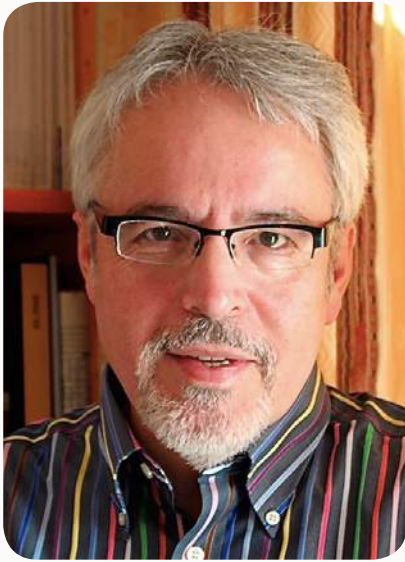


Spanish Candidate
for Hans Christian Andersen Award 2018



Alfredo
Gómez
Cerdá



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Afredo Gómez Cerdá Introduction

The Spanish Ministry of Education, Culture and Sport, through the General Office for the Promotion of Books, Reading and the Spanish Arts, firmly supports the nomination of author Alfredo Gómez Cerdá for the Hans Christian Andersen Award. It is an honour for our country and for Spanish culture that the most prestigious award for children's and young adults' literature in the world could distinguish one of our authors for his significant contribution to this genre.

Alfredo Gómez Cerdá, born in Madrid in 1951, is one of the best-known and most prolific Spanish authors of children's and young adults' literature. Since he began his professional writing career his work has been acknowledged and appreciated by the specialists as well as meriting various national and international awards.

In Spain Gómez Cerdá has received numerous literary prizes. In 2009 he won the National Award for Children's and Young Adults' Literature (awarded by this Ministry) for *BARRO DE MEDELLÍN* (Mud of Medellín), chosen by a jury comprising members from the Spanish Royal Academy, the Galician Royal Academy, the Royal Academy of the Basque Language, the Institute of Catalan Studies, the Spanish Organisation for Children's and Young Adults' Literature (OEPLI), the Conference of Rectors of Spanish Universities, the Collegiate Association of Writers (ACE) and the Federation of Spanish Journalists' Associations. His entire body of work earned him the Cervantes Chico Award, which recognises the complete trajectory of a Spanish author of children's and young adults' literature and the selection of which includes participation by pupils, teachers and specialists.

However, the most important distinction comes from his readers, children and young people with whom Gómez Cerdá knows how to connect in a special way. For over 30 years readers of different generations have enjoyed his works; as a result the titles in his extensive bibliography of over 100 books have had multiple editions published.

The varied subjects reflected in his books, which range from more imaginative creations to social issues, mean that young readers from different countries and cultures can approach his work and identify with his characters. Gómez Cerdá is well known in Latin America, where he has been published both in Spanish-speaking countries and in Brazil. Furthermore, several European, North American and Asian publishers have published translations of a good number of his works.

An author such as Alfredo Gómez Cerdá definitely responds to the selection criteria outlined by IBBY for the concession of the Andersen Award due to the literary quality of his work, his capacity to see things from the point of view of children and young adults, and his capacity to stimulate his readers' curiosity and imagination.

The award would also be an acknowledgement of the quality, relevance and wide circulation of Spanish children's and young adults' literature, which has not featured on the winners' list since the distant times of José María Sánchez Silva in 1968.

Javier Pascual Echalecu
Deputy Director of the Office for the Promotion
of Spanish Books, Reading and Literature.
Ministry of Education, Culture and Sport.

Afredo Gómez Cerdá Introduction

It gives great satisfaction to the General Board of Books for Children and Young Adults that the OEPLI (Spanish Organisation for Children's and Young Adults' Literature), supported by the Spanish Ministry of Education, Culture and Sport, has nominated the author Alfredo Gómez Cerdá for the 2018 Hans Christian Andersen Award, the most prestigious prize in the world for Children's and Young Adults' Literature.

Alfredo Gómez Cerdá is a worthy nominee due to his professional trajectory of over thirty-five years with over one hundred and twenty books published, which have been recognised with Spain's most prestigious awards and the loyalty of his readers. A versatile writer, he has written books for children of all ages, for young adults and for adults, as well as having continually demonstrated his unwavering commitment to the promotion and appreciation of children's and young adults' literature. He is an author who defies classification, combining realist subjects with others in which readers are led into imaginary worlds or situations. With the same naturalness, he combines hard issues, such as delinquency, drugs, moral degradation and xenophobia, with others in which an imaginary world appears, populated with pirates, witches, princesses or fantastical beings he has created himself.

Gómez Cerdá's writing style is concise, clear, captivating and powerful. As he likes to say, his work is a combination of two viewpoints: one gazing outward, nourished by the world in which we live, and the other gazing inward, delving into the

complexity of human beings and their feelings. Many of his books have had several editions since their publication, some reaching over fifty, such as *LAS PALABRAS MÁGICAS* (THE MAGIC WORDS), his first published work. This is not only the case in our country: his work is read in practically all Spanish-speaking countries and he has been published in France, Italy, Portugal, Germany, Denmark, Sweden, Norway, Iceland, Canada, the United States of America, Brazil, Korea, Lebanon, China, Japan and Turkey.

His social commitment, his conviction that reading should contribute to the intellectual and sentimental development of human beings, his involvement in education, his open, approachable attitude towards young people, with whom he is in constant dialogue, mean that his texts are appreciated, sought out and respected by teenagers and their teachers. *PUPILA DE ÁGUILA* (EAGLE EYE; Ediciones SM) has never been out of print since 1989, with over 40 editions published.

Alfredo Gómez Cerdá forms part of a group of writers who in the 1980s, despite still being very young, contributed to the renewal and consolidation of Spanish children's and young adults' literature.

Literary encounters with children, young adults and even adults appear regularly in his agenda. Year after year he is requested to hold workshops all around the country. He has also been solicited abroad on many occasions: in France, Germany, Italy, Belgium, Syria, Japan, Canada, the United States, Mexico, Brazil,

Afredo Gómez Cerdá Introduction

Colombia and Bolivia. He is convinced of the need for direct communication with readers, of proximity to them, believing that it is the only possible way to understand them, to discover what motivates them. He doesn't want to lose sight of them ever or to shut himself away in an ivory tower far from reality, their reality and his own.

The work of Gómez Cerdá has been recognised with the most prestigious awards in Spain, among which the most notable are: the ASSITEJ THEATRE AWARD for his play *LA GUERRA DE NUNCA ACABAR* (THE NEVER-ENDING WAR); the CERVANTES CHICO AWARD, in recognition of his entire career and voted for by school pupils, teachers and literary experts; the NATIONAL AWARD FOR CHILDREN'S AND YOUNG ADULTS' LITERATURE for

BARRO DE MEDELLÍN (MUD OF MEDELLÍN), a book "for young adults" which should be read by all adults; and the HACHE AWARD for *EL ROSTRO DE LA SOMBRA* (THE FACE OF DARKNESS), voted for by readers. He has also won several of the most famous prizes awarded by Spanish publishing houses.

We hope with all our heart that this nomination serves to let the world discover Alfredo Gómez Cerdá and to earn him the recognition he deserves.

Sara Moreno Valcárcel
President of the General Board on Books for Children
and Young Adults

The Formal Biography



Alfredo
Gómez
Cerdá

Afredo Gómez Cerdá The Formal Biography

- 1951** Born in Madrid (Spain) and spends his childhood and adolescence in the peripheral neighbourhood of Carabanchel, an experience which will partly influence his work.
- 1962-65** Studies at the Amorós School.
- 1966-69** Continues his studies at the Cardenal Cisneros Secondary School.
- 1968** Death of his friend Carlos, an event which profoundly affects him and which he will later recreate in one of his novels.
- 1970** Abandons his studies and begins to work in places which seem grim to him.
- 1972** Returns to his studies and enrolls at Complutense University in Madrid.
- 1974** His son Jorge is born.
- 1977** Graduates in Spanish Philology (Hispanic Literature).
- 1978-82** Writes frenetically and experiments with the world of cinema, theatre and comics.
- 1983** Wins Second Prize in the El Barco Vapor Awards, marking his entrance into the world of children's and young adults' literature.
- 1985** Wins the Altea Award and Second Prize in the Lazarillo Awards; consolidates his identity as a writer.
- 1989** Wins the El Barco de Vapor Award. Decides to dedicate himself entirely to children's and young adults' literature.
- 1990-2000** Years of incessant activity. Publishes regularly and at the same time travels the country giving talks, encouraging reading and above all holding literary gatherings with children and young adults. Innumerable events in primary and secondary schools, libraries and cultural centres.
- 2001** Wins the ASSITEJ-ESPAÑA Award for theatre.
- 2001-05** Continues with his work and is invited to participate in events abroad.
- 2005** Wins the Gran Angular Award for Best Novel.
- 2008** Wins the Ala Delta Award. Also wins the Cervantes Chico Award in recognition of his entire career.
- 2009** Wins the National Award for Children's and Young Adults' Literature.
- 2013** Wins the Hache Award.
- 2016** Over the past decade, he has participated in symposia, congresses and book fairs all over the world, always championing the value of children's and young adults' literature. He has travelled to France, Italy, Germany, Syria, Japan, Canada, the United States, Colombia, Brazil and Bolivia, among other countries.

The Sentimental Biography



Alfredo
Gómez
Cerdá



I was born in Madrid, in the house of my grandmother Dolores, one very hot summer's day in the second half of the twentieth century (quite early on in this second half). As they had no cradle to hand, they placed me in a clothes basket. My first nap was taken in that woven wicker.

However, I don't think it was until I turned fifteen and began to attend a school in the centre of the city that I really understood that I lived in Madrid.

I was born in a neighbourhood on the outskirts of the city called Carabanchel Bajo and I had hardly left it. I lived in this neighbourhood for many years, not just in my childhood and adolescence, and I will always consider it as "my hood", even if I were to move to Cochinchina. Today, with the passage of time, I barely recognise it. Like many people, I have the sensation of being born in a place that no longer exists.

I remember many things from my childhood, but perhaps one memory stands out from the rest: the enormous patio in my grandmother Dolores' house. How many hours I must have spent playing there with my cousins! I should mention that I have an inordinate amount of cousins.

Alfredo Gómez Cerdá The Sentimental Biography

I also remember the local schools where I learned to read and write; they were small, old and uncomfortable, which is why my jaw dropped when my parents took me to the Amorós School with the friars to start my secondary school studies.



The school was situated in two low twin buildings in the middle of immense grounds. The road leading to it was unpaved and when it rained we returned home with mud everywhere, even in our ears. There was a football pitch, handball and basketball courts, a swimming pool that froze over in winter, areas populated with trees, a vegetable garden and an eighteenth-century palace that belonged to Godoy. There was only one thing about that school that I disliked: the teachers. I felt panicked by the teachers because at the slightest provocation they slapped you with all their might. Once, twice, three times, ten times... we all lost count. No one escaped their backhanders. Sometimes though, one of the teachers would play football with us during break time and we took full advantage of it to kick them wherever we could. My four years at the Amorós School would have been fantastic if the teachers had limited themselves to teaching.

Alfredo Gómez Cerdá The Sentimental Biography

Cardenal Cisneros Secondary School was like a breath of fresh air. I felt so at ease there, so free, that I did everything except what I was supposed to be doing: studying. I had a great time, but I will skip over my academic report. It was during this period that I discovered theatre; it fascinated me. I had been writing since I was eleven years old, but from that moment on – and for a long time afterwards – I wrote only plays.

My first literary experience would be the one I had when I was twenty and it was in fact through a play. I was the writer, director and main actor. Many thought that I was also a bit of a selfish hoarder.

I had left my studies when I finished my Baccalaureate and had begun to work in highly boring places that didn't interest me in the least.



However, as literature had become my passion, aged twenty-one I decided to enrol in the faculty of Spanish Philology. For five years I hardly had time to write, as I worked in the mornings and attended classes in the afternoons and evenings. Moreover, shortly afterwards my son Jorge was born. I only made time to write a short piece of poetry on the bus that took me to the Philology Faculty. When I finished my degree, I had already decided that I didn't want to be a teacher – what a difficult job! – so I started writing and kept on writing.

Alfredo Gómez Cerdá The Sentimental Biography

Aged twenty-eight I met a film producer and worked as scriptwriter for his company. For two years I wrote some scripts and adapted novels, but it wasn't a gratifying experience, mostly because I didn't like the films they made there at all. A shame, because I love cinema.

I had just turned thirty and my son turned six when it happened: I wrote two books for children. One was called *EL ÁRBOL SOLITARIO* (THE SOLITARY TREE) and the other *LAS PALABRAS MÁGICAS* (THE MAGIC WORDS). I felt very insecure writing children's stories, but I decided to try my luck in a literary competition I had seen somewhere called "El Barco de Vapor". I sent *LAS PALABRAS MÁGICAS* and it turned out quite well as I won second prize and, most importantly, they published my book.



That is when it all really began. I soon discovered a world overflowing with creativity, imagination, magical communication and, ultimately, literature. Alejo Carpentier said that writers do not choose the books they write, quite the contrary: the books choose the writer. That is what happened to me with children's and young adults' literature.

Since then not a single day has passed without me writing. A mysterious force pushes me. First I write the books in my head and then on paper, though sometimes I do it simultaneously. I always say that my inspiration comes from two viewpoints: an interior one, which searches within myself; and an outward gaze, which searches others.

