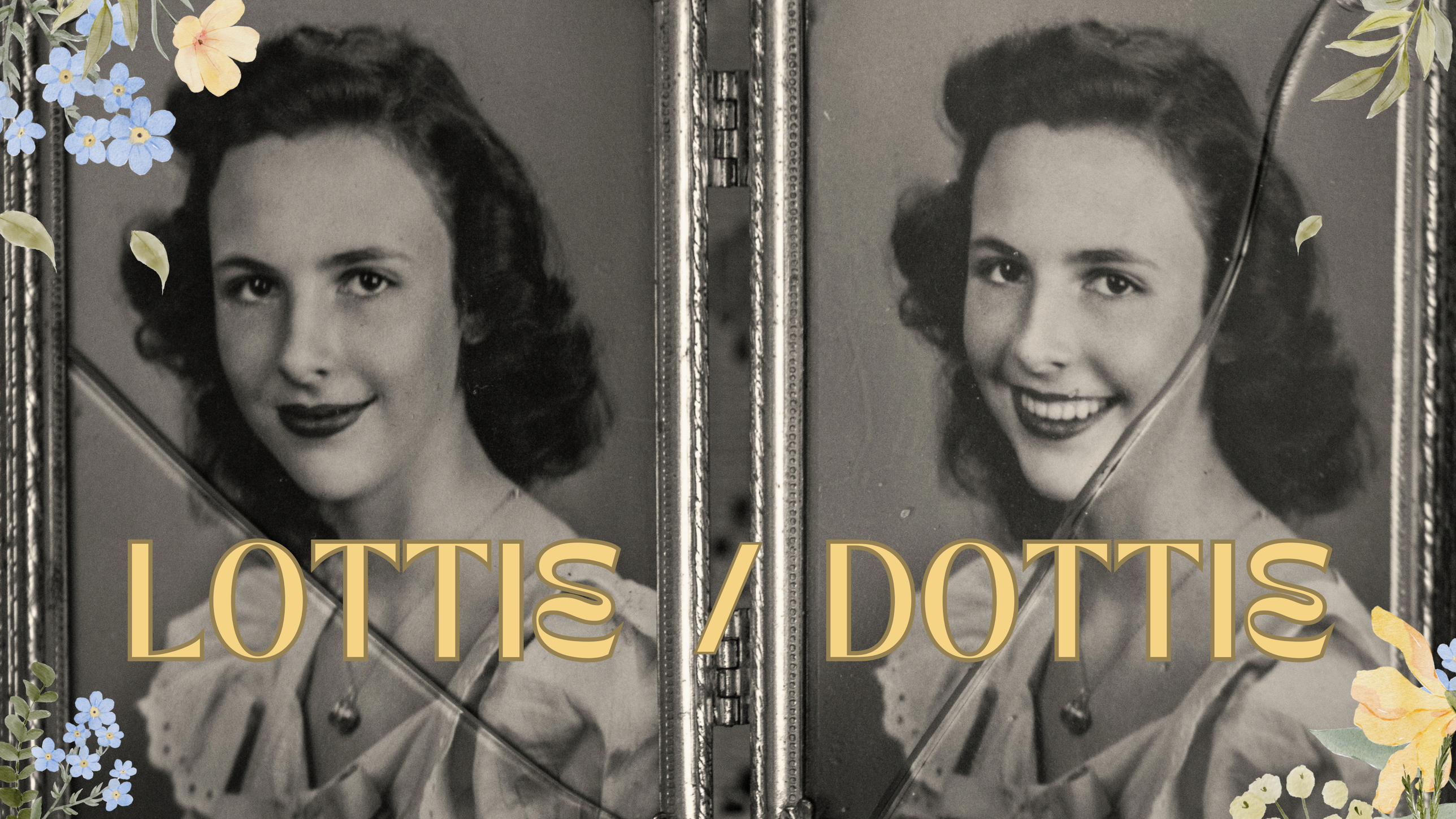

LOTTIE / DOTTIE

A **closeted 1950s housewife** faces an identity reckoning after she begins secretly writing **lesbian pulp fiction**.

Overview

Lottie/Dottie

Feature Screenplay | 105 pages

Dramedy / Romance / LGBTQ+





Not your typical lesbian period drama.

