

The Veil Episode Guide

Episodes 001-006

Last episode aired Tuesday May 28, 2024





© 2024 www.imdb.com



© 2024 www.hulu.com



© 2024

www.laughingplace.com

The summaries and recaps of all the The Veil episodes were downloaded from <https://www.imdb.com> and <https://www.hulu.com> and <https://www.laughingplace.com> and processed through a perl program to transform them in a \LaTeX file, for pretty printing. So, do not blame me for errors in the text 😊 😊!

This booklet was \LaTeX ed on May 29, 2024 by footstep11 with create_eps_guide v0.71

Contents

Season 1	1
1 The Camp	3
2 Crossing the Bridge	7
3 The Asset	11
4 Declassified	15
5 Grandfather's House	19
6 The Cottage	23
 Actor Appearances	 27

Season One

The Camp

Season 1
Episode Number: 1
Season Episode: 1

Originally aired: Tuesday April 30, 2024
Writer: Steven Knight
Director: Daina Reid
Show Stars: Elisabeth Moss (Imogen Salter), Yumna Marwan (Adilah El Idrissi), Dali Benssalah (Malik Amar), Josh Charles (Max Peterson), Thibault de Montalembert (Magritte)
Guest Stars: James Purefoy (Michael Althorp), Dan Wyllie (Guy), Joana Ribeiro (Sandrina), Philipp Christopher (Tomas), George Taylor (Interpol Agent), Zeynep Köse (Syrian Woman), Yoli Fuller (Philippe), Aron von Andrian (Daan), Christophe Clairé (French Border Police), Nuriye Ari (Refugee Woman #1), Merih Dilber (Refugee Woman #2), Maral Burcin Tatar (Refugee Woman #3), Hande Öykü Ekmen (Refugee Woman #4), Tuğçe Gür (Refugee Woman #5)
Summary: Imogen visits a refugee camp in the remote mountains on the Turkish and Syrian border. Amongst the chaos, she seeks out Adilah, who has been separated and detained from the rest of the refugees.



A blonde woman named Portia meets Tomas in an airport lounge. "Let's celebrate," he says, holding up a glass of champagne to toast. "I doubt you'll feel the same when Interpol arrives," she counters. His smile fades as Portia reveals that she's a secret agent. "Good luck," she exits as Tomas is surrounded by officers. Walking out, she makes a call to her unseen boss to have her flight to Istanbul booked. "I would like my name to be Imogen," she adds.

At a refugee camp on the border of Syria and Turkey, a food delivery truck gets stuck in the snow and is rushed by the refugees. Adilah El Idrissi climbs into the bed of the truck to pass out bags, trying to make sure they get to women with children first. But one of the women recognizes her. "ISIS," she cries out. "She killed my husband and my daughter!" Men grab and attack Adilah, tossing her into the crowd. She is kicked and restrained as a robe is tied around her neck and draped over the canopy of the truck. It's a public hanging until soldiers intervene, shooting the rope. They pick up Adilah and take her into custody.

Imogen Salter arrives at the camp. Guy from the United Nations Interregional Crime and Justice Research Institute (UNICRI) welcomes her. As they walk, Guy fills her in that most of the refugees are Syrian women, with most of their men killed by ISIS. Imogen comes up with an excuse to break away (yesterday was her birthday, and she needs to call her mom after she uses the toilet), but really, she wanders off in search of Adilah's tent. It's not hard to find, it's the one with a military escort outside. Guy finds her, thinking she's lost. Imogen pretends to know nothing, asking who is in there. He tells her it's a French woman who has been accused of being part of ISIS named Adilah El Idrissi. Her fingerprints have already been sent to French and U.S. intelligence. Guy speculates that when the guard takes a break at night, someone will sneak in and slit Adilah's throat. He mentions that he's seen firsthand what ISIS is capable of, admitting that he'd do the job if given the chance. "I need to make that call," Imogen says.

Imogen goes inside the shed and interrupts Philippe, who is playing a video game. She asks him to take a walk to avoid embarrassment. She lights up a cigarette. He tells her she can't smoke in there. "Yes, I really can," she says. But the minute he closes the door, she puts it out in the ashtray.

In France, we see the receiving end of Imogen's phone call, not to her mother, but to Malik Amar at the DGSE Headquarters in Paris. She tells him about the incident that occurred at the camp before she arrived. The fingerprints they received weren't conclusive. "Try to get her to a decoy camp as quick as you can," he instructs. "The Americans are circling, and we want to get to her first. No doubt you'll get something out of her before that." He asks her to be careful.

Adilah reads Jules Verne's *Around the World in Eighty Days* inside her tent. She puts the book down, hides a cell phone in a plastic bag, and ties it with twine before hiding it. Voices outside alert her. Imogen talks to the guard, Daan, telling him that Guy sent her to assess Adilah's condition. She approaches the tent door and speaks to its occupant in French, saying she works with the NGO and was sent to help. "Help me with what?" Adilah asks from inside, holding a pocket knife in defense. "With staying alive," Imogen replies. Adilah unzips the door and backs up. Imogen zips it closed behind her. She sees Adilah's knife and smiles, pulling out her own similar pocket knife. She then folds it up and puts it away, indicating that she's safe. Adilah follows her lead.

Adilah asks Imogen why she would help her. She says it's a pledge the NGO has to protect people, like doctors. She then asks if Adilah needs a doctor. She shows her a wound on the right side of her abdomen, a knife wound from the fight that's infected. She won't accept antibiotics, fearing they will use poison. "They hate me," Adilah tells Imogen. "Do you deserve to be hated?" she asks. Adilah doesn't answer.

Sitting down, Imogen gets Adilah to share some of her life story. She learned English at school outside of Paris. She's a fan of poetry and math. She quit school young when she was offered a modeling job in Paris, where she was quickly taken advantage of. Having been disowned by her family, she ended up working for some bad men. She's a mother. Her daughter lives in Paris. "All I want is just to have a life with her," she explains. Imogen disarms Adilah with a childhood anecdote about rescuing worms as evidence of her good nature and innate desire to help others. "A mother should never have to lose her child," she tells Adilah. Her plan is to get antibiotics, and then relocate to a camp in Syria that will make it easier to repatriate back to France.

Guy has grown suspicious of Imogen. He called HQ and learned that they didn't send anybody. He grows more concerned when Philippe reveals that he didn't listen to Imogen's phone call and left her unsupervised in the shed.

Refugee women storm into Adilah's tent with knives. Imogen and Adilah both fight them off, a lantern tipping over and setting the tent on fire in the process. As they run into the camp, a mob is looking for them. One of the women has a gun, and Imogen shows her stealth, dodging a bullet and wrestling it free. She uses it to hold the refugees back, protecting Adilah.

Guy meets with Imogen in a shed. "You're a liar," he accuses her. "You found a way to be a little less lonely here, haven't you," she responds, having seen Guy leave a tent with one of the refugee women, who looked disheveled. She speculates he's had many. Payment for her silence is the ability to leave with Adilah and enough fuel to make it to Turkey.

Sandrina from UNICRI gives Imogen a case of antibiotic vials and instructions to administer them. "You're not taking a guard with you?" she asks as Adilah and Imogen get in the SUV to leave the camp. As they begin the drive, Imogen's phone rings. She glances at the number and ignores the call.

In the DGSE Surveillance Room, Malik looks at a map showing Imogen's location. He holds a file labeled "Le Djinn de Raqqa." He then goes past several layers of clearance to meet with Magritte Levasseur. Magritte tells Malik that Adilah is believed to be Sabane Al-Qubaisi, a senior ISIS commander who was positively identified by six witnesses. Malik tells Magritte that Sabane's nickname is "The Genie of Raqqa" because of her ability to disappear. Magritte says Adilah El Idrissi is not a name on their list. Magritte has been informed that the CIA is on their way to the camp to do a sweep and that agent Max Peterson is on his way to Paris. "The most American American America has ever produced," he describes Peterson. "This is still a French-led operation," Malik insists. "Even though the director forced us to ask MI6 for help?" Magritte asks. Malik says it's just because Imogen is the best in the world. Magritte accuses him of having bias. Malik is assigned to pick Peterson up at the airport and is given a top-secret file about a

planned attack on an unknown Western target within the next ten days. "If the woman in the car is a genie or a devil, Imogen will find out," Malik concludes.

