



Goodfellas

Goodfellas (stylized as ***GoodFellas***) is a 1990 American biographical gangster film^[5] directed by Martin Scorsese, written by Nicholas Pileggi and Scorsese, and produced by Irwin Winkler. It is a film adaptation of Pileggi's 1985 nonfiction book *Wiseguy*. Starring Robert De Niro, Ray Liotta, Joe Pesci, Lorraine Bracco, and Paul Sorvino, the film narrates the rise and fall of mob associate Henry Hill and his friends and family from 1955 to 1980.

Scorsese initially titled the film *Wise Guy* and postponed making it; he and Pileggi later changed the title to *Goodfellas*. To prepare for their roles in the film, De Niro, Pesci and Liotta often spoke with Pileggi, who shared research material left over from writing the book. According to Pesci, improvisation and ad-libbing came out of rehearsals wherein Scorsese gave the actors freedom to do whatever they wanted. The director made transcripts of these sessions, took the lines he liked most and put them into a revised script, which the cast worked from during principal photography.

Goodfellas premiered at the 47th Venice International Film Festival on September 9, 1990, where Scorsese was awarded with the Silver Lion award for Best Director, and was released in the United States on September 19, 1990, by Warner Bros. Pictures. The film grossed \$47 million against a budget of \$25 million. *Goodfellas* received widespread acclaim upon release; the critical consensus on review aggregator Rotten Tomatoes calls it "arguably the high point of Martin Scorsese's career". The film was nominated for six Academy Awards, including Best Picture and Best Director, with Pesci winning Best Supporting Actor. The film also won five awards from the British Academy of Film and Television Arts, including Best Film and Best Director, and was named the year's best film by various critics' groups.

GoodFellas



Theatrical release poster

Directed by	<u>Martin Scorsese</u>
Screenplay by	<u>Nicholas Pileggi</u> <u>Martin Scorsese</u>
Based on	<u>Wiseguy</u> by <u>Nicholas Pileggi</u>
Produced by	<u>Irwin Winkler</u>
Starring	<u>Robert De Niro</u> <u>Ray Liotta</u> <u>Joe Pesci</u> <u>Lorraine Bracco</u> <u>Paul Sorvino</u>
Cinematography	<u>Michael Ballhaus</u>
Edited by	<u>Thelma Schoonmaker</u>
Production companies	<u>Warner Bros.</u> ^[1] <u>Irwin Winkler Productions</u> ^[1]
Distributed by	<u>Warner Bros.</u> ^[1]
Release dates	September 9, 1990

Goodfellas is widely regarded as one of the greatest films ever made, particularly in the gangster genre. In 2000, it was deemed "culturally, historically, or aesthetically significant" and selected for preservation in the National Film Registry by the United States Library of Congress.^{[6][7]} Its content and style have been emulated in numerous other pieces of media.^[8]

	(Venice)
	September 19, 1990
	(United States)
Running time	146 minutes ^[2]
Country	United States
Language	English
Budget	\$25 million ^[3]
Box office	\$47.1 million ^[4]

Plot

In 1955, Henry Hill becomes enamored by the criminal life and Mafia presence in his working-class Italian-American neighborhood in Brooklyn. He begins working for local caporegime Paulie Cicero and his associates Jimmy "the Gent" Conway, an Irish-American truck hijacker and gangster, and Tommy DeVito, a fellow juvenile delinquent. Henry begins as a fence for Jimmy, gradually working his way up to more serious crimes.

Through the 1960s, the three men get into carjacking, stealing cargo trucks out of John F. Kennedy International Airport, and eventually commit the Air France Robbery. They spend most of their nights at the Copacabana nightclub carousing with women. Henry starts dating Karen Friedman, a Jewish woman who is initially troubled by Henry's criminal activities. She is then seduced by Henry's glamorous lifestyle, and marries him despite her parents' disapproval.

In 1970, Billy Batts, a made man in the Gambino crime family recently released from prison, insults Tommy at a nightclub owned by Henry. In response, Tommy and Jimmy beat, stab, and fatally shoot Billy. Realizing that the unsanctioned murder of a made man would invite retribution, Jimmy, Henry, and Tommy bury the body in Upstate New York. Six months later, Jimmy learns that the burial site is slated for development, prompting them to exhume and relocate the decomposing corpse.