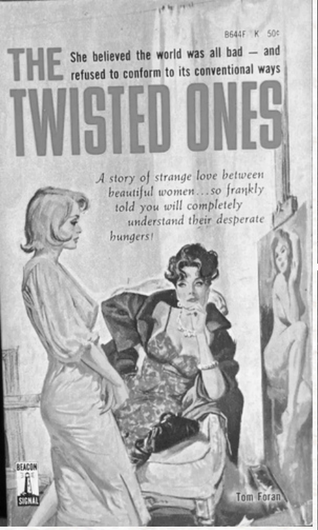
LOTTIE/DOTTIE is a funny, heartfelt and uplifting story of queer awakening, and the joys of claiming your identity, finding your people, and writing your own ending.

NO brooding heroines

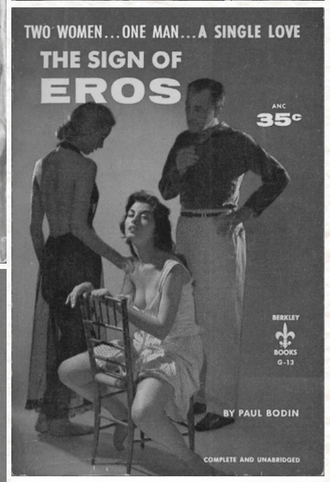
NO shame spirals

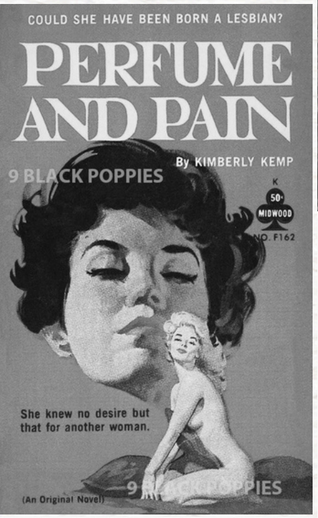
NO predatory seductresses

NO dead lesbians

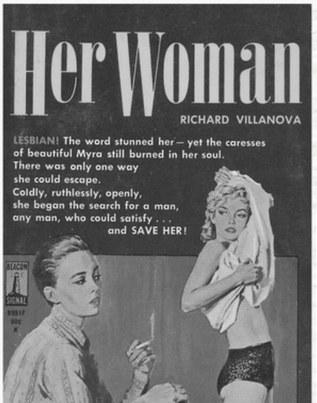








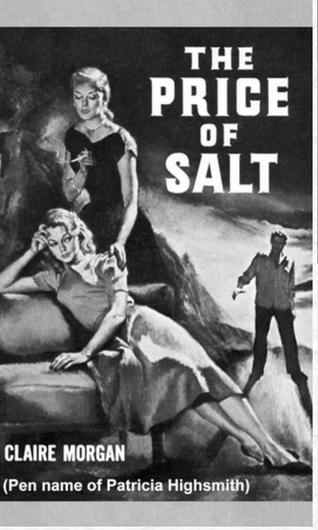






Background

In 1959, queer life in America happened between the lines. Freud and the postwar psychoanalysts had pathologized homosexuality, bringing it into the social dialogue. While an underground queer culture was blooming, the post-Stonewall fight for visibility and acceptance was still a decade away. **Meanwhile, at every corner drugstore, lesbian pulp fiction was hiding in plain sight.** Most of these books were written by men—sensational, voyeuristic, and ending in tragedy.

















Background

But a growing number of queer women used the genre to *write back*. Authors like Ann Bannon *(I Am a Woman)*, Patricia Highsmith *(The Price of Salt/Carol)* and Marijane Meaker *(We Walk Alone)* shared stories of lesbians who owned their identity and claimed their own futures.

These books offered connection, self-recognition, and hope to isolated lesbians across the country...

Synopsis

When **LOTTIE**'s husband, **JIM,** is stationed at a naval base, she's left alone in a quiet Connecticut suburb with their six-month-old baby and dreams of finally writing a novel. New to town, her only social outlet is a monthly "Bookluck" (like a potluck for books) led by elegant snob, **EVELYN**. One meeting, Lottie receives a lesbian pulp novel—brought as a gag—and finds herself unexpectedly engrossed… until its unnecessarily tragic ending.