Throughout the drive, Imogen learns that Adilah's father was a teacher and her grandfather, an Algerian Revolution hero, used to read her Shakespeare, which started her love of poetry. Adilah has a photo of her daughter. "How could a mother leave her child behind?" Imogen asks. The question upsets Adilah. "I just couldn't bring her with me," she responds. Later, Adilah reveals that she was trained to fight and kill in Raqqa. She had to use her skills once to set a group of abused captive women free. She was with a traveling party of women who had put heads on spikes when she ended up in the camp. That's where she was recognized for being part of that group, which wasn't true. "I've never killed anyone." She says the fighters know she released those women, and she will be identified and killed if Imogen takes her to Edip Köyü.

Malik picks up Max Peterson at the airport, who has Imogen's location on his cellphone. He's aware that Malik and Imogen have been having a sexual relationship. Malik is angry, not only that he hacked DGSE but that he's looking at it on a cellphone in public. Malik gets Max's phone from him, and they begin to fight over it. "Is there a problem, gentlemen?" a member of the French Border Police asks. They stop their fight and show their credentials, cleared to leave. Max says the U.S. is taking over this investigation. "You will do nothing to interfere with or endanger the French authorized handler who is currently active in the field," Malik warns. Max holds his phone up again, showing the blue dot of Imogen's location. "Tell your girlfriend in the blue light to expect a series of real-time escalations."

Adilah asks Imogen about her own history, starting with her family. "They're dead," she says. Her mom died during childbirth, and her father when she was 16. Asking where Imogen learned how to fight, she says she was attacked when she was younger. Adilah asks Imogen about her life. "I'm afraid it will undo me," she responds. We see a few images from her head, though. A sexy red dress hanging up on a dresser. Being intimate with an older man with a beard. "I lost something, a long time ago," she adds. Images of hands at a piano. "I've been trying to figure out why I lost it." A hand touches a child over the heart. We see Imogen in the red dress and a leather jacket, walking down a trail lined with baby's-breath and trees.

"Explain to me why the beautiful daughter of intellectuals and communists would take a flight and cross borders and walk up mountains to join that ugly, brutal circus," Imogen asks as they arrive at a fork in the road between Istanbul and Edip Köyü. Adilah says she doesn't know why she did it. "I would like to live long enough to find out why.," she adds. Imogen considers this for a moment. "Okay, here goes." They turn right towards Istanbul.

At the DGSE, Malik sits at a boardroom table and opens his laptop. Signing in, he gets on a video call with Imogen at a rest stop. "Do you think she's the woman we're looking for?" he asks. "I think she was, but I don't know if she still is," Imogen responds. Imogen tells her Adilah is smart, and she doesn't want interference. "You're no longer following the directive, Imogen. Please, not again," Malik warns. "Please don't speak to the real me, it is extremely unhelpful." She hangs up on him just as he was about to tell her something else.

Imogen watches Adillah get in the car. "For such that we are made of, such we be," Imogen says, quoting Shakespeare's *Twelfth Night*. She gets in the car. "Adilah, my friend, you should know that I have absolutely zero idea what comes next." They drive off into the night.

"Silly girl, begin," says Michael Althorp, the bearded lover from Imogen's memory. She is thinking about him as they drive. And another flash to Imogen in that red dress and leather jacket running down the grassy path.

Crossing the Bridge

Season 1
Episode Number: 2
Season Episode: 2

Originally aired: Tuesday April 30, 2024
Writer: Steven Knight
Director: Daina Reid
Show Stars: Elisabeth Moss (Imogen Salter), Yumna Marwan (Adilah El Idrissi), Dali Benssalah (Malik Amar), Josh Charles (Max Peterson), Thibault de Montalembert (Magritte)
Guest Stars: James Purefoy (Michael Althorp), Dan Wyllie (Guy), Joana Ribeiro (Sandrina), Haluk Bilginer (Mr.), Kobna Holdbrook-Smith (Johnson), Nadia Larbiouene (Nour), Keyla Bara (Yasmina), Neyla Bara (Yasmina), Samia-Sabrine Bitta (Paris Suburb Baker Woman), Phill Langhorne (Marcus Seabright), Andrea Dolente (DGSE Assistant), Ilyas Enes Yaman (Turkish Police Officer 1), Kaan Yavuz (Turkish Police Officer 2), Jason Hunjan (Galata Bridge Taxi Driver), Mehmet Ulutas (Cultural Center Waiter 1), Erin Ainsworth (Young Imogen), Benjamin Hicquel (Hasad), Mark Rainsbury (London Shopper), Guy Robbins (Churchgoer)
Summary: Imogen and Adilah, continue on their journey to Paris and face a threat in Istanbul. Meanwhile, the pressure mounts on the CIA and DGSE to determine the true identity of the "Djinn al Raqqa."



The U.S. military arrives at the refugee camp on the Syrian/Turkish border. Johnson leads the search, learning from Guy and Sandrina that the woman they came to retrieve, Adilah El Idrissi, is gone. Forensics seal up the tent where Adilah was isolated to look for DNA.

At a bakery in the Aulnay-Sous-Bois suburb of Paris, Nour and her ten-year-old niece Yasmina pick out a treat. While Nour completes the transaction, Yasmina steps outside and is abducted, thrown into the back of an SUV. Nour runs af-

ter the car, screaming for help. It turns a corner and loses her. She is overwhelmed with panic, but all is well when Yasmina runs back to her. Nour asks what they did to her. "They pulled out some of my hair," Yasmina says.

Imogen Salter sleeps in her car, which is parked in the Kutahya Mountain Province of Central Turkey. We see her dreams. "And now, my darling Violet, it's time to say goodbye to the land of Illyria," her father said, closing a copy of Shakespeare's Twelfth Night. An explosion. Playing chess with Michael Althorp. "Silly girl, begin," he tells her. Imogen wakes up, seeing Adilah El Idrissi asleep in the passenger seat. Her phone vibrates with a missed call. Villagers walk by their car herding goats. The sounds wake Adilah, too.

Malik Amar enters the DGSE Surveillance Room, which has Imogen's blue dot on its screens. Another agent tells him the dot has avoided toll roads with security cameras. "She's clearly abandoned the directive to take the target to Edip Köyü and is headed to Istanbul.

Imogen and Adilah have had a quarrel over the topic of belly dancing, both women being stubborn. At a bathroom stop on the side of the road, Adilah is left alone in the car with Imogen's

phone. She uses her breath to fog up the windshield, transcribing the number onto the glass. When Imogen returns, Adilah steps out and blocks it from her view in time for it to disappear. They make an agreement that Imogen is right about anything they discuss until they cross the French border. Adilah will drive the next leg of the trip.

During the drive, Imogen asks Adilah how she got to Syria. "It's the older women that recruit the girls," she explains. She was offered a pure life with God away from Western corruption. "For the first time, I felt like my life had meaning and a purpose." Imogen teasingly refers to Adilah as a murderer. She says she's not a murderer and asks Imogen to stop saying that. "I'm right about everything until the French border," Imogen eggs her on. Back on the topic of belly dancing, Imogen talks about how it was invented to help women give birth and reveals that she took classes when she was pregnant. "You said you didn't have children," Adilah reminds her. "I don't," she simply responds. Imogen blames her attitude on being out of cigarettes. While trying to pass a slow truck, they narrowly avoid a collision and pull over. One of Adilah's stitches came undone, and Imogen bandages her up by the hood of the car. The windshield has gotten foggy, and she can now see a phone number written on the glass. "That is the number of a friend of mine in Paris," Imogen says, adding that he's a doctor. "He calls just to make sure I'm OK. I think he might be in love with me, or at least I hope he is." She says she's allowed to ask for a pen and paper or even to use her phone. "Just ask." Imogen seems sincere, but Adilah shows doubt on her face. When Adilah turns around, Imogen's expression changes to one of suspicion.

Arriving in Istanbul, Imogen's phone buzzes with a call from that same number. She ignores it again. They arrive at a traffic stop on the bridge, with police officers moving down the line checking cars. "Call me now," reads a text on Imogen's phone. "I think they're looking for someone in particular," Imogen points out. "I'm sick of this car, shall we walk?" They get out and proceed on foot. As they move through the pedestrians on the sidewalk, they avoid the police. But it soon becomes clear that they're being followed by two men. Imogen realizes she's being tracked, dropping her phone in a water-filled bucket of fish.

Imogen and Adilah are followed through the busy market streets. Imogen tries to lose him in an alley, pulling a cart behind her to block the path. They rush up a spiral staircase above the shops, and Imogen tells Adilah to hide behind some storage boxes. She grabs a metal gas canister and runs up another flight of stairs to the roof. The man follows her. Imogen tries to surprise attack him with the can, but he manages to block it. They get into a fight, and he overpowers her. "Where is she?" Adilah disobeyed Imogen's orders. "Here," she says, causing the man to turn around. Imogen attacks from behind and knocks him out. "I told you to wait downstairs," she says in frustration. "Is that your way of saying thank you or something?" Adilah asks.

