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"The estate of Mrs. Jule Hopwood, Avery's mother, included his complete prose writings, as well as his many successful plays. The prose-writings, in turn, embrace his full-length novel, his short stories, many letters, and a complete diary, from the early age of eleven years, his motto happened to be 'Nulla dies sine linea.' ... Not alone the most minute revelations of the growth of his genius are at hand, but also the indications of his wit, and the charm of his personality..."

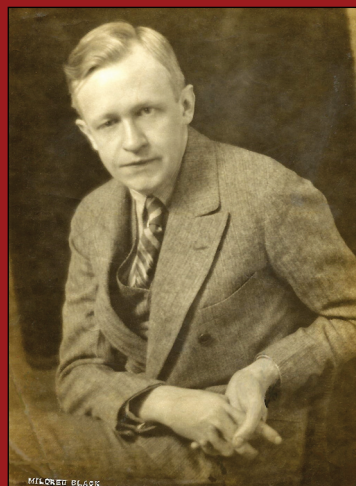
*Elsie M. Weitz*  
(Hopwood's childhood friend;  
July 31, 1933)

"Poor Avery; he had always wanted to write a great novel; he did write something, but they destroyed it; probably it was nothing but confusion, at least so he said when I used to ask him about it."

*Gertrude Stein*  
(in: *Everybody's Autobiography*)

*The Great Bordello* is the heretofore unpublished novel by Jazz-Age playwright Avery Hopwood (1882-1928), benefactor of the Avery and Jule Hopwood Awards Program at the University of Michigan, his alma mater. Hopwood was the most successful playwright of his day, with four hits on Broadway at the same time: *The Gold Diggers*, *The Bat*, *Spanish Love*, and *Ladies' Night (In a Turkish Bath)*. *Getting Gertie's Garter*, *The Demi-Virgin*, and *Naughty Cinderella* peppered other seasons. Although Hopwood amassed a fortune writing these Broadway entertainments, his chief goal was to write a significant novel. Completed just days before his early death, *The Great Bordello* was rumored to be "the most devastating exposé of the American theatre as an institution imaginable." Through the story's central character, Edwin Endsleigh—Avery Hopwood's fictional counterpart—this *roman à clef* provides a deeper understanding of the human desire to accomplish something of enduring value amidst commercial success and ruthless realities of life.

Jack F. Sharrar is author of *Avery Hopwood, His Life and Plays* (UMI Press), and has adapted two of Hopwood's plays, *Fair and Warmer* and *Just for Tonight*, in addition to F. Scott Fitzgerald's one-act play, *The Debutante* (all for Playscripts, Inc.). He is also author of the play, *Up In Avery's Room*, has contributed to Oxford University Press's *The American National Biography*, and is co-editor (with Craig Slight) of numerous award-winning volumes of scenes and monologues for young actors (Smith & Kraus, Publishers). He is Director of Academic Affairs for the American Conservatory Theater in San Francisco, where he also teaches, and he holds a Ph.D. in theater history and dramatic literature from the University of Utah.



*Avery Hopwood, ca. 1920*  
(Photograph by Mildred Black.  
Collection of Susan Knowles)

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**Avery  
Hopwood**



**The Great  
Bordello**

A Story  
of the Theatre



**MONDIAL**

**Avery Hopwood**



*The Great Bordello*  
A Story of the Theatre

Edited and with an Afterword by  
*Jack F. Sharrar*

"With the completion of his novel, Avery Hopwood believed that he moved closer than at any point in his career to achieving the kind of work he had aspired to since his earliest days in Ann Arbor. If he had lived to complete the revisions on the manuscript and have it published during his lifetime, he may well have been satisfied that he had finally produced a work of significance. And it seems highly probable that the public would have read about the 'thinly veiled' theatrical personages with considerable interest. All along Broadway, one imagines the book's 'scandalous revelations' stirring up reactions similar to those aroused by Hearst tabloids. To Hopwood's friends and colleagues, though, one cannot help feeling that the novel's 'frank self-revelation,' as Maugham described it, would have been most poignant. Through Edwin Endsleigh, Hopwood's fictional explanation for what was a successful yet destructive career in the commercial theatre stands as a posthumous vindication, a work that at long last provides a deeper understanding of Hopwood's overwhelming, in Edwin's words, 'sense of emptiness, of nonaccomplishment. And of shamed wonder at himself.'"

*Jack F. Sharrar*  
(From the *Afterword*)

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