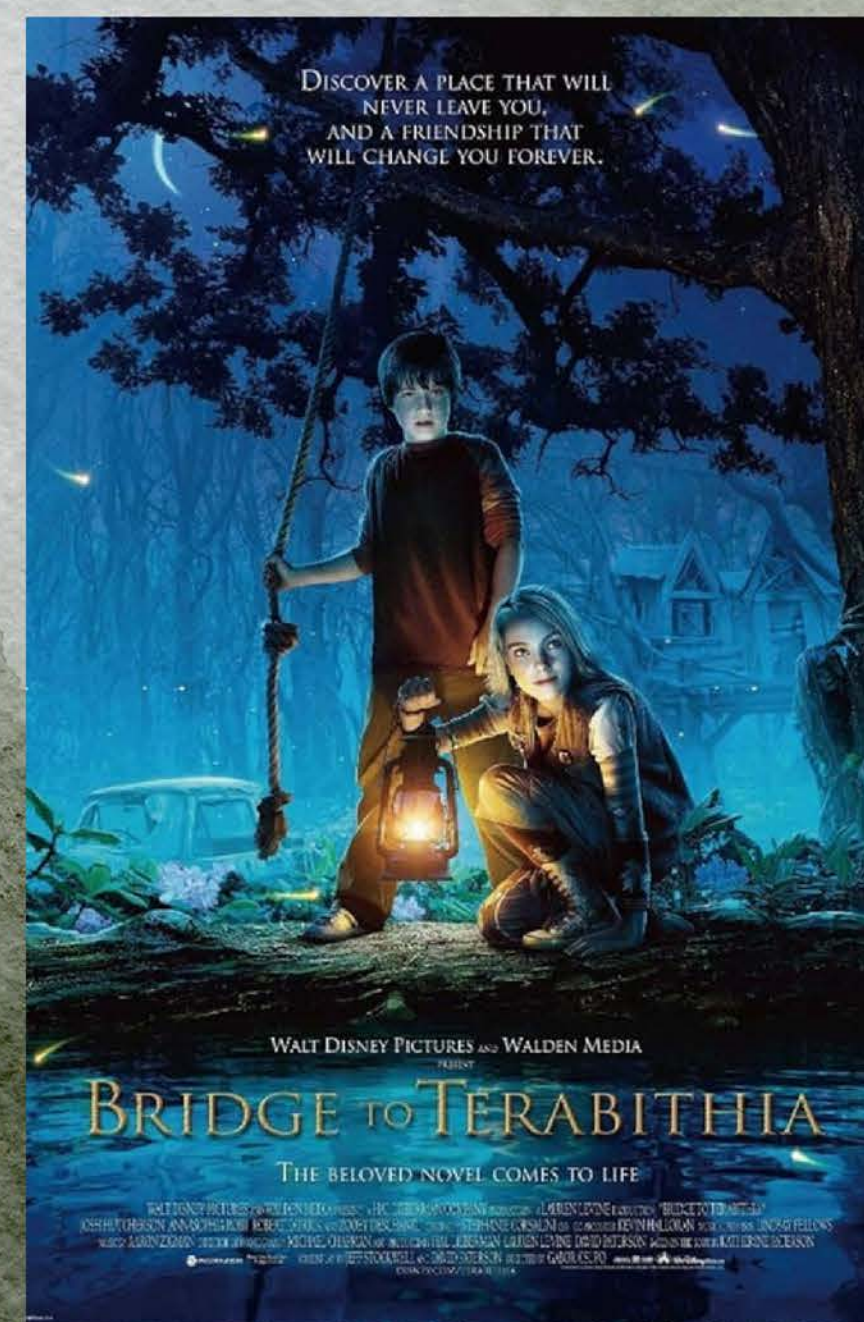
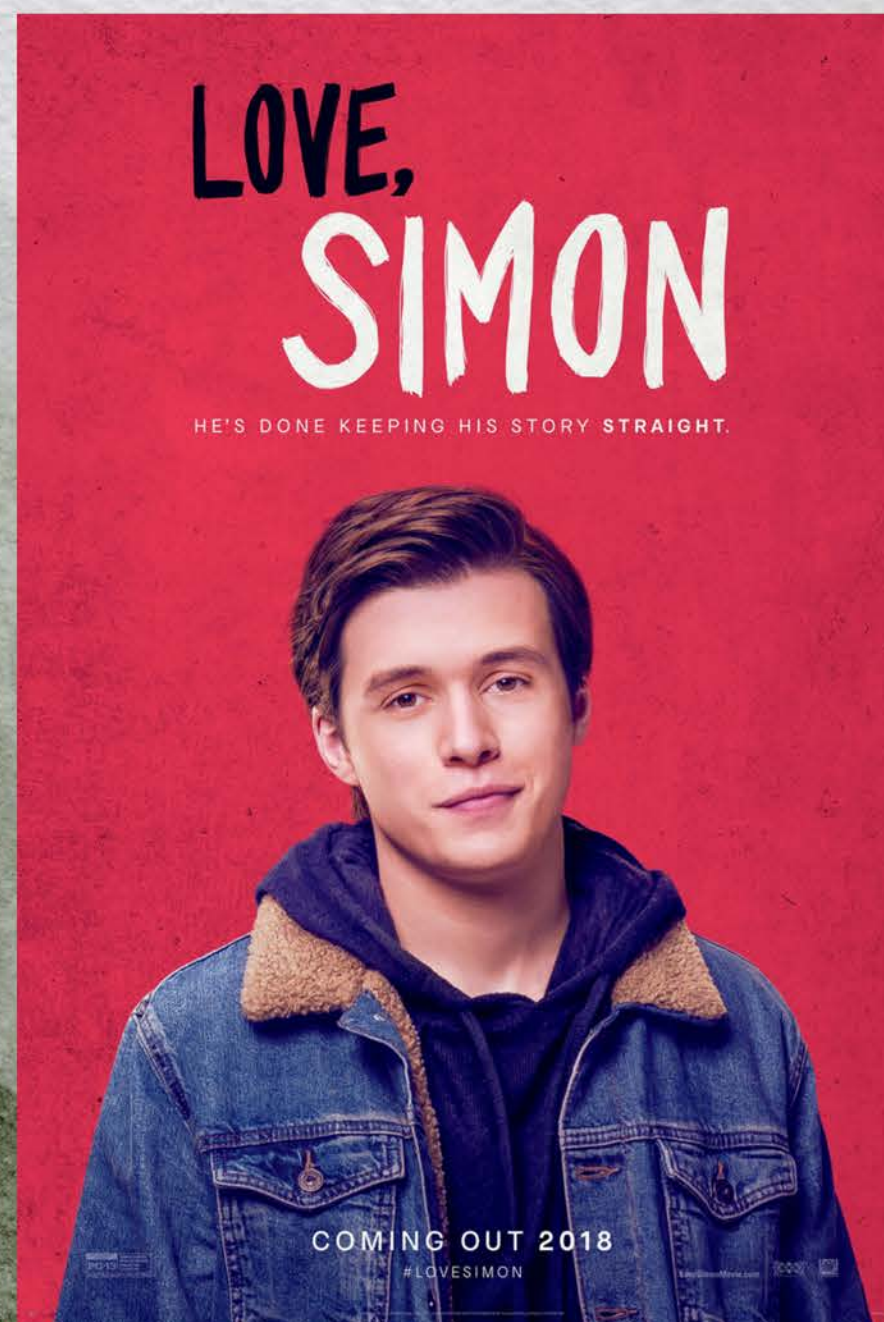
But classical music is also rigid. Interpretations are expected to adhere closely to the alleged intent of the composer. In some ways, standard interpretations are like gender norms. I remember the time when I excitedly shared my original interpretation with my teacher, only to be told that I was afraid of comparison to those who flawlessly executed the standard interpretation.

