



00:00-01:05: opening credits. 01:10: title card places the action on a rock-bound island off Cuba. 01:36-02:16: looming shadows and a man on the staircase introduce a deliberately theatrical atmosphere. From 02:22 the party discusses Sally's mystery writing and her postponed wedding.

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04:09-04:30: guests admire the storm and Sally imagines an ideal murder setting. 04:56: the host announces the Hawk Island Crime Club. 05:05-05:21: criminal lawyer Tom Austin proposes a confession as the solution to Sally's story and links confession to fear of death. Sally says she will remember it. Later talk turns to Tom's absent wife Madeline and the piano player Misha.



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08:30: the lavish buffet. 09:40-10:10: Madeline approaches Misha at the piano. 10:40: the camera explicitly reveals a player-piano roll. 11:05: the pair kiss. 11:30 and 11:50: unattended keys continue moving. This distinction between the sound of playing and a person actually playing is established visually.



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12:10-13:05: Misha and Madeline discuss the danger of discovery. She suspects someone is hiding; he checks around the screen and reassures her. Madeline takes her wrap and leaves through the French doors. At 13:20-13:30 Misha returns to the player piano and adjusts his appearance. The observer revealed around 13:50-14:10 is later identified by Tom's admission that he witnessed the lovers.



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16:00-16:25: Rogers explains the storm risk and gives Gregory the launch-related key. At 16:30-17:00 Gregory tells Madeline that Tom was upstairs during supper, unsettling her account of where she has been. Sally and Gregory's argument about her writing and their wedding follows. She eventually returns his ring; Tom returns her script with criminal-case notes.



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20:16-20:23: Gregory reads a letter whose contents are not legible in the reviewed images. He says he will confront Misha. At 21:55-22:45 they scuffle and the guests intervene; Gregory makes public threats. The quarrel is later revealed as staged. At 23:06-23:29 Gregory asks Barker what he would say if a guest went missing, and Barker promises discretion.



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25:00: the lights fail. At about 25:39 Gregory claims he has killed Misha and tells the guests to look toward the beach. The film cuts to stormy water around 26:20. At 26:50–27:36 Gregory alternates between claiming self-defense and saying Misha deserved death; he threatens the party with the gun and launch key. The man at the stairs is Gregory. See [blackout_claims](#) for the denser review.



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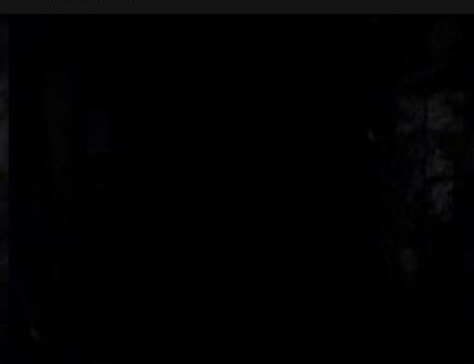
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28:10-28:40: Madeline is distressed; Tom urges her to retire and says Misha was nothing to them. Other guests go upstairs. At 29:30-30:47 Tom puts a coat around Sally, condemns Gregory as a weakling and thrill-seeking murderer, and makes advances. Sally calls herself Greg's girl. A man later descends with a candle through the dark hall.



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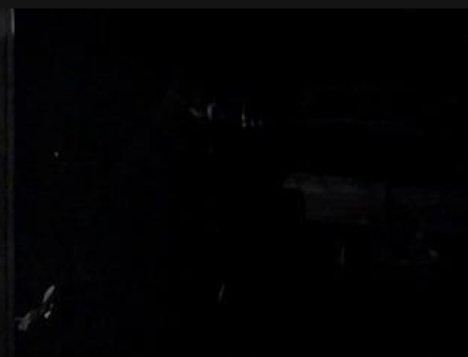
32:10-35:45: Sally visits Gregory in a cloche hat and coat, ready to help him escape. CORRECTION: this is Sally, not the other blonde guest; Gregory names her in their dialogue. They kiss around 33:00-33:15. At 33:33 onward he reveals that the quarrel, scream and corpse were a prank arranged with Misha. The supposed body was a bolster dressed in old clothes. He intended to frighten Sally out of writing mysteries.



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36:36-38:34: Gregory tells the living Misha they must end the prank. Misha wants to frighten Tom first and reports overhearing his insults about Gregory to Sally. Gregory agrees. They plan Misha's public return at breakfast. At 39:07-39:37 Tom tells Misha he found and hid the dummy himself, and called off the search without telling Rogers.



