



Captive Dreams

By Michael Flynn

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'Mike Flynn's stories begin by intriguing your brain and end by piercing your heart. Few other writers can combine cutting-edge science and emotional situations with Flynn's skill and sensitivity. Read these stories, and you will never forget Mae Holloway, nor Ethan Seakirt, nor Karen Brusco, nor any of the others who must live with the dilemmas that even the most hopeful science can bring.'--New York Times Bestselling Author Nancy Kress Fine literary writing meets Science Fiction. A thematic tour-de-force exploring the concept of being human through the eyes of imperfect protagonists struggling with their demons. More than just great SF, these are just great stories told with style, wit and sensitivity. Six memorable stories, each independent, but each tangentially touching on the others. Melodies of the Heart, Captive Dreams, Hopeful Monsters, Places Where the Roads Don't Go, Remember'd Kisses, Buried Hopes

'Michael Flynn has quietly become one of the best sf writers of our time. CAPTIVE DREAMS shows his intelligence, his compassion, and the dry wit with which he seasons them both. Don't miss it!'--New York Times Bestselling Author Harry Turtledove

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Editorial Review

Review

Prometheus Award winner Flynn (*In the Lion's Mouth*) assembles six tales delving into deep melancholy and moral ambiguity. Each story builds from scientific what-ifs to a reality of human fragility and despair. In *Melodies of the Heart*, genetic conditions have a young girl aging too quickly and an old woman too slowly. In the title story, ideological differences hinder a young boy's ability to make sense of afterimages and echoes floating in his brain. *Hopeful Monsters* pulls back the curtain on the world of designing babies. In *Places Where the Roads Don't Go*, a lifelong friendship is strained when a heated debate over the nature of mind becomes more than talk. *Remember'd Kisses* explores science that offers to absolve emotional pain. In *Buried Hopes*, buried objects keep hope alive. **While great writing, vivid scenarios, and thoughtful commentary outshine the scientific concepts, the stories will linger after the last page is turned.** -- Publishers Weekly (Starred Review)

(5 Star Review) *Captive Dreams* is not a short fiction collection or a fix-up in the usual sense. Some of the stories herein were previously published, others were written for this volume. The character set is the same for each story regardless of which characters appear in any given stories. What makes this volume unique is that one neighborhood is the setting, and all the characters in the stories live in that neighborhood. Flynn has also added afterwords for each story which describe how he came to write each piece, a great way of answering the standard question, Where do you get your ideas?

Flynn has created a fictional work from disparate parts that feels homogenous. *Melodies of the Heart* establishes the milieu and the tone of all the stories in its recounting of a part-time doctor at a retirement home who thinks he finds a key to unlock the chains of his daughter's illness in an older resident's memories. The title story is a deeply affecting meditation on how parents of handicapped children can grow too attached to their child's handicap instead of the child. *Buried Hopes* focuses on a foreign-born member of the shared neighborhood who finds himself in need of psychological counseling. It's an intriguing tangent from the aliens live next door trope that shows how devastating homesickness can be if allowed to grow, and what the outsider might do to improve its mental state.

As Flynn notes in the Afterword to the Afterwords, the stories in *Captive Dreams* share a common ambience of deep melancholy and terrible ambiguity. Each story reflects the human element of scientific advancements, the good and bad of breakthrough treatments, programs to improve the human body and mind, the persistence of the mind after physical death, and other what-ifs often found in science fiction. *Captive Dreams* represents an alternative to fix-ups that works very well. --Janine Stinson, Foreword Reviews

In the final Afterword to the Afterwords, Flynn writes, I am not a critic, least of all of my own stories. He is too modest. In the individual Afterwords he not only footnotes the various speculative ideas but underlines and reinforces the stories thematic and structural features and notes the various conditions and influences that went into their making. His accounts of how he wrote and rewrote them show how well he does the essential writerly job of self-criticism, and his reflections on how they work and what they say are as thoughtful and perceptive as one could wish of any commentator. Come to think of it, a decent analytical review could be assembled from the Afterwords, thus making my job pretty much unnecessary. I suppose modesty and good manners prevent Flynn from the final function of the reviewer, which is to make a recommendation, which I provide herewith: I enjoyed half of these stories years ago on first reading them, and I enjoyed encountering them again, along with their new companions and their creator's thoughts on their creation. I think I will not

be alone in that. --Russell Letson, Locus Magazine

About the Author

Select Previous Publications

Eifelheim (Nominated for Hugo Novel)

The Forest of Time (Nominated for Hugo Novella)

In the Country of the Blind (Won Prometheus & Compton Crook Awards)

Fallen Angels (with Niven/Pournelle: Won Prometheus and Seiun Awards).

Users Review

From reader reviews:

Pearl Norris:

As people who live in the actual modest era should be upgrade about what going on or information even knowledge to make these keep up with the era which can be always change and progress. Some of you maybe will probably update themselves by examining books. It is a good choice for you personally but the problems coming to you actually is you don't know which one you should start with. This Captive Dreams is our recommendation so you keep up with the world. Why, since this book serves what you want and wish in this era.

Robert Mayo:

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