

**Logline for *Going Solo*, a screen, stage play or novella**  
By Robert Gately and Drew Keil

The agoraphobic mother can't even negotiate thirty steps from the front door to get the mail on a good day, so how the heck will she travel all the way to the Music Center to see her estranged daughter play a solo?

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The furthest Debbie wanders from home is to her mailbox on a good day. A widow and an agoraphobic, she works as a realty agent from her Brooklyn home where she shares her fears, hopes and dreams with her two employee-girlfriends, Patricia and Katherine, who are redefining the limits of middle age. Pushing those limits herself, Debbie complains her estranged her daughter, Wendy, hasn't been home in a very long time. That is about to change.

In the office, Patricia is a rambunctious single mother who, on occasion, antagonizes Katherine, whose sexual naiveté and psychic prowess provides some comic relief. Through their bickering and the occasional theatrical outbursts we get to know their dreams and insecurities, and root for them on their journey of self-discovery.

Wendy, the young daughter with a chip on her shoulder, comes to town to play the cello at Carnegie Hall with the Boston Philharmonic Orchestra. She confronts her mother for never attending her high school recitals and hopes to free herself from the lingering anger she harbors for the years of her mother's neglect. Wendy confesses a volatile secret to her mother that exacerbates their relationship and forces Debbie to confront her phobia head on.

Facing her fears, Debbie joins Patricia on a routine house showing for the realty business, believing this excursion will prepare her for the trip to Carnegie Hall. But on the test-run Debbie is not quite up to the task and her *condition* gets the better of her and makes Pat's day a very difficult one indeed.

When the time comes to go to Carnegie Hall, surprising Debbie is escorted by her daughter who gets to witness first-hand the trials and tribulations of having agoraphobia, which almost derails Wendy from performing the solo at Carnegie Hall. It also provides both mother and daughter the needed diversion to find the strength and courage to not only face their demons but to rediscover the loving relationship they both so desperately want.

We find joy in Patricia and Katherine exploits. Katherine finds excitement in her first sensual feelings in over 20 years with a secret admirer who never stops delivering flowers. Pat manages to connect emotionally with a lost lover who must come to terms with his own inequities and see through Pat's feisty façade in order to reunite with her and embrace a son he never knew.

These three ladies struggle through their growing pains at an age when most people spend their time reminiscing about life and missed opportunities. And with Wendy in the mix, this eclectic ensemble allow us to laugh and cry while making us believe we are never too old to dream and never too young to forgive.