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40:30-41:10: Tom establishes that the prank remains unrevealed and lists the apparent evidence against Gregory: public quarrel, threats and confession. At 41:24-42:08 he describes killing Misha, framing Gregory, and leaving Sally free. At 42:22-42:48 he stops Misha, displays Gregory's gun and says he saw Misha with his wife in the music room. The hypothetical scenario becomes an explicit threat.



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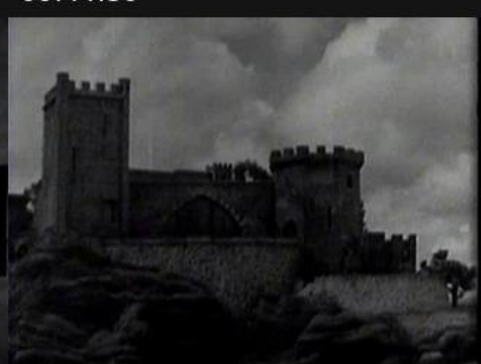
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44:00: Tom has threatened Misha with Gregory's gun and tells him to wait for thunder. The film cuts to lightning at 44:14-44:18, returning to Misha fallen beside the sofa. Tom turns off the light around 44:32 and bends at 44:44-44:49. At 44:50-45:07 his shadow lifts and carries the limp figure. Daylight and breakfast follow at 45:10.



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48:00-48:46: Barker interrupts breakfast. At 48:54-49:04 Misha's body is carried INTO the room and laid down; it is not found behind the chair. Gregory examines it at about 49:10. At 51:20-51:50 SALLY stays behind, kneels and examines the palm. CORRECTION: the examining woman is Sally in her daytime dress, not the other blonde guest. She takes a BUTTON from his clenched hand; the concluding dialogue identifies the object and explains its significance. See hand_clue. Final dialogue at 66:34-66:40 identifies the button as coming from the living-room couch; Sally says she saw where it had been freshly pulled off.



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52:00-53:10: Tom bullies Gregory, who denies killing Misha and says his gun is missing. Tom slips by referring to the couch where Misha died, then corrects himself to the house; Sally later identifies this as a clue. Paul intervenes. At 54:50-56:00 Sally appears to reject Gregory and accepts Tom's comfort, setting up her later performance in the bedroom.



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56:20-57:14: Sally enters the bedroom, opens the medicine cabinet, and handles a small bottle and the bedside glass. Tom arrives around 57:40. DENSE REVIEW CORRECTION: the long object he handles near 58:40 appears to be hosiery, not a letter. At 59:28 he brings fingers toward his mouth, then drinks from the glass at 59:30-59:32 while Sally waits in the adjoining room. See paper_flask for the detailed visual sequence; the filename preserves an early provisional label.



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60:15 onward: Sally talks as if preparing to go away forever and asks about a handwritten will. Tom declares his love and tells her she must live for him. At 62:40-62:44 she raises the glass to her mouth; she then asks who drank from it. Tom admits drinking the whiskey. She claims she had poisoned it for herself, and he collapses onto the bed. This is a claimed poisoning, later exposed as her trap.



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64:10-64:20: the guests attend Tom. Fearing death, he confesses that he shot Misha with Gregory's gun in the living room, inspired by the prank, and hid the gun beneath Gregory's window. Around 65:00-65:29 Sally reveals that the drink contained a sedative, not poison. Witnesses have heard the confession. The concluding explanation identifies the button from Misha's hand and Tom's couch/house slip as Sally's clues. Final dialogue at 66:34-66:40 identifies the button as coming from the living-room couch; Sally says she saw where it had been freshly pulled off.



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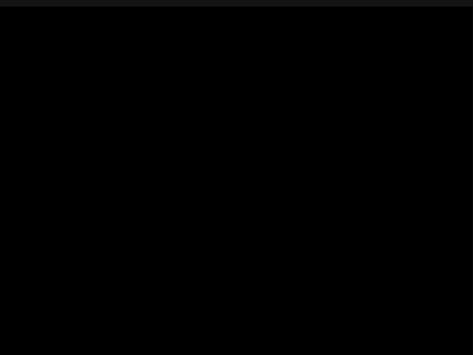
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68:00-68:23: the final exchange resolves into Sally and the young host embracing and kissing. 68:30: THE END. All timestamps include the opening logo and credits and belong to this exact Internet Archive copy. Gregory gives in to Sally's detecting/writing in the final exchange; their kiss completes the reconciliation.



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Two-second review of Sally's poisoning performance and its consequences. At62:40-62:44 she raises the glass to her mouth, then asks who drank the whiskey and claims it was poisoned for herself. Tom collapses; she summons the guests. Fearing death, Tom confesses the real murder before witnesses. Sally subsequently reveals that the drink contained a sedative. Read the final transcript to distinguish her false claim from his confession.



