

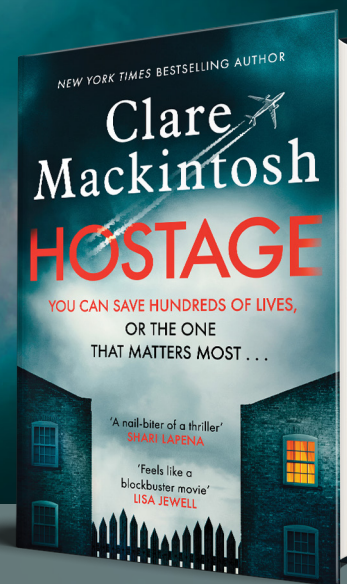
# WORLD *Airlines* Magazine

Take a Transcontinental Flight to  
Australia with *New York Times*  
Bestselling Author,

**Clare Mackintosh**

in Her New Thriller,

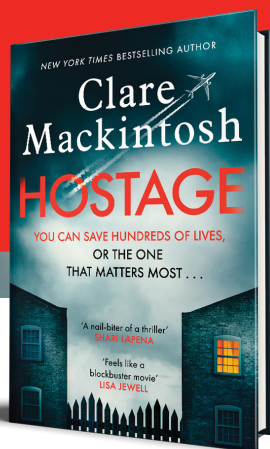
**HOSTAGE**



“I am fascinated by  
the gray area between  
good and bad.”

—Clare Mackintosh





# PRAISE *for* HOSTAGE

**“Page-turning twists and turns right up to the final pages, *Hostage* is a perfect summer thriller!”**

—Mary O'Malley, Skylark Bookshop

**“Clare Mackintosh once again proves that she is a master of suspense. Seeing your child in jeopardy is every parent's worst nightmare. The terror is multiplied tenfold when Mina, a flight attendant, is forced to make a “trolley problem” like decision. Fasten your seat belt, clench your stomach, and perhaps give yourself a whiff of oxygen as you race at jetspeed through *Hostage*.”**

—Pamela Klinger-Horn, LITERATURE LOVERS' NIGHT OUT™, Valley Bookseller

**“When Clare Mackintosh goes high concept, she doesn't mess around... A true page-turner that will have producers lining up with movie offers.”**

—Linwood Barclay

**“Hypnotically good. Should be a hit, might be a classic.”**

—Lee Child

**“Fiendishly clever. Mackintosh takes domestic suspense to new heights in this tale of a kidnapped child, hijacked plane, and two parents' desperate fight to save their family.”**

—Lisa Gardner

**“A propulsive read—*Hostage* will have you questioning ‘what would you do?’ at every turn.”**

—Karin Slaughter



## CLARE MACKINTOSH

is an award-winning *New York Times* and international bestselling author. She spent twelve years on the police force in England and has written for *Guardian* (UK), *Good Housekeeping*, and other publications. Translated into forty languages, her books have sold more than two million copies worldwide. Clare lives in North Wales with her husband and their three children. She can be found at [claremackintosh.com](http://claremackintosh.com), [facebook.com/ClareMackWrites](https://facebook.com/ClareMackWrites), or on Twitter at [@ClareMackint0sh](https://twitter.com/ClareMackint0sh).





# TABLE *of* CONTENTS

<b>Onboard Menu/Fun Extras .....</b>	<b>1</b>
<b>Reading Group Guide .....</b>	<b>2</b>
<b>A Conversation with the Author .....</b>	<b>3</b>
<b>Word Scramble .....</b>	<b>4</b>
<b>Coloring Sheet .....</b>	<b>5</b>

**"In 1903, the Wright brothers defied gravity with the first sustained flight of an engine-powered aircraft. More than a hundred years later, we have the capability to keep one hundred and fifty tons of metal in the air for twenty continuous hours. The Earth's forces are strong, but we've proved we are stronger. We've beaten nature."**

**—YUSEF DINDAR**, Chief Executive Officer of World Airlines



# ONBOARD MENU / *Fun Extras*

Worldwide Airlines is excited to offer you a variety of snacks and drinks for your convenience during your flight. Our high-quality selection allows you to enjoy a refreshing drink and a delicious snack, all from the comfort of your seat.

