

Jojo

❖ A Novel by the ❖

NEW YORK TIMES

Bestselling Author of

ME BEFORE YOU

Moyes

One PLUS One

Book Club Kit

Inside this kit is exclusive material directly from Jojo Moyes, and other suggestions to make this book club an event to remember.



/JojoMoyes



@JojoMoyes

www.jojomoyes.com

PRAISE FOR

Jojo Moyes



“*One Plus One* equals one fine novel . . . skillfully crafted characters . . . meld together into an uncommonly good story about family, trust, and love . . . Bravo to Moyes for delivering toothsome characters in a story readers will truly care about. Is that Hollywood calling?” —***Booklist, Starred Review***

“Offbeat journey so satisfying . . . Moyes’s irrepressible flaws-and-all characters so memorable [in *One Plus One*].” —***Publishers Weekly***

“[*One Plus One* is] another warmhearted, off-kilter romance.” —***Kirkus Reviews***

“[*One Plus One* is an] amazing novel . . . about trust, dignity, desperation, and, ultimately, love. . . . Moyes . . . has a remarkable gift for creating balanced, deep characters who struggle to find their own way. With humor, and insight, and an amazing ability to see how personal hitting rock bottom can become, she has written an emotional, rich, and satisfying novel.” —***Library Journal, Starred Review***

“*The Girl You Left Behind* is strong, provocative, satisfying fiction.” —***The Washington Post***

“Moyes writes delicious plots, with characters so clearly imagined they leap off the pages in high-definition prose . . . Clever plot turns make for a satisfying ending . . . Moyes brings fresh strokes to this story about the power of art and love to transcend what imprisons us. Romantics looking for a story set amid the politics of plundered art couldn't do much better than *The Girl You Left Behind*.” —***USA Today***

“Jojo Moyes expertly weaves a bittersweet tale in this irresistible novel [*The Girl You Left Behind*].” —***Entertainment Weekly (A-)***

“We know from Moyes’ previous novel, the bestseller *Me Before You*, that this is an author worth following . . . *The Girl You Left Behind* is, well, impossible to leave behind . . . In this moving paean to daring, determination and perspicacity, Moyes keeps the reader guessing down to the last hankie.” —***Los Angeles Times***

“A hilarious, heart-breaking, riveting novel . . . I will stake my reputation on [Me Before You].”
—Anne Lamott, *People*

“When I finished [Me Before You], I didn’t want to review it: I wanted to reread it . . . Moyes’s story provokes tears that are redemptive, the opposite of gratuitous. Some situations, she forces the reader to recognize, really are worth crying over. . . . Moyes’s heroine, if Lou can be so styled, may not be heroic; her male counterpart may be nobody’s idea of a leading man—and yet with Lou and Will she has created an affair to remember.”

—*The New York Times Book Review*, Liesl Schillinger

“To be devoured like candy, between tears.” —O, *The Oprah Magazine*

“Me Before You is by turns funny and moving but never predictable.”

—USA Today (****)

“[Me Before You is] funny, surprising and heartbreaking, populated with characters who are affecting and amusing . . . Written in a deceptively breezy style, the narrative takes on serious issues, including the subtleties of Britain’s modern-day class system. This is a thought-provoking, thoroughly entertaining novel that captures the complexity of love. . . . A wise, funny novel about [an] . . . aristocrat and the working-class girl who wins his heart.”

—*People Magazine* (3.5 stars)

One PLUS One

Book Club Recipes

These recipes will be a delightful complement to your discussion, and all perfectly portable if you want to take this club on the road!

HUMMUS TRAY

Ingredients:

One 15-oz can chickpeas, drained and rinsed
4 tablespoons fresh lemon juice (about one lemon)
2 tablespoons tahini
2 cloves of garlic, chopped
2 tablespoons olive oil
1 teaspoon kosher salt, or more to taste
½ teaspoon ground cumin
3 tablespoons water

Directions:

Combine the above ingredients in a food processor. Blend continuously until smooth. Serve with your favorite vegetables and pita wedges.

FOCACCIA SANDWICHES

Slice focaccia loaf lengthwise. Top with prosciutto, mozzarella, tomato, and fresh basil. Lightly spread olive oil over the top half of the bread, sandwich with the bottom half, and slice into small servings.

PUPPY CHOW

Ingredients:

9 cups Chex cereal (any kind)
½ cup peanut butter
¼ cup butter
1 cup semi-sweet chocolate chips
1 tsp vanilla
1 ½ cups powdered sugar

Directions:

Measure cereal into a large bowl. Set aside. In a microwave-safe bowl, microwave chocolate chips, peanut butter, and butter uncovered for one minute on high. Stir. Cook for 30 more seconds or until smooth. Stir in vanilla. Pour mixture over cereal, stirring until coated. Pour into 2-gallon resealable plastic bag, and add powdered sugar. Seal bag. Shake until well coated. Spread on waxed paper to cool.

