

**NARRATIVE
BREAKDOWN:**

***GOOD NIGHT, AND
GOOD LUCK (2005)***

Real / Screen Life

In this analysis, we break down the story structure of this 1950s-set tale of legendary CBS broadcast journalist Edward R. Murrow and his team, who publicly took on the damaging communist witch-hunts spearheaded by Wisconsin senator Joseph McCarthy.

Director: George Clooney

Screenwriters: George Clooney and Grant Heslov

Screenplay: <http://www.sellingyourscreenplay.com/wp-content/uploads/screenplay/scripts/Good-Night-and-Good-Luck.pdf>

Historical context:

During the 1940s and 50s, the United States was gripped by fears of communism. In a 1950 speech, Wisconsin senator Joseph McCarthy went public with claims that more than 200 communists had infiltrated the government and other institutions. McCarthy set about rooting out communists and communist sympathisers. Anyone critical of McCarthy and his zealous methods faced becoming the target of his so-called witch-hunts. The efforts of CBS broadcast journalist, Edward R. Murrow, and his team, headed by producer Fred Friendly, played a key role in turning the tide against McCarthy.

Read more: <https://www.history.com/topics/cold-war/joseph-mccarthy>

Note about the breakdown: *We based our breakdown on the screenplay linked to above, as we wanted to focus on the way in which the story was written for the screen. However, we also note places in which the film departs from the draft script and suggest reasons for these changes.*

Heavy spoilers throughout

ACT ONE

Overview: The first act is all about setting up the world in which the story takes place, introducing the key characters and establishing the main conflicts that will unfold. In this case, the set-up is pretty straightforward, revealing the overarching fear of communism that pervades society and the microcosm world of the newsroom. It also introduces us to Ed Murrow and his team, headed by producer, Fred Friendly.

Breakdown: The script (and film) opens in 1958 at the Radio and Television News Directors Association annual meeting, at which Murrow is giving a speech. His words, now considered a landmark moment in broadcast journalism, herald a warning about the mass media becoming merely a tool to “distract, delude, amuse and insulate us”.

We are then taken back to the busy CBS newsroom in 1953. In both the script and the film, we get a whistle-stop tour of the studio. Unlike the script, the film uses this opportunity to insert text that tells us about the communist paranoia of the 40s and 50s, McCarthy’s crusade, and the reluctance of the press to stand up to his zealous methods.

We then meet key members of the team that puts out Murrow’s weekly *See It Now* news show. They include Shirley and Joe Wershba (who are forced to keep their ‘against company policy’ marriage under wraps). Joe tells Shirley about a ‘loyalty oath’ CBS is forcing staff members to sign that confirms they don’t have communist sympathies. “If I don’t sign it, I’ll be fired,” Joe says, letting us know the seriousness of the situation.

We move to the screening room, where the rest of the team, including producer Fred Friendly, has gathered to watch (real) footage of an interview with Senator McCarthy – we’ve met the antagonist.

Later, Ed tells Fred about Milo Redulovich from Detroit, who was kicked out of the Air Force because the military believed his father was a communist. Ed wants to take the story further. Fred is reluctant. “So, it’s not McCarthy.” Fred says when Ed tells him Milo is not being brought before the senator’s Committee on Government Operations. “Isn’t it?” Ed replies, indicating McCarthy’s web is spreading.

Ed, Fred and Stanton, a high-up at CBS, watch footage of Milo. Stanton is nervous because the team’s story departs from the principle of covering both sides equally and not editorialising. Stanton also points out that CBS has a sponsor to keep happy. Ed reminds him that Paley, head of CBS, assured him that corporate would have no influence on editorial. (This is the inciting incident that sets up the rest of the story.)

Fred leaves to meet with an Air Force colonel. Ed and Stanton acknowledge that things are shifting in terms of their McCarthy coverage. Stanton tells Ed he can go ahead with the Milo story.

Fred has a fractious meeting with the colonel, who warns him he’s attempting to navigate dangerous waters.

The team rushes to get the Milo story edited and ready for air. Ed prepares to go live. “You know, it occurs to me that we might not get away with this one,” he muses to Fred.

The story runs with footage of the Redulovich family. Ed's commentary calls for more transparency from the Air Force with regard to the supposed evidence against Milo.

At the end of the broadcast, the team celebrates.

A key subplot is then introduced, as we meet news anchor, Don Hollenbeck. It's revealed that his marriage has broken up and that a newspaper columnist, O'Brien, has taken to referring to him as a 'pinko' (i.e. a communist sympathiser). Ed reassures Don that Paley won't take any action against him. Referring to McCarthy, Don asks Ed, "are you taking sides?". Ed responds that it's "just a little poke with a stick".

In Washington DC, Joe is told that Ed has communist ties. He's given an envelope of 'evidence'.

Ed awkwardly interviews Debbie Reynolds (in the script, it's Liberace) for his sponsor-friendly, 'soft news' *Person-to-Person* TV show.

With the evidence folder, Ed meets with Paley. It's revealed that Paley is powerful and well-connected – he is the corporate arm of CBS. Ed and Paley are tentatively cordial as their small talk sets up the 'meat' of the conversation. Paley has a copy of the evidence against Ed. "Reading fiction?" Ed asks. "I hope so. You tell me," Paley replies.

Their conversation further underlines the conflict between CBS' editorial and corporate interests. Paley wants Ed to wait for McCarthy to self-destruct. Ed believes it's time to take a stand. Paley tells Ed he should

have had a head's up about the Milo story, but he chooses not to shut down Ed. Instead, he warns him that his team needs to be free of any communist attachments before they go any further to minimise fall-out.

In the film, as Ed leaves Paley's office, Fred's voice-over reveals: "Fellas, our next show is going to be about Senator McCarthy...and we're going to go right at him."

Interestingly, in the script, Fred makes no such explicit declaration. The voice-over is simply Fred asking his team to declare any potential communist ties, indicating less directly that they will be pursuing McCarthy.

Overall, the first act is compact and linear (except for the opening speech). We learn the 'rules' of the world, which include the fact that CBS doesn't take sides and that the wider media refrains from attacking McCarthy. We also learn that the protagonist (Ed) is an established and respected newsman, who has a close relationship with his producer, Fred, and is on first-name terms with the network's head. We meet Ed's team and together they take their first shot across the bows at McCarthy by covering the Milo story. Conflict heightens between CBS' editorial and corporate interests, while Ed faces accusations of having communist ties. Ed is also revealed to be firmly part of the very establishment that he is putting at risk. "I write your check. I've put you in that country house," Paley says at one point. The Don Hollenbeck subplot is also introduced.

By the end of the act, we know that Ed and his team are directly going after McCarthy, which raises the question – **what will the consequences be for Ed, his colleagues, CBS, and the country as a whole?**

Things to watch for:

– **The use of music:** Throughout the film, we have the excellent jazz singer Dianne Reeves and her band performing live in a TV studio (in the script, the singer is named as Ella Fitzgerald). This doesn't just provide a classy soundtrack that enhances the suave tone of this black and white film, it adds exposition, with songs including, 'TV Is the Thing (This Year)' over the opening newsroom scenes and 'I've Got My Eyes on You' as the team celebrates the Milo story broadcast.

– **The use of real footage:** The filmmakers had plenty of historical footage available that is incorporated throughout the film, some of which is used in back-and-forth interviews between the fictional Ed and his real-life subjects.

– **The way in which the script and film establish the relationships between the characters:** For example, early on, Ed casually refers to the network's powerful head honcho by his first name.

– **Interplay between Ed and Fred:** "Every time you light a cigarette for me, I know you're lying," Ed says to Fred at one point (a little 'bit' that makes a reappearance later).

‘Story’ of the first act: Murrow and his team make the decision to publicly go after Senator McCarthy and his communist witch-hunts, going against the wider media establishment and exposing themselves (and CBS) to backlash.

ACT TWO

Overview: The second act is also about development, of both story and character. Under the traditional three-act structure, the second act is long. Based on a 90-page / 90-minute script (as *Good Night, And Good Luck* is) it encompasses approximately 60 pages. For the purposes of screenwriting analysis and instruction, act two is often broken down into two halves divided by a midpoint.

First half breakdown: The first half of act two in *Good Night, And Good Luck* is all about Ed Murrow and Fred Friendly going directly after McCarthy. During act one, seeds were planted, such as:

- the existence of material that allegedly links Murrow to communism
- the tensions between editorial independence and the corporate realities of CBS
- the subplot involving newsreader Don Hollenbeck

It is in act two that these seeds further develop, leading to the airing of the show on McCarthy and the fallout.