Alfredo Gómez Cerdá The Sentimental Biography

I have published over one hundred and thirty books – many of which are short tales – and I have travelled all over to talk about them with children of all ages. I like writing for all ages – I have also written for adults – I like touching on all genres, and I like leaping from one subject to another.



That is why one critic said I am a writer who is very difficult to classify.

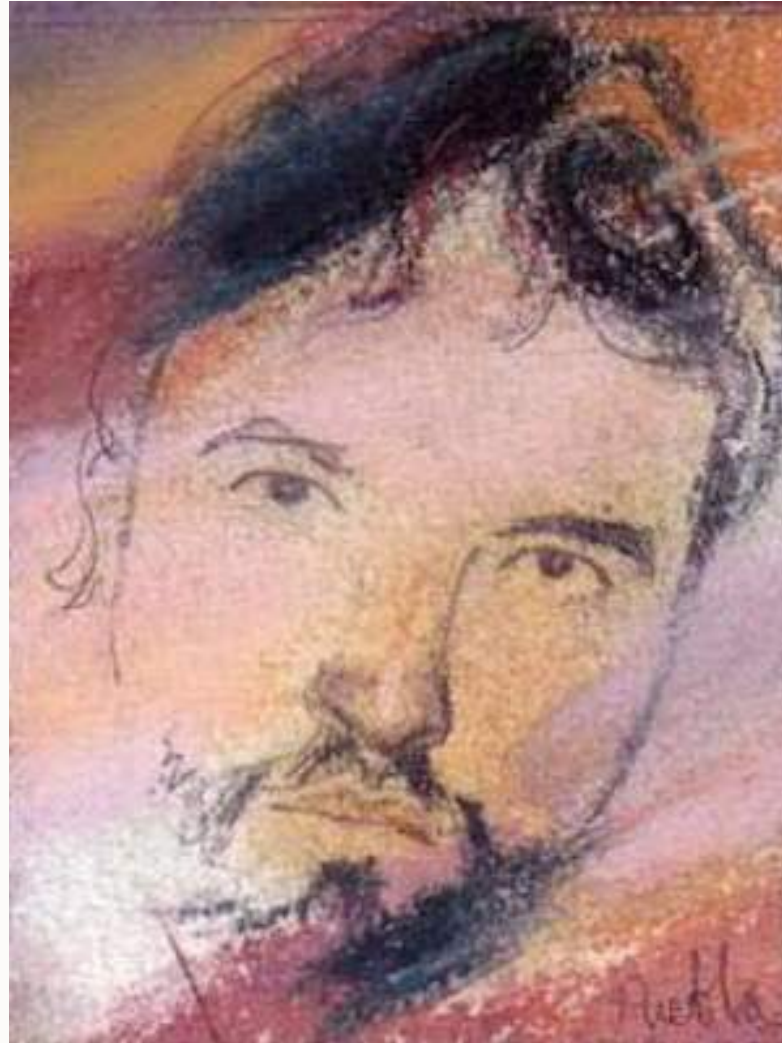
I love the fact that I am known for my diversity; I have always hated pigeonholing myself.

My books have been published in several countries in Europe (France, Italy, Portugal, Germany, Denmark, Sweden, Norway, Iceland), America (Canada, the United States, Mexico, Colombia, Peru, Ecuador, Argentina, Brazil) and Asia (Korea, Lebanon, China, Japan, Turkey).

I have received more than twenty-five awards for my work, which has always encouraged me to continue. Among these are the Altea Award, Second Prize in the Lazarillo Awards, El Barco de Vapor Award, Il Paese dei Bambini Award in Italy, the ASSITEJ-ESPAÑA Award (for theatre), the Gran Angular Award, the White Ravens Award (on two occasions) in Germany, the Ala Delta Award, the Cervantes Chico Award and the Hache Award.

Alfredo Gómez Cerdá The Sentimental Biography

In 2009 I received the National Award for Children's and Young Adults' Literature, which everyone says is a very important award. But the best prize of all are the readers, children and young adults with whom I never tire of talking, with whom I have fun and by whom I am constantly enriched. Children and youngsters who write me wonderful letters, who sometimes call me on the phone, who send me e-mails. They always ask me never to stop writing, but I am afraid I am going to disappoint them. Yes, I am sorry, I have decided that I am only going to write until I am one hundred and thirty-seven years old. After that, I think I might try my hand at something else.



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Gómez
Cerdá

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Madrid, SM, 1999
96. **PAPÁ Y MAMÁ SON INVISIBLES**
(MUM AND DAD ARE INVISIBLE).
Madrid, Bruño, 1998
97. **EL CUARTO DE LAS RATAS**
(THE RATS' ROOM).
Madrid, SM, 1998
98. **EL AVE DEL AMANECER**
(THE SUNRISE BIRD).
Barcelona, Edebé, 1998
99. **CUADERNO DE BESOS**
(NOTEBOOK OF KISSES).
León, Everest, 1998
100. **EL COFRE DEL PIRATE**
(THE PIRATE'S CHEST).
Madrid, Bruño, 1998
101. **LA SÉPTIMA CAMPANADA**
(THE SEVENTH CHIME).
Copenhagen-Denmark,
Kaleidoscope, 1998
102. **CON LOS OJOS CERRADOS**
(EYES CLOSED).
Madrid, SM, 1997
103. **LA MAGA COLASA Y EL GLOBO**
(LETICIA THE MAGICIAN AND THE BALLOON).
Madrid, Bruño, 1997
104. **EL VIAJE DEL SEÑOR SOL**
(MR SUN'S JOURNEY).
Zaragoza, Edelvives, 1997
105. **EL BESO DE UNA FIERA**
(A FIEND'S KISS).
Madrid, Bruño, 1996
106. **SIN MÁSCARA**
(UNMASKED).
Madrid, SM, 1996
107. **EL NEGOCIO DE PAPA**
(DAD'S BUSINESS).
Madrid, SM, 1996

Afredo Gómez Cerdá Complete Bibliography

108. **CUANDO SEA MAYOR**
(WHEN I GROW UP).
Madrid, Dylar, 1996
109. **HABITACIÓN DOBLE PARA USO INDIVIDUAL**
(DOUBLE ROOM FOR ONE).
Alicante, CAM, 1996
110. **LA MAGA COLASA Y EL SOCAVÓN**
(LETICIA THE MAGICIAN AND THE SCAFFOLDING).
Madrid, Bruño, 1996
111. **“COMPAÑEROS DE VIAJE”**
(TRAVELLING COMPANIONS)
in UN BARCO CARGADO DE CUENTOS. Various authors.
Madrid, SM, 1996
112. **EL MAGO DEL PASO SUBTERRÁNEO**
(THE MAGICIAN OF THE UNDERGROUND PASSAGE).
Zaragoza, Edelvives, 1995
113. **BENITO.**
Madrid, Bruño, 1995
114. **EL TESORO DEL BARCO FANTASMA**
(THE GHOST SHIP'S TREASURE).
Zaragoza, Edelvives, 1994
115. **A TRAVÉS DEL CRISTAL EMPAÑADO**
(THROUGH THE FOGGY GLASS).
Barcelona, Edebé, 1994
116. **SIN BILLETE DE VUELTA**
(ONE WAY TICKET).
Madrid, Alfaguara, 1994
117. **PEREGRINOS DEL AMAZONAS**
(PILGRIMS OF THE AMAZON).
Mexico, Fondo de Cultura Económica, 1994
118. **LA JEFA DE LA BANDA**
(THE GANG LEADER).
Zaragoza, Edelvives, 1993
119. **AMALIA, AMELIA Y EMILIA**
(AMALIA, AMELIA AND EMILIA).
Madrid, SM, 1993
120. **LA GOTA DE LLUVIA**
(THE RAINDROP).
Madrid, Bruño, 1993
121. **EL SECRETO DEL GRAN RÍO**
(THE SECRET OF THE GREAT RIVER).
Zaragoza, Edelvives, 1992
122. **“EL REY PAPAMOSCAS”**
(KING FLYCATCHER) in COMPAÑERO DE SUEÑOS. Various authors.
Madrid, Bruño, 1992
123. **EL LABERINTO DE PIEDRA**
(THE STONE LABYRINTH).
Madrid, Bruño, 1991
124. **LA PRINCESA Y EL PIRATA**
(THE PRINCESS AND THE PIRATE).
Mexico, Fondo de Cultura Económica, 1991
125. **EL VOLCÁN DEL DESIERTO**
(THE VOLCANO IN THE DESERT).
Zaragoza, Edelvives, 1990.
126. **LUISÓN**
(LEWIS).
Madrid, Bruño, 1990
127. **LA GUERRA DE NUNCA ACABAR**
(THE NEVER-ENDING WAR).
Gijón, Júcar, 1990

Afredo Gómez Cerdá Complete Bibliography

128. **APARECIÓ EN MI VENTANA**
(HE APPEARED AT MY WINDOW).
Madrid, SM, 1990
129. **PUPILA DE ÁGUILA**
(EAGLE EYE).
Madrid, SM, 1989
130. **JORGE Y EL CAPITÁN**
(GEORGE AND THE CAPTAIN).
Madrid, SM, 1988
131. **UN AMIGO EN LA SELVA**
(A FRIEND IN THE JUNGLE).
Zaragoza, Edelvives, 1988
132. **ALEJANDRO NO SE RÍE**
(ALEXANDER DOESN'T LAUGH).
Madrid, Anaya, 1988
133. **EL ÁRBOL SOLITARIO**
(THE SOLITARY TREE).
Madrid, Bayard, 1987
134. **EL CARTERO QUE SE CONVIRTIÓ EN CARTA**
(THE POSTMAN WHO TURNED INTO A LETTER).
Zaragoza, Edelvives, 1987
135. **NANO Y ESMERALDA**
(NANO AND ESMERALDA).
Madrid, SM, 1987
136. **UN BARULLO EN MI CABEZA**
(HUBBUB IN MY HEAD).
Madrid, Altea, 1987
137. **TIMO ROMPEBOMBILLAS**
(TIM BULBREAKER).
Madrid, Noguer, 1986 and Madrid, SM, 2005
138. **LA CIUDAD QUE TENÍA DE TODO**
(THE CITY WHICH HAD EVERYTHING).
Madrid, Altea, 1985 and Madrid, Anaya, 1990
139. **LA CASA DE VERANO**
(THE SUMMER HOUSE).
Madrid, SM, 1985
140. **LAS PALABRAS MÁGICAS**
(THE MAGIC WORDS).
Madrid, SM, 1983

Literary Awards



Alfredo
Gómez
Cerdá

Afredo Gómez Cerdá Literary Awards

- Second Prize, EL BARCO DE VAPOR Award for *LAS PALABRAS MÁGICAS* (THE MAGIC WORDS), 1982.
- Second Prize, GRAN ANGULAR Award for *LA CASA DE VERANO* (THE SUMMER HOUSE), 1983.
- Winner, ALTEA Award for *LA CIUDAD QUE TENÍA DE TODO* (THE CITY WHICH HAD EVERYTHING), 1985.
- Winner, EL BARCO DE VAPOR Award for *APARECIÓ EN MI VENTANA* (HE APPEARED AT MY WINDOW), 1989.
- Winner, IL PAESE DEI BAMBINI Award in Italy for *APARECIÓ EN MI VENTANA* (HE APPEARED AT MY WINDOW), 1994.
- Second Prize, GABRIEL SIJÉ Short Novel Award for *HABITACIÓN DOBLE PARA USO INDIVIDUAL* (DOUBLE ROOM FOR ONE), 1996.
- Winner, ASSITEJ/ESPAÑA Theatre Award for the play *LA GUERRA DE NUNCA ACABAR* (THE NEVER-ENDING WAR), 2001.
- Winner, MACONDO/IES LAS LAGUNAS Award for *LA JEFA DE LA BANDA* (THE GANG LEADER), 2001.
- Winner, ÚRUSULA IGUARÁN/IES LAS LAGUNAS Award for *SIN MÁSCARA* (UNMASKED), 2002.
- Winner, AURELIANO BUENDÍA/IES LAS LAGUNAS Award for *PUPILA DE ÁGUILA* (EAGLE EYE), 2003.
- Winner, JOYFE (Children's and Young Adults' Literature Award) for Gómez Cerdá's entire literary career, 2004.
- Winner, FRAY LUIS DE LEÓN Award for *LA MONTAÑA MÁS BELLA* (THE MOST BEAUTIFUL MOUNTAIN), 2006.
- WHITE RAVENS Award in Germany for *EL TIGRE QUE TENÍA MIEDO A LAS GALLINAS* (THE TIGER WHO WAS AFRAID OF HENS), 2005.
- Winner, GRAN ANGULAR Award for *NOCHE DE ALACRANES* (SCORPION NIGHT), 2005.
- Winner, LECTOR Award for *EL BESO DE UNA FIERA* (A FIEND'S KISS), 2008.
- Winner, ALA DELTA Award for *BARRO DE MEDELLÍN* (MUD OF MEDELLÍN), 2008.
- Winner, CERVANTES CHICO Award for Gómez Cerdá's entire body of work, 2008.
- WHITE RAVENS Award in Germany for *BARRO DE MEDELLÍN* (MUD OF MEDELLÍN), 2009.
- Winner PREMIO NACIONAL DE LITERATURA INFANTIL Y JUVENIL (National Award for Children's and Young Adults' Literature) for *BARRO DE MEDELLÍN* (MUD OF MEDELLÍN), 2009.
- Winner, HACHE Award for *EL ROSTRO DE LA SOMBRA* (THE FACE OF DARKNESS), 2013.