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Three-second speaker-reference review of the opening banter. The host descends from the stairs; Sally wears the draped gown and long necklace. Their discussion concerns her novels and their wedding. The thin older man and the woman in a patterned dress exchange the bathtub-murder jokes.



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Two-second review of the breakfast interruption and the body being carried into the room. Read across each row. The crucial entry occurs at 48:54–49:04; the host's examination begins around 49:08. This sequence corrects the misleading impression left by a single still of a body behind a chair.



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Two-second review of Sally leaving the group, entering the bedroom, opening the medicine cabinet and handling a bottle and bedside glass. The camera shows actions and objects; the later dialogue supplies the explanation. Keep the bottle from the cabinet distinct from the rectangular personal container later shown on the bed.



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One-second review. The light is switched off around 44:32. A man bends by the sofa around 44:44-44:49. From 44:50 his enlarged shadow appears to lift and carry a limp human-shaped figure. Daylight begins at 45:10. No killing itself is shown in this sequence.



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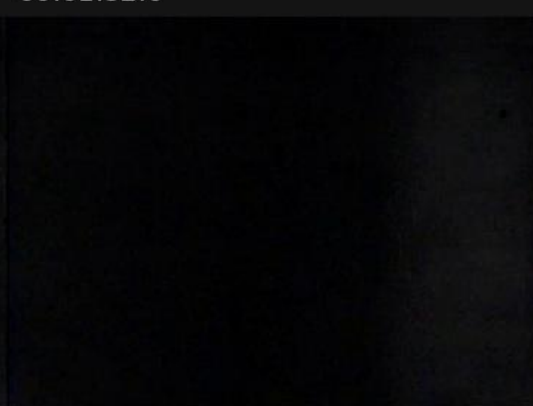
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Two-second review of the opening shadows, staircase and assembled party. The images initially resemble a macabre tableau, then reveal the social setting. Do not treat the projected hanging figure as an independently established real death.

opening — source timestamps



00:02:20.0



00:02:22.0

Two-second review of the opening shadows, staircase and assembled party. The images initially resemble a macabre tableau, then reveal the social setting. Do not treat the projected hanging figure as an independently established real death.



00:09:40.0



00:09:45.0



00:09:50.0



00:09:55.0



00:10:00.0



00:10:05.0



00:10:10.0



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00:11:35.0

Five-second review of Misha and Madeline. The explicit player-piano insert at 10:40 and repeated unattended-key shots establish that audible music does not prove the pianist is at the keyboard. The flirtation, kiss, move toward the doors and return to the instrument are visible in sequence.



00:11:40.0



00:11:45.0



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00:11:55.0



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00:13:25.0



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Five-second review of Misha and Madeline. The explicit player-piano insert at 10:40 and repeated unattended-key shots establish that audible music does not prove the pianist is at the keyboard. The flirtation, kiss, move toward the doors and return to the instrument are visible in sequence.



00:38:40.0



00:38:45.0



00:38:50.0



00:38:55.0



00:39:00.0



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00:40:30.0



00:40:35.0

Five-second review, 38:40-40:35. Tom and Misha meet downstairs. Tom says he found the dummy and knows the killing was a prank. At 39:45 the camera inserts a close view of a revolver on the seat beside books. Tom asks for a drink after the cold search; Misha obliges. The prop insert was missed by the first ten-second sampling.



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00:40:55.0



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00:42:00.0



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00:42:35.0

Five-second review, 40:40-42:35. Tom outlines how the staged evidence could convict Gregory if Misha were actually killed. Misha initially treats the idea as material for Sally's fiction and tries to go to bed. Tom stops him. Their rise from the sofa around 42:20-42:25 accompanies this shift from banter to threat.



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Five-second review, 42:40–44:20. Misha appeals to Tom and promises not to see Madeline again. Tom insists that Gregory will die for Misha's murder. At about 44:00 he orders Misha to wait for the next clap of thunder. The film cuts away to lightning, then returns at 44:19 with Tom standing beside Misha's fallen figure. The apparent shooting is conveyed across this cut.



00:44:10.0



00:44:11.0



00:44:12.0



00:44:13.0



00:44:14.0



00:44:15.0



00:44:16.0



00:44:17.0



00:44:18.0



00:44:19.0



00:44:20.0



00:44:21.0



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00:44:23.0



00:44:24.0

One-second review, 44:10–44:24. Tom has ordered Misha to wait for thunder. The conversation cuts to lightning/clouds at 44:14–44:18. At 44:19 the film returns to Tom beside the sofa and Misha down in front of it. The implied shooting occurs across the cut; these images do not provide a continuous view of the shot itself.