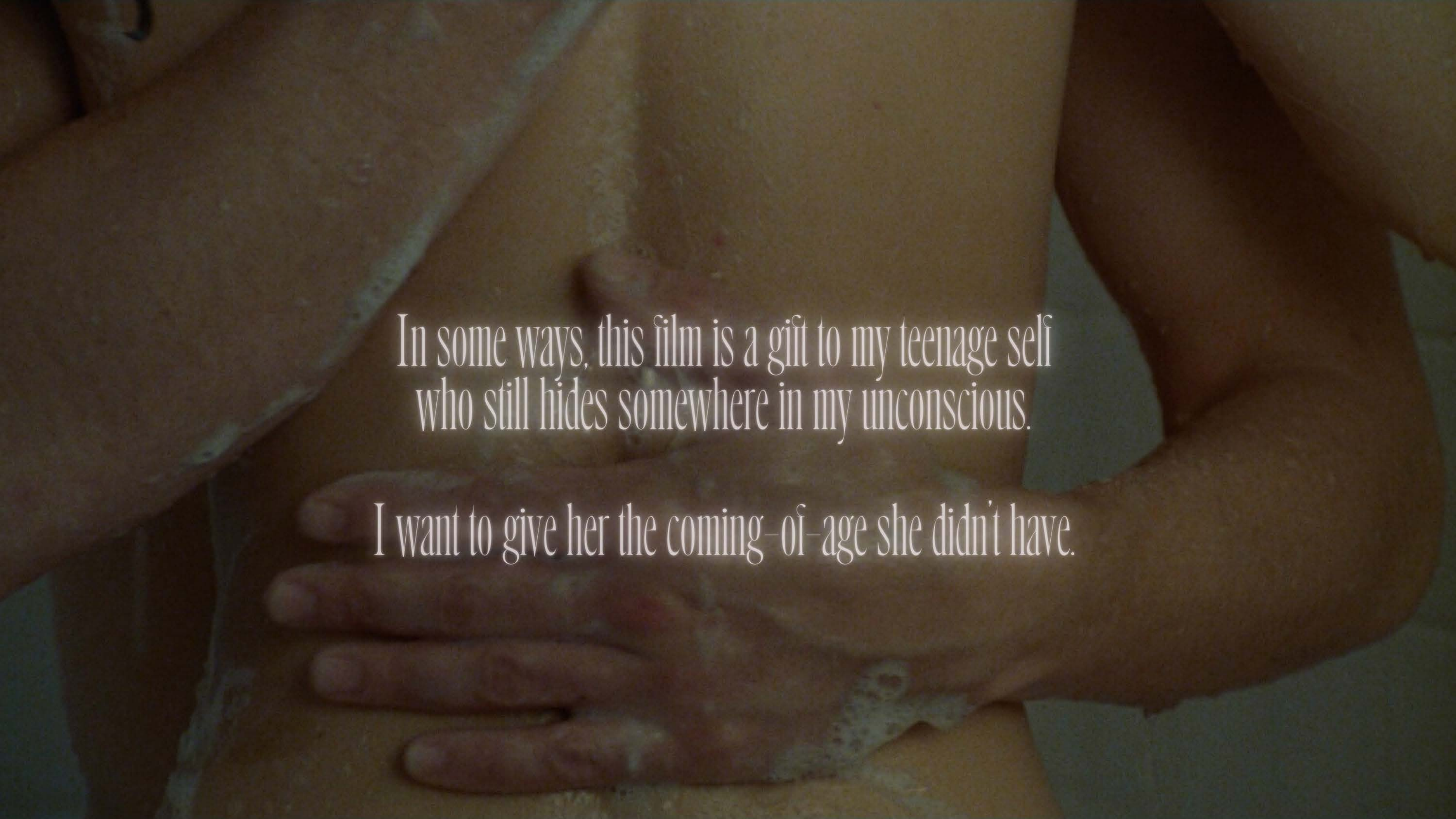
Though I hated the rigidity, I bought into the elitism of classical music, refusing to listen to anything outside the genre. It wasn't until I started transitioning that I discovered the musical expressions of trans musicians like SOPHIE and ARCA, opening my eyes to the diversity of musical forms I had been missing. I began going to raves featuring queer hyperpop artists. It was through their kaleidoscopic synths that I understood the joy of being queer. These artists inspire me to unapologetically tell my story every day.