Malik leads Max Peterson to a sublevel of the DGSE. The American is distracted by an accent wall with a painting — "Portrait of Madame Reynouard" by Amedeo Modigliani. Malik explains that the Louvre lends them paintings, which the agents use for relaxation. Max sits in front of the painting and examines it, seemingly to irritate Malik and make them late for their meeting.

Magritte Levasseur scolds Malik and Max as they enter the surveillance room, saying the footage of their airport fight has gone viral within the intelligence community. "You both need to realize we are on the same side," he warns. Malik defends himself, saying Max put the life of a British agent on assignment for the DGSE in danger, causing her to have to ditch her only method of communication. Max brags about how the CIA knows more about this case than the DGSE, which doesn't have any information on Adilah El Idrissi. "She may have gotten mixed up with ISIS, but she's not at the level of Sabaine Al-Qubaisi, the most wanted female ISIS leader whom she is accused of being." "Our intelligence also revealed that she left behind a daughter here in Paris," Max adds, pulling out a plastic bag of hair. If the DNA matches what was collected that morning at the camp, then Imogen has the real Adilah El Idrissi. If they don't match, then Imogen is with Sabaine Al-Qubaisi, using Adilah's name as a cover. Max steps out, leaving Malik and Magritte alone. "The Englishwoman's unique abilities will now not be required," Magritte tells Malik.

Imogen takes Adilah to the Turkish Cultural Center, which has a belly dancer performance on the ground level. A host tells them the seating is full, but Imogen says they're there to see Mr. Demir, showing him that she has \$2,000 in exchange for assistance getting to Paris. "Mr. Demir no longer takes out the trash," the host says. Adilah pulls a bag out of her waistband that Imogen didn't know about, which contains \$10,000. He leads them upstairs as Imogen asks where she got that money. Instead, Adilah asks what they're doing there. She tells her that Mr.

Demir issues fake passports and she will have Adilah travel as a belly dancer.

Mr. Demir asks Imogen how long she's known Adilah. "I've known her for ages," Imogen lies. He asks if she speaks English and Imogen says no, adding that she's a dancer and a singer, part of a delegation of folk artists. "They closed the Galata Bridge today looking for someone," he says, adding that he doesn't want Adilah's fingerprints anywhere in the cultural center. He repeats that he doesn't do this anymore because terrorists made it too difficult. Adillah pulls out the cash and he asks where she got it. Imogen says her father is a wealthy man in Damascus who is paying her to deliver his daughter to Paris. Mr. Demir asks if they're lovers, which prompts Adilah to speak to deny it. "She is my friend," she says, revealing that she does speak English. They give him \$2,000 now, promising the remaining \$8,000 on delivery of the passports. They ask for two clean cellphones to be included, and Imogen gives Mr. Demir the details she wants on the passport. "I'll let you know when it's ready," he tells them.

Waiting in Mr. Demir's library, Imogen examines the shelves and finds a copy of *Twelfth Night*, picking it up. Thumbing through the pages, she has a flashback to her younger self reading it with her father. "And now, my darling Violet, it's time to say goodbye to the land of Illyria," Marcus Seabright says as they wrap up their storytime. He taps her on the heart. Imogen then sees flames in her mind. As she is brought back to reality, she hears Michael Althorp's voice saying "Silly girl" again. Imogen puts the book back on the shelf.

Adilah has found her favorite book, *Kitab al-Bulhan* (The Book of Surprises), which her grandfather read to her as a child. She shows Imogen some of the illustrations. "It's about djins and devils and shapeshifters," Adilah adds. Imogen is familiar with the lore of there being seven djin kings for each day of the week. Adilah shows her a picture of the Red King of Tuesday, the one she was most afraid of. "My grandfather said the djin were gone forever, but I still see him in my dreams," she reveals.

When the cultural center is empty, Imogen and Adilah are led back down to meet with Mr. Demir. He thinks Imogen is doing the wrong thing traveling with Adilah, asking her to dance. She won't, so he asks her to sing in case agents ask for proof of her talent. She does, with both Imogen and Mr. Demir seemingly moved.

Imogen and Adilah continue their journey by bus. At a rest stop, Imogen calls Malik on her new phone, asking who closed the bridge. "You promised me I'd be allowed to do my job," she adds in frustration. "There is no longer any need for you to do your job," he tells her that the Americans are involved and that the woman she's with really is Adilah El Idrissi. "She's a confused woman running from home, and she's of no interest to us or the Americans." Imogen doesn't believe him. "The woman I am with is the ISIS commander we're looking for," she declares. "The woman I am with is the Djin al Raqqa, and I will prove it." She hangs up just in time as Adilah walks towards her. Imogen tells Adilah she can call her daughter if she wants now that they know her passport works. "From now on, it's just me and you," Imogen adds.

We see Adilah walk away to make a call, looking over her shoulder. Imogen puts in earbuds, which are connected to Adilah's phone. "I will be with you soon, I promise. It's not long now. Everything can begin again." Imogen then hears a girl tell her mom how much she misses her on the other end of the line.

A man, Hasad, goes to the cultural center library. He searches the shelves for *Kitab al-Bulhan*. Scrolling through the pages, he finds a folded piece of paper in the pages by the Red King of Tuesday. It looks like a map. He puts it in his pocket and leaves.

The Asset

Season 1

Episode Number: 3

Season Episode: 3

Originally aired: Tuesday May 07, 2024
Writer: Steven Knight
Director: Daina Reid
Show Stars: Elisabeth Moss (Imogen Salter), Yumna Marwan (Adilah El Idrissi), Dali Benssalah (Malik Amar), Josh Charles (Max Peterson), Thibault de Montalembert (Magritte)
Guest Stars: James Purefoy (Michael Althorp), Alec Secareanu (Emir), Dan Wyllie (Guy), Yoli Fuller (Philippe), Jack Greenlees (David), Benjamin Hicquel (Hasad), Yanki Ayhan (Farroukh), Sertaç Ekici (Michal), Eshab Cevik (Young Chess Guy), Nadia Larbiouene (Nour), Keyla Bara (Yasmina), Neyla Bara (Yasmina), Gabriel Washer (Cafe Waiter), Abdullahi Islaw (Brasserie Flo Waiter), Sofiane Francine (Man in Paris Bar), Anthony Fouillet (Paris Taxi Driver)
Summary: Imogen reunites Adilah with her daughter in Paris as truth and lies become further blurred.



Hasad arrives at the refugee camp on the border of Syria and Turkey with the map Adilah left in *Kitab al-Bulhan* (The Book of Surprises). He follows it to the ruins of the tent she was kept in, and counts the steps to the spot where she left her cell phone wrapped in a plastic bag. He uses a thermos of hot water to melt the snow to reveal it. Guy and Philippe approach to ask what Hasad is doing there. He shoots them both and returns to his SUV, powering on the phone and calling "Monday."

Inside an abandoned hospital in Mosul, Iraq, a man named David receives Hasad's call, which prompts him to go wake up two men — Farroukh and Michal. "It's time," he tells them.

Imogen Salter and Adilah El Idrissi wait for their flight at Sofia Airport in Bulgaria, playing chess to pass the time. Imogen talks about the one previous time she helped someone cross borders like this, a woman and her baby in Istanbul. A man pulls up a chair to watch their game, saying he's just a chess enthusiast. "Your king is now where he should be," he tells Adilah as he stands up. "All will now fall into place." Imogen seems to understand that this was a coded message for Adilah.

They arrive at the Paris Charles de Gaulle Airport and successfully clear immigration with Adilah's fake passport. Imogen tells Adilah not to leave the apartment she's arranged for them. She gets to watch Adilah's tearful reunion with her daughter, Yasmina, who introduces her to Imogen.

Max Peterson finds Malik Amar at a café. Malik is surprised the CIA agent is still there since his DNA evidence suggests that Adilah is not Sabaine Al-Qubaisi. Max shows Malik an image on his phone of Guy and Philippe dead outside of Adilah's tent. He is sticking around to investigate.

Hasad pulls over on the side of the road with Adilah's phone. This seems to be some kind of meeting spot, but the snowy, rocky landscape seems deserted. He walks around a bit, and a sudden gunshot strikes him in the head. A man emerges, Emir Demov, who gets in Hasad's SUV and drives away.