Afredo Gómez Cerdá Literary Awards

- CCEI (the Spanish Catholic Commission for Childhood) Honours List. Gómez Cerdá's books have featured on this Honours List numerous times: *ALLEGRO*, 2014; *AUTOBIOGRAFÍA DE UN COBARDE* (AUTOBIOGRAPHY OF A COWARD), 2009; *BARRO DE MEDELLÍN* (MUD OF MEDELLÍN), 2009), *ESKORIA* (SCUMBAG), 2007; *TRAS LA PISTA DEL ABUELO* (ON GRANDDAD'S TRAIL), 2007; *NOCHE DE ALACRANES* (SCORPION NIGHT), 2006; *SOLES NEGROS* (BLACK SUNS), 2006; *LAS TRENZAS DE LUNA* (LUNA'S PLAITS), 2002; *ANDREA Y EL CUARTO REY MAGO* (ANDREA AND THE FOURTH WISE MAN), 2002; *CEROTE, EL REY DEL GALLINERO* (CEROTE, KING OF THE COOP), 2002; *LA SOMBRA DEL GRAN ÁRBOL* (THE SHADOW OF THE

GREAT TREE), 2001; *LA ÚLTIMA CAMPANADA* (THE LAST CHIME), 2001; *LA MAGA COLASA Y EL GLOBO* (LETICIA THE MAGICIAN AND THE BALLOON), 1998; *SIN BILLETE DE VUELTA* (ONE WAY TICKET), 1995; *ANOCHÉ HABLE CON LA LUNA* (LAST NIGHT I TALKED TO THE MOON), 1995; *LA GOTA DE LLUVIA* (THE RAINDROP), 1994; *EL LABERINTO DE PIEDRA* (THE STONE LABYRINTH), 1992; *APARECIÓ EN MI VENTANA* (HE APPEARED AT MY WINDOW), 1991; *ALEJANDRO NO SE RÍE* (ALEXANDER DOESN'T LAUGH), 1989; *NANO Y ESMERALDA* (NANO AND ESMERALDA), 1988; *LA CASA DE VERANO* (THE SUMMER HOUSE), 1987; and *TIMO ROMPEBOMBILLAS* (TIM BULBREAKER), 1987.

Books Translated into Other Languages



Alfredo
Gómez
Cerdá

Afredo Gómez Cerdá Books Translated into Other Languages

German:

CON LOS OJOS CERRADOS
(EYES CLOSED)
MORDSVERLIEBT.
Frankfurt, Germany, Fischer Verlag,
2006.

Arabic:

NANO Y ESMERALDA
(NANO AND ESMERALDA)
Beirut, Lebanon, Dar Al-Majani,
2003.

Korean:

TIMO ROMPEBOMBILLAS
(TIM BULBREAKER)
Seoul, Korea, Junior Joongang Co.
Ltd., 2007.

**EL CARTERO QUE SE CONVIRTIÓ
EN CARTA**
(THE POSTMAN WHO TURNED INTO A
LETTER)
Korea, 2009.

JORGE Y EL CAPITÁN
(GEORGE AND THE CAPTAIN)
Seoul, Korea, Chungang Publishing
Co. Ltd., 2000.

UN PERRO CON SUERTE
(A LUCKY DOG)
Korea, 2007.

**EL TIGRE QUE TENÍA MIEDO A
LAS GALLINAS**
(THE TIGER WHO WAS AFRAID OF HENS)
Seoul, Korea, Publishing Co., 2010.

EL RATÓN DE LAVIANA
(LAVIANA'S MOUSE)
Korea, Kookminbooks Co. Ltd., 2010.

Chinese:

**MANOLO MULTÓN Y EL MAGO
GUASÓN**
(FREDDY FINEHARD AND JESTER THE
WIZARD)
Shanghai, China, Juvenile &
Children's Publishing House, 2004.

PRIMO COCHINETE
(COUSIN PIGGLY)
China, New Buds Publishing House,
2009.

MÁS GRANDE QUE YO
(BIGGER THAN ME)
China, New Buds Publishing House,
2010.

EL PUENTE DE PIEDRA
(THE STONE BRIDGE)
China, New Buds Publishing House,
2010.

Esperanto:

MACACO Y ANTÓN
(MACACO AND ANTON)
MAKAKO KAJ ANTONO.
Zaragoza, MGA, 2005.

Afredo Gómez Cerdá Books Translated into Other Languages

French:

EL ÁRBOL SOLITARIO
(THE SOLITARY TREE)
SAUVONS NOTRE PARC.
St. Lambert, Québec, Les Éditions
Héritage Inc., 1991.

EL PUENTE DE PIEDRA
(THE STONE BRIDGE)
LE PONT DE PIERRE.
Mantes-La-Jolie, France, Éditions
Ronde du Tournesol, 1991.

Italian:

ANOCHE HABLÉ CON LA LUNA
(LAST NIGHT I TALKED TO THE MOON)
STANOTTE HO PARLATO CON LA LUNA.
Pasian di Prato (UD), Italy,
Campanotto Editori, 2002.

APARECIÓ EN MI VENTANA
(HE APPEARED AT MY WINDOW)
APPARVE ALLA MIA FINESTRA.
Casale Monferrato (AL), Italy, Edizioni
Piemme, 1993.

BARRO DE MEDELLÍN
(MUD OF MEDELLÍN)
IL FANGO DI MEDELLÍN.
Isernia, Italy, Cosmo Iannone Editore,
2014.

Japanese:

BARRO DE MEDELLÍN
(MUD OF MEDELLÍN)
Tokyo, Japan, Motovun Co. Ltd.,
2011.

Portuguese:

LA PRINCESA Y EL PIRATA
(THE PRINCESS AND THE PIRATE)
Musical puppet theatre adaptation
performed under the title *TEREZINHA E
O MAR.* Brazil, 2003.

APARECIÓ EN MI VENTANA
(HE APPEARED AT MY WINDOW)
APARECEU NA MINHA JANELA.
Lisbon, Portugal, Paulinas, 1996.

Turkish:

**CUANDO MIGUEL NO FUE
MIGUEL**
(WHEN MIGUEL WASN'T MIGUEL)
MIGUEL.
Istanbul, Turkey, Iletisim Yayinlari,
2013.

Afredo Gómez Cerdá Books Translated into Other Languages

BOOKS TRANSLATED INTO SPAIN'S OTHER OFFICIAL LANGUAGES

Catalan:

EL CARTERO QUE SE CONVIRTIÓ EN CARTA
(THE POSTMAN WHO TURNED INTO A LETTER)
EL CARTER QUE ES VA CONVERTIR EN CARTA.
Barcelona, Baula, 2003.

EL REY PAPAMOSCAS
(KING FLYCATCHER)
EL REI PAPAMOSQUES.
Madrid, Bruño, 1992.

LA GOTA DE LLUVIA
(THE RAINDROP)
LA GOTA DE PLUJA.
Barcelona, Bruño, 1995.

LA MAGA COLASA Y EL SOCAVÓN
(LETICIA THE MAGICIAN AND THE SCAFFOLDING)
LA MAGA CASSIANA I EL CLOT.
Barcelona, Brúixola, 2000.

LA MAGA COLASA Y EL GLOBO
(LETICIA THE MAGICIAN AND THE BALLOON)
LA MAGA CASSIANA I EL GLOBUS.
Barcelona, Brúixola, 1997.

CUANDO SEA MAYOR
(WHEN I GROW UP)
QUAN SIGUI GRAN.
Barcelona, Queralt, 2014.

EL COFRE DEL PIRATA
(THE PIRATE'S CHEST)
EL COFRE DEL PIRATA.
Barcelona, Brúixola, 1998.

ANDREA Y EL CUARTO REY MAGO
(ANDREA AND THE FOURTH WISE MAN)
L'ANDREA I EL QUART REI MAG.
Barcelona, Baula, 2008.

ALEJANDRO NO SE RÍE
(ALEXANDER DOESN'T LAUGH)
L'ALEXANDRE NO RIU.
Madrid, Anaya, 1989.

HABITANTES DEL RÍO
(RIVER DWELLERS)
HABITANTS DEL RIU.
Barcelona, Zendera Zariquiey, 1998.

PRIMO COCHINETE
(COUSIN PIGGLY)
EL COSÍ PORQUET.
Barcelona, Zendera Zariquiey, 1998.

EL MONSTRUO Y LA BIBLIOTECARIA
(THE MONSTER AND THE LIBRARIAN)
EL MONSTRE I LA BIBLIOTECÀRIA.
Barcelona, Baula, 2007.

CHA-CA-PUN
TXA-CA-PUN.
Madrid, Macmillan, 2007.

MARI PEPA Y EL CLUB DE LOS PIRADOS
(MARI PEPA AND THE NUTCASE CLUB)
LA MARI PEPA I EL CLUB DELS TOCATS DE L'ALA.
Madrid, Macmillan, 2009.

PIGACÍN Y LOS GRANDULLONES
(PIGACIN AND THE BIG BOYS)
EN PIGACÍN I ELS GANÀPIES.
León, Cadí, 2010.

LA LECCIÓN DE CUATRO PATAS
(FOUR-LEGS' LESSON)
LA LLIÇÓ D'EN QUATRE POTES.
Barcelona, Linx / Ales de Paper, 2010.

EL PUENTE DE PIEDRA
(THE STONE BRIDGE)
EL PONT DE PEDRA.
Barcelona, Alimara Edicions, 1992.

Afredo Gómez Cerdá Books Translated into Other Languages

Basque:

PALABRA DE NADIE
(NADIE'S WORD)
NESKA BATEN HITZA.
Vizcaya, Ibaizabal, 2014.

PIGACÍN Y LOS GRANDULLONES
(PIGACIN AND THE BIG BOYS)
NIMIÑO ETA ERRALDOIAK.
León, Aizkorri 2010.

BARRO DE MEDELLÍN
(MUD OF MEDELLÍN)
MEDELLINGO LOKATZA.
Vizcaya, Ibaizabal, 2010.

ANDREA Y EL CUARTO REY MAGO
(ANDREA AND THE FOURTH WISE MAN)
NORA ETA LAUGARREN ERREGE MAGOA.
Bilbao, Ibaizabal, 2003.

LA GOTA DE LLUVIA
(THE RAINDROP)
EURI-TTANTTA.
Bilbao, Bruño, 1996.

EL REY PAPAMOSCAS
(KING FLYCATCHER)
ERREGE EULITXORIA.
Madrid, Bruño, 1992.

LUISÓN
(LEWIS)
LUIXON.
Bilbao, Bruño, 1997.

Galician:

EL CARTERO QUE SE CONVIRTIÓ EN CARTA
(THE POSTMAN WHO TURNED INTO A LETTER)
CARTEIRO QUE SE CONVERTEU EN CARTA.
Zaragoza, Edelvives, 1991.

EL REY PAPAMOSCAS
(KING FLYCATCHER)
REI PAPAMOSCAS.
Madrid, Bruño, 1992.

LA GOTA DE LLUVIA
(THE RAINDROP)
A PINGA DE CHOIVA.
A Coruña, Bruño, 1996.

CHA-CA-PUN
Madrid, Macmillan, 2008.

MARI PEPA Y EL CLUB DE LOS PIRADOS
(MARI PEPA AND THE NUTCASE CLUB)
MARIPEPA E O CLUB DOS TARAMBAINAS.
Madrid, Macmillan, 2009.

Valencian:

EL REY PAPAMOSCAS
(KING FLYCATCHER)
EL REI PAPAMOSQUES.
Madrid, Bruño, 1992.

LA GOTA DE LLUVIA
(THE RAINDROP)
LA GOTA DE PLUJA.
Valencia, Bruño, 1998.

UN AMIGO EN LA SELVA
(A FRIEND IN THE JUNGLE)
UN AMIC A LA SELVA.
Zaragoza, Edelvives 1998.

EL MONSTRUO Y LA BIBLIOTECARIA
(THE MONSTER AND THE LIBRARIAN)
EL MONSTRE Y LA BIBLIOTECÀRIA.
Valencia, Edelvives-Baula/Albades, 2010.

ANDREA Y EL CUARTO REY MAGO
(ANDREA AND THE FOURTH WISE MAN)
ANDREA I EL QUART REI MAG.
Valencia, Baula/Albades, 2003.

Books



Alfredo
Gómez
Cerdá

Alfredo Gómez Cerdá Books



1. EL MONSTRUO Y LA BIBLIOTECARIA (THE MONSTER AND THE LIBRARIAN).

Zaragoza, Edelvives (Ala Delta collection), 2006.

In Albacete lives an ordinary, run-of-the-mill monstrous monster, but one who suffers terribly from the heat. To escape the rigours of summer, he decides to take refuge in an air-conditioning unit. Little does he suspect the apparatus will end up in a library, where he finds a world which will makes sense of his “monstrous” life.

[Book in Spanish](#)



3. BARRO DE MEDELLÍN (MUD OF MEDELLÍN).

Zaragoza, Edelvives (Ala Delta collection), 2008.

Camilo and Andres spend their days wandering the streets of their neighbourhood in Medellín, “the best place in the world,” where the enormous library building stands out like a brick giant. Camilo is convinced that when they grow up they are going to be gang leaders but Andres doesn’t want to be a thief. At the same time he is sure that he will never be separated from his friend.