In 1974, Karen harasses Henry's mistress, Janice, and threatens Henry at gunpoint. Henry moves in with Janice, but Paulie insists that he should return to Karen after collecting a debt from a gambler in Tampa with Jimmy. Upon returning, Jimmy and Henry are arrested after being turned in by the gambler's sister, an FBI typist, and receive ten-year prison sentences. To support his family on the outside, Henry has Karen smuggle in drugs from Pittsburgh, which he sells to fellow inmates.

Four years later, Henry is paroled and expands his cocaine business with Jimmy and Tommy against Paulie's orders. Jimmy organizes a crew to raid the Lufthansa vault at JFK Airport, stealing six million dollars in cash and jewelry. After some members purchase expensive items against Jimmy's orders and the getaway truck is found by police, he has most of the crew murdered. Only Henry and Tommy are spared, as Henry is making money through his Pittsburgh connection, and Tommy is to become a made man. However, in 1979, Tommy is murdered when he arrives at the ceremony, partly as retribution for murdering Batts.

By 1980, Henry develops a cocaine habit and becomes a paranoid wreck. He sets up another drug deal with his Pittsburgh associates, but is arrested by narcotics agents and incarcerated. After bailing him out, Karen explains that she flushed \$60,000 worth of cocaine down the toilet to prevent FBI agents from finding it during their raid, leaving them penniless. Feeling betrayed by Henry's drug dealing, Paulie gives him \$3,200 and ends their association. Henry meets Jimmy at a diner and is asked to travel on a hit

assignment, but the novelty of such a request makes him suspicious. Realizing that Jimmy also plans to have him killed, Henry finally decides to become an informant and enroll, with his family, into the witness protection program. Henry gives sufficient testimony and evidence in court to have Paulie and Jimmy convicted, and moves to a nondescript neighborhood in accordance with the witness protection program. Henry describes his unhappiness in leaving his exciting and turbulent gangster life, now being condemned to live the rest of his life as a boring, average "schnook".

Cast

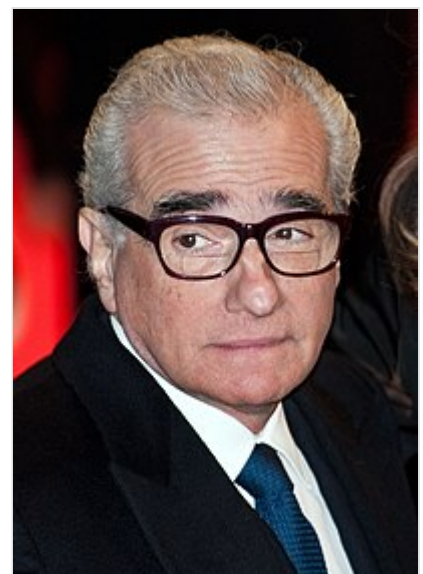
- Robert De Niro as James "Jimmy" Conway^[9]
- Ray Liotta as Henry Hill
 - Christopher Serrone as Young Henry
- Joe Pesci as Tommy DeVito
 - Joseph D'Onofrio as Young Tommy
- Lorraine Bracco as Karen Hill
- Paul Sorvino as Paulie Cicero^[9]
- Frank Sivero as Frankie Carbone
- Tony Darrow as Sonny Bunz
- Mike Starr as Frenchy
- Frank Vincent as Billy Batts
- Chuck Low as Morris Kessler
- Frank DiLeo as Tuddy Cicero
- Henny Youngman as himself
- Gina Mastrogiacomo as Janice Rossi
- Catherine Scorsese as Tommy's mother
- Charles Scorsese as Vinnie
- Suzanne Shepard as Karen's mother
- Debi Mazar as Sandy
- Margo Winkler as Belle Kessler
- Welker White as Lois Byrd
- Jerry Vale as himself
- Julie Garfield as Mickey Conway
- Elaine Kagan as Henry's mother
- Beau Starr as Henry's father
- Kevin Corrigan as Michael "Mike" Hill
- Michael Imperioli as Spider
- Robbie Vinton as Bobby Vinton
- John Williams as Johnny Roastbeef
- Illeana Douglas as Rosie
- Frank Pellegrino as Johnny Dio
- Tony Sirico as Tony Stacks
- Samuel L. Jackson as Stacks Edwards
- Paul Herman as Dealer
- Edward McDonald as himself