At the abandoned hospital, David gives Farroukh and Michal death shrouds to wear since their bodies will be contaminated when they die. They are to remove the cores from radiology machines and put them in water inside lead containers. Exposure to the cores will kill them within three minutes. They must get two cores into the containers, something they've studied and practiced multiple times. It's a messy endeavor, but they complete their assignment. Farroukh and Michal hold hands as they die.

Imogen reunites with Malik at Brasserie Flo, telling him she needs a shower and to be left alone to do her job. He tells her about the photo Max showed her. Further, the body of an ISIS volunteer was found just 45 kilometers away. She gets him to admit that her hunch was correct and that Adilah is likely Sabaine. But he tells her now that she's on French soil, the DGSE won't let her go rogue, and the Americans are now involved. "Adilah El Idrissi is a shapeshifter, and so am I," she declares after standing up and announcing to the restaurant that she just got engaged in a southern accent. She says she knows what she's doing.

Imogen gets her shower, followed by a rekindling of the romance between her and Malik. But after making love, her thoughts return to Michael Althorp. "Can you remember her face?" he asked in her memory. Over tea, Malik and Imogen talk about Adilah. "Even though we're lying to each other, I feel like I've been more honest with her than most people," she tells him. He worries that she disappears too far into her aliases. "I'm here now," she says. He was worried that being in Istanbul would bring back too many memories for Imogen.

From the apartment Imogen set up for her, Adilah talks to Emir on the phone. "I'm not sure who she really is," Adilah says, adding that she's working to find out if Imogen knows anything about their plan.

Imogen's phone rings. She knows the DGSE is listening in as she takes the call, listening to Adilah talk about taking a bath with her daughter, who is sleeping now. "Let's meet," Adilah says. Imogen tells her to go to a restaurant called Guy Savoy at 7:30. Malik asks Imogen why she made a rendezvous on the phone, knowing that she's being surveilled. "To help your department maintain control," she grins. She reveals that she and Adilah had already made plans to meet up when they were on the plane. She asks Malik to go to Guy Savoy at 7:30 to find out who else is listening to her calls. She won't tell him where she's really meeting Adilah.

At the DGSE, Magritte Levasseur watches Imogen's blue dot move on a map. He calls Malik, who tells him that she's going to meet Adilah. He placed a tracker on Imogen's shirt in case she ditches her phone so they would know where she is.

Imogen removes the tracker from her shirt before arriving at Père Lachaise Cemetery at the tomb of Jim Morrison. Adilah chose it because it's easy to find, but she wanted to show her another grave. They meander through the cemetery and arrive at the modest tombstone of Adilah's grandfather, Mohammed El Idrissi. Imogen asks Adilah what the Arabic means on the grave. "You already know what the line in Arabic says, Imogen, if Imogen is even your real name," Adilah responds. She goes behind the tombstone and removes a rock that conceals a compartment, pulling out the revolver he used to fight in the revolution. She points it at Imogen, saying that her grandfather could always tell the truth from lies, asking Imogen to explain why she's really helping her.

Imogen sits on a bench. "Annihilation of the self has always fascinated me," she explains. Her father was a British diplomat, and she would travel around the world with him. When she was 16, she watched him get into a car in Istanbul, which was blown up. "They said there was absolutely nothing left of him," she shares. "I think being a diplomat was just my father's cover." She thinks the Revolutionary Communist Party of Turkiye assassinated him, which was reportedly controlled by the CIA. Because she had nothing to bury, she never understood what they put in his coffin. She grew up and followed her father's footsteps, working in embassies around the world and eventually being recruited as an MI6 agent. "I was sent to the camp to make contact with you," Imogen confesses. "The French and the Americans thought you were someone very important." She tells Adilah about the DNA test. "It's all over. I'm just a mid-level British agent whose assignment has been terminated, and you're a woman who made a terrible decision long ago. On the other hand, maybe not entirely innocent." Adilah asks why Imogen is still helping her. "An obsession with annihilation and those who seek it," she responds. She adds that she likes Adilah and wants her to live with her daughter without surveillance. "The inscription says one day the common people will prevail," she adds, asking what Adilah's grandfather's gun says. "Grandfather says, 'The woman is telling the truth,'" Adilah responds.

Imogen looks almost tearful as Adilah puts the gun back in its hiding place.

Emir Demov arrives at the Bulgarian Naval Fleet in Istanbul. He gets dressed in uniform and receives a phone call. "Is it done?" he asks David, who confirms that the container will be there within 24 hours. Emir puts his phone in a safe in his quarters.

Imogen and Adilah go to Guy Savoy, a chic restaurant full of exotic dancers and captivating ambiance. Adilah asks Imogen who the Djinn al Raqqah is. "She's brilliant, smarter than any of the male commanders," Imogen says, saying she may have designed the entire plot. "I knew the truth about you as soon as I saw you," Imogen says. "You're just a mother who loves her daughter. You could never be the kind of woman to plan a plot to kill thousands of people." She tells her the Americans won't let her just walk away. Adilah asks Imogen if she can help them get to safety. She steps away for a cigarette, leaving Adilah alone at the bar. Another man approaches and sits next to her, offering to buy her a drink. When she declines, he slides money her way to pay her bill. She opens the bill and finds a note inside. "Meet me tomorrow. 20:00. Le Rik. Bring her. This has to end. E." Adilah hides the note.

Outside, Imogen finds Max. "She's playing a double game," Imogen tells him, already familiar with him. "She's still working for them, and she knows everything, but she's also trying to escape with her daughter. I need her to believe I'm helping her with that, and she'll stay close to me." Imogen thinks she will tell her what they need to know if she's patient. He asks her to keep French intelligence at a distance. She asks if he thinks it's odd that the camp assassinations were done in Russian FSB style. He says it's a coincidence. "I never trust those," she responds. Imogen asks a favor of Max, confirmation that the TDKP was a cover for the CIA and that they ordered the killing of Marcus Seabright. "I want to know why," she says. "That's a mighty big ask for you to work out some daddy issues," Max responds. "You've done your research," Imogen realizes. He asks what's in it for him. "I've done my research as well," Imogen says. "Morocco, 2013." Max sighs. "When do you want it?" They agree to meet tomorrow at 5:00 pm in his hotel bar.

Adilah comes outside just as Max walks away. She tells Imogen she was hit on, so she paid the bill and left. "I can help you, but I need some time," Imogen tells her. She wants Adilah to stay with her, and for Yasmine to go back to living with Noor until it's safe. "I need you to believe me," Imogen asks. Adilah asks for her real name. "The best lies are mostly true," she responds.

Emir addresses the Bulgarian Navy aboard *The Provadia*, talking about their goodwill visit to the United States next week. "Hopefully, when we get to the United States, we will make a very big impression on the city." He looks down at the shipyard. A fuel truck has arrived. David gets out.

Declassified

Season 1
Episode Number: 4
Season Episode: 4

Originally aired: Tuesday May 14, 2024
Writer: Steven Knight
Director: Damon Thomas
Show Stars: Elisabeth Moss (Imogen Salter), Yumna Marwan (Adilah El Idrissi), Dali Benssalah (Malik Amar), Josh Charles (Max Peterson), Thibault de Montalembert (Magritte)
Guest Stars: Josh Charles (Max Peterson), James Purefoy (Michael Althorp), Alec Secareanu (Emir), François Pain-Douzenel (Cesar), Jack Greenlees (David), Elijah Cook (Matthew), Quelin Sepulveda (Phillipa), Nadia Larbiouene (Nour), Keyla Bara (Yasmina), Neyla Bara (Yasmina), Vincent Odetto (Fake Delivery Guy), Anthony Fouillet (Paris Taxi Driver), Benjamin Colussi (Passenger), Luka Kellou (HiT Man)
Summary: Amidst the increased threat on her daughter's life, Adilah reveals a secret to Imogen. Max must deal with the consequences of Emir's arrival in Paris.



Emir Demov arrives at Père Lachaise Cemetery at the tomb of Jim Morrison with a bouquet of white roses. A woman, Phillipa, tries to engage with Emir as a fan of Jim Morrison. We see Emir lay the bouquet with the other flowers, picking up a card in the process. When Emir walks away, Phillipa makes a phone call. CIA agent Max Peterson answers, and she tells him about the card Emir picked up, adding that he was wearing gloves. She describes Emir to him. He asks her to go back to the grave and isolate the flowers.

She doesn't see that Emir is lurking in the graveyard, spying on her. Max calls another agent, Matthew, describing Emir to him as he waits nearby in a car. Emir puts on a beanie and his hood. Phillipa sees him sneaking off and races after him. She calls Max, who tells her not to get close to him. He calls Matthew and asks him to head in since he hasn't seen a man matching the description emerge yet. Matthew looks for Phillipa, finding her just after Emir shoots her in the head. He takes off after Emir on foot with his gun drawn. He sees Emir disappear by climbing over a bridge.