The first half of act two begins with Fred asking his team whether anyone has communist ties. One person, Palmer Williams, reveals his ex-wife attended meetings. When he stands up to leave the room, Ed stops him and says that's why they're doing the story, because "the terror is right here in this room". The team is then dispatched to work on the story. The film makes slight changes to the script, cutting down some of the back-and-forth among the team. Both the script and film make clear that the team plans to expose McCarthy using his own words.

We then hear McCarthy speaking, defending his methods and questioning Reed Harris, a suspected communist, as the team puts together the story. In the script, the Harris questioning is quite lengthy, followed by some dialogue between the production team.

In the film, the focus is wisely on Ed, as he prepares his closing remarks for the show. One shot shows him alone at the typewriter in the empty office, highlighting that it will largely be his name and long-established reputation on the line as the figurehead of the show. Character-wise, it illuminates Ed's apprehension about what's coming next.

In the script, Ed gets a call from Paley, who makes a light-hearted attempt to stop the show going ahead before confirming his commitment to its airing and any fallout.

The next scene is between the Wershbas, who discuss the situation while getting ready for work. Shirley articulates growing unease and paranoia about the McCarthy story. We're reminded that they must keep their marriage a secret.

We move to the day of the show's airing. In the film, we're told the date – 9 March 1954. (The film also has the Wershba scene before the Paley phone call). Ed's nerves are apparent to Fred.

There is tension in the control room. One small but significant set-up is planted when someone asks for the phones to be switched off until after the broadcast.

The show features clips of McCarthy talking and of the Harris questioning. In his forceful concluding remarks, Ed comments that the US “cannot defend freedom abroad by deserting it at home” and that McCarthy “didn’t create this situation of fear; he merely exploited it”.

Midpoint: The broadcast concludes, but the phones are surprisingly silent.

In the script, Ed watches Don Hollenbeck live on air aligning himself with the McCarthy broadcast, adding he’s “never been prouder of CBS”. The station page then asks the control room if he should turn the phones back on (paying off the earlier set-up). As soon as he does, every line explodes into life – the show struck a chord after all.

In the film, Hollenbeck is on air after the phone confusion is cleared up (thus, keeping the phone back-and-forth as a separate unit of action).

The first half of the second act ends with the team celebrating the content of the show but unsure of what will happen next. The closing shot is of Paley sitting alone in his office as the phone lines keep ringing.

‘Story’ of the first half of the second act: The team prepares to air a story that, for the first time, openly criticises McCarthy and his methods, using his own words against him. CBS is now taking sides, in direct opposition to the station’s policy of editorial neutrality and to the wider media’s stance on McCarthyism. Murrow and his team are committed to their course of action but apprehensive over where it will lead.

Second half breakdown: The second half of the second act opens with the team waiting for the initial fall-out from the broadcast via the early edition daily newspapers. Don particularly wants to know what columnist O'Brien has to say.

Fred brings up Annie Lee Moss (a US Army communications clerk who worked in the Pentagon and was suspected of being a communist) as a potential follow-up story. Ed is determined to keep up the pressure on McCarthy until the senator presents a rebuttal, which CBS will air.

The newspapers are supportive of the broadcast, except O'Brien, who calls it 'propaganda' and names Hollenbeck, associating him with a 'pinko' publication.

The next day at CBS, Fred finds that reaction to the McCarthy broadcast is overwhelmingly positive. In an awkward elevator ride with Paley, Fred learns that conservative commentator William Buckley was touted to do the on-air McCarthy rebuttal, but Paley said 'no', indicating his ongoing support.

We then see footage of US president Dwight Eisenhower giving a speech on an accused's right to meet their accuser face-to-face. The team is preparing for the Moss story. Someone confirms that a date has been set for the McCarthy rebuttal. The team immediately starts planning for the broadcast. Ed assumes McCarthy will come after him personally.

There is then a scene between Ed and Hollenbeck, who wants to go after O'Brien in the same way as they are going after McCarthy. "He's killing me, Ed," he implores. But Ed refuses, saying he doesn't want to go after

both McCarthy and powerful publisher William Randolph Hearst, who owns the publication for which O'Brien writes his column.

There is then a lengthy scene of Moss footage. McCarthy surprisingly leaves the hearing, handing over his duties as committee chairman. Another senator, McClellan, defends Moss' rights, calling for any evidence against her to be produced. His actions are applauded – the tide is turning against McCarthy and his methods.