- Louis Eppolito as Fat Andy
- Tony Lip as Frankie the Wop
- Anthony Powers as Jimmy Two Times
- Vinny Pastore as Man w/Coatrack
- Tobin Bell as Parole Officer
- Isiah Whitlock Jr. as Doctor
- Richard "Bo" Dietl as Arresting Narc
- Ed Deacy as Detective Deacy
- Victor Colicchio as Henry's '60s crew
- Vincent Gallo as Henry's '70s crew
- Joseph Bono as Mikey Franzese
- Katherine Wallach as Diane
- Bob Golub as Truck Driver at Diner

Production

Development

Goodfellas is based on New York crime reporter Nicholas Pileggi's book *Wiseguy*.^[10] Martin Scorsese did not intend to make another Mafia film, but he saw a review of Pileggi's book, which he then read while working on *The Color of Money* in 1986.^[11] He had always been fascinated by the mob lifestyle and was drawn to Pileggi's book because he thought it was the most honest portrayal of gangsters he had ever read.^[12] After reading the book, Scorsese knew what approach he wanted to take: "To begin *Goodfellas* like a gunshot and have it get faster from there, almost like a two-and-a-half-hour trailer. I think it's the only way you can really sense the exhilaration of the lifestyle, and to get a sense of why a lot of people are attracted to it."^[13] According to Pileggi, Scorsese cold-called the writer and told him, "I've been waiting for this book my entire life," to which Pileggi replied, "I've been waiting for this phone call my entire life."^{[14][15]}



Martin Scorsese, the director of the film, in 2010

Scorsese decided to postpone making the film when funds materialized in 1988 to make *The Last Temptation of Christ*. He was drawn to the documentary aspects of Pileggi's book. "The book [*Wiseguy*] gives you a sense of the day-to-day life, the tedium, how they work, how they take over certain nightclubs, and for what reasons. It shows how it's done."^[14] He saw *Goodfellas* as the third film in an unplanned trilogy of films that examined the lives of Italian Americans "from slightly different angles."^[16] He has often described the film as "a mob home movie" that is about money, because "that's what they're really in business for."^[12] Two weeks in advance of the filming, the real Henry Hill was paid \$480,000.^[17]

Screenplay

Scorsese and Pileggi collaborated on the screenplay, and over the course of the 12 drafts it took to reach the ideal script, the reporter realized "the visual styling had to be completely redone... So we decided to share credit."^{[14][17]} They chose the sections of the book they liked and put them together like building blocks.^[3] Scorsese persuaded Pileggi that they did not need to follow a traditional narrative structure. Scorsese wanted to take the gangster film and deal with it episode by episode, but start in the middle and move backwards and forwards. Scorsese compacted scenes, realizing that, if they were kept short, "the impact after about an hour and a half would be terrific."^[3] He wanted to use narration in a manner reminiscent of François Truffaut's 1962 film *Jules and Jim* and use "all the basic tricks of the New Wave from around 1961."^[3] This was the first time since *Mean Streets* that Scorsese was credited as a co-writer.^[11]

The names of several real-life gangsters were altered for the film; Tommy "Two Gun" DeSimone became Tommy DeVito, Paul Vario became Paulie Cicero, and Jimmy "The Gent" Burke became Jimmy Conway, after Burke's birth surname.^{[17][18]} Scorsese initially titled the film *Wise Guy*, but later, he and Pileggi decided to change the title of their film to *Goodfellas* because two contemporary projects, the 1986 Brian De Palma film *Wise Guys* and the 1987–1990 TV series *Wiseguy*, had used similar titles.^[3]