[Book in Spanish](#)

[English translation](#)

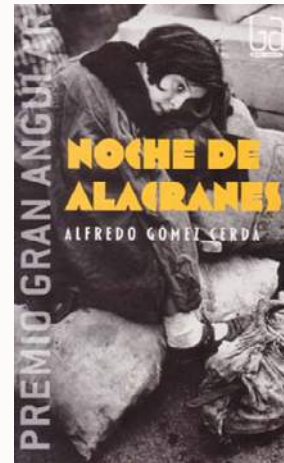


2. APARECIÓ EN MI VENTANA (HE APPEARED AT MY WINDOW).

Madrid, SM (El Barco de Vapor collection), 1990.

At Gil’s window appears a mukusuluba, a fantastical being who does not speak and who feeds on paper, and which readers will have to imagine. With a great deal of humour, the disruption he brings to Gil’s life and that of his family reveals one of the great problems of our time: a lack of communication and the loneliness this can cause.

[Book in Spanish](#)



4. NOCHE DE ALACRANES (SCORPION NIGHT).

Madrid, SM (Gran Angular collection), 2005.

To some she was a highly dangerous revolutionary, to others a tenacious, brave heroine. In reality Catalina was just a defenceless girl who wanted to understand what was happening around her during the harsh post-war years and who risked everything to help the boy she loved. Years later, during a long sleepless night, she will have to face her memories, relive those terrible days and recall her teenage love.

[Book in Spanish](#)



5. EL ROSTRO DE LA SOMBRA

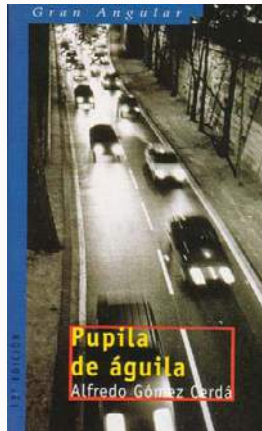
(THE FACE OF DARKNESS).

Madrid, SM, 2011.

Three teenagers are walking home drunk in the early hours of the morning after a party. As they cross over a bridge they decide to throw a stone down onto the road below to cause an accident and to record it on a mobile phone so they can share it on social media afterwards. This instant marks the start of a living nightmare, which will push their consciences to unexpected limits. The disturbing story lays out an ethical reflection to the reader and forces them to make a decision.

[Book in Spanish](#)

[English translation](#)



6. PUPILA DE ÁGUILA

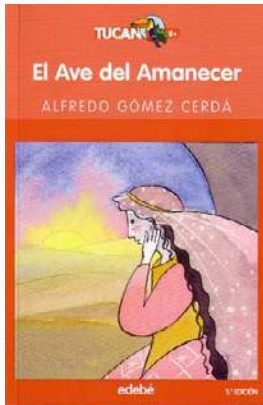
(EAGLE EYE).

Madrid, SM (Gran Angular collection), 1989.

One night, while Martina is convalescing in hospital, a new patient is admitted: Igor, a boy who has tried to kill himself. The vision of the thwarted suicide victim upsets Martina, who is obsessed with finding clues about her brother, whose death seems to have taken place in similar circumstances. The meeting between the two teenagers marks the beginning of a series of far from comforting discoveries and of the development of feelings which may give life meaning.

[Book in Spanish](#)

Afredo Gómez Cerdá Books

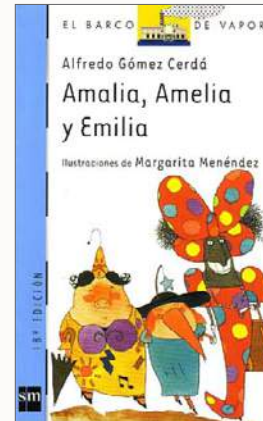


7. EL AVE DEL AMANECER (THE SUNRISE BIRD).

Barcelona, Edebé (Tucán collection), 1998.

On the other side of the Atlas Mountains, just where the vast landscape of the Sahara desert begins, lives a very powerful man who is feared by all. To safeguard his daughter Meluye from any danger, he keeps her shut away inside a fortress. However, the girl secretly learns to read and write, discovering the meaning of new words like “freedom”.

[Book in Spanish](#)



8. AMALIA, AMELIA Y EMILIA (AMALIA, AMELIA AND EMILIA).

Madrid, SM (El Barco de Vapor collection), 1993.

As everyone knows, witches search forests to find plants to concoct their magic potions, so Songbird Forest is very important to Amalia, Amelia and Emilia. But why does the mayor of Anytown want to clear the forest? The three friendly witches will have to convince everyone that the trees are needed.

[Book in Spanish](#)



9. EL TIGRE QUE TENÍA MIEDO A LAS GALLINAS (THE TIGER WHO WAS AFRAID OF HENS).

Madrid, Anaya (Sopa de Libros collection), 2004.

Antonio lives in a youth detention centre and can hardly remember what it means to live on the street, at liberty. The arrival of Pedro, his new roommate, makes him start to wonder about things he did not used to think were important, such as life beyond the sad walls, his own dignity, and justice. One particular question begins to occupy his mind: will he be able to overcome his fears and stop being a tiger who is afraid of hens?

[Book in Spanish](#)

Studies, Interviews and Articles



Alfredo
Gómez
Cerdá

Afredo Gómez Cerdá Studies, Interviews and Articles

once you're inside the character, you have to be very honest with them; you cannot betray them in any way whatsoever. You have to be with the character at all times and not judge them, even if they are a despicable fiend.

Where do you get your ideas from?

My ideas always come from a confrontation with reality, with the world in which I live. I have never thought of literature as mere entertainment. Plus, with the vast, suggestive array of entertainment on offer today, if literature wanted to compete in that terrain it would be a guaranteed loss from the outset. Literature must be something more; it has to reach a place that mere entertainment cannot. I want my literature to explore the infinite subject we call human beings. Humans in the world. And obviously the world is not the same for everyone. From there, we give free rein to our imagination and to all the resources we want. Stating that reality is the seam from which you mine your stories and your characters doesn't necessarily mean that you have to write realist literature to the letter, far from it. In my children's literature, on many occasions I have turned to fantasy, but it has always been a way of reflecting on reality. I am not interested in exclusively fantastical literature because it impedes the confrontation with reality, with the world, with humans.

How do you inform yourself? Through encyclopaedias, the Internet, by travelling?

A little of everything. Nowadays the Internet has become a very useful tool, it's the tool you turn to first. Afterwards, if we want to delve in deeper, we have to go down other paths. The exact amount of information also depends on the specific book I'm writing. Some have demanded a lot of information, for instance *NOCHE DE ALACRANES* (Scorpion Night),

a novel set in the 1940s in a mountainous region between León and Asturias.

In the first place, I'm a tremendously urban person, so talking about a rural setting was already a challenge; on top of that I wasn't even born in the '40s. Obviously there was an informing/documenting process beforehand, including a couple of trips to the region. Sometimes I imagine a specific landscape for a book and the urge to travel there comes over me immediately. In the second part of *MENGUANTE* (Waning) I describe a fictitious desert, but I was imagining the one in Almería, so of course I went there and explored a few areas to give more details to the setting, though the book never mentions Almería.

Then the opposite phenomenon occurs with these trips. It's happened to me several times. I take a trip for work or pleasure and suddenly discover a story, some characters, a setting. In other words, the journey has come first. That definitely happened with *BARRO DE MEDELLÍN* (Mud of Medellín). When Jordi Sierra i Fabra, through his foundation in Medellín, invited me to participate in the city's Juego Literaria (a literary game) in 2007, I never suspected I'd return with an idea planted in my head, such a powerful idea that I had to sit down immediately to start writing it.

A similar thing happened with *LAS VENAS DE LA MONTAÑA NEGRA* (The Veins of the Black Mountain), which goes on sale in a few days and is set in Peru.

How do you work in different genres and which one suits you best?

Theatre was very important in my formation as a writer. I discovered it when I was fifteen or sixteen years old, at secondary school. The theatre fascinated me and I wrote a multitude of plays, some of which were performed by amateur groups in small theatres. I've never left it and I still write plays, although much less intensively. In 2002 I published *LA GUERRA DE*



NUNCA ACABAR (The Never-Ending War) and in 2007 *EL TESORO MÁS PRECIOSO DEL MUNDO* (The Most Precious Treasure in the World). Gradually, I found my place in narrative, with all its gradients, and I must admit it is where I feel most comfortable. The narrative comes to me by itself, it's spontaneous; it comes hand in hand with the characters, from the idea itself. Plays I have to seek out.

As for poetry? Which author hasn't written some poetry? I have, but I've only published three poems in my entire life, two of which were in a novel. My poems are kept in a file and there are fewer and fewer of them because when I browse through them I always end up ripping up a few. There are just enough to make a book. I have sometimes thought of publishing this book, but as I've only thought of it sometimes, I haven't done it.

Do you edit a lot or do you believe in instinct?

I edit and I believe in instinct. There are days when I write and I know I'm not going to touch even a comma of what's coming out of me; however, on other days, it's just the opposite. But yes, I am one of the ones who edits.

Picture caption
The Spanish author has travelled halfway around the world to talk to children about literature and his work. The image shows him at a school in Miami, USA in 2009.

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And it's not that I'm trying to take work from the editors at the publishers, as one dear friend and writer reproached me during an entertaining public discussion we had a few years ago. I do it every day. I never keep what I have written during one day without having reviewed it and I find this correction while I'm "on fire" extremely useful. Then there's the "cold" correction, the one I do once the book is finished. For the second one, I prefer to let a period of time elapse, to distance myself a little, perhaps even start another project. This distance gives you a new perspective that lets you discover many things.

I normally review the book two or three times and I never correct on the computer screen, I do it on paper. For each correction I use different coloured pens. First correction, blue; second, red; third, green.

For a novel, literary prizes or presenting the book to publishers?

Both a literary prize and a publisher represent a filter, and that's good. It is true that this filter might always be questioned, but that leads us to debate an issue which is unrelated to the intention of this interview. So I recommend doing both and not getting demoralised by one rejection, or two or three. We have to be very tenacious, believe in our work and, truth be told, sometimes a little luck is very welcome. With all the new technologies, now there are a lot of self-published works, which obviously have no filter. Perhaps they satisfy their authors' egos momentarily, but they don't lead anywhere, nor are they a guarantee of anything.

Do you have a schedule?

When I'm immersed in writing a book, I try to have one. In general I write in the mornings, but if the book has overpowered me, I continue in the afternoon and even into the night. What is really

important is writing every day, not losing the thread, not stepping out of the story. That's why I get most disgruntled when I have to leave a book halfway through because I've got a commitment for some event or other. When I write, I need to be master of my time: today, tomorrow, the day after, next week, the following month, etc.

Do you think your birthplace or your surroundings influence your being a writer?

Yes, I'm convinced of it. It's something that has shaped you for better or for worse, something that accompanies you forever. A great deal has been written about this and some authors have gone so far as to declare that they only write to heal childhood wounds. But a cultured, literary, reading environment doesn't necessarily generate writers. I didn't have that around me, nor did I experience an atmosphere of reading in my family, but I was attracted to books from a very young age nonetheless.

What do you do on the day you are going to start a novel?

I've probably spent a few days finding excuses not to start writing this new novel, until I say, "Enough is enough!" and sit down to write. It might be that these first lines or pages are of no use to me whatsoever, but something has begun. I don't need anything in particular to start, I'm not a fetishist and consequently I don't need any rites, any prolegomena, any alignment of the planets, and so on. I used to look for music, now I don't even do that. Silence. There is an inscription on the Alhambra in Granada that says, "After silence, running water is the most beautiful music that exists." Silence.



What do you do when you finish a novel?

Deciding a novel is finished is somewhat complex for me, particularly because I am assaulted by many doubts. Over the past few years I've held on to each book for a long time before sending it to a publisher; it's as though I'd rather leave it on my desk because there might be something missing or too much of something. So, I think I consider a novel to be finished when it is published.

Let's talk about how you wrote your three best novels, or your favourites, or the most successful ones, and tell us how they came about.

PUPILA DE ÁGUILA (Eagle Eye) is undoubtedly my most successful novel. It was a very laborious novel, with breaks, abandonments and restarts. Finally, I kept two characters, Martina and Igor, and started with them. I wanted to use them to show two attitudes of young people – and of humans in general – towards life, two attitudes which are very different and which clash violently. Everything else came from there. I chose a very detailed urban setting

Picture caption

In front of the Medellín Library in Colombia, which appears in *Barro de Medellín* (Mud of Medellín).

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in Madrid, my home city, in places I knew inside out. I think this setting is important in the book, as it makes it much more plausible.

I always recall with emotion the time a woman said that Eagle Eye had been her bedside book for a long time and that the first time she came to Madrid she visited all the places in the novel.

TIMO ROMPEBOMBILLAS (Tim Bulbreaker) is one of my first children's books and, after all these years, it is still one of my favourites. Perhaps Timo is rather similar to me and his neighbourhood is where I grew up. Like me, he lives on the outskirts of the capital city; like me, he is constantly dreaming and decides to write a diary; like me, he receives great disappointments.

When I wrote it in 1985, we didn't have computers and I wrote it by hand. My many house moves made me lose the manuscript, but I remember many rewrites. Even the character's name changed, he was called Armando and became Timo.

As I mentioned, my trip to Medellín was the trigger for *BARRO DE MEDELLÍN* (Mud of Medellín), specifically the ascent in the *metrocable* over the Santo Domingo Savio quarter up to the Parque Biblioteca España. That landscape – unforgettable to anyone who's been there – had a profound impact on me. I discovered a simmering, very lively reality in constant flux, excited. I discovered some children immersed in that reality, children I could talk to, share with, learn from.

