

A B A R C A   E N T E R T A I N M E N T   L L C

L I M I T E D   S E R I E S   ·   P R O O F   O F   C O N C E P T   I N S E R T

# THE ACTION PAINTER

Added Scene 13A · "Betty Parsons"

A R C H I T E C T   T I M E L I N E   ·   1 9 4 8   ·   M O N O C H R O M E

W R I T T E N   &   D I R E C T E D   B Y   R A U L   A B A R C A

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PLACEMENT: Immediately after the barn (Scene 13), before the return to Sotheby's. Pays off Lee sending Pollock to Betty Parsons.

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## INT. BETTY PARSONS GALLERY - NEW YORK CITY - DAY (1948)

A white room. Work on the walls.

BETTY PARSONS, thirties, holds the torn notepad page. Lee's handwriting on it.

Pollock stands in the middle of the room. Wrong clothes. Aware of it. Deciding it is her problem.

BETTY

You brought me a piece of paper.

POLLOCK

My wife brought you the paper. I brought the work.

He sets down a flat portfolio. Doesn't open it.

BETTY

Then open it.

POLLOCK

You first. Tell me what you've heard. I want to know what I'm correcting.

Betty looks at him. Doesn't answer that.

BETTY

I've heard you paint on the floor. That you don't use a brush. That it's a stunt.

POLLOCK

And you.

BETTY

I don't show stunts. I show work that will still be right in thirty years. So open it.

He crouches. Turns the portfolio to face her.

We do not see the canvas. We see Betty see it.

She is quiet a long time.

BETTY (CONT'D)

Who else has seen these.

POLLOCK

Lee.

BETTY

Besides Lee.

POLLOCK

Nobody who matters.

Pollock ties the portfolio. Stands.

BETTY (CONT'D)

Mr. Pollock.

He stops.

BETTY (CONT'D)

The floor. The no brush. Keep  
doing it. Don't let anyone in  
a room like this one talk you  
out of it.

He leaves. Betty looks at the name on the wall. Lee's  
handwriting.

She leaves it pinned there.

CUT TO: