

A LIFE BETWEEN TAKES

(a feature film)

by

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LOGLINE: When a shy teenage film buff grieving his mother discovers that the eccentric elderly woman who befriends him at his deli job, is actually a vanished Golden Age actress, her unlikely mentorship, hard-fought wisdom, humor and hidden past helps give him and his emotionally distant, actor father, the courage to confront their grief and rediscover the power of family, purpose and hope.

TAGLINE: Treasures are often discovered in the most unlikely places.

PRIMARY CAST TYPES:

Maxie Jordan: Sally Field; Ann- Margret; Susan Sarandon;

Connor Hampton: (someone from, The Voice/American Idol or with a huge social media following)

Vito Hampton: Harry Connick, Jr.; Tim McGraw; Scott Foley;

SYNOPSIS:

Sixteen-year-old, Connor Hampton spends his summer in Atlanta working a part time job at Goldberg's Deli, feeling invisible. His mom has died. His actor father, Vito, emotionally adrift and absorbed in shooting a movie, has become distant, leaving their relationship strained and rapidly deteriorating. Shy, artistic, and obsessed with vintage cinema, Connor feels like an extra hoping to be noticed, rather than the leading man in his own life. Then he meets Mrs. J.

For fifteen years, she has arrived at Goldberg's Deli in a 1948 Ford Coupe, dressed as if the Golden Age of Hollywood never ended. With her Shih Tzu, Biscuit, tucked inside a shoulder satchel, she moves through the world with quiet dignity, and secrets. When she talks her way into a part-time cleaning job at the deli, Connor senses something hauntingly familiar about her. That night, rewatching his favorite black and white film, *Summer's Edge*, he freezes. The beautiful young actress stepping from a 1948 Ford Coupe, dancing to "Someone to Watch Over Me," is named Maxie Jordan – the same Maxie Jordan who vanished after one film.

When Connor confronts Mrs. J, she resists, then relents, revealing how and why an unspeakable personal tragedy resulted in her disappearance after only one movie. And now, at almost eighty, her bungalow has been recently condemned and she is living in her car.

Connor persuades his reluctant father to let Mrs. J stay in their summer rental in exchange for driving him to work and his classes at the Atlanta Arts Center. Vito agrees, until he discovers the woman in his kitchen is Maxie Jordan. The past he reveres professionally is sitting at his breakfast table. Vito arranges an audition for Mrs. J to play his character's mother, while Connor introduces her to his acting instructor. What begins as a guest visit evolves into co-teaching.

Mrs. J becomes mentor, surrogate grandmother, and the voice of wisdom neither Connor nor Vito can ignore. She pushes Connor out from behind songwriting and improv exercises and challenges Vito to step back into fatherhood. For the first time since his mother's death, Connor feels seen.

Determined to honor her, Connor plans an elaborate 80th birthday celebration – a room filled with students, friends, and second chances. The next morning, Connor finds her lifeless.

Her final act isn't a performance, but in what she leaves behind. In the wake of her death, Vito chooses his son over career optics, missing his wrap party to attend Connor's end-of-summer concert. There, Connor performs an original song, "You Were My Friend," a tribute to Mrs. J that brings a sold-out audience to its feet, not in sadness but in recognition.

Grief no longer isolates him; it connects him. As her legacy gently settles in - Biscuit finds a new home, the 1948 Ford Coupe becomes a family heirloom, a long-forgotten Best Actress Award resurfaces, and one thing becomes clear: Mrs. J didn't resurface for a comeback. She came to rescue and to be rescued - and rewrite an ending - hers and theirs.