On the return flight to Spain, at ten thousand metres somewhere over the Atlantic Ocean, I took a notebook out of my bag and began to write.

A writer doesn't choose the books; the books choose them. Who hasn't heard this saying at some point? Many writers have said it. I felt it clearly with this book. Medellín chose me, it gave me some characters,

it gave me a story, and it shouted, "Write it." I just put the words down on paper.

How has your method evolved since you started?

Rather than the working method, I'd like to talk about the literary style. My obsession has always been simplicity, which is the most difficult literary style there is. It's much easier to use rhetoric, to embellish and confuse, to invent, to beat around the bush, to gaze at your belly button, to preach...

What is difficult is the straight road, like Cervantes, the precise word. One of his phrases is always in my mind: "Plainness, boy, none of your high flights, all affectation is bad." I seek this simplicity – not simpleness – in both the structure of the book and in the literary style.

What do you usually read or not read?

I have the feeling that reading and writing are connected vessels. The more I read, novels mostly, the more I write. Firstly, I don't rule out anything when it comes to reading, though I will admit there are some things that don't interest or attract me. I have always been a disorganised reader and a little chaotic, I don't follow an order or a method, it's like dipping in and searching at the same time. I don't have one favourite book or favourite author, I have many.

The best thing is expanding this list. No book should replace another, it should accompany it. I have often been asked what my favourite novel is, occasionally I have blurted out Ana Karenina. On one occasion I even wrote a long tale – included in my book *OFICIO MISERABLE* (A Miserable Trade) – that was a homage to Tolstoy's work.

But obviously there are many more books. I must admit that I haven't read much children's or young



adults' literature in recent years. There were times when that wasn't the case. I always recommend reading children's literature to people who want to write it, but it's important not to read only children's literature, but to open yourself up to literature in general. Some adults' books have given me ideas for children's stories. Plus, we have to make an effort to create children's and young adults' literature that isn't pigeonholed or confined, and which interests all types of readers.

I get the sense that some children's publishers in Spain only read children's literature, perhaps because they haven't got time to read anything else, and that seems to me to be a grave problem, for them of course.

Do you go to the cinema or theatre? How do you spend your leisure time?

I go to the cinema and the theatre. Before, I went to the theatre a lot more, now I go to the cinema more. The occasional concert. And I also watch films and listen to music at home, which has its advantages. For instance, not having to sit next to someone with a vat of popcorn or a person afflicted with whooping

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cough. As a person who tends towards solitude and isolation – misanthropic perhaps – I like walking, sometimes in company, and riding my bike, always alone. I don't have a set leisure schedule, just as I don't have a fixed work schedule. Everything is jumbled up together for me. Reading, is that leisure or work? I think both.

In the life of a writer the borders between work and leisure are very blurred, just as they are between reality and fiction, or literature and life. Everything is an amalgam.

Do you think genius is innate or developed?

True genius is innate. I recommend you read this book: *The Loser* by Thomas Bernhard.

Let's talk about the place where you were born and where you live now in relation to your literature.

I was born in a neighbourhood on the outskirts of Madrid. I remember that the last house in the neighbourhood belonged to my grandmother Dolores. After that, the city ended and the countryside began: cultivated land, malodorous streams, barren patches. Even though I lived in Madrid, it felt as though we were outside it. When, for some special reason, we went to the centre, we used to say, "I'm going to Madrid today," as if Madrid were another place. In some ways it was.

Some critics have noticed that there are characters in my books who live on the outskirts of the city, like Timo in *TIMO ROMPEBOMBILLAS* (Tim Bulbreaker), Luna in *SIN MÁSCARA* (Unmasked) or Paulina in *LA JEFA DE LA BANDA* (The Gang Leader). Consciously or unconsciously, a writer always tends to reconstruct the universe of their childhood. I've moved house and changed neighbourhoods several times, but curiously I am still peripheral. Urban, but peripheral. My

current house is situated barely a hundred metres from the outer limits of the city of Madrid. I need to know that the city is there, but it would overwhelm me if I lived in the heart of it. I prefer, as I have always done, to "go to Madrid," in other words, to enter the city and to leave it.

The urban is almost a constant in my novels and this, logically, is closely related to my own existential biography.

You don't give advice, but tell a young boy or girl who writes what they should or shouldn't do.

If they write, I hope they do it out of true necessity, I mean because they feel an inner calling, an inexplicable force pulling them towards writing. If that is the case, there are few things and few pieces of advice they can be given. In some way I am speaking of a vocation. I want writers with a genuine vocation, not people who come to literature via other paths or for determinate interests.

I would like this boy or girl to pour themselves out onto every page, into every line they write; for them not to let others make demands of them, because he or she will already have demanded it of themselves; for them not to be obsessed with being published, but with writing and perfecting it; for them to start laying the foundations for everything literary and vital they have inside them, and for these foundations to be really solid; for them to be patient and constant. Often, when I give talks at secondary schools and they ask me this, I usually simplify my answer by advising them to read a lot, write a lot, observe a lot, reflect a lot and don't betray yourself by writing about things that you're not passionate about. Oh, and to those who are already capable of writing an entire novel, I also tell them to send it to the Jordi Sierra i Fabra Award. By the way, a girl I encouraged to do just that ended up winning it.



What were your first steps? Tell us about when you wanted to be a writer, the first thing you wrote and how you managed to get published.

I wanted to be a writer when I was about eleven or twelve years old, and that's where my memories start: stories written in small notebooks, often based on characters or series that were popular on the television at the time. Aged sixteen, me and a group of friends created a magazine. We printed the copies on one of those duplicating machines with ink rollers and a handle.

Then came theatre. My first literary experiences were plays that went on to be performed. I think that's the first time I felt like a writer. After that I wrote two or three immense novels – six hundred pages long and with very small print to boot. Although I tried, none of them were published and now I understand why. I had a brief spell as a film screenwriter and one fine day I wrote a book of children's literature, a genre about which I knew absolutely nothing. I sent it to Altea, which was one of the leading children's and young adults' publishers at the time, and a fortnight later an

Picture caption
Alfredo in 2008 receiving the Cervantes Chico Award from Princess Letizia.

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editor called saying she wanted to meet me. I went to see her in her office and she told me she liked the book and my writing style, but she wasn't going to publish it. That failure encouraged me tremendously; I rewrote some parts, sent it off for the El Barco de Vapor literary award and that's where it all began. The book is called *LAS PALABRAS MÁGICAS* (The Magic Words) and it was published thirty years ago. To date, it has had forty-seven editions.

Let me take the opportunity to say that, despite how often they are questioned, I have confidence in literary prizes. I have to because of my own experience. I've been lucky and won quite a few and they have always opened doors for me. Perhaps that should be the primary function of an award, to open doors, but it shouldn't be the only one.

Which books influenced your reading and/or writing process?

First, adventure stories, many in abridged editions interleaved with comics. Since then, I've had a very patent taste for adventure stories, which I think is a genre that can be combined with everything. I've sometimes said that my greatest literary aspiration would be to write an adventure novel for our times.

During the period I was involved in theatre, I have to mention two authors I read devotedly and who were very different from one another: one was Spanish, Valle-Inclán; the other German, Bertolt Brecht.

Later I began to enjoy the great novels – not just in terms of their length – from the second half of the eighteenth and the first half of the nineteenth centuries. I've already mentioned Tolstoy. A couple of

Galdós' novels. *MISERICORDIA*, for instance, is also among my favourites. As for the French, I adored Zola. For the Americans, Allan Poe and Melville.

When I turned twenty, I turned towards other kinds of books that surprised me at first. That's when I found Kafka, Camus, García Márquez, Steinbeck, Joyce, Pessoa, Calvino... a mixed bag. But between them they make me understand that the limits of literature are almost infinite. I discovered a literature that, above all, delves into humans, into their boundless complexity, into their most intimate feelings. And that discovery was very important to me because in some way, when I write, even though I sometimes write for very young children, I too want to explore the complicated world of the characters, in other words of humans. LPE

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5. Alfredo Gómez Cerdá, *Habitantes del río (River Dwellers)*, León, Everest, 2004. (*Montaña Encantada. Dichosos Humanos collection.*) *There is an earlier, shorter edition of this story from 1998, published in Barcelona by Zendera Zariquiey.*
6. Alfredo Gómez Cerdá, *Un perro con suerte (A Lucky Dog)*, León, Everest, 2004, p. 42. (*Montaña Encantada. Dichosos Humanos collection.*)
7. Alfredo Gómez Cerdá, *El cofre del pirata (The Pirate's Chest)*, Barcelona, Brúixola, 1998. (*El mussol saberut collection.*)
8. Alfredo Gómez Cerdá, *El ave del amanecer (The Sunrise Bird)*, Barcelona, Edebé, 1998, p. 73. (*Túcan collection.*)
9. Alfredo Gómez Cerdá, *Cuaderno de besos (Notebook of Kisses)*, León, Everest, 1997. (*Montaña Encantada collection.*)
10. Alfredo Gómez Cerdá, *El viaje del señor Sol (Mr Sun's Journey)*, Zaragoza, Edelvives, 1997, p. 64. (*Ala Delta collection.*)
11. Alfredo Gómez Cerdá, *Andrea y el cuarto Rey Mago (Andrea and the Fourth Wise Man)*, Zaragoza, Edelvives, 2001. (*Ala Delta collection.*)
12. Alfredo Gómez Cerdá, *Manolo Multón y el mago Guasón (Freddy Finebard and Jester the Wizard)*, Barcelona, Edebé, 2002. (*Tren azul collection.*)
13. Alfredo Gómez Cerdá, *El tren saltamontes (The Grasshopper Train)*, Madrid, SM, 2003. (*El Barco de Vapor collection.*)
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22. Alfredo Gómez Cerdá, *El cuarto de las ratas (The Rats' Room)*, Madrid, SM, 1998, p. 115. (*El Barco de Vapor collection.*)
23. *See "Old Age in Young Adults' Literature (A Brief Approximation)" in Revista Primeras Noticias, 2004, no. 201, pp. 79-82 {in Spanish}.*
24. Alfredo Gómez Cerdá, *La última campanada (The Last Chime)*, Madrid, Bruño, 2000. (*Paralelos Cero collection.*)
25. Alfredo Gómez Cerdá, *La puerta falsa (The Wrong Door)*, Madrid, SM, 2001, p. 12. (*Gran Angular collection.*)
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27. Alfredo Gómez Cerdá, *Las siete muertes del Gato (Gato's Seven Deaths)*, Madrid, SM, 2004. (*Alerta Roja collection.*)
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29. Alfredo Gómez Cerdá, *La guerra de nunca acabar (The Never-Ending War)*, León, Everest, 2002, p. 111.
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- In 2011 Gómez Cerdá wrote a theatre adaptation of his
novel **BARRO DE MEDELLÍN (MUD OF MEDELLÍN)**
and it was converted into a musical, which opened in
Medellin, Colombia on 24th November 2011.



Reviews and Covers



Alfredo
Gómez
Cerdá

Dear Alfredo, I am delighted you are dedicating yourself entirely to your vocation. I have great hopes for you.

CARMEN BRAVO VILLASANTE, 1989.

Defend the right to the imagination through your books.

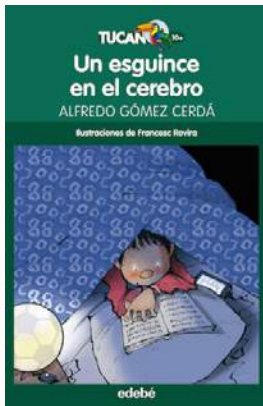
OLAYA ARGÜESO, CLIJ, 2001.

Diverse writer who likes to learn and observe and who is always undertaking new projects.

ANABEL SÁIZ RIPOLL, REVISTA DE LITERATURA, 2005.

Afredo Gómez Cerdá Reviews and Covers

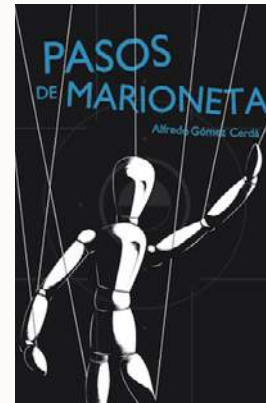
BRAIN SPRAIN



Written in a humorous tone but contains a critical weight that only humour and irony can formulate. The characters and situations are exaggerated, almost grotesque, but this allows us to distance ourselves and observe the characters with curiosity and awe, even a certain fear. A piercing, critical and entertaining book which, without doing so directly, opens the door to many discussions.

Anabel Sáiz Ripoll.
VOCES DE LAS DOS ORILLAS.

PUPPET STEPS



The spine-tingling story is a bravely acid criticism of the sensationalist media who seek only juicy gossip and use people as play things as a means to increase their audience. In this context, MK's parents appear as vulnerable figures in an atrocious system. There are many other characters, as the novel features different voices (the head of the school, the self-sufficient concierge, the police psychologist, etc.), which makes Puppet Steps an agile but unremitting read because the issue it deals with is so devastating and terrible that the reader, young or old, cannot put the book down.

Anabel Sáiz Ripoll. VOCES DE LAS DOS ORILLAS.

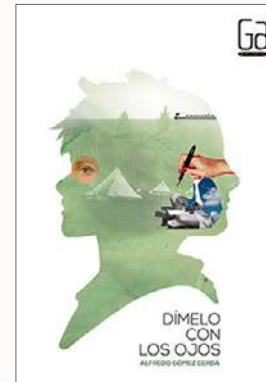
THE GHOSTS OF PARADISE



The last title in an interesting trilogy. The characters and settings are not the same but they have a significant common thread: an introspective look at the deepest part of human beings. In particular they speak of a lack of values in a wealthy and dangerously hypocritical society. All the books show the other side of the same coin, the integrity, coherence and bravery of standing up and defending principles which others defend with words yet betray with deeds.