Note that there are some differences in the film, including the insertion of a short scene, in which Ed and the production team find out that Milo Redulovich is being reinstated in the Air Force – a welcome victory (this comes later in the script). Palmer finds out that the CBS lawyers want to talk to him. Fred tells him they're talking to everyone. The film then juxtaposes sound of Moss being questioned by McCarthy over the top of a scene of Palmer being questioned. We then stay with the Moss footage as we return to the production office. The team is deciding whether to angle the story on Moss not being a communist or on her constitutional rights. It is at this point in the film that someone confirms that a date has been set for the McCarthy rebuttal. Hollenbeck enters and the scene with him and Ed takes place, followed by the Moss footage referenced above. In the film, Ed signs off from the Moss broadcast, underlining McClellan's call for her to be tried using more than hearsay evidence.

A title card (used in the film and script) then tells us it's 6 April 1954. The day of McCarthy's broadcast rebuttal.

Will Ed and / or CBS be damaged by McCarthy's comments? What will the wider reaction be? Is McCarthyism really under threat due, in no small part, to Ed and his team?

These are all questions that remain in the air as we head into act three.

Things to watch for:

- **Opportunities to ratchet up the tension:** For example, when the McCarthy show is about to air, the script describes Ed's pre-recorded introduction to the story being broadcast. However, in the film, the tension is pushed up a notch by having Ed read it live, allowing for a nervy countdown to broadcast.
- **Continuation of the Hollenbeck subplot:** Hollenbeck is especially keen to know what O'Brien wrote about the McCarthy broadcast. Ever desperate, he then unsuccessfully asks Ed to go after O'Brien on air. This subplot will reach a conclusion in act three.
- **The reactions to the O'Brien column:** In the script, and particularly in the film, the change in mood as O'Brien's words are being read is palpable. In the film, the expressions on the faces of Hollenbeck (Ray Wise) and Ed (David Strathairn) say it all.
- **The continued use of real footage:** Particularly, the film's device of having real footage play during fictional scenes – either the sound playing over a fictional scene or wordless images playing in the background during a dialogue scene. This continually emphasises the spectre of McCarthyism while underlining the themes of paranoia, accusation and

intrusion. As with Ed's broadcast, the viewers of the film are invited to form an opinion based on McCarthy's own words and actions.

– **The use of title cards in the script:** This device neatly turns the story into defined chunks of action. However, as hopefully this breakdown has shown, the filmed story is clearly defined without the need for these inserts (except for telling us specific dates). In fact, the soundtrack takes over some of this duty, providing an apt introduction to some of the units of action.

'Story' of the second half of the second act: The pressure continues on Ed, Fred and the team as their attack on McCarthy intensifies by broadcasting the Moss story. All the while, they anticipate McCarthy's official response to their original broadcast, which Ed assumes will be a personal attack on him. The pressure also builds on Don Hollenbeck, who remains the target of O'Brien's damaging accusations. However, it appears that within the US Senate, the tide is turning against McCarthy, with calls for suspected communists to be given the right to face any direct evidence against them.

ACT THREE

Overview: The third act functions to wrap everything up; but not before the protagonist has faced a final test. There are both highs and lows along the way, with the act traditionally culminating in a climax and resolution. This can result in either a positive or negative outcome for the protagonist. Alternatively, there may be an open, ambiguous, or, in this case, ironic ending. We also tie up the subplots we've been following, namely the Wershbas' illicit marriage and Don Hollenbeck, who has been under increasing pressure over O'Brien's public attacks. But, ultimately, the conclusion to the story is based around the fallout from Ed going after McCarthy. This fallout effects Ed and his team, but it also has wider implications.

Breakdown: The final act opens on the day of McCarthy's broadcast rebuttal, pitting Ed directly against the antagonist. The team is getting ready for the broadcast, clearly apprehensive. The script describes that they are each "aware of their vulnerability". It's revealed that McCarthy only sent his taped response a few minutes before broadcast. It runs the length of Ed's show – not leaving time for comment – and we learn that the first few minutes are what the CBS team feared: McCarthy comes directly after Ed. There is the countdown to broadcast, then Ed delivers his opening remarks.

Interestingly, in the film, the focus is more squarely on Ed. Instead of the team prepping for the show, we simply have a voice-over of Ed's introduction to the broadcast, while on-screen, we track him as he leaves his desk and walks to the studio, script in hand. His apprehension is clear. He knows that what McCarthy is about to say publicly may damage him,

personally and professionally, while also risking the livelihoods of his colleagues and the future of the network.