My journey of unseeing the assigned gender from my body mirrors my journey of unseeing the genres assigned to sounds. That's why I want to take my characters on the same journey.

Music

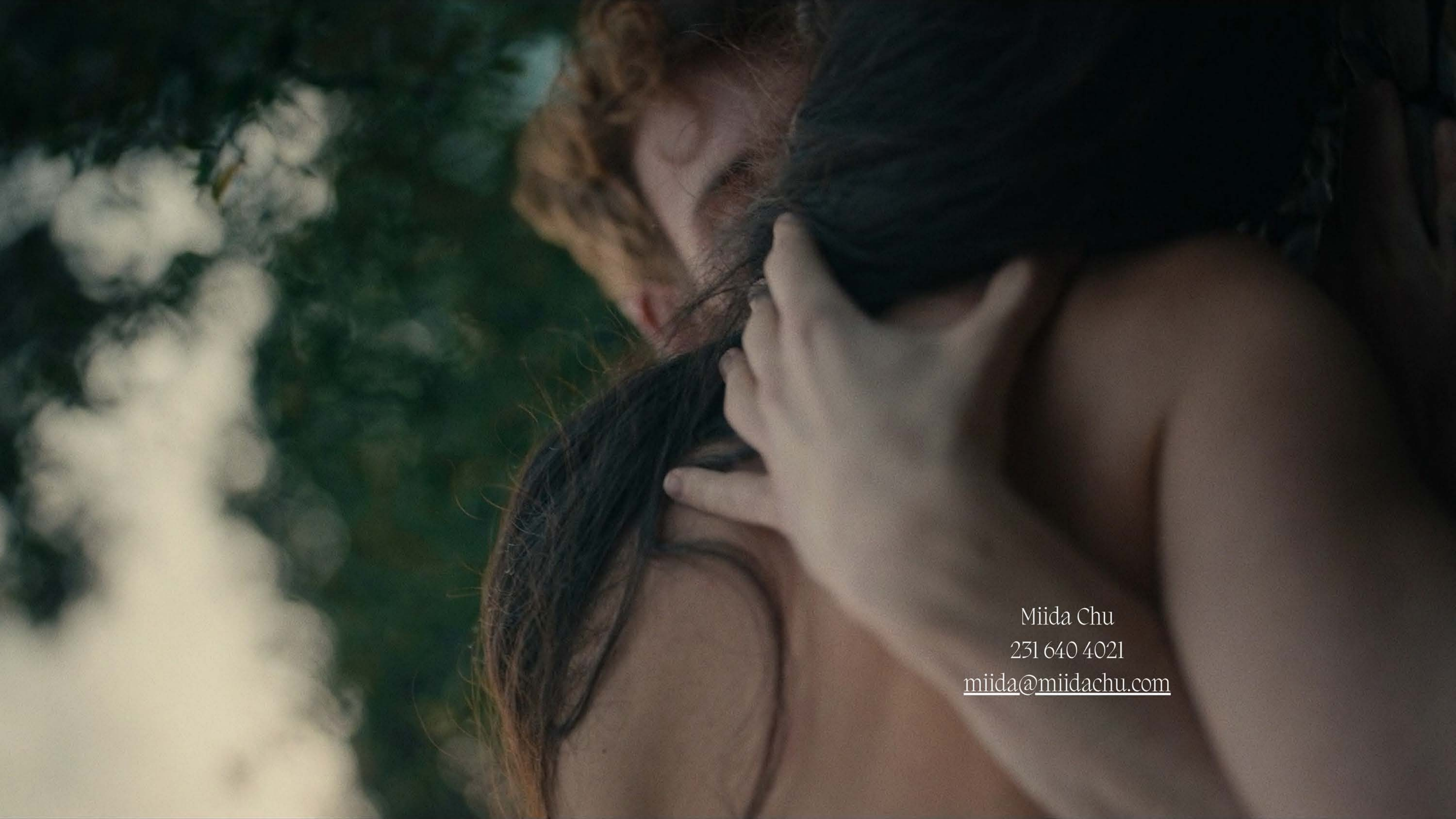
Comps





In some ways, this film is a gift to my teenage self
who still hides somewhere in my unconscious.

I want to give her the coming-of-age she didn't have.



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