

Editorial

Welcome to the seventeenth issue of *Flash*, which features new stories from Australia, France, India, Saudi Arabia, Sri Lanka, the UK, and the USA. We are honoured to publish two explorations of the male gaze from Michalis Ganás's *Gynaikon* ('[Stories] of/about Women'), a volume of short-shorts published in Athens in 2010, both freshly translated from the Greek by Paschalis Nikolaou. We are also pleased to include Claire Hamilton Russell's winning entry to the 2016 'Writing Out of the HD Shadow' flash-fiction competition, judged by authors Alan Bissett and Michael Malone and organized by the Scottish Huntington's Association to raise awareness of the degenerative neurological condition Huntington's disease.

'*Flash Presents*' features four flash dramas from Craig Taylor's hugely entertaining and slyly thought-provoking *One Million Tiny Plays About Britain* (2009). Taylor's *Londoners* (2011), which rendered the reminiscences of disparate Londoners as flash (and longer-form) memoir, was reviewed in *Flash*, 5.2.

In this issue's '*Flash Reviews*', Jonathan Cardew is hooked by *Flashed: Sudden Stories in Comics and Prose*, edited by Josh Neufeld and Sari Wilson, the fruits of a unique collaborative project. Mark Budman meanwhile finds the goods in *Nothing to Declare: A Guide to the Flash Sequence*, edited by Robert Alexander, Eric Braun, and Debra Marquart. Alongside these innovative, genre-crossing anthologies, we review six single-author flash collections. Peter Blair is mesmerized by Stacy Hardy's *Because the Night* and its interleaved photo-art. Chrissie Cuthbertson adjudges Diane Williams's *Fine, Fine, Fine, Fine, Fine* the very finest of reads, Angela Readman is head over heels with Meg Pokrass's *The Dog Looks Happy Upside Down*, and David Swann is intoxicated by Sherrie Flick's *Whiskey, Etc.* Liz Milne is transported by Michèle Praeger's *Baby You Can Drive My Car ...*, a slim volume of pacey prose, while Michael Loveday admires Carrie Etter's unsettling *Hometown*, a pamphlet which concludes with a sequence that might be at home in *Nothing to Declare*.

We hope you enjoy this issue.

Peter Blair and Ashley Chantler

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