pily travel with her as she traverses the art and craft of designing for social play, physical play, and more. Still, there is the niggling (and inevitable?) question of what exactly constitutes "meaningful choice." After all, even the most complex games offer players only a handful of options in the grand scheme of things and, therefore, the promise rather than the reality of choice. But I suppose that will have to be a question for another book.

For the uninitiated, I expect that *How Games Move Us* will be pleasant reading, and it might make a good opening text in an Introduction to Game Design course or find its way onto a friend's summer reading list. More experienced readers, though, will likely be better served by exploring Isbister's traditional scholarly work, upon which *How Games Move Us* is based and examples of which are cited in the book's notes. That said, even seasoned researchers will appreciate the ease with which Isbister confronts the complexity and inscrutability of human emotion and play. Games and feelings both are strange and powerful things, and *How Games Move Us* provides an accessible lens for examining them.

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—Judd Ethan Ruggill, *University of Arizona, Tucson, AZ*

Shigeru Miyamoto: Super Mario Bros., Donkey Kong, The Legend of Zelda

Jennifer deWinter
New York: Bloomsbury Publishing, 2015. Acknowledgments, foreword, gameography, works cited, and index. 184 pp. $16.00 paper.
ISBN: 9781628923889

As the video game industry ages, the need to discuss game designers and their contributions becomes paramount. While there are several ways of looking at and contextualizing past milestones in the game industry—such as the books in the MIT Press Platform Studies series—Jennifer deWinter and Carly Kocurek's Influential Video Game Designers series, published by Bloomsbury, is an attempt to move forward the conversation between the designers and their games over an entire career.

In the series' debut book, *Shigeru Miyamoto*, deWinter examines the creator of *Mario, Donkey Kong, Pikmin,* and many other games to figure out how the designer's life and interests affected his game designs. Miyamoto is a fitting icon to begin a series like this, considering his contributions to games are both large and significant. It is hard to imagine what games would look like without *Mario, Donkey Kong*, or the *Legend of Zelda's* influence on design. However, biography is hard to write effectively in a book about game design. Readers will want to learn about a designer's life but also see it rooted in his or her art. Game designers are also often collaborative projects with many participants. As deWinter points out, Miyamoto's narrative is tied to Nintendo and its many employees.

DeWinter chooses to move beyond this linkage by emphasizing key aspects of Miyamoto's life and training. The book's structure follows this thinking by focusing on the Miyamoto's work in distinct areas, including hardware and software development, experience design, storytelling, and the overall Japanese cultural context of his work. DeWinter also discusses the late Nintendo game designer Gunpei Yokoi's

influence as a key source of Miyamoto's design philosophies. She outlines each of these points in the introduction and develops them further in subsequent chapters focusing on Miyamoto's world building, narrative structure, open playground-like design philosophy, and interest in casual and welcoming design. The book concludes with a transcript of his 1999 Game Developers Conference keynote speech, a chapter exploring the designer's legacy, and a gameography that spells out his role on each project.

The book explores themes and styles of play through Miyamoto's catalog rather than looking at them chronologically. Still, deWinter notes and outlines some meaningful changes in his style of design. Miyamoto begins with a story-focused game, *Donkey Kong*, followed by opening up the play space with games such as *Zelda* to encourage exploration. Later, his design goals focus on the kinds of experiences that made *Mario Kart* (which doesn't attempt to simulate actual cart racing) and *Wii Music* (which created a improvisational experience unlike the more game-like *Guitar Hero*) popular and innovative games. The final essay discusses the Nintendo Wii and the intention to create more welcoming and inclusive styles of play, which offer a small structure to encourage willing playfulness from any age or gender demographic. All of these concepts bring the reader back to Miyamoto's childhood love of exploring caves and his recent love of gardening.

The challenge of the book's narrative is that it doesn't serve strictly as a biography of Miyamoto. The essays and analysis illuminate the work almost more than the man. DeWinter expertly uses

past interviews and speeches to analyze Miyamoto's games, but the study lacks any original interview or discussion with the game designer. This is likely because Miyamoto seldom gives interviews, but having an additional discussion with the designer would have made the book even stronger. The text also could have provided more historical context or meaning, and it doesn't touch on Miyamoto's contribution to the larger game industry. The book assumes readers have knowledge of the more linear eras of video game history.

Ultimately, the book is effective in discussing the context and styles of Miyamoto's influential work as a game designer. It serves as a great beginning text to explore a designer's games through a biographical lens. And at 184 pages, the relatively brief study should be accessible to scholars and nonscholars alike who are curious about game development.

— Alexander Bevier, *Independent Scholar, New York, NY*

Tempest: Geometries of Play
Judd Ethan Ruggill and Ken McAllister
Ann Arbor, MI: University of Michigan Press, 2015. List of figures, introduction, appendixes, notes, works cited, and index. 168 pp. $29.95.
ISBN: 9780472052691

Judd Ruggill and Ken A. McAllister's *Tempest: Geometries of Play* presents a book-length study of the titular Atari arcade game *Tempest*, a 1981 3-D vector graphic shooter. Ruggill and McAllister provide both a close reading of *Tempest* and a wide sweep of its cultural context. *Geometries of*