00:07:20.0



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00:07:32.0



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00:07:38.0



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00:07:44.0



00:07:47.0



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00:07:53.0



00:07:56.0



00:07:59.0



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00:08:11.0



00:08:14.0



00:08:17.0



00:08:20.0



00:08:23.0



00:08:26.0

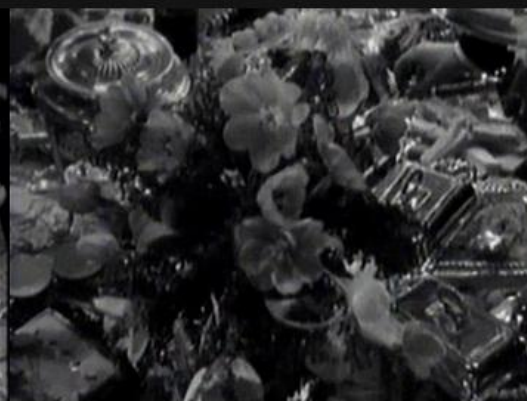


00:08:29.0

Three-second speaker-reference review, 07:20–08:29. At 07:50–08:00 Tom holds Sally’s pages and leaves to check legal points. Sally and Gregory exchange remarks afterward. At 08:23 the scene moves to a buffet-table view.



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Three-second review, 08:32-09:14. A sustained view of the buffet precedes the guests talking around it. The shot changes to Misha at the piano at 09:11. The older woman in the patterned dress talks to Sally at the end of the supper exchange.



One-second review, 20:16–20:39. Gregory reads a letter and reacts angrily, but the letter's text is not presented in a legible insert. Tom and Sally approach him. He rummages near the sofa; Tom assists him. Do not infer the precise contents of the letter from his reaction alone.



One-second review, 20:40-20:56. Gregory tells Tom and Sally to go to supper and says he is going to have it out with Misha. The later scuffle follows this stated intention; its cause must be reconciled with subsequent dialogue.



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00:27:12.0



00:27:14.0



00:27:16.0



00:27:18.0



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00:27:24.0



00:27:26.0



00:27:28.0



00:27:30.0



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00:27:34.0



00:27:36.0



00:27:38.0



00:27:40.0



00:27:42.0

Two-second review, 26:58-27:42. Gregory continues his claims about killing Misha, displays the revolver, and goes up the staircase threatening anyone who might try to take it. CORRECTION: the staircase speaker is Gregory, not Misha. This resolves a provisional misidentification in the first visual pass.



00:51:28.0



00:51:30.0



00:51:32.0



00:51:34.0



00:51:36.0



00:51:38.0



00:51:40.0



00:51:42.0



00:51:44.0



00:51:46.0



00:51:48.0



00:51:50.0



00:51:52.0



00:51:54.0



00:51:56.0



00:51:58.0

Two-second review, 51:28-51:58. Sally opens Misha's clenched hand, removes and examines the small dark object, then considers it in her own palm. The final dialogue identifies it as a BUTTON. She reasons that it points to a murder inside the house rather than on the rocks, then combines it with Tom's later slip about the couch. The exact verbal explanation is around 66:00-67:30. Final dialogue at 66:34-66:40 identifies the button as coming from the living-room couch; Sally says she saw where it had been freshly pulled off.



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00:58:58.0



00:59:00.0



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00:59:06.0



00:59:08.0



00:59:10.0



00:59:12.0



00:59:14.0



00:59:16.0

Two-second review, 58:30-59:16. CORRECTION: at 58:38-58:46 Tom handles a long, flexible clothing item (apparently hosiery), rather than reading a letter. A rectangular personal container receives an insert at 58:58-59:00; the earlier label flask is provisional. At 59:04-59:08 he brings a handheld object near his face, then moves to the window. Its precise use is uncertain in this visual review; no written note is established by these frames.



Two-second review, 59:18-60:04. Tom looks out of the window, returns to the bedside table, brings his fingers toward his mouth at 59:28, then clearly raises and drinks from the glass at 59:30-59:32. The glass returns to the table at 59:34. Sally waits in the adjoining room. The identity of any substance must be reconciled with the dialogue. The later dialogue at about 62:40-63:00 has Sally claim that Tom drank whiskey she had poisoned for herself. Keep this claim distinct from the later revelation about the sedative.



01:00:06.0



01:00:08.0



01:00:10.0

01:00:12.0



01:00:14.0

Two-second review, 60:06-60:14. Tom adjusts his clothing, and Sally returns from the adjoining room. The extended conversation follows. These frames complete the visual continuity from his waiting alone to her return.