## 34,000 ft Snack Pack

- Vegemite and avocado on toast
- Mixed nuts: macadamias, cashews, and almonds
- Fairy Bread
  - Fairy Bread is a children's treat, made of white bread with the crusts cut off, cut into triangles, spread with butter, and topped with rainbow sprinkles.

## 38,000 ft Snack Pack

- Fish and chips—not just a British classic, this is enjoyed in Australia as well!
- Lamington
  - A Lamington is an Australian classic, made from a buttery, vanilla sponge cake, cut into squares, then dipped into chocolate icing, and coated with coconut. Pro tip: pop the squares into the freezer before dipping them in chocolate; they hold better together that way.

## 42,000 ft Snack Pack

- Meat pie
- ANZAC biscuit
  - These buttery biscuits (a.k.a. cookies) originated during World War I, when they were mailed to soldiers in ANZAC—the Australian and New Zealand Army Corps—as they kept well, being made without eggs.

## Learn to Speak English

Americans, Australians, and people who live in the United Kingdom all speak the same language, right? English! And yet, you might be surprised by some of the different terms each country uses for every day items. Make sure you're asking for the right thing the next time you're traveling to one of these countries!

American English Term	Australian English Term	British English Term
Apartment	Apartment	Flat
Bathroom/restroom	Bathroom	Toilet/bathroom/loo
Bell peppers	Capsicums	Red/green/yellow peppers
Candy	Lollies	Sweets
College/university	Uni/university	Uni/university
Comforter	Doona	Duvet
Cookies	Biscuit	Biscuit
Drugstore	Chemist/pharmacy	Chemist/pharmacy
Flip flops	Thongs	Flip flops
French Fries	(Hot) Chips	Chips
Friend	Mate	Mate
Grocery store	Supermarket	Supermarket/The shops/grocers
Pants	Pants/Trousers	Trousers
Potato Chips	Chips	Crisps
Rain boots	Gumboots	Wellies
Sidewalk	Footpath	Pavement
Sweatpants	Tracksuit bottoms/trackies	Trackies/tracki daks/dacks
Swimsuit/Bathing suit	Swimming costume/cozzie	Togs/Swimmers/Cozzies/Bathers

## Slang Language

While a phrase like, "Put another shrimp on the barbie," may be a classic people are familiar with, here are other Australian and British English slang words and phrases that may be a little harder to decipher.

Country	Slang Term	Meaning
UK	Gordon Bennett!	Exclamation of shock
UK	Codswallop	Nonsense/rubbish
UK	Dishy	Good looking
Australia	Arvo	Afternoon
Australia	Sanga	Sandwich
Australia	Brekkie	Breakfast
Australia	Avo	Avocado
Australia	Ripper	Excellent



# READING GROUP *Guide*

1. Sophia's care before her adoption creates added challenges for Mina and Adam. Do you think adoptive parents and biological parents have different approaches to supporting their kids?
2. What was your first impression of Adam? Why do you think he was first introduced through Mina's perspective? How did your opinion change throughout the book?
3. Mina calls the protests just outside the airport pointless because they only reach people who are already committed to flying. Who are the protestors trying to reach? Is there anywhere else that would be more effective?
4. The disagreement in the bar highlights disparities between business and economy class passengers, and Mina insists the economy passengers return to their seats. Why do these divisions exist? Do you think there was another way to de-escalate the situation?
5. When Mina receives the note, she thinks through some of the training she received to deal with hijackers. Why didn't she follow that training? What would you have done in her place?
6. Passenger 1G discusses the way they groomed the other members of the group and coaxed them into participating in the plan. What did all the members have in common before they boarded the plane? How does the internet enable radicalization?
7. The terrorists hold the airline employees, the passengers, and the airline itself all equally responsible for the London–Sydney flight. Can personal choices, like eating less meat or flying less often, make a significant difference to ecological health? Why do we focus on individual choice more often than corporate responsibility?
8. How do you feel about the dictate “Never negotiate with terrorists”? What are the short-term and long-term impacts of that stance?
9. How is business travel changing after the COVID-19 pandemic? Would you argue for or against the continuation of regular business travel?
10. Do you think the characters all got justice? Did you want a different outcome for anyone?