Aquerreta/Irigoyen. CALCO, no. 19.

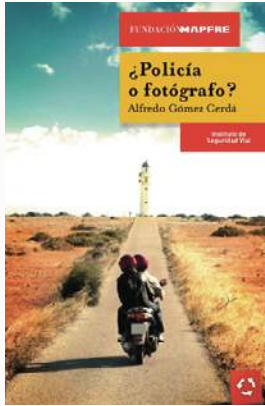
TELL ME WITH YOUR EYES



This is a mature, reflective work which will not leave its readers indifferent, as is to be expected of Alfredo Gómez Cerdá, who is an expert in portraying the Spanish middle class, with its problems, longings, fears and alarms, along with our search for happiness in the day to day.

José R. Cortés. CULTURAMAS.

Afredo Gómez Cerdá Reviews and Covers



POLICEMAN OR PHOTOGRAPHER?



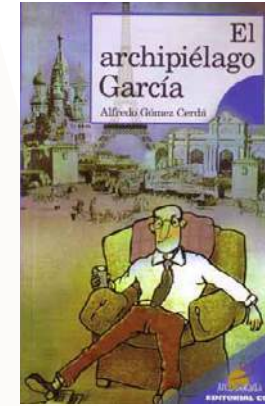
WHEN FATHER CHRISTMAS BOUGHT HIMSELF A LORRY



OSCAR'S GROWING BICYCLE



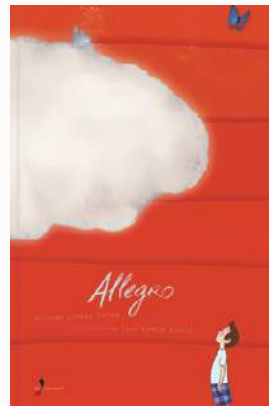
SYLVIA AND HER TRICYCLE



THE GARCIA ARCHIPELAGO



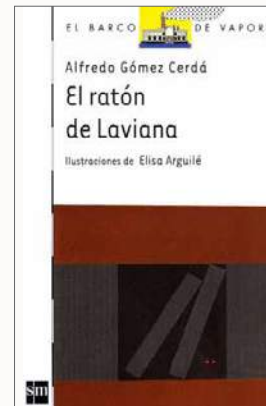
TWO AND A HALF PROBLEMS



ALLEGRO



FROM THE LAST CARRIAGE



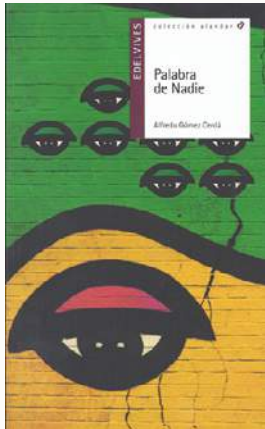
LAVIANA'S MOUSE



SANTA'S SECRET

Afredo Gómez Cerdá Reviews and Covers

NADIE'S WORD



Teresa's story as told by Nadie and Nadie's own story are interwoven in a climate of inconveniences that throw into question the sincerity of these ties, these "invisible bridges" which unite and/or separate. Teresa's sarcasm and cynicism are somehow passed to the narrative voice Nadie uses to relate the story. She continuously warns that something serious has happened, which is why she has decided to put the events into words, as she interrogates herself not only on how to do it but also on where to end it. *Nadie's Word* is a novel that leaves one speechless, a different story in which what you might hope for is not the expected, thankfully.

Sandra Comino. PLANETARIO. Argentina.

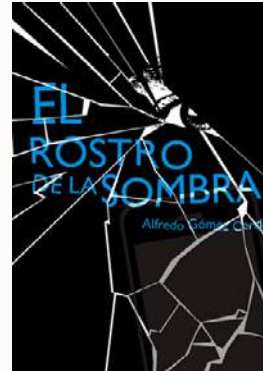
THE VEINS OF THE BLACK MOUNTAIN



The fifth book in the adventures of Nico and it is just as good, if not better, than the previous four. The tension steadily builds and the protagonists' every decision leads them into a more complicated situation, carrying the reader with them as we have no idea how they will escape from it.

Jorge Gómez Soto. LIJ ACTUAL.

THE FACE OF DARKNESS

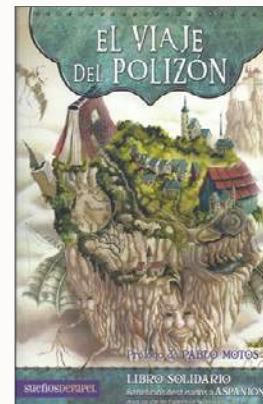


Written in the third person by an omniscient narrator who tells us each character's every reaction, thereby leading us to empathise with them. The chronological formula chose by the author helps to follow the intense succession of events minute by minute. Gómez Cerdá has written a work which aims to reflect upon guilt, responsibility and ethics.

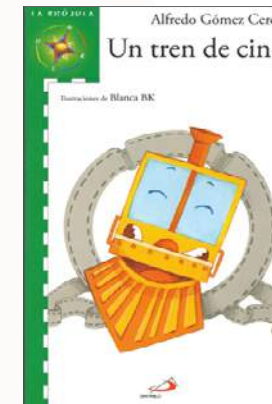
Laura Sánchez. EL MUNDO.

What a novel! It grabs you from the first page and you cannot put it down until you reach the climax when you can finally exhale all the air you've held in your lungs.

José R. Cortés. UN ABRAZO LECTOR.



"DARKNESS IN THE LAND OF THE SUN"



A TRAIN OUT OF THE MOVIES

WHAT IS THE POINT OF A BOOK?



Twelve short stories in which the author tells us some simple tales from a humorous, casual point of view. As a whole, they provide a read characterised by the creativity and narrative freshness which the author has managed to impress upon each of the anecdotes which cover the pages of this lovely book. Particularly notable are the unpredictable and imaginative situations and above all the surprising and sometimes unexpected endings. In many of the stories, coincidence, chance or luck play a decisive role. At first sight and given Alfredo Gómez Cerdá's literary trajectory, What Is the Point of a Book? should be classified as young adults' literature, but it is not a book just for this sector (although it is for them too): it adapts perfectly to the tastes of adult readers as they are the ones who will know how to get more from the essence of each tale.

Josefina Armenteros. CUADERNO DE LECTURA

MATTHEW AND THE BOTTOMLESS BAG



The story of Matthew and the Bottomless Bag has two perspectives: the humorous and the critical. Both are reflected throughout the book and the reader will see one or the other depending on their age. In this novel we find surreal situations and stereotypical characters, but behind them are patent criticisms of our society: falseness or helping others only to obtain financial gain are just two of them.

Alfredo Gómez Cerdá handles all these factors masterfully to produce a funny, entertaining novel suitable for all ages. The book is published in El Barco de Vapor's red series and, although it went on sale in 2011, we did not want to miss the opportunity to recommend it. Matthew's bottomless bag hides many things; now it is just up to you to want to find them.

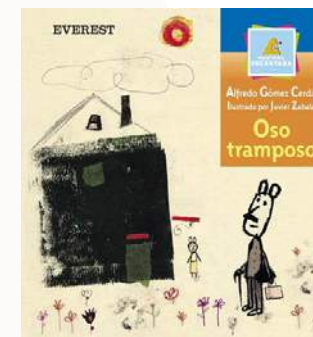
Rocío Carrillo. EL TEMPLO DE LAS MIL PUERTAS.



"WOODEN SOLDIERS"



THE INVISIBLE GIANT



TRICKY BEAR

AUTOBIOGRAPHY OF A COWARD

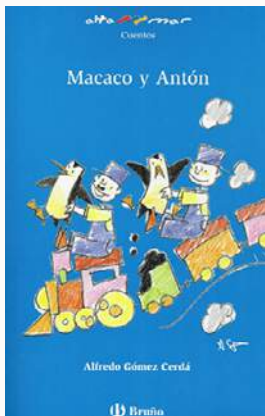


A decisive, brave book which denounces violent behaviour and judging people by where they come from or by the colour of their skin. There are important elements in this recent title by the Madrid writer, not least of which is the style. In first person Edu relates the story of the days in which he discovered he was “a coward” and decided he could tell it in precisely 20 chapters, not more, not less. At the beginning of the book he tells us he does not know how to write and has decided not to use commas, so the entire book is written with full stops and does not lose freshness. Indeed, it adds to the effect that Edu is really writing the story we have in our hands. It is a relevant, moving book with many elements, as mentioned, which make it attractive. Friendship, love, social problems, studying, family relationships and a stream of other matters are present in Edu’s world, a young man who can in no way be called a coward, quite the contrary.

Anabel Sáiz Ripoll. PIZCA DE PAPEL.



THIS STORY STINKS



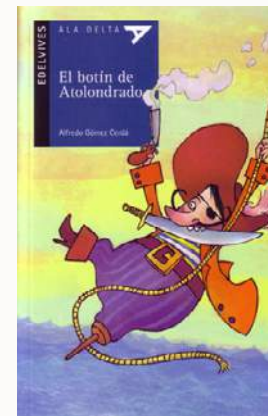
MACACO AND ANTON



THE SECRET OF THEIR SECRETS



FOUR-LEGS' LESSON



MADCAP'S BOOTY



“THE LATEST NEWS FROM TRANSYLVANIA”

Afredo Gómez Cerdá Reviews and Covers

MUD OF MEDELLÍN



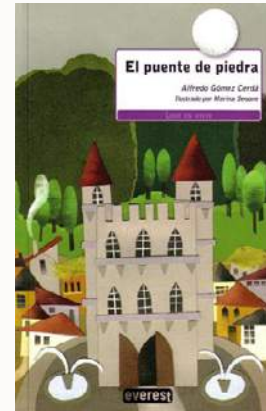
Alfredo Gómez Cerdá serves us a delicious story. Despite the harshness of some moments, it doesn't spoil the ink. His attention is more focused on the hopes, doubts and adventures of the friends rather than on Camilo's situation. When you finish the book, you are "basted" in this MUD OF MEDELLÍN which "leaves your skin baby soft". Best of all, you would go and roll in it again if you could.

Jorge Gómez Soto. LIJ ACTUAL

An undercurrent of very hard topics – child abuse, poverty and marginalisation, alcoholism – but through a very well-crafted tale which exudes tenderness; it mainly talks of friendship, survival and personal growth.

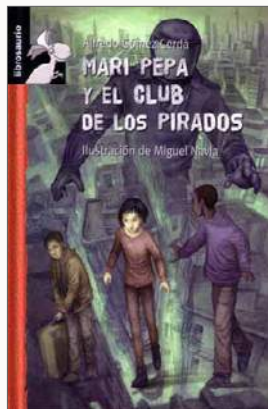
M.C.A. CALCO, no. 12.

THE STONE BRIDGE

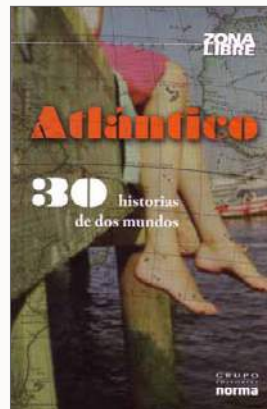


The author deftly juggles the action on two levels in order to reveal the differences between what adults do – continuing to feed rancour and fear – and what children do – guided by what they like and by noble sentiments. Superposition of the poetical story about the friendship between two children over the pedagogical story of how hatred and rivalry arise between two human societies. Gómez Cerdá aims to highlight the irrationality of many of these rivalries with a limpid style in a well-constructed narrative.

Jesús Ballaz Zabalza. J20.



MARI PEPA AND THE NUTCASE CLUB



"THE DAY THE AEROPLANES WENT ON STRIKE"

LAST NIGHT I TALKED TO THE MOON



A suggestive book by Alfredo Gómez Cerdá which deals with an extremely conflictive subject: a father's abuse of his daughter. The protagonist is Luz, a young girl who cannot find a way out of such a horrendous situation. The author handles the problems with such delicacy that the text never mentions what is happening; it is the reader who has to make deductions. A work which shows that reading can serve to deal with different educational issues.

HERALDO DE ARAGÓN.

