



1. What do you think about the book opening on Milo's suicidal thoughts? How does this frame the way you read the book?
2. On page 58, Milo tells the Tiger he's not a Tourist anymore, which prompts the Tiger to say, "That's like saying, *I'm not a murderer anymore*. You can change your name, change your job description—you can even become a bourgeois family man, Milo. But really, nothing changes." How much agency does Milo really have over his fate? Can someone ever stop being a Tourist?
3. Milo and Patrick are two very different people with a host of issues between them. How does their domestic dispute influence how you read the political aspects in the book?
4. Angela and Milo have a conversation in which Angela says no country has ever had as much power as the United States and Milo thinks Americans just want to mythologize themselves (page 98). Who do you think is right? How does the shadow of American power play into the plot?
5. On page 124, Steinhauer writes, "He could call Einner to switch everything on, if it wasn't already. But he didn't, and weeks later this mistake would become a nasty little detail in the history of Milo Weaver." How does such explicit foreshadowing affect the tone of the story? Would you prefer not to have the kind of advance warning that the foreshadowing gives?

*Discussion
Questions*



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