Casting

Once Robert De Niro agreed to play Jimmy Conway, Scorsese was able to secure the money needed to make the film.^[19] Ray Liotta, who played Henry Hill, had read Pileggi's book when it came out and was fascinated by it. A couple of years afterward, his agent told him Scorsese was going to direct a film adaptation. In 1988, Liotta met Scorsese over a period of a couple of months and auditioned for the film.^[12] He campaigned aggressively for a role, though Warner Bros. Pictures wanted a well-known actor; he later said, "I think they would've rather had Eddie Murphy than me."^[20] Scorsese cast Liotta after De Niro saw him in Jonathan Demme's *Something Wild* (1986); Scorsese was surprised by "his explosive energy" in that film.^[16] Al Pacino^[21] and John Malkovich were considered for the role of Conway, and Sean Penn, Alec Baldwin, Val Kilmer, and Tom Cruise were considered for the role of Hill.^{[22][23][24]}

To prepare for the role, De Niro consulted with Pileggi, who had research material that had been discarded while writing the book.^[25] De Niro often called Hill several times a day to ask how Burke walked, held his cigarette, and so on.^{[26][27]} Driving to and from the set, Liotta listened to FBI audio cassette tapes of Hill, so he could practice speaking like his real-life counterpart.^[27] Madonna was considered for the role of Karen Hill.^[22] To research her role, Lorraine Bracco tried to get close to a mob wife but was unable to due to the insular nature of Mafia communities. She decided not to meet the real Karen, saying she "thought it would be better if the creation came from me."^[28] Paul Sorvino had no problem finding the voice and walk of his character, but found it challenging to find what he called "that kernel of coldness and absolute hardness that is antithetical to my nature except when my family is threatened."^[29]

Former EDNY prosecutor Edward A. McDonald appeared in the film as himself, re-creating the conversation he had with Henry and Karen Hill about joining the Witness Protection Program. McDonald, who was friends with Pileggi, was cast on a whim; while a location scout was taking pictures

of his office, McDonald casually remarked that he would be happy to play himself if needed. Pileggi called him an hour later asking if he was serious, and he was cast. The scene was unscripted, with McDonald improvising the line referring to Karen as a "babe-in-the-woods."^[30]

Photography

The film was shot on location in Queens, Upstate New York, New Jersey, and parts of Long Island during the spring and summer of 1989, with a budget of \$25 million.^[17] Scorsese broke the film down into sequences and storyboarded everything because of the complicated style throughout. The filmmaker stated, "[I] wanted lots of movement and I wanted it to be throughout the whole picture, and I wanted the style to kind of break down by the end, so that by [Henry's] last day as a wise guy, it's as if the whole picture would be out of control, give the impression he's just going to spin off the edge and fly out."^[31] He added that the film's style came from the opening scenes of *Jules and Jim*: extensive narration, quick edits, freeze frames, and multiple locale switches.^[13] It was this reckless attitude towards convention that mirrored the attitude of many of the gangsters in the film. Scorsese remarked, "So if you do the movie, you say, 'I don't care if there's too much narration. Too many quick cuts?—That's too bad.' It's that kind of really punk attitude we're trying to show."^[13] He adopted a frenetic style to almost overwhelm the audience with images and information.^[3] He also put plenty of detail in every frame because he believed the gangster life is so rich. Freeze-frames were used for certain scenes because Scorsese wanted to highlight that "a point was being reached" in Henry's life.^[3]

Joe Pesci did not judge his character, but found the scene where he kills Spider hard to do until he forced himself to feel the way Tommy did.^[12] Bracco found the shoot to be an emotionally difficult one because of the male-dominated cast, and realized if she did not make her "work important, it would probably end up on the cutting room floor."^[12] When it came to the relationship between Henry and Karen, Bracco saw no difference between an abused wife and her character.^[12]

According to Pesci, improvisation and ad-libbing came out of rehearsals wherein Scorsese let the actors do whatever they wanted. He made transcripts of these sessions, took the lines the actors came up with that he liked best, and put them into a revised script that the cast worked from during principal photography.^[25] For example, the scene where Tommy tells a story and Henry is responding to him—the "Funny how? Do I amuse you?" scene—is based on an actual event that Pesci experienced. Pesci was working as a waiter when he thought he was making a compliment to a mobster by saying he was "funny"; however, the comment was not taken well.^{[32][33]} It was worked on in rehearsals where he and Liotta improvised, and Scorsese recorded four to five takes, rewrote their dialogue, and inserted it into the script.^[34] The dinner scene with Tommy's mother (portrayed by Scorsese's mother, Catherine) was also improvised, with the only scripted line being, "Did Tommy tell you about my painting?" Tommy's mother's painting of the bearded man with the dogs was painted by Nicholas Pileggi's mother and based on a photograph from the November 1978 edition of *National Geographic* magazine.^[35] The cast did not meet Henry Hill until a few weeks before the film's premiere. Liotta met him in an undisclosed city; Hill had seen the film and told the actor that he loved it.^[12]

The long tracking shot through the Copacabana nightclub came about because of a practical problem: the filmmakers could not get permission to go in the short way, and this forced them to go round the back.^[3] Scorsese decided to film the sequence in one unbroken shot in order to symbolize that Henry's entire life

was ahead of him, commenting, "It's his seduction of her [Karen] and it's also the lifestyle seducing him."^[3] This sequence was shot eight times, not due to camera errors but as Henny Youngman messed up his lines.^[36]

Henry's last day as a criminal was the hardest part of the film for Scorsese to shoot, because he wanted to properly show Henry's state of anxiety and paranoia caused by cocaine and amphetamine use.^[3] In an interview with film critic Mark Cousins, Scorsese explained the reason for Pesci shooting at the camera at the end of the film: "well that's a reference right to the end of *The Great Train Robbery*...and basically the plot of this picture is very similar to *The Great Train Robbery*. It hasn't changed, 90 years later, it's the same story, the gun shots will always be there, he's always going to look behind his back, he's gotta have eyes behind his back, because they're gonna get him someday." The director ended the film with Henry regretting that he is no longer a wise guy, about which Scorsese said that "I think the audience should get angry at him and I would hope they do—and maybe with the system which allows this."^[3]

Post-production

Scorsese wanted to depict the film's violence realistically, "cold, unfeeling and horrible. Almost incidental."^[19] However, he had to remove 10 frames of blood to ensure an R rating from the MPAA.^[16] *Goodfellas* was Scorsese's most expensive film to that point but still only a medium-sized budget by Hollywood standards. It was also the first time he was obliged by Warner to preview the film. At two preview screenings in California, audiences were "agitated" by the sequence depicting Henry's final day as a gangster, which Scorsese argued was his and editor Thelma Schoonmaker's intention.^[3] In the first test screening, forty audience members walked out in the first ten minutes.^[34] One of the favorite scenes for test audiences was the "Funny like a clown? Do I amuse you?" scene.^[3]

Soundtrack

While there is no incidental score as such in the film, Scorsese chose songs for the soundtrack that he felt obliquely commented on the scene or the characters.^[16] In a given scene, he used only music contemporary to or older than the scene's setting. According to Scorsese, a many of non-dialogue scenes were shot to playback. For example, he had "Layla" by Derek and the Dominos playing on the set while shooting the scene where the dead bodies are discovered in the car, dumpster, and meat truck. Sometimes, the lyrics of songs were put between lines of dialogue to comment on the action.^[3] Some of the music Scorsese had written into the script, while other songs he discovered during the editing phase.^[34]

Release

Theatrical

Goodfellas premiered at the 47th Venice International Film Festival, where Scorsese received the Silver Lion award for best director.^[37] It was given a wide release in North America on September 21, 1990.

Home media

Goodfellas was released on DVD in March 1997, in a single-disc, double-sided, single-layer format that requires the disc to be flipped during viewing; in 2004, Warner Home Video released a two-disc, dual-layer version, with remastered picture and sound, and bonus materials such as commentary tracks.^[38] In early 2007, the film became available on single Blu-ray with all the features from the 2004 release; an expanded Blu-ray version was released on February 16, 2010, for its 20th anniversary,^[39] bundled with a disc with features that include the 2008 documentary *Public Enemies: The Golden Age of the Gangster Film*.^[38] On May 5, 2015, a 25th anniversary edition was released.^[40] The film was released on 4K Ultra HD Blu-ray on December 6, 2016.^[41] The 25th anniversary release and subsequent releases include a Merrie Melodies & Looney Tunes collection with the shorts *I Like Mountain Music* (1933), *She Was an Acrobat's Daughter* (1937), *Racketeer Rabbit* (1946), and *Bugs and Thugs* (1954).

