

Homicide

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Sequence 1

A group of heavily armed men are cautiously and silently moving up the stairs of a building. This is a tight and controlled unit. One of them places strips of explosives on either side of an apartment door. Everyone stands back as some put on gas masks. One of them unscrews the light bulb in the hallway. Near darkness.

Inside the apartment, a man (wearing only underwear and a T-shirt) awakens and sits up in bed. The door is suddenly blown from its hinges and the men – who loudly announce themselves as FBI – storm into the room. Gas fills the air. The man inside the apartment grabs a gun and is shot.

In a back room, inside the apartment, is another man. As he hears what is happening outside the door, he calmly puts on his shoes. The FBI break down the door into the room where this man is and immediately he opens fire, hitting several of them. The FBI frantically shoot back and eventually inch into the room. But the armed man has already escaped through a hole in the wall.

Sequence 2

Police station. An official from the mayor's office explains to a group of assembled cops – including Gold and Sullivan – that the FBI has been pulled off the case. It's now up to them to find and apprehend Robert Randolph, the escaped man, alive. "Have you got anything?" asks the official. Gold explains that he and Sullivan know where Randolph's brother-in-law, Willie Sims, is likely to be, and that they can perhaps get to Randolph through Sims. Gold – a respected police officer and hostage negotiator – clashes with another representative of the mayor's office, a black man who calls him a "kike." A furious Sullivan immediately jumps to his partner's defense.

Sequence 3

Police station. Gold and his colleagues discuss the whereabouts of Sims and how they can find and capture Randolph. While preparing to leave the station and go after Sims, Gold encounters a middle-aged man in a suit and tie – Walter B. Wells – who has been arrested for the murder of his wife and children. "What did you kill 'em for?" a police officer asks Wells. "Hey, all we gotta do is catch 'em," says Gold, overhearing the question. "We don't gotta figure 'em out, thank God." Suddenly, a crazed Wells jumps across the room, grabs Gold, and throws him across a desk. He grabs Gold's pistol, yanking it from its holster, which is now ripped. Before he can

use the gun – to kill himself, he says – he is wrestled to the ground and thrown into a jail cell. Apologetic, the mild-mannered Wells says to Gold: “Perhaps someday I can help you... Perhaps someday I can tell you the nature of evil. Would you like to know how to solve the problem of evil?” Gold dismisses the question and leaves the room, but immediately returns after discovering that his gun is lying on his desk.

Sequence 4

Gold and Sullivan are driving through a run-down neighbourhood. The plan is to liaise with their colleagues and find Sims. En route, completely by chance, they encounter a police officer on a street corner standing outside a store. He tells Gold and Sullivan that inside the store is the body of the owner, who has recently been shot dead. Sullivan is anxious to stick with the Willie Sims case and drives off, but Gold stays with the policeman guarding the store. He goes inside and checks the body behind the counter, noting that she wears a Star of David around her neck.

A crowd gathers outside the store. “I know why they wasted that Jew broad,” says a young black boy. “She had a fortune down in that basement,” says a black woman. “Even when I was young I knew that.” The son (Dr. Klein) and granddaughter (Miss Klein) of the dead woman arrive, as do more cops. “What’s this family doing in this neighbourhood?” one of them asks. Gold insists he has to get out of there and re-connect with Sullivan and the others, but Gold’s superior tells him that he is too late. Word has come through over the radio: Willie Sims is already in custody. Gold is handed the Klein murder case to solve.

“It never stops. It never stops,” says Dr. Klein, as Gold takes him and Miss Klein into the store to identify the body. “What is it that never stops?” asks Gold. “Against the Jews,” says the granddaughter.