In a flashback, we see Imogen Salter crying in bed, listening to the sound of children playing outside. The bassinet by the bedside is empty. Imogen awakens from her bad memory, crawling out of bed and going to another door where Adilah El Idrissi and Yasmina are also in bed, talking about how they will have to separate again for a little while. Soon, mother and daughter have to part again as Adilah's aunt Nour comes to take Yasmina away.

With the apartment to herself, Imogen quietly enters a study, which contains a framed photo of her and Michael Althorp. She goes to the bookshelf and finds a hidden key, using it to unlock a drawer in the desk. It contains a box full of letters and postcards. She looks through them, finding a letter she wrote to Michael while she was in India. Inside an envelope of photos, she finds one of her baby and another of her father with Michael. There's also a metal case engraved — "To my comrade, Michael. Always, Marcus."

When Adilah returns, Imogen is back in the living room. Adilah says she couldn't sleep last night. She asks about the man who owns the apartment. "Michael? Yeah," Imogen responds. Adilah thinks Imogen says his name in a strange way. "He was my father's friend." Adilah presses on. Michael became Imogen's guardian, then mentor, and then lover. "He made me who I am today." Adilah asks if they still see each other. "Not really," Imogen answers. She says she needs a martini, getting up.

At the DGSE, Magritte Levasseur debriefs Malik Amar about the digital interception expert who is on his way to meet with them, Cesar, who arrives moments later. True to his dossier, Cesar has bad body odor that keeps Malik at a distance. He produces a black box that can override the CIA security systems so that the DGSE can level the playing field on the Djinn al Raqqah investigation. The plan is to put it in Max's hotel room, and it will transmit all communications to them. Cesar does warn that an agent in Virginia, Wallace, will likely catch on at some point and put a stop to it. Cesar even tested it on Max already, intercepting two emails Max sent. Malik asks what Max said. "He said the British agent, Imogen, is reporting directly to him and believes the Americans are better informed and more efficient." When Cesar leaves, Max defends Imogen to Magritte, saying she is never doing things for the reasons you think. Fittingly, the artwork on loan to the DGSE from the Louvre has changed to "Two Venetian Women" by Eugene von Blaas, who bears a resemblance to Imogen and Adilah.

Imogen and Adilah visit a hotel lobby bar where Max Peterson happens to be drinking. He watches as Imogen sips a martini. Adilah tells Imogen that she hates these types of bars that attract Americans but thinks Imogen looks comfortable there. Imogen asks if it reminds Adilah of her modeling days. Adilah recounts a story from when she was 21. She's been sent to a bar like this dressed in white, concealing explosives to carry out a terrorist attack. A wire was disconnected, and the bomb wouldn't detonate, which is why she's still alive. "Why are you telling me this?" Imogen asks. "I thought you'd be interested in what the moment of annihilation feels like from someone who survived it." Imogen clarifies that she's only interested in personal annihilation that would affect her and nobody else. Imogen asks if Yasmina was born yet. She says no and that a mother's blood is her child's blood. Imogen gets up to use the restroom but leans into Adilah before she leaves, saying, "I don't think you ever would've flipped the switch." As Imogen walks out, she motions for Max to meet her.

Max asks Imogen if she got anything, impressed by how talkative Adilah was with her. She says she needs more time. She thought that example would satisfy his appetite. He pulls out Phillipa's gun and tells her he had an officer shot at point-blank range this morning. He offers it to her, and she straps it to her leg. Imogen says clean assassinations aren't like ISIS, so this could be a proxy operation. Max will look into it. He gives her a description of Emir and gives her 24 hours before they resort to American interrogation. Imogen says she won't tell them anything because she thinks her daughter will be killed if she does. "I think I can reach the part of her that will change her mind," Imogen says. Max stands firm about the deadline. She asks for the intel about her father. He pulls a flash drive out of his jacket pocket and gives it to her. "Marcus Seabright, interesting man, your daddy," Max says. "It's not easy to be so bad they want to kill you. By the way, what happened in Morocco wasn't what it looked like." As Max walks away, Imogen responds, "It never is."

As Imogen heads back to the bar, she gets a call from Malik. He is angry that she's working with Max and the CIA. He wants to meet at their bench near the canal tonight. "And courtesy of your arrangement with the Americans, I know where you're staying," he adds, saying that they've bugged the place. "Don't be jealous," she flirtatiously answers before hanging up and returning to Adilah, who is ready to leave the bar. She wants to take Imogen to one of her old hangouts.

Emir passes an alley. "Got a light?" a man asks. As Emir lights his cigarette, the man discreetly passes him a SIM card. Soon, Emir is on the phone with David from Istanbul, who confirms that the ship is on its way to Marseille to meet him on its way to America. "The Djinn al Raqqah confirms that she's still in Paris with the British woman," he adds, "But she's never alone." Emir says he will be back on board the ship tomorrow night. When the call is over, Emir removes the SIM card and destroys it with his cigarette butt. He pulls out the card he retrieved from Jim Morrison's tomb. The front of the card features artwork from Kitab al-Bulhan (The Book of Surprises). Taped to the back of the card is another SIM card.

At the DGSE, Malik and Magritte listen to a recording of Emir's phone call. Malik asks how they got it. Magritte tells him that Cesar planted another device a year ago at a place where

they believed ISIS operatives were gathering. Magritte hands Malik a folder about Djinn lore, explaining that there's one for each day of the week. He thinks Djinn are codenames. Magritte also tells Malik that Ceasr intercepted calls that indicate an American agent was killed that morning. He wants Malik to find out more about it. He tells Magritte that he is meeting with Imogen tonight and that she will likely know about it.

Adilah leads Imogen to a busy club. She says she hasn't been there in years. Imogen goes to the dance floor and they dance together. Emir is there, watching. He pulls out his phone and makes a call. Imogen notices Adilah go cold, using her dance moves to scope out the place. She tells Adilah she's going to get a drink, leaving Adilah to sneak off. Adilah finds Emir in an alley full of smokers. "Adilah, this insanity has to stop, come with me now," Emir begs. "You have to trust me," she responds. Imogen steps into the alley, making eye contact with Emir, who turns and leaves. "I know who he is," she tells Adilah. "It's not what you think," Adilah responds." As Imogen steps onto the street, gunshots fire at her from a car speeding away. She hails a cab and asks Adilah to get in."

As they drive, she asks Adilah if she knew about this. "No, I didn't." A car cuts off the taxi, forcing them to come to a halt. The driver gets out of the car to confront the car blocking his way. A hitman gets out and kills him. Imogen uses the gun Max gave her to shoot the other assailant, but runs out of bullets to take out the hitman. Adilah joins in the fight, kicking a car door into him as he passes. Imogen defeats him with hand-to-hand combat.

As Imogen and Adilah make an escape, a motorbike races down the street, firing shots at them. Imogen pulls a stanchion out of the ground and uses it to knock the rider off their moving bike, then uses it to bludgeon them both. "I had no idea that was going to happen, I swear," Adilah pleads as she chases after Imogen. They return to Michael's apartment.

That night, Imogen checks on Adilah to make sure she's asleep before she ventures out to meet Malik at their bench. They hug. He tells her about the ship that is on its way, bound for the United States with an explosive device. He tells her it's from a terrorist cell using codenames taken from *The Book of Surprises*. "She showed me that book in Istanbul," Imogen tells Malik. "It's like she wants me to figure it out." Imogen will try to learn more about the ship and the device from Adilah. "You are now an identified target for them," Malik warns her. He's worried about her, especially after the slain American agent. She kisses him. "I can't walk away now, I'm getting closer." Malik says he wishes she wasn't staying in Michael's apartment. "I'll be OK, but I have to do this," she responds. "I know," he confirms. They kiss again.

Imogen returns to the apartment, checking on Adilah again. When she walks away, Adilah's eyes open. We see a text message on her phone. "Go to the stairwell at 6am."

Imogen sits in Michael's study, drinking, looking over the pages she printed from Max's flash drive. They say her father was a double agent for Russia.