One PLUS One

Drinks

ONE PLUS RUM PUNCH

A refreshing drink on a hot summer day. Please enjoy responsibly.

Ingredients:

1 ½ cups light rum
3 cups freshly squeezed orange juice
3 cups fresh pineapple juice
2 tablespoons freshly squeezed lime juice
2 tablespoons cranberry juice
2 tablespoons grenadine
Ice cubes
Thinly sliced lime, for garnish

Directions:

In a large pitcher, combine the rum, juices, and grenadine. Stir until well mixed. Pour over ice. Garnish with lime and serve.

LAVENDER LEMONADE

Ingredients:

7 cups water
1 cup sugar
1 ½ cups frozen lemon juice from concentrate, thawed
3 mint sprigs
3 lavender sprigs
Lemon slices for garnish

Directions:

Bring 7 cups water to a boil over medium-high heat. Stir in sugar and cook, stirring constantly, 1 to 2 minutes or until sugar dissolves; remove from heat. Stir in lemon juice, mint, and lavender. Let stand at least 2 hours. Pour mixture through a mesh strainer into a large pitcher. Serve over ice. Garnish with lemon slices.

ONE PLUS ONE

Playlist

Listen to the **ONE PLUS ONE** playlist on Spotify

Heart of Glass

Blondie

The Ballad of Lucy Jordan

Marianne Faithfull

Stupid Girl

Garbage

Dis Quand Reviendras Tu?

Jean-Louis Aubert

I Drove All Night

Roy Orbison

Human

The Killers

Are You Going To Go My Way?

Lenny Kravitz

Like A Rolling Stone

Bob Dylan

Calling You (Live)

Jeff Buckley

Homeward Bound

Simon and Garfunkel

A CONVERSATION WITH

Jojo Moyes



Your characters are fun and quirky and so real. Tell us a little about where your ideas for your characters and their stories come from.

Thank you! Most of my books are inspired by different snippets of things, whether they be news stories or things people have told me. In the case of *One Plus One* I'd wanted to write a road trip for ages—and then when I started thinking about the differences between today's haves and have-nots, it suddenly seemed like the perfect thing to put some very different people together. Anyone who has sat next to a stranger on a long haul flight knows that there's no better way to really find out who someone really is than to be shoved together in close confines travelling for any length of time.

***One Plus One* is a novel in a contemporary setting, just like *Me Before You* and some of your other novels are historical, such as *The Girl You Left Behind*. Do you prefer writing one over the other? How do you decide where and when to set your books?**

I often write one in reaction to the last. So *The Girl You Left Behind* was a huge, sprawling romantic epic that crossed a century and took all sorts of historical research. After that I just wanted to write a tight little emotional comedy set in the modern day with very little research in it. It's entirely possible that in a book or two I'll be back to doing something on an epic scale again.

Like *Me Before You*, *One Plus One* has a love story between two people of very different socioeconomic backgrounds. What draws you to explore that disparity?

Well, *Me Before You* was basically about class and aspiration. Lou came from a background where you were encouraged to have little of either. *One Plus One*, on the other hand, is simply about money. I've been watching the difference between rich and poor in society grow ever wider, and with *One Plus One* I guess I wanted to ask: what happens if you have the aspiration, or the talent, but simply don't have enough resources to be able to climb up to the next rung of the ladder? We're always being told you can have anything if you work hard enough. Well what if the deck of cards is really stacked against you? Does that truism still stand?

When you form characters do you ever incorporate aspects from people you know?

If I do, I do it unconsciously! It's the fastest way to lose friends or upset people that I know. But I am an inveterate people-watcher (a polite way of saying I'm nosy) and I think I'm always wondering about people I know or know of, and wondering why they do what they do, and what effect it has on those around them. So I think I pick up a lot of characteristics almost by osmosis.

Norman is in some ways the hero of the book. It must have been fun to write about him. Is he based on a particular pet you've had?

Norman's popularity has been something of a surprise to me. I set out deliberately not trying to write a 'cute' or anthropomorphic pet. Norman is fat, not particularly beautiful, disobedient, lazy, greedy, flatulent and drooling. And yet people love him. I very nearly sent him to a sticky end, and happened to tweet one night: "I can't decide whether to kill the dog"—and when I woke up I had 100-odd responses all saying "don't kill the dog!" Readers get very attached to their fictional pets.