Sequence 5

Police station. Gold is questioning the young boy who was standing outside the store (she was killed “for her fortune,” he insists) when Gold’s colleagues walk in with Willie Sims. Sullivan is angry that Gold has been pulled off the Randolph case. “We need the orator,” Sullivan tells his boss, who is insistent. “Sorry Bobby,” he says. “I got a call from downtown. The Jewish guys. They got this clout. The doctor wants you. You were there. You’re his people. You’re on the case.” Gold is upset and astonished. “I’m his people! I thought I was *your* people!” Gold’s boss won’t budge. At that moment his colleagues assemble, ready to leave the police station because after having talked to Sims, they think they know where they can find Randolph. Gold’s boss apologises for having pulled him off the Randolph case. Gold acknowledges that his job is to follow orders and stay focused on the Klein case. Despite this, he leaves with Sullivan and the others to find Randolph.

Sequence 6

A street corner. Gold, Sullivan and the others move steadily towards a building. They go inside and head up to the roof, from where they cross over onto a neighbouring building and storm into an apartment. Inside they find no one except an elderly lady – Randolph’s mother – sitting quietly. The policemen explain to her that they have to find Randolph before the FBI does, because the FBI is certain to kill him. The woman shouts at them to get out. The group shouts back at her. Gold defuses the situation by sitting down and calmly explaining that he wants to help her and her son by finding him and bringing him in alive. She seems to trust him. At that moment a call comes through for Gold. It seems that Dr. Klein has reported that someone has taken a shot at his apartment. Gold doesn’t believe it, but goes over there anyway.

Sequence 7

Klein apartment. Inside is the family, plus various individuals, including Chava, and a policeman. Gold asks him if there really was a shot. “I don’t know,” he responds. “Didn’t hit nothing if there was.” Dr. Klein insists there was a man on the roof who took a shot at the apartment. Gold looks up through a window to the roof, where he sees pigeons flying about. He tells the Kleins that he doesn’t understand why someone would want to take a shot at them. They insist that their lives are in danger. Gold clashes with Klein, telling him that he himself is Jewish, asking, “Why would anybody be shooting at you?”

Marv, a distinguished, elderly gentleman, arrives (with bodyguards) in the apartment and embraces the Kleins. Gold wonders what language he is speaking. “Yiddish,” says Chava, explaining that Marv is talking about “the years they spent working together. His time with her, and with her husband, were the closest ties he ever had with any living being. He calls her a great woman. He is praising her courage in the years before the formation of the state of Israel.” Chava suddenly breaks off with her translation of the conversation, reluctant to tell Gold anything else. His suspicions are immediately raised.

Sullivan telephones into the apartment. Gold takes the call in a back room. Sullivan lets Gold know that Randolph’s mother is willing to tell the police where her son is. Gold is ecstatic, but “I’m stuck here with my Jews. Bunch of high-strung fucking bullshit! Fuck ’em, and the taxes they pay.” Gold hangs up and is surprised to find that Miss Klein has been sitting at the back of the room the whole time. She has heard everything. “My grandmother was killed today,” she tells Gold. “You’re a Jew and you talk that way in the house of the dead. Do you have any shame? Do you hate yourself that much? Do you belong nowhere?” Immediately contrite, Gold insists: “I’ll find the killer, I swear.”

At that very moment, what appears to be a shot rings out. Everyone in the apartment hears it. Everyone reacts. “It was a backfire,” says the policeman, not entirely convinced himself. From the window, Gold looks up at the roof and sees a man walking away from the same spot where previously he had seen pigeons. “How do I get to the roof?” he asks.

Up on the roof. Gold jumps down from a ledge. His gun falls from his broken holster and he scrambles to pick it up. Moving cautiously, gun in hand, as pigeons fly about, Gold finds the spot where he saw the man. On the ground, he finds a scrap of paper on which the word “GROFAZ” is written.

Back inside the apartment, Gold assures the Klein family that from now on there will be policemen stationed all over. Gold asks the maid about the old woman, the Klein grandmother. The maid confirms that as a young woman she worked in Palestine. Gold notices an old black-and-white photograph hanging on the wall of a young man and woman, standing next to a sign in Hebrew. Tucked away, behind the frame, he finds a photo – also old, also black and white – of the same young woman holding a Thompson machine gun.