Grandfather's House

Season 1
Episode Number: 5
Season Episode: 5

Originally aired: Tuesday May 21, 2024
Writer: Steven Knight
Director: Damon Thomas
Show Stars: Elisabeth Moss (Imogen Salter), Yumna Marwan (Adilah El Idrissi), Dali Benssalah (Malik Amar), Josh Charles (Max Peterson), Thibault de Montalembert (Magritte)
Guest Stars: Alec Secareanu (Emir), Elijah Cook (Matthew), Nadia Larbiouene (Nour), Keyla Bara (Yasmina), Neyla Bara (Yasmina), Vincent Odetto (Fake Delivery Guy), Ryan Highley (Garbage Collector), Luka Kellou (Hit Man), Taïdir Ouazine (Hamia), Fouad Dekkiche (Nadir), Adda Senani (Sami), Lachele Carl (Chief of Staff), Patrick Poletti (Head of CIA), Mitchell Mullen (US Homeland Security), Bruce Lester-Johnson (NSA Chief)
Summary: As the jigsaw puzzle becomes clearer to Imogen, she takes matters into her own hands. Max resorts to drastic measures whilst Emir puts pressure on Adilah.



The DGSE surveils Michael Althorp's Paris apartment. A delivery guy arrives, and the DGSE's data says he's legit. Inside the stairwell, he meets Adilah El Idrissi, giving her his jacket and helmet. She exits the building and rides away on his moped unnoticed.

Imogen Salter wakes up with a severe hangover in Michael's office. She has a feeling that something's not right, marching into Adilah's bedroom to find that her guest is gone. Knowing that both the CIA and DGSE have the apartment bugged,

she announces that the target has fled.

Imogen calls Malik Amar to tell him that Adilah should be wearing black jeans and a green jacket based on the garments that aren't present in her closet. Malik tells her a delivery driver is the only person who entered and left the building that morning. Imogen grabs her gun to search the building for them, recognizing the bait and switch. She finds him in the lobby pretending to be a cleaner. She tells the CIA and DGSE that she needs backup and that the guy is the same height and build as Adilah. She just asks for five minutes alone with him.

Imogen goes downstairs, pretending to bump into the "cleaner" accidentally. She waits outside, smoking. When he emerges, she holds up his phone, which she took from him during the brush. She has a device that will track the call's location when it rings. She gives him the option to tell her where Adilah went and walk away without any trouble. The phone starts to ring. He doesn't have time to answer because another agent charges after him. A motorcycle chase ensues, and he is led to a dead end where Imogen waits with her gun drawn. "Who do you really work for?" she asks. He seems like he's about to talk when the other agents shoot him dead. She's furious with them. She calls Malik to say she's going back to the apartment.

Emir Demov places a dark red carnation in his buttonhole while waiting at his usual cafe. Adilah eventually arrives. He tells her everyone thinks she's gone to the other side. She says

it's not true. "I'm only using her to find out what they know, and I'm using her as a shield for protection." She says the Americans will capture her if she doesn't stay with Imogen. He reminds her what will happen to Yasmina if she fails. "You promised that you would make sure we were protected even after you leave this world," she reminds him. He says she needs to prove her loyalty by killing Imogen today. They devise a plan. Adilah will ask Imogen to meet her at her grandfather's house at 4:00, where an assassin will be armed with a knife. Emir and Adilah hold hands. He asks her to marry him before his death so their souls can be together forever. Adilah hears a helicopter and realizes they're looking for the bike she rode there. He hands her the detonator and chip for the device on board the ship. "I'm so happy that you will have this honor," he tells her as she exits the cafe with the detonator.

Adilah leaves on foot just before the police arrive. Max Peterson is there, too, ignoring Matthew as he reminds him he doesn't have jurisdiction since they got the intel by hacking the DGSE. Max thinks it's time to break some rules.

Malik calls Imogen, and she steps into the hallway to avoid being heard in her bugged apartment. The CIA is having an emergency meeting and ignoring all protocols. "I think they're trying to take this thing away from us," he tells her. She says she's coming in to listen.

They listen in as Max blames the DGSE and MI6 for Adilah not being brought in yet. The Chief of Staff says a dirty bomb is heading to a port on the East Coast of the United States. Max suggests they kidnap Yasmina and use her as leverage to interrogate Adilah. The head of US Homeland Security asks if there are any other alternatives. Max says no. Magritte Levasseur orders 24/7 security around Yasmina.

Malik catches up to Imogen in the hallway by the painting "Two Venetian Women" by Eugene von Blaas. Malik reminds Imogen that she can't do anything with this information. "I promised her that I would protect her and her daughter," Imogen responds. She feels like she's failed at her assignment. "I know she would've told me," Imogen tells Malik on her way out of the DGSE.

Imogen returns to the apartment to find Max on her couch, having helped himself to a drink. She pours one for herself as he tells her he has permission from his boss and the French to terminate her mission. She asks him not to do it. "I know how hard it is to lose an assignment like this," he tells her. She argues that his plan won't work and hers will. He orders her to contact him if Adilah returns. When he leaves, Imogen checks her phone to find a new message from an unknown number: "Meet me in Montmartre. 180 rue Vernon. 4pm." She responds, "See you there."

Imogen goes to Michael's study, puts the printed files about her father in an envelope, and removes the flash drive from the PC. She then goes to Adilah's room and finds Yasmina's plush doll, packing it in her bag. Imogen leaves the building looking determined.

In a parking garage, two garbage men hide Yasmina and Nour in garbage bins, sneaking them out of their apartment building without the CIA noticing.

Imogen arrives at 180 rue Vernon, finding Adilah standing outside. Imogen says it hurt her feelings that she ran out like that, asking why Adilah chose this address "This is the truth of me," Adilah replies, saying this was her grandfather's house. "This is who I was before everything happened. I wish you could've known me then." Imogen tells her the Americans are planning to kidnap Yasmina to get her to talk, but she says she can help them get to safety with new identities. "My people will kill Yasmina if they think I've betrayed them," she freaks out. "I can get you and Yasmina to England," Imogen promises. "You have to travel separately, and we have to go now. Because the most dangerous place for you and your child is Paris right now." Imogen says no matter what she tells them, she will never get a normal life with her child, and no country will take her. Imogen looks around and realizes they're being watched. A hitman approaches with a knife. Imogen draws a gun and presses it to Adilah's back, which makes him withdraw. She escorts Adilah away.

The hitman gets in a car with Emir to tell him what happened. "The Djinn Al Raqqah will succeed," Emir responds, telling him she has the detonator.

Matthew goes to Max's room to tell him that Yasmina and Nour escaped unseen. Max thinks it was Imogen.

That night, Malik returns home to find a surprise party. His parents, Hamia and Nadir, are both there. He admits that he forgot his own birthday. Malik is about to join them for dinner when Magritte calls to tell him about Yasmina disappearing. He thinks they can redeem themselves if he finds out how it happened.

Emir, back in his naval uniform, checks that the device is still on board *The Provadia* before going to the bridge.

Imogen and Adilah talk at a gas station outside of town. Yasmina and Nour are on their way to England as they speak, and Imogen is working on new identities for them. Adilah thanks her. Imogen adds that she can't see Yasmina until she gives her the name and location of the ship. "You're all the same," Adilah says, "You're using my daughter now." Imogen says Adilah would be in a cell right now without her, reminding her how many times she's saved her and that it's come at a personal cost for her career. "The least you could do is be honest with me and tell me what you know," Imogen demands. Adilah says she won't talk until she sees her daughter with her own eyes. Imogen mocks Adilah for always playing the daughter card. Adilah asks Imogen what she would know about being a mother. "Everything," Imogen responds, "You're a woman with a child who loves you and needs you, and you are choosing to throw all of that away," she scolds Adilah, who says she had no choice. Adilah goes on a rant about the injustices done to her people and how it's time for a little payback to the Western world. "Do you think what you're planning will solve this?" Imogen asks. "Or is it a way out for you and your child?" Adilah says she and Imogen are the same. If killing thousands of people could bring back her father or baby, Imogen might do the same thing. "That scares you to death," Adilah adds.

Imogen gets in her car, starts the engine, and begins to drive away without Adilah. She stops just before she gets to the road. We see the same familiar memories of her father and Michael run through her head. She backs up and gets out. "I know what you were going to do today, and I know you did not want to kill me, so I'm going to choose to believe that you are not a monster and you're a human being, and you're going to do the right thing," Imogen tells Adilah. "You're going to choose whether or not to get in that car. So, what's it going to be?"

We don't see what Adilah chooses.