Reception

Box office

Goodfellas grossed \$6.3 million from 1,070 theaters in opening weekend, topping the box office.^[42] In its second weekend the film made \$5.9 million from 1,291 theaters, falling just 8% and finishing second behind newcomer *Pacific Heights*.^[43] It went on to make \$46.8 million domestically.^{[44][4]}

Critical response

According to review aggregator Rotten Tomatoes, 95% of 164 critics have given the film a positive review, with an average rating of 9.00/10. The website's critics consensus reads, "Hard-hitting and stylish, *GoodFellas* is a gangster classic—and arguably the high point of Martin Scorsese's career."^[45] Metacritic has assigned the film a weighted average score of 92 out of 100 based on reviews from 21 critics, indicating "universal acclaim".^[46] Audiences polled by CinemaScore gave the film an average grade of "A−" on an A+ to F scale.^[47]

In his review for the *Chicago Sun-Times*, Roger Ebert gave the film a full four stars and wrote, "No finer film has ever been made about organized crime – not even *The Godfather*."^[48] In his review for the *Chicago Tribune*, Gene Siskel wrote, "All of the performances are first-rate; Pesci stands out, though, with his seemingly unscripted manner. *GoodFellas* is easily one of the year's best films."^[49] Both named it as the best film of 1990. In his review for *The New York Times*, Vincent Canby wrote, "More than any earlier Scorsese film, *Goodfellas* is memorable for the ensemble nature of the performances... The movie has been beautifully cast from the leading roles to the bits. There is flash also in some of Mr. Scorsese's directorial choices, including freeze frames, fast cutting and the occasional long tracking shot. None of it is superfluous."^[50] *USA Today* gave the film four out of four stars and called it, "great cinema—and also a whopping good time."^[13] David Ansen, in his review for *Newsweek* magazine, wrote "Every crisp minute of this long, teeming movie vibrates with outlaw energy."^[51] Rex Reed said, "Big, rich, powerful and explosive. One of Scorsese's best films! *Goodfellas* is great entertainment."^[52] In his review for *Time*, Richard Corliss wrote, "So it is Scorsese's triumph that *GoodFellas* offers the fastest, sharpest 2½-hr. ride in recent film history."^[53]

Lists

The film was ranked the best of 1990 by Roger Ebert,^[54] Gene Siskel,^[54] and Peter Travers.^[55] In a poll of 80 film critics, *Goodfellas* was named the best film of the year by 34 critics. Director Martin Scorsese was chosen as the year's best director in 45 of the 80 ballots.^[56]

Goodfellas is ranked No. 92 on the AFI's 100 Years...100 Movies (10th Anniversary Edition) list, published in 2007. In 2012, the Motion Picture Editors Guild listed *Goodfellas* as the fifteenth best-edited film of all time based on a survey of its membership.^[57] In the 2012 Sight & Sound polls, it was ranked the 48th-greatest film ever made in the directors' poll.^[58] In the subsequent 2022 polls, it was ranked 28th in the directors' poll and tied for 63rd (with *Casablanca* and *The Third Man*) in the critics' poll.^[59] *Goodfellas* is 39th on James Berardinelli's 2014-made list of the top 100 films of all time.^[60] In 2015, *Goodfellas* ranked 20th on BBC's "100 Greatest American Films" list, voted on by film critics from around the world.^[61]

Accolades

Goodfellas is 1 of 8 films to have won Best Picture from three out of the four major U.S. film critics' groups (LA, NY, and NSFC, in its case) along with *Nashville*, *All the President's Men*, *Terms of Endearment*, *Pulp Fiction*, *The Hurt Locker*, *Drive My Car*, and *Tár*.