Sequence 8

The variety store. Night. A policeman is stationed outside, standing on the corner. Gold approaches. He pulls a piece of paper from a lamppost. It is a leaflet emblazoned with the words: “CRIME IS IN THE GHETTO.” He puts it in his pocket, crosses the police line, and goes inside. He goes down into the cellar and looks around, but finds nothing of interest. As he leaves, one of the rotten wooden steps breaks under his weight. He pulls the nearest thing at hand as a replacement. It’s a large wooden box. Gold notices the symbol of a Thompson machine gun on it. Inside is a receipt and a list of names. Gold takes both pieces of paper.

Sequence 9

Police station. Gold studies these two pieces of paper now in his possession, plus the scrap with “GROFAZ” and the photograph of the woman with the machine gun. He hands the invoice and list of names over to the Bureau of Alcohol, Tobacco, Firearms and Explosives, and asks a clerk to run the word “GROFAZ” “through the computer.” While at the station, Gold is requested to fill out paperwork so an assault complaint can be filed against Walter B. Wells. “Forget it,” says Gold. “Fucking guy shot his wife and kids. What are they going to do for beatin’ on *me*?” Wells, who is handcuffed and being led from his cell, acknowledges Gold’s “kindness” and says that “someday I’ll repay you.” Gold isn’t interested, and instead studies the leaflet, which we see in its entirety: “CRIME IS CAUSED BY THE GHETTO. THE CRIME IS CAUSED BY THE JEW!” Later, Gold is on the phone asking about “GROFAZ.” He specifies that he is interested in anything they might have “connected with anti-Jewish acts.”

Gold's colleagues walk in with Randolph's mother. She insists that she won't be a part of their plan if Gold isn't involved. "You're going to take him in like you told me," she says. "Nice and gentle." The plan is to try and capture Randolph at five o'clock the following morning, using his mother as bait. Gold says he can't get involved, that he has to work on the Klein case. His colleagues insist he be there.

Gold talks about the Klein case to Sullivan. "What is she doing with an invoice for these Tommy guns?" he asks. Sullivan couldn't care less. He tells Gold that the Klein case is just a simple murder investigation and tries to focus Gold on the Randolph case, giving him a piece of paper with the address of the takedown tomorrow morning: "Third + Racine 5AM." Gold admits to Sullivan that the Klein case intrigues him. "I think it's some sort of conspiracy," says Gold. He and Sullivan clash. Regardless, Gold acknowledges that he needs to be at the address the following morning at five o'clock.

Sequence 10

Gold takes his broken holster to a local store to get it fixed. He has the piece of leather wrapped in the scrap of paper with "GROFAZ" written on it, and hands both to the store owner, an elderly gentleman. The man reads the word. "What is it?" asks Gold. "You know what the word means?" The man tells Gold that "it was another name they had for Hitler."

Sequence 11

Backroom in a library. A librarian (wearing a yarmulke) writes the following four words on a blackboard: "Größter Feldherr Aller Zeiten" and then marks out the first letters of each word: GRO/F/A/Z. He tells Gold what it means: "the greatest strategist of all time. *Der Grofaz*. Hitler." The librarian explains to Gold how the word was used by the Third Reich, showing him historical flyers, before checking in the archive to see if he can find any current uses of the word.

Gold looks around the library and encounters a Jewish scholar. They talk about the Star of David, and to make his point the scholar hands Gold a text written in Hebrew. "I can't read it," says Gold. "You say you're a Jew and you can't read Hebrew," responds the scholar. "What are you then?"

Gold overhears the librarian talking to a colleague. It seems that all "GROFAZ" material has already been requested by "212." The librarian tells Gold he has nothing on the current use of the word. Knowing he is being lied to, before leaving the library Gold sneaks a look at the librarian's paperwork, and notes an address: 212 Humboldt Street.