The Cottage

Season 1
Episode Number: 6
Season Episode: 6

Originally aired: Tuesday May 28, 2024
Writer: Steven Knight
Director: Damon Thomas
Show Stars: Elisabeth Moss (Imogen Salter), Yumna Marwan (Adilah El Idrissi), Dali Benssalah (Malik Amar), Josh Charles (Max Peterson), Thibault de Montalembert (Magritte)
Guest Stars: James Purefoy (Michael Althorp), Alec Secareanu (Emir), Brian Miligan (Patrick), Sarah Woodward (Margaret), David Brooks (Truck Driver), Clara Choi (Female Surveillance Op), Nadia Larbiouene (Nour), Keyla Bara (Yasmina), Neyla Bara (Yasmina), Paul Birchard (American Tourist), Christophe Ntakabanyura (Official #1), Pauline Meuß (Official #2)
Summary: Imogen smuggles Adilah to see Michael in the hope that answers will finally be given. Max and Malik must work together and follow as her only backup.



Imogen Salter has smuggled Adilah El Idrissi into England in the back of a shipping truck. On the outskirts of Canterbury, the driver pulls over to let them out, refusing to take them further. Imogen uses a baseball bat to knock him out, stealing the truck and driving off without him. It's not long before the missing truck has been called in, and the truck is soon followed by police, both by car and helicopter. Imogen evades them in Canterbury, splitting up from Adilah on foot with plans to meet at a church. Donning

an American accent, Imogen borrows a cell phone from an American tourist. "Hi, it's me," she says to whomever she called.

Magritte Levasseur monitors Imogen's movements from a control room at the DGSE, gaining access to Canterbury security cameras. Malik Amar spots Imogen on a camera, but she seems to know the area well and quickly becomes invisible to them. The mood is already tense when CIA agent Max Peterson enters, getting into an immediate fight with Malik.

Inside the cathedral, Imogen finds a gullible-looking woman named Margaret, sitting next to her in the pew and sparking a conversation. Imogen tells Margaret that she's trying to do God's work by reuniting a migrant woman who doesn't speak English with her daughter in London. Margaret came to the cathedral looking for a purpose after the passing of her husband, believing this is God's plan and agreeing to drive them. Cut to Margaret dropping off Imogen and Adilah in what Whitechapel neighborhood of London. Imogen comes up with a plan to throw the DGSE, MI6, and CIA off their trail by using an ATM on a train line to make them think they're traveling by rail.

The DGSE learns that British police believe that Imogen and Adilah evaded them out of Canterbury. Max refuses to stand by and let Adilah get away, so he storms out of the DGSE to head to the airport. Malik follows suit. When Malik gets to the airport, Magritte calls to tell him that Imogen used an ATM, but Malik knows Imogen too well to fall for that.

A chauffeur, Patrick, picks up Imogen and Adilah. "Welcome to the deep state," Imogen tells Adilah, "We're going to Michael's." On the drive, Imogen tells Adilah that Michael is a former MI6 agent who is now deeply undercover, a level of spy nobody knows about. Michael is wealthy and will be able to help them. "His special skill is identifying new identities for people, so I told him I had a friend who needs to be reinvented so she can start a new life," Imogen adds.

Malik arrives in London and takes a taxi to the Highbury neighborhood. He has a key to a flat, climbing the spiral staircase to the bedroom. We see a series of happy memories he's shared there with Imogen. In a sitting room, he looks at the piano and finds sheet music for "Clair de Lune" with an inscription — "For Vi — The music of my life, Michael." As Malik heads back downstairs, he hears someone moving on the first floor and draws his gun. The intruder tackles him — Max. They agree to team up, and Malik thinks he knows where Imogen is. Max gives Malik the keys to his car.

"Hello, darling," Michael Althorp greets Imogen as she and Adilah arrive at his palatial estate. The mansion is virtually empty, with Michael having dismissed all of his staff save for Patrick when he received Imogen's phone call. He is already aware that they're the most-wanted women in the world. Patrick will have their new passports ready in a few hours. Before he takes his leave, Michael asks Imogen to meet him later in the shed.

Adilah asks Imogen what the plan is, and she tells her that their travel documents will help them get to Canada. Noor and Yasmina are booked on the same flight as them tomorrow at 7:00 am. But Imogen seems to feel that something is amiss. She asks Adilah to go to the garage and take the Land Rover's keys in case they need to make a fast getaway. "I just need to spend some time alone with him," Imogen tells Adilah. When she's left alone in the grand salon, she quotes Twelfth Night to herself: "I am as mad as he, if sad and merry madness equal be."

Patrick finds Adilah in the Garage, asking if she's lost. He directs her back to the house, advising that she take a shower. "I was a royal marine," he tells her with malice. "I remember what you people smelled like before we killed you." Adilah doesn't stand there and take it. "Do you remember the smell of all the innocent people you killed?" she asks before returning to the house.

As Malik drives, Max pulls up aerial photos of Michael's manor on his phone, studying the layout of the grounds. Max asks Malik about Michael, learning that he was a low-level diplomat working for Imogen's father. He went off the grid after her father died. "She was in love with him," Malik adds.

Imogen goes to the shed and finds it empty. She is immediately drawn to a corkboard full of images of herself in Paris with Adilah and Malik. Pinned to the board are dossiers on both Malik and Max, and scans of pages from the Book of Souls. A few paper shards are on the floor by the shredder, but Imogen is able to see enough text to recognize that it's in Russian. She opens the bin and examines a few more pieces, finding the phrase "Djinn al Raqqah" on one of them. Michael enters, telling Imogen that he's been watching over her. He talks about how the world has become distrustful of politicians, which has created an opportunity. Imogen asks what that would be, but Michael says he will only tell her over dinner, adding how he's missed her. "You're always with me," Imogen tells Michael, saying that he's the voice in her head. "And I hope to keep it," he whispers back. "I'll meet you in the dining room," Imogen confirms as she leaves. Alone in the shed, Michael notices that the shards of paper by the shredder have been moved.

Imogen calls another mystery person. "Michael may not come through," she warns them. We may need to find another way to get the passport and immigration papers. I don't care what it costs. We've done it before. Get it done."

Adilah waits in a sitting room, holding her daughter's plush doll. Patrick watches her through the window. Imogen returns and asks Adilah if she is aware of any Russian involvement with the terrorist plot. "Yes," Adilah confirms, "The man you saw in Paris, Emir, he would often speak to someone on his cell in Russian." Adilah adds that she escaped Raqqah on a Russian military truck. "I've come to believe that the Russian FSB are behind this attack," Imogen informs Adilah. "You and it are just their cover. They're using you as a pawn in their sick game of retaliation against the US." Adilah says she only followed the plans due to the promise of freedom, adding that she has a hard time trusting Imogen. "I will not betray you," Imogen promises, asking again for the name of the ship that the device is on. "Only when I see her," Adilah repeats. Imogen asks if Emir is Yasmina's father. Adilah isn't aware of who the father is, she was sexually abused after failing to detonate the explosive in the restaurant, and after that, she got pregnant. But Adilah

doesn't care who the father is, she just misses her daughter. Imogen can relate, sharing that she misses her daughter every day. "I need to have dinner alone with him," Imogen tells Adilah. "I have an idea, and I need you to listen to me very carefully."

"I'm so very happy that you still trust me, Violet," Michael says as he pours the wine at dinner. "That name..." she responds. "Silly girl," he counters as usual. "Silly girl," Imogen mocks him. Michael asks why Imogen returned. "I want you to tell me the truth about my father," she tells him, adding that she knows that he was a double agent for the Russians, which is why he was killed. "I think you knew," she accuses him, adding that he's become unconscionable. "Here's the thing, my darling, your light, it needs darkness to exist," Michael responds, adding that he merely nurtures the darkness to keep the world in balance. "I am still in love with you," he says. "Our girl would've been 10. Can you remember her face?" Imogen begins to cry, confessing that she sees their daughter in her mind every day. "I can take care of you again," Michael promises as he kisses Imogen. "Is it still in my room?" she asks. "Yes, of course," he responds.

"Confirm that God's work shall be done @ 8 am," reads a text that Emir sent to Adilah. We see her unwrap the detonation device, connecting it to her phone. A red light begins to flash.

Patrick sneaks around the house with a gun looking for Adilah, presumably under orders from Michael to kill her. But Adilah is prepared, hidden so that she can jump at him from the side with a knife. She stabs him, and Patrick collapses on the floor. Just then, Max enters the room with his gun drawn. In an effort to earn Adilah's trust, Max puts his gun down, saying he wants to talk. But Patrick, who is still alive, rises and shoots Max in the back. Adilah runs out of the room and down a spiral staircase.