While McCarthy is speaking, we see the reactions of everyday Americans, who are watching the broadcast through a TV shop window – whose side are they on? We also see Shirley, Don and Paley separately watching, pained, as McCarthy attacks Ed, accusing him of having a history of being “engaged in propaganda for communist causes”.

In the script, McCarthy’s words continue to play as a voiceover, as the action moves to Ed and Fred talking (with Fred convinced they’ve “got” McCarthy). It then moves to an empty hallway at CBS. Ed and some of the team appear, silently walk down the hallway and leave, with McCarthy’s words still ringing out.

However, the film adopts a simpler and more effective approach. We just see McCarthy (again, real footage), talking to the camera, alluding to Ed giving “comfort to the enemy” and suggesting that he shouldn’t be “brought into the homes of Americans”. McCarthy is resolute that he will not be deterred from his task. The unit of action ends with Paley alone in the darkened studio.

The script then calls for the insertion of an advert from the period. In the film, we get a commercial from the show’s sponsor, Alcoa, reminding us that the network has commercial considerations.

In both the script and the film, we move straight to the following week’s show, in which Ed responds to the McCarthy rebuttal. Ed notes that McCarthy did not challenge any of CBS’ fact about him and underlines

that the senator considers anyone who doesn't support him a communist. He then refutes all claims about his own communist involvement and suggests that Americans can "engage in conversation and controversy" without becoming "contaminated or converted".

Note that the film cuts out some of Ed's words. In the script, Ed goes on to talk about the 1940 Katyn massacre and his denouncement by Russia as a result of his WWII reporting from London. But again, the film favours simplicity; in its ideas and its approach. It focuses on the role of the media to report the 'truth', as well as the right and ability of Americans to associate freely and to differ in their opinions, without fear of persecution.

After Ed signs off with his usual titular closing, the script has a brief exchange between Ed and Fred (during which Fred once again lights Ed cigarette). They allude to the fact that the team's careers may be at risk.

We move to the team revelling in positive press coverage of Ed's broadcast. In the film, it's announced that the US Senate is investigating McCarthy. Momentum against the senator is gathering pace. In the script, instead of the investigation, the news about Milo Redulovich's reinstatement is briefly revealed.

In the film, the positivity in the office continues, as Fred takes a call. At this point, we don't know what it's about. In the script, Fred walks in and confers with Ed. From the looks on their faces, it's nothing good. The song 'How High the Moon' plays poignantly in the background. We learn that Don Hollenbeck has committed suicide. Joe Wershba reads out O'Brien's critical obit, as we see Don in his kitchen, turning on the gas oven. The starkest reminder of what the communist paranoia can drive people to and

its wide-reaching effects. From a narrative standpoint, this is the conclusion of the Hollenbeck subplot.

Again, the film cuts out some of the dialogue between the team, going straight to Ed's on-air response, in which he praises Don's honesty.

In the script, we follow this 'low' with an immediate 'high', as Joe reveals the Senate investigation into McCarthy.

In the film, we have a more intimate scene between the Wershbas, in which Joe wonders if they are doing the right thing and protecting the right side. The film then cuts to the Senate hearings in the McCarthy investigation, in which lawyer Joseph Welch asks of McCarthy, the now infamous question, "have you no sense of decency, sir?".

In real life, this was a watershed moment in the McCarthy era. As this [article from the US Senate website](#) notes, "McCarthy's immense national popularity evaporated" almost immediately. In the script and film, it's an indication that Ed and his team have been successful in helping to turn the tide against McCarthy – they are on the right side, after all.

Once again, the film relies on the real footage to deliver the impact, whereas the script weaves the exchange in with scenes of dialogue in the newsroom. In the film, we simply see Ed watching Welch, while battling through another of his inane celebrity interviews.

With the story drawing to a close, we wrap up the Wershba subplot with a meeting in which it's revealed that those in charge at CBS have known about their marriage all along. The station is making cuts and suggests

one of them resigning could save another person's job. The scene ends with the Wershbas relieved that they no longer have to hide their relationship.