# A CONVERSATION *with the* AUTHOR

**As a writer, at times you've challenged yourself to step outside crime fiction and suspense. How does genre affect the way your stories develop? Do you think your suspense generally and *Hostage* specifically have benefitted from writing other types of books?**

I am a firm believer that story is what matters, not genre, and I always think it is a shame when a reader staunchly refuses to read a particular type of book. Some of my favorite writers segue between, say, crime and literary fiction, and some of my favorite novels are a hybrid of two genres. My fourth novel, *After the End*, is a family drama, not a thriller, but it is every bit as suspenseful as a crime novel. The only difference I found in writing it was that the story was led more by the characters than by the plot. This pushed me to spend more time considering who the protagonists were and why they made the choices they did. As I came to write *Hostage*, I found myself naturally spending more time on the backstory for Adam and Mina, and I think the novel is richer for it.

**You point out that fundamentalist activists are rarely sympathetic. When you worked as a protest liaison officer, what strategies were most effective in gaining public sympathy and support for a cause?**

No one is without flaws, and few of us have no redeeming features. I was fascinated by the workings of extremists and had a reluctant respect for their passion and single-mindedness. The most successful causes play on the emotions of their targets. Think about the times you've given money to a good cause: nine times out of ten, it's because a photograph, story, or statistic has made its way to your heart. For the organization hoping to secure sympathy, research is the key. They have to know their audience and understand how to push their buttons. A demonstration held by a right-wing organization gathered huge support in an area with high unemployment by sowing the seed that unwanted immigration was responsible. We all have a responsibility, I think, to do our own research and to ensure we are not being swayed by someone else's agenda.

**Sophia's attachment struggles are a poignant thread throughout the book. How did you learn about the adoption process? How did that compare to your research process for airlines and flights?**

I have a number of friends who have adopted children and who were generous enough to speak openly to me about their lives. Some families encounter no significant issues as their adoptive children settle in and grow up, but several of my friends have found it a challenging—although no less rewarding—experience. My time in the police had exposed me to the long-lasting impact of childhood trauma, and I wanted to explore this area. I was particularly struck by one friend's account of how her daughter, adopted at birth, had asked for a hug for the very first time at the age of ten. Attachment disorder is deep-rooted and long-lasting, and I wanted to write about the impact of this on a relationship.

Researching the aviation side of the book was equally interesting. I based the layout of my fictional aircraft on a combination of real-life planes and quickly fell down a rabbit warren of online resources. Flight attendants are extraordinarily indiscreet on message boards, and there is a surprising amount of information about how to deal with a hostage situation. I spent hours on the brilliant NATS.aero website, where their "Plane Talking" page enables you to listen to air traffic controllers guide a real flight into London Heathrow.

**How often do you come up with new ideas for a book? How many of those ideas would you estimate make it to a full manuscript?**

I'm constantly thinking of "what if?" questions or extraordinary situations in which I might drop ordinary people to see how they cope. A fraction of those are right for a novel, and I have several half-finished books behind me, where the idea simply wasn't enough to continue. *Hostage* is one of the rare times when I had the idea and knew almost immediately what would happen and how it would end. It made it a hugely enjoyable book to write and, I hope, to read.



# WORD *Scramble*

1. SRISMOIU

---

2. RDLOW SILRNAEI

---

3. TLPHEAEN

---

4. RCMAAT

---

5. KECWSROCR

---

6. BURTEULENC

---

7. CPTOCIK

---

8. UQEETFNR ELFRY

---

9. RAI CFFRAIT OTCOLRN

---

10. MUPJ ASET

---

ANSWERS:  
1. Missouai  
2. World Airlines  
3. Elephant  
4. Tarmac  
5. Corkscrew  
6. Turbulence  
7. Cockpit  
8. Frequent Flyer  
9. Air Traffic Control  
10. Jump Seat



# COLORING *Sheet*