The mansion is so big that Imogen couldn't hear the gunshot as she puts on her red dress in her old bedroom. She goes to Michael's room. "Begin," he instructs, playing "My Funny Valentine" on the record player. Imogen gets on top of Michael in the bed, making out with him as her hand moves to her garter belt, where she has hidden a knife. She holds it against his throat. "Tell me the name of the ship and where it's going," she orders. Michael stays calm, pulling a gun out of a fold in the bedsheets. "I am so sorry, darling," he says as he points the gun at her head.

BANG!

Imogen looks down in disbelief. She's still alive and Michael is dead. She turns around to see Malik standing in the doorway, holding his gun. Imogen leaps out of bed and runs to find Adilah.

"Yasmina's waiting," Imogen promises Adilah as she finds her out front in the Land Rover. "I'm not going to let them take you in." Imogen begins to drive, but the gate is closed. Imogen is about to get out to open it when a bullet flies through the passenger window, killing Adilah. Imogen gets out of the car and sees Patrick standing in the courtyard with his gun. He turns around to head back inside, but Imogen runs after him. "Turn around," she orders, firing multiple rounds into his chest. Malik steps out of the house. Imogen doesn't say anything. She turns around and goes back to the Land Rover.

"I'm sorry," Imogen cries over Adilah's dead body, deeply aggrieved that she was so close to giving her the freedom she was fighting for. As she sits with her friend, the inside of the Land Rover begins to fog up. "Provadia," reads Adilah's handwriting on the windshield. "Thank you," Imogen whispers.

Emir Demov is aboard the Provadia on the Northeastern Seaboard when it is boarded by a SWAT team. He rushes to the device and opens a panel, trying to detonate it. But before he can do that, he is shot down.

The next morning, Michael's mansion is abuzz with police activity. We see Imogen, aka Violet Seabright, in Michael's shed looking through documents. Malik enters to tell her that he's arranged for Adilah to be buried beside her grandfather. Max is in the hospital and is expected to make a full recovery. Malik wants to talk about Michael, but Imogen shuts the conversation down. "It's over, Violet," he tells her, "come to me." Violet tells him she needs a minute. Alone again, Violet is packing up to go when she spots an odd piece of mail addressed to "Sebastian Illvaria" at the Woodland Cottage.

In her red dress, leather jacket, and boots, Violet exits Michael's mansion and walks down a grassy path between trees lined with baby's breath, a familiar image from Imogen's dreams. At the end of a path is a dirt road leading to a quaint cottage. Violet looks dumbfounded as a car pulls out of its driveway and takes off in the opposite direction.

Violet goes inside the cottage to find that the fireplace is still lit. On a small table next to an armchair, steam rises out of a fresh cup of tea. "Hi, Dad," Violet says to the empty cottage. Next to

the chair is a copy of *The Tempest*. She picks up a cardigan off the back of the chair and smells it. "You escaped," she whispers. She goes over to the desk, picking up a book called *Shakespeare and Greece*. Inside is a postcard from someone named Anna. "I knew you were alive, you know," Imogen says "I could feel it." On the desk is a picture Imogen drew for her father as a child. She picks up a floral brooch with a violet flower on it. A stack of folders, all marked "V," contains copies of all of her alias passports and I.D.s, her college degrees, and voyeuristic photos of her life. "You watched me become a hundred strangers." Violet picks up a framed photo of herself and her mother from her childhood, hugging it. "You were behind the entire thing, weren't you Dad? You were a traitor, and not just to them. You were a traitor to me. And I won't ever forgive you for that." Violet cries. She quotes *The Tempest* to the empty room: "Hell is empty, and all the devils are here."

At the London Airport, Violet Seabright greets Nour and Yasmina, helping them to their flight to Canada and returning Yasmina's stuffed doll.

Violet goes to the airport monitors and checks on her flight status. Her phone rings. "I'll be there in a few hours," she tells the unknown caller. "What's my new name?"

Actor Appearances

A

Erin Ainsworth.....	1
0102 (Young Imogen)	
Aron von Andrian.....	1
0101 (Daan)	
Nuriye Ari.....	1
0101 (Refugee Woman #1)	
Yanki Ayhan.....	1
0103 (Farroukh)	

B

Keyla Bara.....	5
0102 (Yasmina); 0103 (Yasmina); 0104 (Yasmina);	
0105 (Yasmina); 0106 (Yasmina)	
Neyla Bara.....	5
0102 (Yasmina); 0103 (Yasmina); 0104 (Yasmina);	
0105 (Yasmina); 0106 (Yasmina)	
Haluk Bilginer.....	1
0102 (Mr.)	
Paul Birchard.....	1
0106 (American Tourist)	
Samia-Sabrine Bitta.....	1
0102 (Paris Suburb Baker Woman)	
David Brooks.....	1
0106 (Truck Driver)	

C

Lachele Carl.....	1
0105 (Chief of Staff)	
Eshab Cevik.....	1
0103 (Young Chess Guy)	
Josh Charles.....	1
0104 (Max Peterson)	
Clara Choi.....	1
0106 (Female Surveillance Op)	
Philipp Christopher.....	1
0101 (Tomas)	
Christophe Clairé.....	1
0101 (French Border Police)	
Benjamin Colussi.....	1
0104 (Passenger)	
Elijah Cook.....	2
0104 (Matthew); 0105 (Matthew)	

D

Fouad Dekkiche.....	1
0105 (Nadir)	
Merih Dilber.....	1
0101 (Refugee Woman #2)	
Andrea Dolente.....	1
0102 (DGSE Assistant)	

E

Sertaç Ekici.....	1
0103 (Michal)	
Hande Öykü Ekmen.....	1
0101 (Refugee Woman #4)	

F

Anthony Fouillet.....	2
0103 (Paris Taxi Driver); 0104 (Paris Taxi Driver)	
Sofiane Francine.....	1
0103 (Man in Paris Bar)	
Yoli Fuller.....	2
0101 (Philippe); 0103 (Philippe)	

G

Tugçe Gür.....	1
0101 (Refugee Woman #5)	
Jack Greenlees.....	2
0103 (David); 0104 (David)	

H

Benjamin Hicquel.....	2
0102 (Hasad); 0103 (Hasad)	
Ryan Highley.....	1
0105 (Garbage Collector)	
Kobna Holdbrook-Smith.....	1
0102 (Johnson)	
Jason Hunjan.....	1
0102 (Galata Bridge Taxi Driver)	

I

Abdullahi Islaw.....	1
0103 (Brasserie Flo Waiter)	

K

Zeynep Köse.....	1
0101 (Syrian Woman)	
Luka Kellou.....	2
0104 (Hit Man); 0105 (Hit Man)	

L

Phill Langhorne.....	1
0102 (Marcus Seabright)	
Nadia Larbiouene.....	5
0102 (Nour); 0103 (Nour); 0104 (Nour); 0105 (Nour);	
0106 (Nour)	
Bruce Lester-Johnson.....	1
0105 (NSA Chief)	

M

Pauline Meuûs 1
 0106 (Official #2)
 Brian Milligan 1
 0106 (Patrick)
 Mitchell Mullen 1
 0105 (US Homeland Security)

N

Christophe Ntakabanyura 1
 0106 (Official #1)

O

Vincent Odetto 2
 0104 (Fake Delivery Guy); 0105 (Fake Delivery Guy)
 Taïdir Ouazine 1
 0105 (Hamia)

P

François Pain-Douzenel 1
 0104 (Cesar)
 Patrick Poletti 1
 0105 (Head of CIA)
 James Purefoy 5
 0101 (Michael Althorp); 0102 (Michael Althorp); 0103
 (Michael Althorp); 0104 (Michael Althorp); 0106
 (Michael Althorp)

R

Mark Rainsbury 1
 0102 (London Shopper)
 Joana Ribeiro 2
 0101 (Sandrina); 0102 (Sandrina)
 Guy Robbins 1
 0102 (Churchgoer)

S

Alec Secareanu 4
 0103 (Emir); 0104 (Emir); 0105 (Emir); 0106 (Emir)
 Adda Senani 1
 0105 (Sami)
 Quelin Sepulveda 1
 0104 (Phillipa)

T

Maral Burcin Tatar 1
 0101 (Refugee Woman #3)
 George Taylor 1
 0101 (Interpol Agent)

U

Mehmet Ulutas 1
 0102 (Cultural Center Waiter 1)

W

Gabriel Washer 1
 0103 (Cafe Waiter)
 Sarah Woodward 1

0106 (Margaret)

Dan Wyllie 3
 0101 (Guy); 0102 (Guy); 0103 (Guy)

Y

Ilyas Enes Yaman 1
 0102 (Turkish Police Officer 1)
 Kaan Yavuz 1
 0102 (Turkish Police Officer 2)