



Kurodahan Press would like to present for your review:

Bullseye!

by Yasutaka Tsutsui

Translated by Andrew Driver

ISBN: 978-4-902075-86-1

Pages: ix + 225

Size: 5" x 8" (127mm x 203mm), softcover

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A new collection of stories by Yasutaka Tsutsui, famed in Japan and worldwide for his darkly humorous, satirical handling of a vast range of themes central to the human condition.

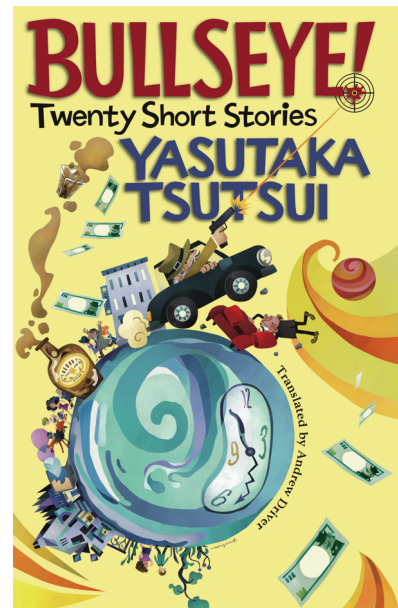
Although often criticized for his treatment of "taboo" subjects such as disabilities, the Emperor, and old age, he is also recognized as one of the founders of post-modern science fiction in Japan.

A number of his works have been published to widespread acclaim in English including *The Girl Who Leapt Through Time*, *Salmonella Men on Planet Porno*, and *Paprika*.

Yasutaka Tsutsui, born in Osaka in 1934, is Japan's pre-eminent writer of metafiction. Over the last six decades, he has produced dozens of novels, hundreds of short stories and numerous other works of literature, many of which have won national acclaim. Among others, he won the Tanizaki Prize in 1987, the 1981 Izumi Kyoka award, the 1989 Kawabata Yasunari award, and the 1992 Nihon SF Taisho Award. His latest and probably last full-length novel *Monado no Ryōiki* won the Mainichi Art Award in 2017. Though a cult hero and well-known TV personality, Tsutsui lives virtually incognito in Tokyo's bustling Harajuku district.

Catalog URL: <http://tinyurl.com/yc2yxp8f>

Cover image: <http://tinyurl.com/yb9doe8g>



Cover: Yochan Ito

A copy of your review to the below address would be greatly appreciated.

Reviews of Yasutaka Tsutsui's previous collection, *Salmonella Men on Planet Porno*
(also translated by Andrew Driver)

"From short pieces like the absurd moment a friend calls to say he's invented a time machine –to the strange heavy atmosphere of the stranded railway line of Bear's Wood, you are in the company of a writer who is comfortable with sexual tension, disappointment and secrets. ...If you have never read any Japanese short stories, this would be a perfect place to start."

—Sam North, Hackwriters.com

"An admirer of Darwin, Freud and the Marx Brothers, Tsutsui creates worlds in which the desperate pursuit of the rational and reasonable – in science, business, finance, medicine, romance and domestic life – leads inexorably to paranoia and catastrophe".

—Abby Pollak, SFGate

"Marvelously wacky and psychologically insightful. . . . Tsutsui's fabulously morbid sense of humor, his obsessiveness and his wit make this collection sufficiently entertaining and disturbing to warrant our attention, especially today when the world as we know it has indeed tilted into the fantastical."

—San Francisco Chronicle

"Fans of Haruki Murakami will relish this delightful collection. . . . A strange, magical journey."

—Entertainment Weekly

"Darkly funny and still fresh and relevant."

—Los Angeles Times

"Each and every story sizzles with energy, teems with issues and sweeps you happily along into the fantasy. . . . Tsutsui is at his best when juggling all the apples, devising entertaining, whimsical worlds and scenarios that camouflage scathing criticism. . . . The collection unabashedly romps in the sexual facets of modern humanity and culture. But Tsutsui's work does so much more, sometimes brilliantly, often hilariously, always fantastically, never bound by reality or convention."

—The Miami Herald

"For once, a book that merits its wacky title, this collection . . . playfully skips across the conventions of both sci-fi and slapstick. . . . [In it,] the sense of a world bordering on paranoid hysteria is as strong as ever."

—BBC

"Insightful and funny. . . . [Tsutsui's] dark satire should find a loyal audience in the states."

—Rocky Mountain News

"Memorable. . . . Quirky and entertaining. . . . Tsutsui shrewdly reveals the hairline stresses, lusts, and insanities that no society can ever completely wall in."

—The Harvard Crimson

"Tsutsui is a shrewd satirist. . . . Potent are those stories where the author eschews genre pyrotechnics and reveals the strangeness and horror of the ordinary."

—The Review of Contemporary Fiction