

Editorial

Welcome to the sixth issue of *Flash*. This issue features new flashes from Britain, Canada, Ireland, South Africa, and the USA, amongst them stories set in Paris, Florence, and Constantinople (now Istanbul). We are especially pleased to include new pieces by Randall Brown, prolific writer and promoter of flash fiction; by William Wall, whose fourth novel, *This is the Country*, was longlisted for the Booker Prize in 2005; and by Alan Beard, whose second collection of short stories, *You Don't Have to Say*, appeared in 2010. Also featured are two flashes extracted from *Paperboy*, Bob Thurber's 'Dysfunctional' and wonderful novel, published earlier this year. And we are honoured to reprint Ian Rankin's 'Fieldwork' from *Ox-Tales*, a four-volume short-story collection sold in aid of Oxfam.

'*Flash Presents*' features stories in translation by two critically acclaimed, prize-winning, and influential writers: Israel's Etgar Keret and Argentina's Ana María Shua. Keret's 'Malfunction' and 'Asthma Attack' are taken from compellingly jocosserious collections *The Nimrod Flip-Out* (2004) and *The Girl on the Fridge* (2008), while Shua's mesmerizing *Microfictions* (2009) is represented by 'Night Sounds' and 'Crime'. *Flash's* first translated story appeared in our last issue, and we hope to publish more.

In '*Flash Reviews*', Brian Baker explores the rich territory charted by a major new anthology, *Sudden Fiction Latino*, Robert Graham is not impressed by *The Collected Stories of Lydia Davis*, Paul McDonald enjoys *Color Plates* by Adam Golaski, and Holly Howitt finds much to admire in Mary Hamilton's *We Know What We Are*. Each review is accompanied by a sample story. Golaski's and Hamilton's books come from Rose Metal Press, founded in 2006 and now a leading independent publisher of flash fiction. Other Rose Metal Press publications are reviewed in *Flash* 3.1 and 3.2.

We hope you enjoy this issue.

Peter Blair and Ashley Chantler

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Mary Hamilton, *We Know What We Are*

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