

tive behavior, Theraplay, psychoanalyses, humanism, solution focus, and more. For instance, in a section focusing on Toy Telephone Play, prompts such as “pretend to call your stomach (or other body part) and ask why it is hurting” ring strongly of gestalt, although those like “pretend to call the wise person inside of you for advice” can be processed using multiple theoretical orientations (p. 26).

An authority in the field of play therapy, Schaefer is the cofounder and director emeritus of the Association for Play Therapy. He and Cangelosi are both prolific authors and have private practices through which they provide psychotherapy services to children and families. Practitioners will benefit greatly from the authors’ personal expertise gained through decades of play therapy practice. They introduce each technique with a rationale that highlights specific benefits for the child. The descriptions include not just instructions but information about age appropriateness and the materials required. The authors lay out several variations of techniques that often include both individual and group applications. Some chapters feature a case illustration that helps therapists better conceptualize a technique. The authors also recommend client populations that might especially benefit from a technique and, when appropriate, suggest which kinds of clients may not benefit. Finally, for a profession that values evidence-based treatment approaches, each section includes supporting research.

The authors highlight simple, cost-effective, and time-tested techniques. Although some of those they offer are hundreds of years old, Schaefer and Cangelosi’s streamlined organization, clarity

of writing, attention to a variety of client populations, and creativity offers a fresh new look and makes this a must-buy resource for play therapy students and practitioners alike.

—Page L. Thanasiu, *Stetson University, DeLand, FL*

Koji Kondo’s “Super Mario Bros.” Soundtrack

Andrew Schartmann

New York, NY: Bloomsbury Academic, 2015. Foreword, preface, acknowledgments, introduction, and notes. 208 pp. \$10.75 paper. ISBN: 978162898532

Sound Play: Video Games and the Musical Imagination

William Cheng

New York, NY: Oxford University Press, 2014. Acknowledgments, foreword, notes, and index. 262 pp. \$26.95 paper. ISBN: 9780199969968

Game audio has always been an integral part of game play, first attracting players to place their quarters into the coin slots of early arcade games and later not only providing important game play feedback but also creating immersive environments for gaming at home. We have, however, begun the serious academic study of game audio only during the last decade or so. Andrew Schartmann’s and William Cheng’s new books make varied and welcome entries into this burgeoning field.

Andrew Schartmann, currently finishing a doctorate in music theory at Yale

University, provides his engaging and well-written book as he continues to examine early game audio. In Koji Kondo's "Super Mario Bros." *Soundtrack*, he offers a complete analysis of the 1985 *Super Mario Bros.* soundtrack. The first section of the book, "Contexts," begins with a brief discussion of the game industry in the 1970s and 1980s leading up to the release of *Super Mario Bros.* (SMB). Here, Schartmann emphasizes how SMB and the Nintendo Entertainment System (NES) were poised to have a major impact in the game scene. After an equally short discussion of how the NES produced audio and Koji Kondo's compositional style, Schartmann then turns his attention to the music and sounds of the game.

In the second, longer portion of the book, "Music," Schartmann thoroughly analyzes—both musically and contextually—each track of game music and the sound effects as a part of the game play. Schartmann often compares the musical themes of SMB with other classical pieces in similar styles. Although his writing can be enjoyed by anyone, Schartmann's concise focus on the SMB game soundtrack and the NES audio methods make it particularly accessible to those who are not necessarily experts in the field—but rather lovers of the iconic game and its audio. Perhaps the most distinguished discussion in the book addresses the sound effects and their function in the game, to which Schartmann gives brilliant contemplation. Particularly intriguing here is his question about the flagpole slide at the end of the level. Schartmann asks, "Why does the sound *rise* as Mario slides *down*?" (p. 105)?

Although Schartmann's direct style makes the book a quick read, he could

have strengthened it. Online links to audio samples might have served most readers better than the western musical notation he provides. Although his target audience often seems to be anyone who loves SMB, Schartmann at times lapses into musical theory jargon beyond the average music- and Mario-loving reader with whom he seems most interested in connecting. Still, the concise nature of Schartmann's focus on the sounds in SMB and his clear writing make this an excellent read for any lover of this classic NES game.

In contrast to the accessibility of Schartmann's work, William Cheng's *Sound Play* is a book aimed for an audience of academics, particularly those interested in game audio, but probably also any who study sound and the moving image. Cheng writes with an intellectual flair, referencing Plato, Adorno, and numerous scholarly works yet uses a personable style that makes reading him a delight. In case studies from five games, Cheng examines the multifaceted roles of audio as it relates to game play. If one is already familiar with Cheng's work, the first two chapters discussing the juxtaposition of the background music and various game play actions in *Fallout 3* and an in-depth analysis of the opera scene from *Final Fantasy VI* will be the most intriguing, because they are new. The final three chapters, analyzing the sounds of horror in *Silent Hill*, describing music-making sessions with other players in *Lord of the Rings Online*, and discussing the use of voice chat in *Team Fortress 2*, have already been published or are slightly expanded versions of Cheng's journal articles. Unlike many game audio works, which can be tedious if the reader is not familiar with

the game, Cheng describes each scenario so clearly and in such detail that an intimate knowledge of the particular game is not necessary.

Cheng's most interesting discussions are his anecdotes about his own experiences playing the games he examines. The personal touch makes these stories relatable, but Cheng maintains an academic tone that keeps them from sounding like mere journal entries. For instance, Cheng reflects on the timing with which he decided to detonate a nuclear bomb destroying a village in *Fallout 3* as it connected with a John Sousa march playing in the background. Did his timing just at the climactic moment of the march come from his musical expertise, or was it shaped by his desire for maximum showmanship and the fact that the video recordings of his game play would feed the lectures he would eventually deliver (pp. 47–48)? Also compelling is Cheng's study of how the voice chat function in *Team Fortress 2* shapes interactions between players in the real world and their virtual realm. I find particularly fascinating his examination of how female gamers, a minority of *Team Fortress 2* players, are treated differently than male players, that is, his asking if women have a "coming out" moment when they speak over voice chat and are recognized as female (p. 151).

Throughout the book, Cheng has done a superb job of referencing discussions from vibrant online forums where game—and game audio—communities thrive. Links to audio and video examples add depth to the reader's understanding of the written examples and images Cheng provides. Overall, the work is a superb collection of powerful ethnomusicologi-

cal writings that will undoubtedly become a staple text on the game audio scholar's library shelf.

—Matthew Thompson, *The University of Michigan, Ann Arbor, MI*

Internet Spaceships Are Serious Business: An EVE Online Reader

Marcus Carter, Kelly Bergstrom, and Darryl Woodford, eds.

Minneapolis, MN: University of Minnesota Press, 2016. Introduction, contributors, and index.

230 pp. \$22.95 paper.

ISBN: 978081669908

EVE Online is a game I wish I played. The reasons that I do not are numerous but *Internet Spaceships Are Serious Business* highlights one of the most crucial: it is a game space that appears actually to discourage participation. It has a steep learning curve, requires a large commitment of time from participants, and has frequent and brutal sanctions against failure. The editors even go so far as to claim that the game "scream[s] 'don't play me' as a new user" because if "a video game should always be fun, then *EVE Online* isn't a very good video game" (p. xi). Perhaps that is why, although *EVE Online* was released by CCP Games to the public over thirteen years ago, it has not received nearly the academic scrutiny many other Massively Multiplayer Online Role-Playing Games (MMORPG) such as *World of Warcraft* have received. And yet the fifteen essays, written by a mix of academics, developers, and players, tackle the issue of this game's