Afredo Gómez Cerdá Reviews and Covers



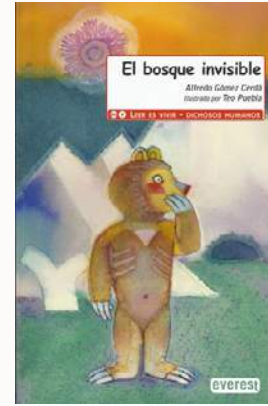
THE KING'S CROWN



A TUSK'S TALE



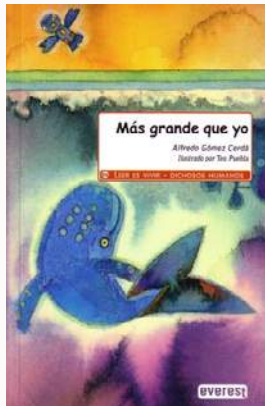
CAT LOVE



THE INVISIBLE FOREST



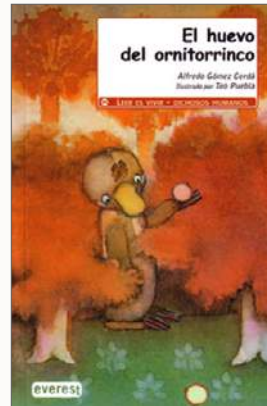
THE RAINBOW SEAL



BIGGER THAN ME



THE QUEEN OF THE MOUNTAINS



THE PLATYPUS EGG

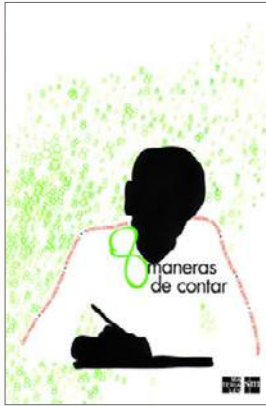


A LUCKY DOG



COUSIN PIGGLY

Alfredo Gómez Cerdá Reviews and Covers



"THE LIFE OF AUSENCIO ELMS"



PIGACIN AND THE BIG BOYS



THE FOUR-EARED SAGE



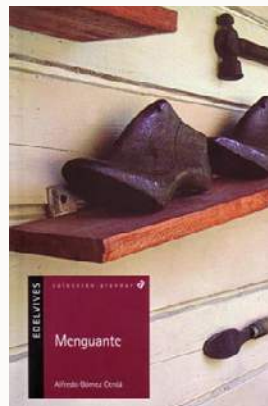
THE MOST PRECIOUS TREASURE IN THE WORLD



DIRTY SANTI



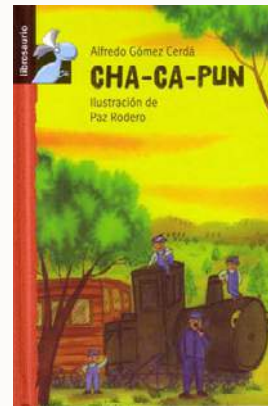
"CHARCOAL FIGURE"



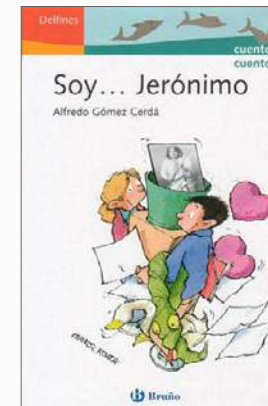
WANING



ON GRANDDAD'S TRAIL



CHA-CA-PUN



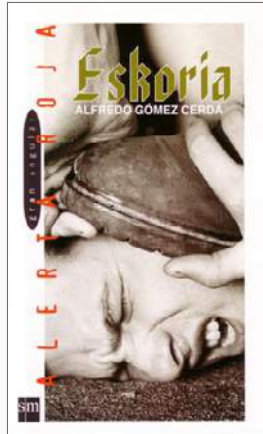
MY NAME IS... GERONIMO

Afredo Gómez Cerdá Reviews and Covers

SCUMBAG



THE TIGER WHO WAS AFRAID OF HENS

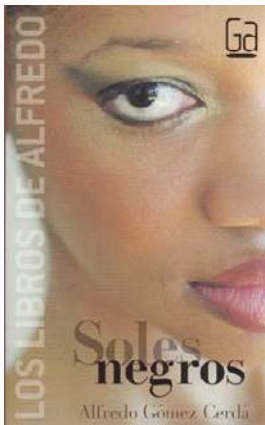


“There’s a group of kids who bully Diego. Yes, maybe they go too far sometimes. They’re idiots and should leave him be. But he is a bit weird. He’s into strange things. He likes music called jazz. He uses words we’ve never heard of. He even dresses weirdly. And, he’s a swot.”

Diego (nicknamed Bird or directly called Scumbag) cannot recall when the bullying started or what triggered it. In fact it was a succession, a cascade of events. Now his daily life is tortured by what he calls “his persecutors”. His relationship with Gloria fizzles out as she doesn’t want his persecutors to associate her with Diego and because he couldn’t be happy with anyone in this situation. Fede (aka Cytoplasm) appears in his life to remind him he is not alone, he is a victim too. The friendship and mutual support come to a fatal end. Sadness, hope and torrents of emotion are to be found in Scumbag.

Jorge Gómez Soto. LIJ ACTUAL.

THE MONSTER AND THE LIBRARIAN



BLACK SUNS

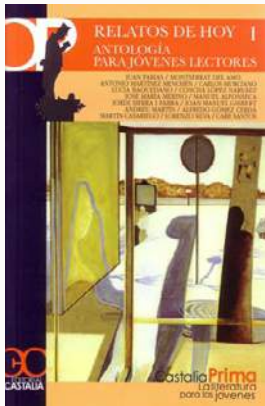


In the city of Albacete lives a very peculiar monster. He has a peaceful, happy existence, but there is one thing he cannot stand: the heat. So, one day the monster enters a shop which sells air conditioning units to relieve his suffocation, only to have the bad luck of being transported to a library in one of the units.

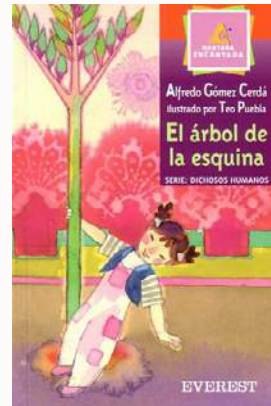
The book relates the friendly relationship between the monster and the librarian. Vibrant, out-of-the-ordinary characters have always been well received by young readers; hence the greatest charm of this interesting narrative by Gómez Cerdá is the creation of a protagonist, the monster of Albacete, who is suggestive enough to captivate children from the outset.

CLIJ, no. 37.

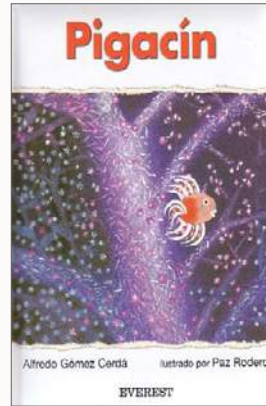
Afredo Gómez Cerdá Reviews and Covers



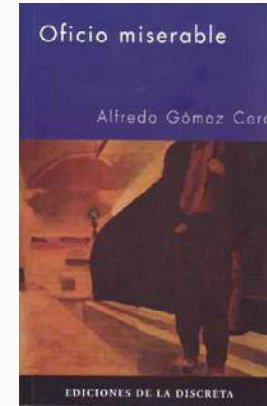
KAMIKAZES



THE TREE ON THE CORNER



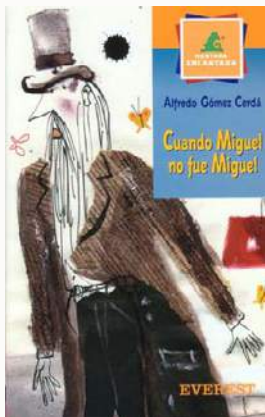
PIGACIN



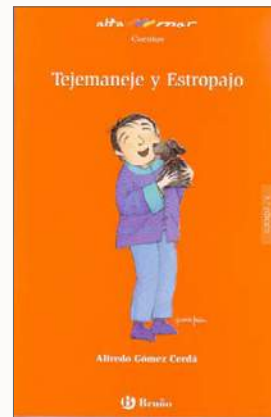
A MISERABLE TRADE



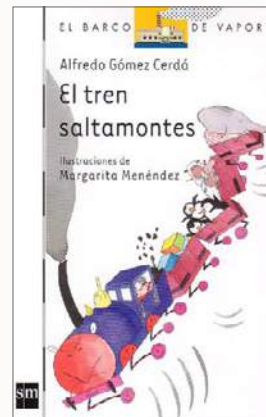
RIVER DWELLERS



WHEN MIGUEL WASN'T MIGUEL



FIDDLESTICKS AND TWOPLANKS



THE GRASSHOPPER TRAIN



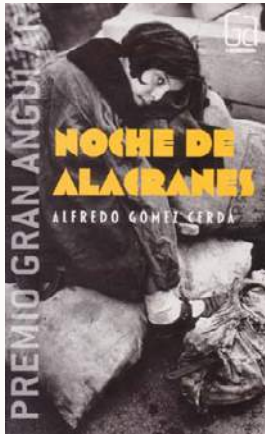
THE SWALLOW'S TWO FRIENDS



TWO EAGLE FEATHERS

Afredo Gómez Cerdá Reviews and Covers

SCORPION NIGHT

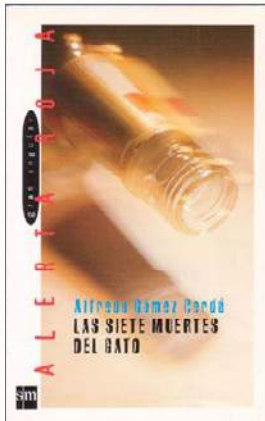


The narrative extends a bridge between today's youngsters and the generation of those who could have been their grandparents. It is also a way to delve into the present of these young people by enriching them with new individual or collective perspectives of the past that created their current reality.

Structured with flashbacks, the story progresses by leaning on the associated memories stirred in the protagonist by a series of old objects kept neatly in a box. These objects are the thread which links the past to the present, meaning that time is perfectly delineated. Space, presided over by the mountain, has an underlining function on the present along with life situations, thus connecting spaces to behaviours. A tale of complicity, this book will help adolescents to grow and mature with its emotive intensity and direct style.

P.M. PEONZA, no. 74.

GATO'S SEVEN DEATHS



In clear, simple, age-appropriate language from the neighbourhood in which the action is set, narrated in the third person and with a completely circular structure, the book is divided into eight chapters. A group of neighbourhood friends and the girlfriend are witness to the extreme situations the protagonist has experienced and the events which have led him to this outcome. Despite the simplicity of the story, it is remarkable for the interest with which one reads it, the positive positions of some of the characters and the inclusion of allusions to real people, such as García Lorca and Jim Morrison (of the Doors), as well as expressions with a highly literary charge and some fascinating scientific facts.

Mercedes Alonso. LAZARILLO, no. 13.



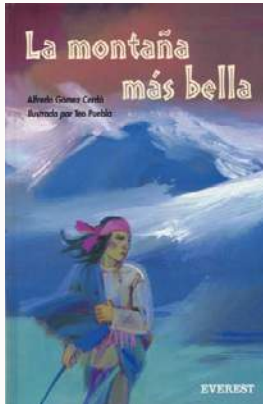
THE NIGHT OF THE
MAGICAL CITY



ANDREA AND THE FOURTH
WISE MAN

Afredo Gómez Cerdá Reviews and Covers

THE MOST BEAUTIFUL MOUNTAIN



The third book by Alfredo Gómez Cerdá about Native Americans constitutes a search for the absolute. The author needs no introduction; he has won numerous awards, his work has been widely translated and he is undoubtedly one of young readers' favourite authors. In all his books he says important things because, like the young Native American in his book, he is also a tireless seeker.

José Morán. LAZARILLO, no. 13.

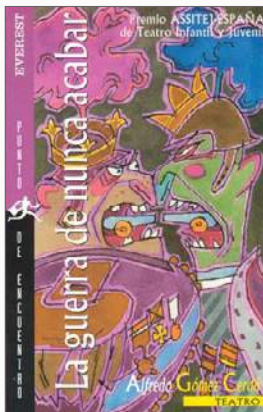
LUNA'S PLAITS



A somewhat atypical book compared with recent children's literature publications because, although it is a narrative text, in some respects it partakes of the epistolary genre. This story actually has several levels of interpretation. It is difficult to find a book like this in the current panorama as it plays with levels of understanding and demands an effort from readers to which not all of them may be accustomed, but which they will have to employ at some point in their lives as readers.

Rafael Rueda. LAZARILLO, no. 6.

THE NEVER-ENDING WAR (PLAY)



A funny story which develops fluidly and dynamically over twenty-four brief scenes organised into four acts with elementary changes to the set. Written in colloquial language, it finds humour through ingenuous, sometimes scatological elements. The author is better known in the field of children's and young adults' literature; he has been writing books for over twenty years and has also written plays for adults, comics and screenplays.

Berta Muñoz Caliz. LAZARILLO, no. 9

THE SIXTH TELLY



Gómez Cerdá has chosen the right level of parody to write this amusing tale about the excessive passion for television. Using imagination and irony, through the perspective of telly addict Rebecca he manages to transmit a critical message to readers. With a good narrative progression which efficiently maintains the interest of the story and with a loose, direct style, this is an easy, stimulating read.

CLIJ, no. 62.

Alfredo Gómez Cerdá Reviews and Covers



THE LIGHT FROM DEAD STARS



THE WRONG DOOR



CEROTE, KING OF THE COOP



"THE SMALL BLUE LAKE"



PYRAMIDS (THEATRE MONOLOGUE)



THE LAST CHIME



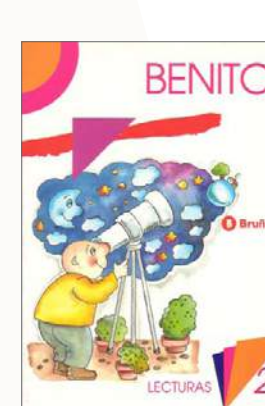
"THE BOOK THIEF"



MUM AND DAD ARE INVISIBLE



THE SUNRISE BIRD



BENITO

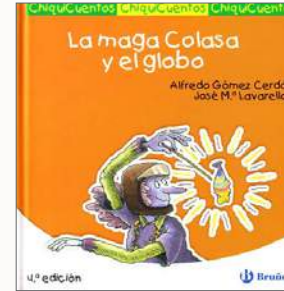
Afredo Gómez Cerdá Reviews and Covers



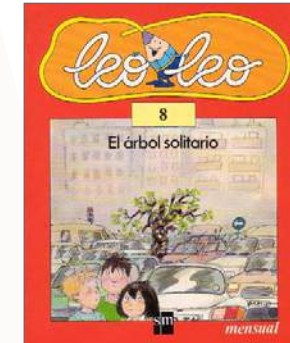
A MONSTER IN THE MIRROR



DO YOU HAVE A GIRLFRIEND, GERONIMO?



