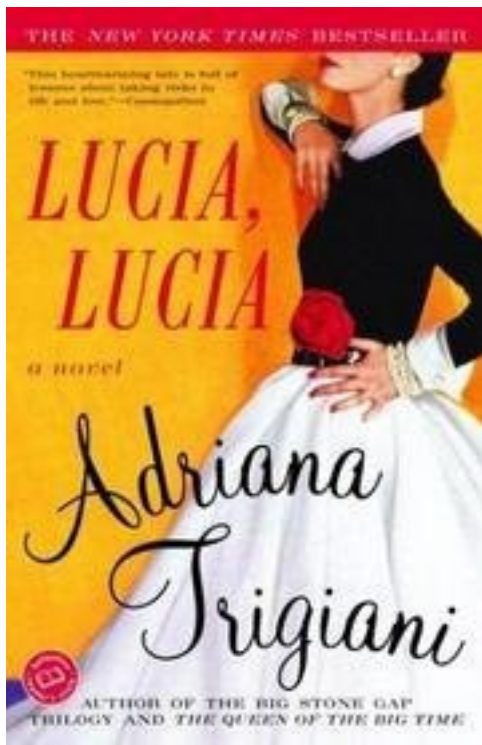


Lucia, Lucia



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著者:Adriana Trigiani

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Summary

It is 1950 in glittering, vibrant New York City. Lucia Sartori is the beautiful twenty-five-year-old daughter of a prosperous Italian grocer in Greenwich Village.

The postwar boom is ripe with opportunities for talented girls with ambition, and Lucia becomes an apprentice to an up-and-coming designer at chic B. Altman's department store on Fifth Avenue. Engaged to her childhood sweetheart, the steadfast

Dante DeMartino, Lucia is torn when she meets a handsome stranger who promises a life of uptown luxury that career girls like her only read about in the society pages.

Forced to choose between duty to her family and her own dreams, Lucia finds herself in the midst of a sizzling scandal in which secrets are revealed, her beloved career is jeopardized, and the Sartoris' honor is tested. (From the publisher.)

作者介绍:

Author Bio

- Birth—1960
- Where—Big Stone Gap, Virginia, USA
- Education—B.A., St. Mary's College, Indiana, USA
- Currently—lives in New York, New York

As her squadrons of fans already know, Adriana Trigiani grew up in Big Stone Gap, a coal-mining town in southwest Virginia that became the setting for her first three novels. The "Big Stone Gap" books feature Southern storytelling with a twist: a heroine of Italian descent, like Trigiani, who attended St. Mary's College of Notre Dame, like Trigiani. But the series isn't autobiographical—the narrator, Ave Maria Mulligan, is a generation older than Trigiani and, as the first book opens, has settled into small-town spinsterhood as the local pharmacist.

The author, by contrast, has lived most of her adult life in New York City. After graduating from college with a theater degree, she moved to the city and began writing and directing plays (her day jobs included cook, nanny, house cleaner and office temp). In 1988, she was tapped to write for the Cosby Show spinoff *A Different World*, and spent the following decade working in television and film. When she presented her friend and agent Suzanne Gluck with a screenplay about Big Stone Gap, Gluck suggested she turn it into a novel.

The result was an instant bestseller that won praise from fellow writers along with kudos from celebrities (Whoopi Goldberg is a fan). It was followed by *Big Cherry Holler* and *Milk Glass Moon*, which chronicle the further adventures of Ave Maria through marriage and motherhood. People magazine called them "Delightfully quirky... chock full of engaging, oddball characters and unexpected plot twists."

Critics sometimes reach for food imagery to describe Trigiani's books, which have been called "mouthwatering as fried chicken and biscuits" (*USA Today*) and "comforting as a mug of tea on a rainy Sunday" (*New York Times Book Review*). Food and cooking play a big role in the lives of Trigiani's heroines and their families: Lucia, Lucia, about a seamstress in Greenwich Village in the 1950s, and *The Queen of the Big Time*, set in an Italian-American community in Pennsylvania, both feature recipes from Trigiani's grandmothers. She and her sisters have even co-written a cookbook called, appropriately enough, *Cooking With My Sisters: One Hundred Years of Family Recipes, from Bari to Big Stone Gap*. It's peppered with anecdotes, photos and family history. What it doesn't have: low-carb recipes. "An Italian girl can only go so long without pasta," Trigiani quipped in an interview on GoTriCities.com.

Her heroines are also ardent readers, so it comes as no surprise that book groups love Adriana Trigiani. And she loves them right back. She's chatted with scores of them on the phone, and her Web site includes photos of women gathered together in living rooms and restaurants across the country, waving Italian flags and copies of Lucia, Lucia.

Trigiani, a disciplined writer whose schedule for writing her first novel included stints from 3 a.m. to 8 a.m. each morning, is determined not to disappoint her fans. So far, she's produced a new novel each year since the publication of Big Stone Gap.

I don't take any of it for granted, not for one second, because I know how hard this is to catch with your public," she said in an interview with The Independent. "I don't look at my public as a group; I look at them like individuals, so if a reader writes and says, 'I don't like this,' or, 'This bit stinks,' I take it to heart.

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