Award	Category	Nominee	Result
<u>Academy Award</u>	<u>Best Picture</u> ^[62]	<u>Irwin Winkler</u>	Nominated
	<u>Best Director</u> ^[62]	<u>Martin Scorsese</u>	Nominated
	<u>Best Supporting Actor</u> ^[62]	<u>Joe Pesci</u>	Won
	<u>Best Supporting Actress</u> ^[62]	<u>Lorraine Bracco</u>	Nominated
	<u>Best Adapted Screenplay</u> ^[62]	Martin Scorsese and <u>Nicholas Pileggi</u>	Nominated
	<u>Best Film Editing</u> ^[62]	<u>Thelma Schoonmaker</u>	Nominated
<u>Golden Globe Award</u>	<u>Best Motion Picture – Drama</u> ^[63]	Martin Scorsese and Irwin Winkler	Nominated
	<u>Best Director</u> ^[63]	Martin Scorsese	Nominated
	<u>Best Supporting Actor</u> ^[63]	Joe Pesci	Nominated
	<u>Best Supporting Actress</u> ^[63]	Lorraine Bracco	Nominated
	<u>Best Screenplay</u> ^[63]	Martin Scorsese and Nicholas Pileggi	Nominated
<u>British Academy Film Award</u>	<u>Best Film</u>	Martin Scorsese and Irwin Winkler	Won
	<u>Best Director</u>	Martin Scorsese	Won
	<u>Best Adapted Screenplay</u>	Martin Scorsese and Nicholas Pileggi	Won
	<u>Best Actor</u>	<u>Robert De Niro</u>	Nominated
	<u>Best Editing</u>	Thelma Schoonmaker	Won
	<u>Best Cinematography</u>	<u>Michael Ballhaus</u>	Nominated
	<u>Best Costume Design</u>	<u>Richard Bruno</u>	Won
<u>Directors Guild of America Award</u>	<u>Outstanding Directing – Feature</u>	Martin Scorsese	Nominated
<u>Writers Guild of America Award</u>	<u>Best Adapted Screenplay</u>	Martin Scorsese and Nicholas Pileggi	Nominated
<u>César Award</u>	<u>Best Non-French Film</u>	Martin Scorsese and Irwin Winkler	Nominated
<u>Venice Film Festival</u>	<u>Silver Lion for Best Director</u> ^[64]	Martin Scorsese	Won
	Audience Award	Martin Scorsese	Won
	Filmcritica "Bastone Bianco" Award	Martin Scorsese	Won
<u>New York Film Critics Circle Award</u>	<u>Best Film</u>	Martin Scorsese and Irwin Winkler	Won
	<u>Best Director</u>	Martin Scorsese	Won
	<u>Best Actor</u>	Robert De Niro	Won
<u>Los Angeles Film Critics Association Award</u>	<u>Best Film</u>	Martin Scorsese and Irwin Winkler	Won

	<u>Best Director</u>	Martin Scorsese	Won
	<u>Best Supporting Actor</u>	Joe Pesci	Won
	<u>Best Supporting Actress</u>	Lorraine Bracco	Won
	<u>Best Cinematography</u>	Michael Ballhaus	Won
<u>National Board of Review Award</u>	<u>Best Supporting Actor</u>	Joe Pesci	Won
<u>Boston Society of Film Critics Award</u>	<u>Best Film</u>	Martin Scorsese and Irwin Winkler	Won
	<u>Best Director</u>	Martin Scorsese	Won
	<u>Best Supporting Actor</u>	Joe Pesci	Won
<u>Chicago Film Critics Association Award</u>	<u>Best Film</u>	Martin Scorsese and Irwin Winkler	Won
	<u>Best Director</u>	Martin Scorsese	Won
	<u>Best Supporting Actor</u>	Joe Pesci	Won
	<u>Best Supporting Actress</u>	Lorraine Bracco	Won
	<u>Best Screenplay</u>	Martin Scorsese and Nicholas Pileggi	Won
<u>National Society of Film Critics Award</u>	<u>Best Film</u>	Martin Scorsese and Irwin Winkler	Won
	<u>Best Director</u>	Martin Scorsese	Won
<u>Bodil Award</u>	<u>Best American Film</u>	Martin Scorsese and Irwin Winkler	Won

Legacy

Goodfellas is No. 94 on the American Film Institute's "100 Years, 100 Movies" list and moved up to No. 92 on its AFI's 100 Years...100 Movies (10th Anniversary Edition) from 2007. In June 2008, the AFI put *Goodfellas* at No. 2 on their AFI's 10 Top 10—the best ten films in ten "classic" American film genres—after polling over 1,500 people from the movie-related community.^[65] *Goodfellas* was regarded as the second-best in the gangster film genre (after *The Godfather*).^[66] In 2000, the United States Library of Congress deemed the film "culturally significant" and selected it for preservation in the National Film Registry.