LETICIA THE MAGICIAN AND THE BALLOON



THE SOLITARY TREE



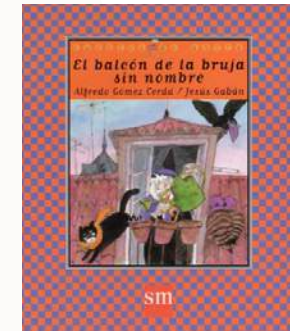
THE SKATING RINK



THE PET GARDEN



LETICIA THE MAGICIAN AND THE SCAFFOLDING



THE NAMELESS WITCH'S BALCONY



PLAYING GERONIMO



THE UNDERLING



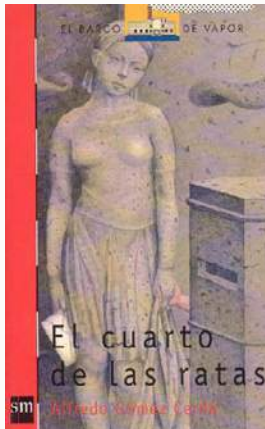
FREDDY FINEHARD AND JESTER THE WIZARD



LA CELESTINA WITH THE FIVE SENSES

Afredo Gómez Cerdá Reviews and Covers

THE RATS' ROOM



An intriguing tale based around a kidnapping. The news of the kidnapping of a teenager and the appearance of his family on the television has an impact on thirteen-year-old Margarita.

The author manages to entice readers into a simple story of everyday family problems –the unemployed father, the bad-tempered mother, the annoying little brother– while sowing doubts and planting clues which suddenly lead both the reader and the protagonist to discover a terrible truth: Margarita's parents are the kidnappers.

Victoria Fernández. EL PAÍS (BABELIA).

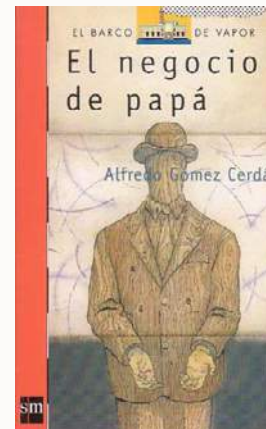
FIEND'S KISS



Alfredo Gómez Cerdá's work is excellent. It boasts a singular narrative agility while intelligently dosing out the plot development. This book interpolates a series of parallel stories –a love story, for instance– within the main tale, resulting in permanent and progressive interest and emotion. All of this is framed by the landscape and nature, which acquire strength and their own personalities. Simply well worth reading.

Alfonso García. DIARIO DE LEÓN.

DAD'S BUSINESS



From the point of view of the narrative structure, the book is very carefully crafted. Thomas, the young protagonist, uses the second person because he is talking in the form of a soliloquy to his psychologist. Given what he tells us, it is not Thomas who needs therapy, but his family. It all began when his father decided to abandon his carpentry business to open a bar called “Richard's Crazy Workshop”, where young adults come to drink more than is advisable.

ALACENA, no. 27.

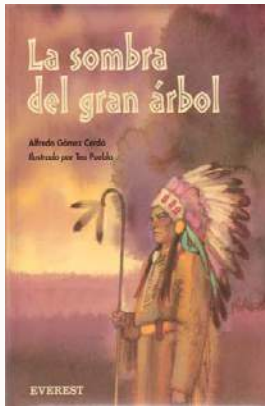
THE MAGICIAN OF THE UNDERGROUND PASSAGE



With his usual direct, clear style, Gómez Cerdá narrates the everyday adventures of two normal children who are beginning to discover the more difficult aspects of life, such as divorce and the misery of the homeless. They deal with these revelations with flights of fancy. An excellent combination of reality and fantasy in an easy-to-read book with an interesting concept.

EL PAÍS (BABELIA).

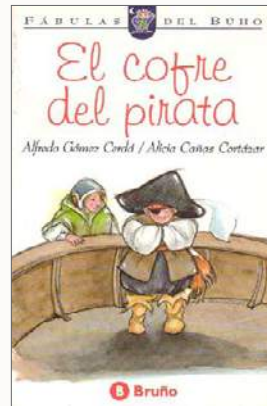
Afredo Gómez Cerdá Reviews and Covers



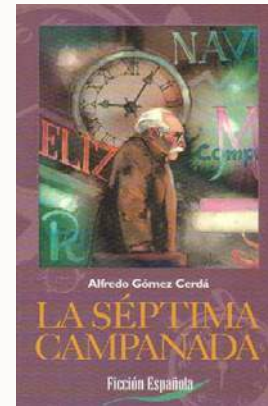
THE SHADOW OF THE GREAT TREE



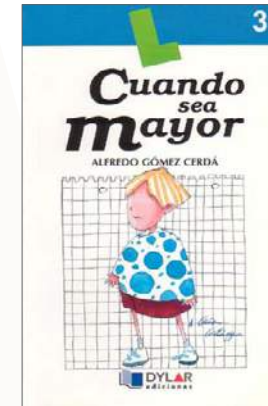
NOTEBOOK OF KISSES



THE PIRATE'S CHEST



THE SEVENTH CHIME



WHEN I GROW UP



EYES CLOSED



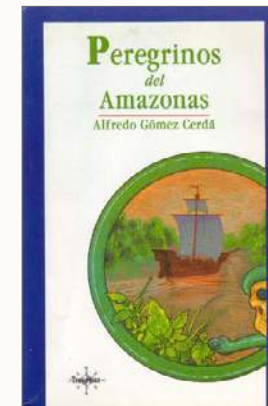
DOUBLE ROOM FOR ONE



MR SUN'S JOURNEY



UNMASKED



PILGRIMS OF THE AMAZON

Afredo Gómez Cerdá Reviews and Covers



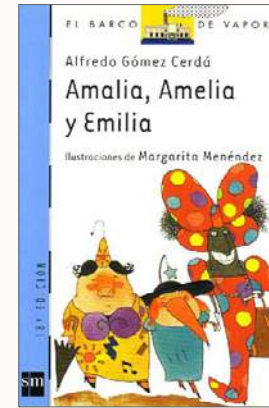
"TRAVELLING COMPANIONS"



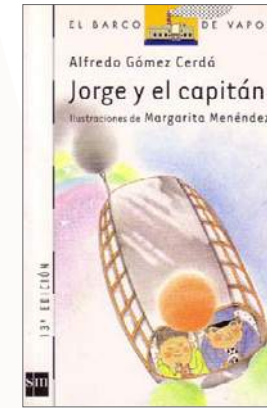
THE GHOST SHIP'S TREASURE



THROUGH THE FOGGY GLASS



AMALIA, AMELIA AND EMILIA



GEORGE AND THE CAPTAIN



THE GANG LEADER



THE RAINDROP



KING FLYCATCHER



THE STONE LABYRINTH



LEWIS

Afredo Gómez Cerdá Reviews and Covers

THE PRINCESS AND THE PIRATE



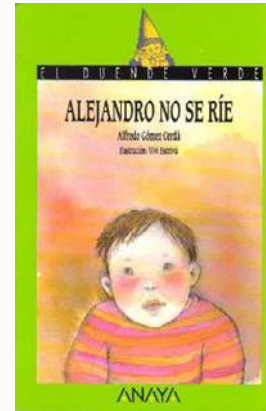
The text of this tale is brief and easy to read, with language that is accessible to children. Alfredo Gómez Cerdá has created a sincere, simple, raw and real parody of traditional stories: of Snow White, of Prince Valiant, and of all the traditional myths in fairy tales.

CORREO DE ANDALUCÍA.

A heterodox tale, which brings together Sleeping Beauty and the Princess in the Ivory Tower, but with an unexpected piratical ending.

Francisco Umbral.

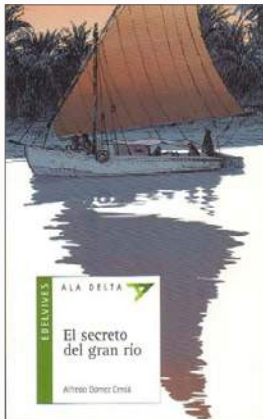
ALEXANDER DOESN'T LAUGH



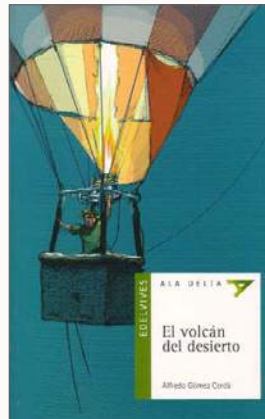
After the smile the preamble provokes in the reader, we enter the intense drama of Alexander, “the boy who doesn’t laugh”. At the same time we witness the efforts of other characters as they try to elicit laughter from the boy.

Lively dialogue between the boys of the football gang – well described by the writer’s football-fan claw – makes this novel one of the most diaphanous and endearing books in the collection.

Aurora Díaz Plaja. J20.



THE SECRET OF THE GREAT RIVER



THE VOLCANO IN THE DESERT

HE APPEARED AT MY WINDOW



Everything changes for little Gil one afternoon as he is rather reluctantly preparing for a language exam the following day. At his window appears a strange being, a mukusuluba, with a written message hanging from his neck.

After a dubious start, the book gains interest as the plot progresses. The final outcome manages to surprise the reader.

CLIJ, no. 20.

Alfredo Gómez Cerdá Reviews and Covers

ONE WAY TICKET

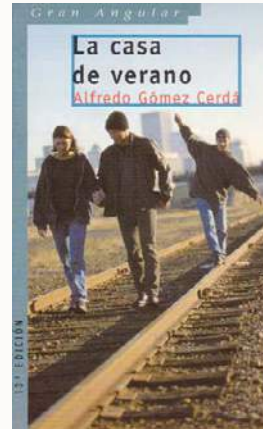


In children's and young adults' literature, Alfredo Gómez Cerdá is one of the essential names. Two characteristic traits: the diversity of subjects, which enables him to avoid being pigeonholed and to work from a wide spectrum of motivations, and a literary architecture with evident autobiographical foundations.

The plot structure rests on a paradox of our time: socially parked on the dead end of retirement road, the old, the elderly are nonetheless the only repositories of a tradition and a way of understanding the world which runs the risk of being lost in the night of time.

José Luis Morante. ESTE DE MADRID.

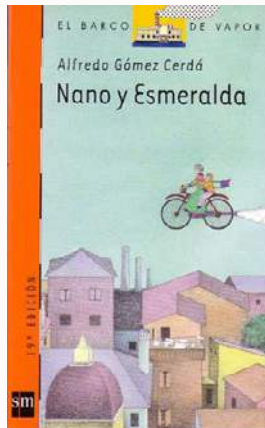
THE SUMMER HOME



This is a portrait or an intermittent recollection of an adolescent artist, at the point where they were fifteen and had fifteen million dreams. Two characters who are just starting out in life are in love with the same girl, a travelling companion, and they share the same creative dream: to have a summer home just as Brahms did, indispensable, they believe, for any artist.

With a good pace, sobriety and affection, Alfredo Gómez Cerdá has managed to portray that stage of life which all humans have experienced and which always leaves a luminous wound.

María M. Vassart. DIARIO 16.

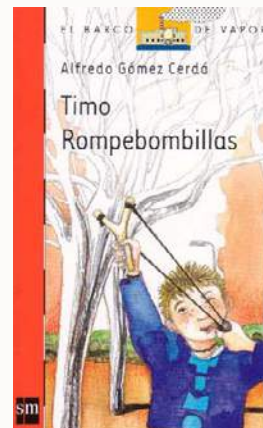


NANO AND ESMERALDA



THE MAGIC WORDS

TIM BULBREAKER



This is a suggestive book with a linear plot, a school setting and a protagonist who experiences the problems of adolescence.

We are grateful to Alfredo Gómez Cerdá for such a transparent exposition of teenagers' problems and we wouldn't be surprised if they had a certain amount of autobiographical content.

Aurora Díaz Plaja. J20, no. 186.

Afredo Gómez Cerdá Reviews and Covers



A FRIEND IN THE JUNGLE



THE POSTMAN WHO
TURNED INTO A LETTER



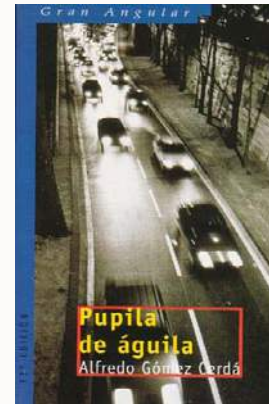
HUBBUB IN MY HEAD



THE CITY WHICH HAD
EVERYTHING



THE NEVER-ENDING WAR



EAGLE EYE

Photographs



Alfredo
Gómez
Cerdá

Afredo Gómez Cerdá Photographs



2005



2013

Afredo Gómez Cerdá Photographs



2014



2015

Afredo Gómez Cerdá Photographs



2015



organización española
para el libro
infantil y juvenil

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GOBIERNO
DE ESPAÑA

MINISTERIO
DE EDUCACIÓN, CULTURA
Y DEPORTE

Translation by Sarah Marshall