We then move to a meeting between Paley, Ed and Fred, in which it's revealed that the show's sponsor, Alcoa, has pulled out. The commercial realities of what Ed and his team have done become apparent, as his show is downgraded from its regular slot to Sunday afternoons and limited to five episodes. The people want entertainment, Paley argues. Paley also tells Fred about the forthcoming layoffs.

After the meeting, Fred tells Ed that their first show should be about the 'downfall of television'. Ed notes that McCarthy is about to be censured by the Senate but won't be kicked out. Fred counters that he's lost all his power. This unit of action ends with Ed and Fred walking off together into the proverbial sunset, talking about 'going down swinging'.

In the script, the point Paley was making is underlined, as they walk past a bank of TV screens, each showing a light entertainment programme (Milton Berle, Howdy Doody, etc.) – no serious news in sight. In the film, we see instead President Eisenhower's speech, expressing pride that in America, people are protected from unfair prosecution and imprisonment by *habeas corpus*.

Finally, we return to where we started, with Ed giving his speech at the 1958 Radio and Television News Directors Association annual meeting, in which he again asserts the importance of television to educate, rather than to just entertain, as long as viewers use it for that purpose. In the script, this is punctuated with a description of monitors flashing up a potted

history of TV, from the John F Kennedy assassination and the Vietnam War through to the OJ Simpson car chase and the Jerry Springer Show. The film eschews this, sticking to a shot of Ed and letting the words (taken largely verbatim from his actual speech) do the talking.

The overall change that has taken place is that CBS News has gone from being a neutral observer of events to being openly critical, in the process helping to turn the tide against the persecutory tactics of Joseph McCarthy. Despite the personal attacks, Ed remains committed to his goal of broadcasting serious news, finding his show downgraded when this commitment comes into conflict with the network's commercial considerations. Undeterred, he plans to continue talking about controversial subjects, and warns of the dangers of TV continuing down the road of being simply a light entertainment medium.

Things to watch for:

- **The realism of the newsroom:** There are plenty of examples through the film and script of overlapping conversation, 'walk and talks' and side action, all of which ramp up the authenticity of a buzzing 1950s newsroom.
- **The contrasts:** For example, we have Ed, accused of communist sympathies, who goes ahead with his story despite the personal attacks, versus Don, who simply can't take the pressure put on him by O'Brien. Two different reactions to the communist 'spectre'.
- **The good news / bad news balance:** All effective scripts have highs and lows – victories and defeats along the way that encourage and deflate the protagonist. *Good Night, And Good Luck* is particularly good at this.

– **Modern-day relevance:** To work effectively, historical films must resonate with modern audiences. Evergreen issues surrounding government overreach, individual rights, and the role/responsibilities of the media ensure this 1950s-set film will continue to be relevant to modern audiences.

– **Plot vs. character:** While *Good Night, And Good Luck* is arguably more plot-driven and procedural in nature than character-driven, make no mistake; we learn much about the characters of Ed, Fred and some of the other key players. The idea that attacking McCarthy at that time – being the first to go after him publicly – could be devastating. Anyone involved could become the next Don Hollenbeck. It is this push and pull between doing what is right vs. protecting one's livelihood and reputation that is the main emotional thrust of the script and the film.

– **The ironic ending:** McCarthy loses his stranglehold but remains a senator, while Ed's show is relegated to Sunday afternoons as the station favours light entertainment. Ed and his team were successful in spearheading the backlash against McCarthy, but this resulted in their show being demoted and to staff layoffs. They won, but they also lost. Victory, but at a price.

'Story' of the third act: The team broadcasts McCarthy's rebuttal, in which he predictably accuses Ed of being a communist sympathiser. In turn, Ed responds on air to the comments, which results in positive press coverage. Hollenbeck takes his life under pressure from O'Brien. Meanwhile, a Senate investigation into McCarthy is launched, resulting in him losing his immense power. Ed's show is

demoted, as CBS succumbs to commercial considerations. Ed and Fred decide to do a show on the ‘downfall of television’.

A note about page numbers / screen time: The script and the film adhere pretty faithfully to the traditional act breaks of 30, 45, 60 and 90 pages and the corresponding minutes of screen time (one minute on the screen equalling approximately one page of the script). This is how it breaks down:

Act breakdown	Screenplay	Film time-stamp
Act One	Ends on p33	00:33:00
Act Two (first half)	Ends on p49 (midpoint)	00:49:00
Act Two (second half)	Ends on p63	01:03:00
Act Three	Ends on p87	01:27:00