

Christie Malry's Own Double Entry

SYNOPSIS

"I WANT MONEY, SEX, AND LOADS OF IT" Christie Malry

Christie Malry (NICK MORAN) is an average looking twentysomething. But beneath the surface, he harbours deep frustration borne of living with and caring for his bitter alcoholic and cancer-ridden mother (SHIRLEY ANNE FIELD). Working for a bank manager he doesn't respect, and being so near to vast amounts of money he will never own fuels his macabre fantasies of sex and violence. He's going nowhere fast, he needs a reason and a focus for his malaise. Finally, a glimmer of hope emerges when, at an evening class in accountancy, Christie discovers the principles of double-entry book-keeping...

When Christie devises his own system, a ledger outlining his personal credit and debit accounts, the picture soon becomes clear: debit Christie for offence received, credit society for offence given - all accounts to be settled in full.

His mother dies, he gets a new job with a new best friend, the brash Headlam (NEIL STUKE). He even gets a girlfriend (KATE ASHFIELD), someone whose uninhibited outlook on life, food, and sex (not to mention vacuum cleaning) appeals to Christie intensely; the future indeed looks bright. He starts to balance the books with seemingly trivial acts of vandalism, but the clearer Christie sees, the more he is owed and his actions escalate. Despite all this he remains, in the eyes of the world, a lowly clerk. Christie seems unstoppable but is brought to book in the end with a bitter irony and catastrophic consequences.

With Christie's discovery of double entry we are thrown back in time to 15th Century Italy and the inventor of modern accounting, a Dominican priest Fra Luca Pacioli (MARCELLO MAZZARELLA).

The past and present interweave. Pacioli is sent to Milan to teach book-keeping, where he meets Leonardo Da Vinci (MATTIA SBRAGIA) who is painting the Last Supper. Da Vinci is struggling to break free from the system of the Church and Court patronage, he attacks conventional notions of beauty and art and is more like the modern idea of an artist; an individual genius, unconventional, free from normal social, moral, religious and political obligations. Pacioli is interested in perspective and Da Vinci agrees to illustrate a book for him. They end up leaving to save their skins, artistic and political mercenaries.

Da Vinci applies mathematical order to his work so he can see better into the nature of things and paint better. Pacioli uses the same mathematics to devise a system to give value to the world, a system which

Christie applies single-mindedly and with insect-like logic in the pursuit of money and retribution.

Da Vinci owes his allegiance to no one but himself and his art. Christie owes his allegiance to no one but himself and money.

Based on the novel by B.S. JOHNSON, Christie Malry's Own Double Entry is a black comedy, a fable for our time. Christie is the logical conclusion of a society devoted to money and its acquisition at all costs.

Christie Malry has been with us since the invention of money, and is the devil we all know.



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