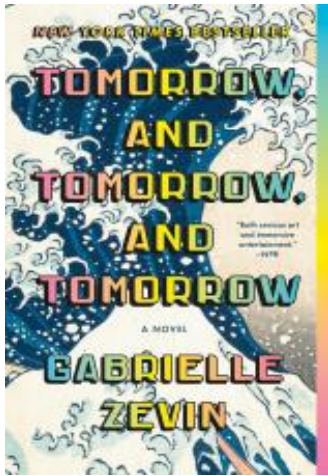

Tomorrow, and Tomorrow, and Tomorrow

by Gabrielle Zevin



About the Book

Sam and Sadie --- two college friends, often in love but never lovers --- become creative partners in a dazzling and intricately imagined world of video game design, where success brings them fame, joy, tragedy, duplicity and, ultimately, a kind of immortality. It is a love story, but not one you have read before.

From the bestselling author of *THE STORIED LIFE OF A. J. FIKRY*: On a bitter cold day, in the December of his junior year at Harvard, Sam Masur exits a subway car and sees, amid the hordes of people waiting on the platform, Sadie Green. He calls her name. For a moment, she pretends she hasn't heard him. But then she turns, and a game begins: a legendary collaboration that will launch them to stardom.

These friends, intimates since childhood, borrow money and beg favors. Before even graduating college, they have created their first blockbuster, *Ichigo*. Overnight, the world is theirs. Not even 25 years old, Sam and Sadie are brilliant, successful and rich, but these qualities won't protect them from their own creative ambitions or the betrayals of their hearts.

Spanning 30 years, from Cambridge, Massachusetts, to Venice Beach, California, and lands in between and far beyond, Gabrielle Zevin's *TOMORROW, AND TOMORROW, AND TOMORROW* examines the multifarious nature of identity, disability, failure, the redemptive possibilities in play, and above all, our need to connect: to be loved and to love.

Discussion Guide

1. Describe the types of "love" shared among Sadie, Sam and Marx. What catalyzes the shifts in their relationships over the years? Consider Sadie's explanation to Sam about why they never got together: "Lovers are...common. Because I loved working with you better than I liked the idea of making love to you. Because true collaborators in this life are rare?"

(page 393).

2. How does Dov set the standards for Sadie's work as a game designer, as a woman, and as a wife/partner to both Sam and Marx? What compels her to keep him in her life even after they break up?
3. Sadie considers how their experience as designers would have been different if they were born a decade (more or less) before or after when they were born. Technological advances aside, what else would have been different about their story if it was shifted slightly in time? Consider Sadie and Dov's relationship, the options for Sam's foot, the proliferation of mass shootings, and other cultural and social events.
4. Marx's main creative role is as an actor, which is limited to his time in college. How does he continue to contribute to the creative process with Sam and Sadie --- as producer, muse, organizer and more? What does his participation suggest about the various ways in which one participates in art beyond being an artist?
5. If you were in their shoes, would you have taken the deal with Cellar Door Games or Opus Interactive to produce *Ichigo*? How would the novel have turned out differently if they had chosen Cellar Door?
6. How does Sam's foot --- while it's injured and after it's been amputated --- shape his sense of self? Consider his reflections on gender, sexuality and pain, including how he constructs his avatar as Mayor Mazer. How do the sensitivities of his relationship with this part of his body improve and damage his relationships with the people he loves?
7. The novel bends its narrative form to assume the structure of the games in various places --- namely, *Both Sides*, the NPC and *Pioneers* sections. How did your reading experience shift in those sections? Did the format enhance your immersion into the worlds the team was building, even through text alone?
8. Sam suffers numerous losses in the book --- his mother, Anna; his friend and partner, Marx; his foot; his relationship with Sadie; his grandfather. How does gaming help him cope with his thoughts about his mother: "There are, he determines, infinite ways his mother doesn't die that night and only one way she does" (page 172)?
9. Whom do you think deserves more creative credit for *Ichigo* and *Mapleworld*, their two most successful ventures --- Sam or Sadie? How does the media's interpretation of Sam as Ichigo and Mayor Mazer affect their working dynamic?
10. Do you think Sadie and Sam regret the choices they made for *Mapleworld*, given how the game's political voice led to Marx's death? Do you think Marx had any regrets?
11. What alternative "plays" during the shooting at Unfair Games could have caused Marx to live?
12. Marx muses while in his coma: "Memory, you realized long ago, is a game that a healthy-brained person can play all the time, and the game of memory is won or lost on one criterion: Do you leave the formation of memories to happenstance, or do you decide to remember?" (page 286). What do the characters in the novel decide to remember through their games? Do they acknowledge the role and value of happenstance in the creation of their real world and their imagined worlds?
13. From the title of the novel, to Sadie's invocation of Emily Dickinson, to Marx's epithet, "Tamer of Horses," to *Master of the Revels*,

there are many allusions to classical literature woven throughout the novel. What does this suggest about the nature of storytelling --- how many ways can the same stories, emotions and experiences be reinvented? Does the team believe they can create and are creating something new in their work, or are they finding new ways of expressing universal themes? What do video games offer a person in the form of entertainment, community and growth that a play, a poem or other art forms do not?

14. Discuss how the other game designers that join *Unfair Games* --- Ant and Simon, and the Worths --- contribute to the plot of the novel. What would they be if the novel was a video game?

15. What does taking over Dov's class at MIT help Sadie understand about her life path, including the motives and conditions that helped her make *Ichigo*, as prompted by her conversation with Destiny?

16. Sadie notes that the kids in her class have a very different attitude toward telling their stories, in life and in games, compared to when she was growing up in the 1980s. How have you observed similar shifts within your own families and communities? How has technology shaped our modes of expression, sense of self-worth and value systems, especially among teenagers?

17. What video games have you formed an attachment to in your life, as a child and/or as an adult? What about the gameplay, story or characters drew you in and left an impression on you?

18. Both Sadie and Sam use games to explicitly memorialize their loved ones and process their losses. If you could design a game to change or preserve some part of your reality, what would it be like?

Author Bio

Gabrielle Zevin is a *New York Times* bestselling novelist whose books have been translated into 39 languages.

Her 10th novel, *TOMORROW, AND TOMORROW, AND TOMORROW*, was an instant *New York Times* bestseller, a *Sunday Times* bestseller, and a selection of the Fallon Book Club. *TOMORROW* was Amazon.com's #1 Book of the Year, *Time Magazine*'s #1 Book of the Year, a *New York Times* Notable Book, and the winner of both the Goodreads Choice Award for Fiction and the Book of the Month Club's Book of the Year. Following a 25-bidder auction, the feature film rights to *TOMORROW* were acquired by Temple Hill and Paramount Studios. Zevin is currently writing the screenplay.

THE STORIED LIFE OF A.J. FIKRY also spent many months on the *New York Times* bestseller List. A.J. FIKRY was honored with the Southern California Independent Booksellers Award for Fiction, the Japan Booksellers' Prize, and was longlisted for the International Dublin Literary Award, among other honors. A.J. FIKRY is now a feature film with a screenplay by Zevin. She has also written children's books, including the award-winning *ELSEWHERE*.

She is the screenwriter of *Conversations with Other Women* (Helena Bonham Carter) for which she received an Independent Spirit Award Nomination for Best First Screenplay. She has occasionally written criticism for the *New York Times Book Review* and NPR's *All Things Considered*, and she began her writing career, at age 14, as a music

critic for the *Fort Lauderdale Sun-Sentinel*. Zevin is a graduate of Harvard University. She lives in Los Angeles.

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