Roger Ebert named *Goodfellas* the "best mob movie ever" and placed it among the ten best films of the 1990s.^[67] In December 2002, a UK film critics poll in *Sight & Sound* ranked the film No. 4 on their list of the 10 Best Films of the Last 25 Years.^[68] *Time* included *Goodfellas* in their list of Time's All-Time 100 Movies.^[69] *Channel 4* placed *Goodfellas* at No. 10 in their 2002 poll *The 100 Greatest Films*, *Empire* listed *Goodfellas* at No. 6 on their "500 Greatest Movies Of All Time,"^[70] and *Total Film* voted *Goodfellas* No. 1 as the greatest film of all time.^[71]

Premiere listed Joe Pesci's Tommy DeVito as No. 96 on its list of "The 100 Greatest Movie Characters of All Time," calling him "perhaps the single most irredeemable character ever put on film."^[72] *Empire* ranked Tommy DeVito No. 59 in their "The 100 Greatest Movie Characters" poll.^[73]

Goodfellas inspired director David Chase to make the HBO television series *The Sopranos*. He told Peter Bogdanovich, "*Goodfellas* is a very important movie to me and *Goodfellas* really plowed that ... I found that movie very funny and brutal and it felt very real. And yet that was the first mob movie that Scorsese ever dealt with a mob crew. ... as opposed to say *The Godfather* ... which there's something operatic about it, classical, even the clothing and the cars. You know I mean I always think about *Goodfellas* when they go to their mother's house that night when they're eating, you know when she brings out her painting, that stuff is great. I mean *The Sopranos* learned a lot from that."^[74] Indeed, the film shares a total of 27 actors with *The Sopranos*,^[75] including Bracco, Sirico, Imperioli, Pellegrino, Lip, and Vincent, who all had major roles in Chase's HBO series.^[76]

July 24, 2010, marked the 20th anniversary of the film's release. This milestone was celebrated with Henry Hill hosting a private screening for a select group of invitees at the Museum of the American Gangster, in New York City.^[77]

In January 2012, it was announced that the AMC Network had put a television series version of the movie in development. Pileggi was on board to co-write the adaptation with television writer-producer Jorge Zamacona. The two were set to executive produce with the film's producer Irwin Winkler and his son, David.^[78]

Luc Besson's 2013 film *The Family* features a sequence where Giovanni Manzoni (De Niro), a gangster who is under witness protection for testifying against a member of his family, watches *Goodfellas*.^[79]

In 2014, the ESPN-produced *30 for 30* documentary series debuted *Playing for the Mob*, depicting the point shaving scandal orchestrated by Hill, his Pittsburgh associates, and several Boston College men's basketball players during the 1978–79 season. The episode was narrated by Liotta and contains references to *Goodfellas*.^[80]

In 2015, *Goodfellas* closed the Tribeca Film Festival with a screening of its 25th-anniversary remaster.^[81]

In 2020, AMC began including a content warning when airing *Goodfellas*: "This film includes language and/or cultural stereotypes that are inconsistent with today's standards of inclusion and tolerance and may offend some viewers." By comparison, *The Godfather* gets a standard "viewer discretion" warning.^[82]

American Film Institute Lists

- AFI's 100 Years... 100 Movies - #94
- AFI's 100 Years... 100 Movies (10th Anniversary Edition) - #92
- AFI's 10 Top 10 - #2 Gangster film
- AFI's 100 Years... 100 Heroes and Villains - Tommy DeVito - Nominated Villain
- AFI's 100 Years... 100 Movie Quotes - "Funny how?" - Nominated Quote

Notes

Of note are the differences between the movie and what happened in real life. Although the movie is mostly true, there are still a few slight differences. For instance, Thomas DeSimone, who Tommy DeVito is based on, was much taller, younger, and muscular.^[83] Also, although the real Billy Batts probably did insult Tommy and make remarks about shining his shoes, the real reason Tommy attacked him was that

Jimmy Burke wanted to take over his loan-shark business in Queens.^[84] The movie had its behind-the-scenes featurette premiere in the Spring of 1990 on Cinemax, on *Beyond the Screen*, hosted by Matt Lauer and many other hosts.

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