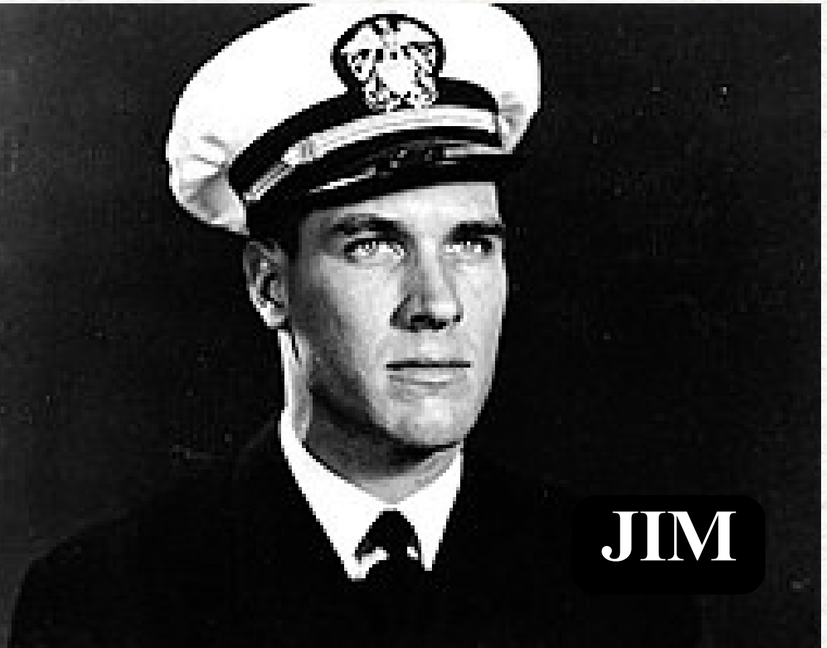
Synopsis

Fueled by a haze of sleepless nights—thanks to baby Lou—and surprising fantasies about **ALMA** (the attractive butch who works at the corner drugstore), Lottie channels her restless energy into writing her own lesbian pulp novel *with a happy ending*. Under the pseudonym Dottie Darknight, she submits her manuscript to **HARRY SPARKS,** a sleazy paperback publisher known for lurid titles and cheap prints.

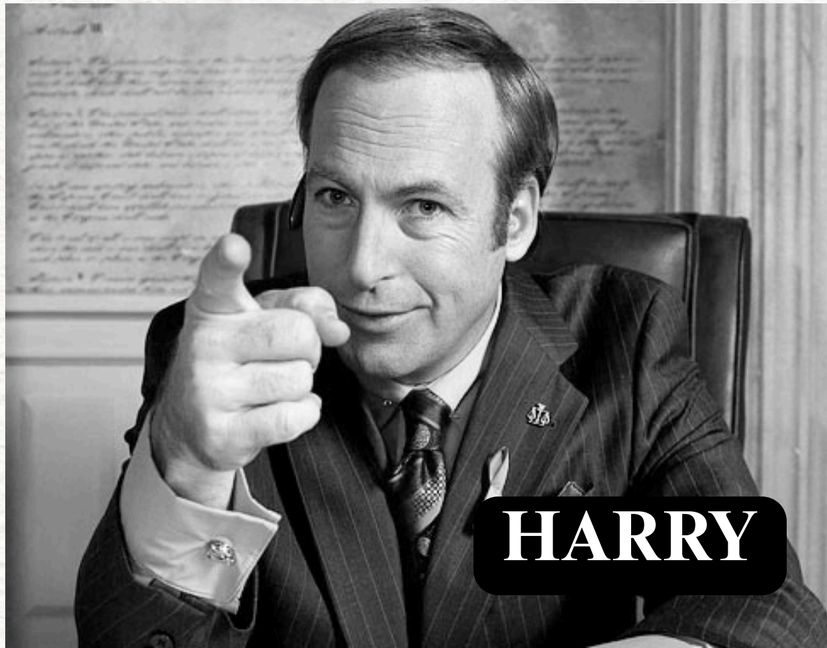

LOTTIE


EVELYN


ALMA


JIM


BOOKLUCK


HARRY

Synopsis

When Lottie's (unexpectedly published) book is brought to the next Bookluck meeting, things begin to spiral. With suspicions rising and her marriage fraying at the seams—Lottie is thrust into a do-or-die reckoning with her identity. Her journey leads her through country club socials and a fleeting night in a Greenwich Village lesbian bar—ultimately connecting her with queer community and a slow-burning love story she never believed could be hers.



The Writer

Wendy Bird Womack is a queer writer and filmmaker. Her screenplays have received recognition from the Austin Film Festival, Sundance Institute, First Flights Film Fund, BlueCat Screenplay Competition, and others. She co-wrote and produced **Groundbreaking**, an independent series that played at the **Canneseries**, **SeriesFest** and **SERIENCAMP**. **Read her full bio here.**



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