While the stories and circumstances are completely different, Ed in *One Plus One* and Will in *Me Before You* are successful men in their fields who have a devastating setback, either professionally or personally and each meets a woman who helps add some color into his life and helps him figure out what he really wants. Is this a coincidence?

I suppose in the case of *One Plus One* I very much didn't want Ed to 'save' Jess, even though he was financially able to. I wanted her, in the immortal words of *Pretty Woman*, 'to save him right back'. If there is a theme it's that we all have something to offer each other, if we can bear to open up a little, even if it seems very unlikely initially. I don't think Ed has any shortage of colorful women (see his ex-wife!) but he is a man with no self-awareness until he meets Jess. She has many more of the traditionally 'male' traits—she's practical, resourceful, fierce and protective—and she's good at DIY.

Your novels don't fit a pattern, yet there's always a love story and often a social issue in play. They are issues many of us face in real life (such as being different and bullying in *One Plus One* and assisted suicide in *Me Before You*) and you write about them with humor and present them in a palatable manner. What piques this interest?

I think you're a pretty blinkered sort of novelist if you can ignore some of the social issues we see around us today. I think it's possible to write 'commercial' fiction (horrible phrase) and still tackle serious issues. But I've found over the years that if you leaven it with a little humor, readers are often

much happier to tackle the darker subjects, like suicide or bullying or serious disability. That's how life is, after all—ask any member of the emergency services; they always have the best jokes.

Jess teaches her children to be morally upstanding, but makes one questionable decision which threatens to ruin her relationship with Ed. Do you think it's ever okay to do something ethically wrong, if it's for a "good" reason?

I have no answer to that question! But it's one that I do find fascinating. I asked the same thing essentially in *The Girl You Left Behind*, when Sophie has to decide whether to sleep with the German Kommandant in the hope of winning her husband his freedom (and possibly his life), even though she knows that doing so will probably lose her his love. I would argue that most people who do bad things think they're doing them for a good reason. History is littered with examples.

***One Plus One* has such a cinematic feel, it would translate really well to film. You wrote the screenplay for *Me Before You*. Did that experience change the way you write novels? Do you imagine how they would work as a movie as you write?**

It certainly made me realize how much slack we leave in them! I have always written 'visually'—i.e. I have to play a scene out in my head, almost as if I'm acting it, before I write it, to see if it works. I don't think the way I write books has changed, as I still do the same thing, but I do perhaps make every scene work a bit harder—asking myself: does it move the story forward? Does it tell us something about the character?

Your main character, Jess, is a single mom with a blended family. What are some of the challenges this brings her in *One Plus One*?

I think most families today contain some element of blending. I come from one. But I wanted to write something in which this was not necessarily an issue in itself, just an everyday reality. Likewise, I wanted to write something where the mother was not either a) dead (check most children's fairy tales) or b) problematic or c) irritating or interfering in some way. I just wanted to write about a family that might not be made up in a conventional nuclear form, but was loving and close and a bit different. And as a mother, I really wanted to write a mother who might be flawed, but was loving and resourceful and smart and protective—like most of the mothers I know in real life.

Jess's daughter, Tanie, is a math prodigy. Girls in the US still struggle against the stereotype that women are inherently worse at math. Is this also true in the UK, and do you hope your book will help to empower girls in overcoming this social obstacle?

Yes! And I say that as someone who is pretty hopeless at math herself. The more books I write, the more I realize I don't want to write stories in which girls fixate exclusively on how they look or what they buy or who they fall in love with. I try to write female characters that someone like my daughter might ultimately be inspired by—girls who actually do things, or get joy from learning or building or travelling. Tanie, for all her oddness, is completely comfortable in her own skin, almost more so than anyone else in the book—until circumstances tell her strongly that she shouldn't be.

There are some steamy scenes in *One Plus One*! How do you approach writing sex (or near) scenes?

Well, if my editor had got her way, they would have been a fair bit steamier. I do struggle with sex scenes, mostly because of the language. Either you employ biologically accurate terms, which tend to pull the reader up short, and can sound a little startling, or you go with awful euphemisms that make your toes curl. I'm getting a little braver with every book—but it's hard when you live in a small village. Everyone assumes that you base the scenes on your own life . . . weirdly, they never do that with anything else I write about.

What do you hope readers will take away from *One Plus One*?

Firstly, as with all my books, I hope it just gives them a few hours' escape to somewhere they hadn't expected to go—that's certainly what I want from a book. I hope very much it makes them feel something, whether it's laughter or tears. On a wider note, perhaps they might not judge or dismiss those around them quite so swiftly—I heard a really good saying the other day, along the lines of "be kind, for everyone is battling something you don't know about." And I suppose I'd like my books to have a similar message. Although saying my books should have a message makes me sound unbelievably pompous. So maybe just a good read. . . .