Sequence 12

Night. Gold stands outside 212 Humboldt Street. He tries to get into the building but two people pull a gun on him. Marv's bodyguard approaches him. "What brings you out this evening, Mr. Gold?" he asks. "I want to know about the old woman," says Gold. He tells the bodyguard about the gun-running he thinks she was involved with. "I found a list, a list of Jewish names. Men, here in this city. I think they were running guns with her." Gold is taken inside the building, where there is much activity, including various men with Tommy guns, and a room full of sophisticated surveillance equipment. Marv talks about "the old days. What a time that was! What a woman she was!" Gold insists that he wants to find out who killed Grandma Klein. Marv makes it clear that the list of names Gold has is the solution to the crime. Gold gives Marv a copy. "We need the original," says Marv, who tells him "it must be destroyed" because the other people on the list "are in danger." Gold tells him that he can't give them the original, that it is official police evidence. Marv is upset. "I'm a sworn police officer," says Gold. "Where are your loyalties?" Marv asks him, before throwing him out.

Sequence 13

Outside, Gold is despondent. He sees Chava and approaches her. "I need to help," he says, "with whatever you do." "What I do," Chava tells him, "you don't want to know." Gold insists. "Whatever you're doing, what you're doing tonight, let me help." Later, in a diner, Gold and Chava talk. He tells her about how difficult it was growing up being Jewish. "They made me the hostage negotiator because I knew how the bad guys felt." Gold asks Chava, who is from Israel, what it feels like to have a homeland, "to have your own country." Again, he insists that he wants to be a part of her plan.

Later. Gold and Chava are sitting in a car outside a toy store. Chava pulls out a copy of the leaflet Gold was reading earlier: "CRIME IS CAUSED BY THE GHETTO. THE CRIME IS CAUSED BY THE JEW!" Chava tells him that they think it was printed in the store, which is owned by a member of a group called the United Action Front. "We think they might have had something to do with the murder of Mrs Klein," says Chava. Gold takes a bomb and a set of lock picks from Chava, and breaks into the store. Inside he finds copies of the flyer, other related anti-Semitic literature, and a Nazi uniform. Furious and upset, Gold sets the bomb and leaves. The toy store blows up.

Back at the diner. Chava and Marv's bodyguard meet with Gold. The bodyguard again asks Gold for the list. "I've explained it to him," says Gold. "I can't. It's evidence." The bodyguard shows him photos, taken earlier that evening, of Gold entering the toy store, and places them in Gold's pocket. Blackmail. "We need the list," says the bodyguard. Gold knows he's in trouble. He takes the photos from his pocket to look at them, and finds the piece of paper that Sullivan gave him the previous day on which is written: "Third + Racine 5AM." Gold looks at his watch. It is just past five o'clock.

Sequence 14

Gold runs to the corner where he should have been minutes ago. There is a gunfight between his colleagues and someone inside the building. As he approaches, Gold sees Randolph's mother being driven away. Sullivan has been shot. Gold runs into the building to find Sullivan, who dies in his arms. Furious, Gold goes after Randolph, but because his holster is still broken he drops his pistol and ends up confronting Randolph with no gun. Randolph shoots Gold. The police arrive and shoot Randolph.

Sequence 15

Police station. Gold walks in, using a walking stick. His colleagues are all there. His boss comes out of an office. "We solved your case for you," he tells Gold. The young black boy emerges from the room in handcuffs. "She had a fortune down in that basement," he says. "You're off homicide," Gold's boss tells him. Gold stands there as a shackled Walter B. Wells is walked down the corridor. Wells looks knowingly at Gold. The clerk who Gold asked to check the word "GROFAZ" through the computer hands him some paperwork. "We've been holding this for you," she says. Gold looks down and sees a page torn from what looks like a magazine: "GROFAZT" PIGEON FEEDS—NUTRITION—VALUE—QUALITY.