[Template:Other uses](/wiki/Template:Other_uses" \o "Template:Other uses) [Template:Infobox film](/wiki/Template:Infobox_film) ***Goodfellas*** (stylized as ***GoodFellas***) is a 1990 American [biographical](/wiki/Biographical) [crime film](/wiki/Crime_film) directed by [Martin Scorsese](/wiki/Martin_Scorsese). It is a [film adaptation](/wiki/Film_adaptation) of the 1986 non-fiction book [*Wiseguy*](/wiki/Wiseguy_(book)) by [Nicholas Pileggi](/wiki/Nicholas_Pileggi), who co-wrote the screenplay with Scorsese. The film narrates the rise and fall of mob associate [Henry Hill](/wiki/Henry_Hill) (the [first-person narrator](/wiki/First-person_narrative) in the film) and his friends over a period from 1955 to 1980.

Scorsese initially named the film *Wise Guy* and postponed making it; later, he and Pileggi changed the name to *Goodfellas*. To prepare for their roles in the film, [Robert De Niro](/wiki/Robert_De_Niro), [Joe Pesci](/wiki/Joe_Pesci), and [Ray Liotta](/wiki/Ray_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 best, and put them into a revised script the cast worked from during principal photography.

Made on a budget of $25 million, *Goodfellas* grossed $46.8 million domestically. It received positive reviews from critics and was nominated for six [Academy Awards](/wiki/Academy_Awards), including [Best Picture](/wiki/Academy_Award_for_Best_Picture) and [Best Director](/wiki/Academy_Award_for_Best_Director), and it won for Pesci in the [Best Actor in a Supporting Role](/wiki/Academy_Award_for_Best_Supporting_Actor) category. Scorsese's film won five awards from the [British Academy of Film and Television Arts](/wiki/British_Academy_of_Film_and_Television_Arts), including [Best Film](/wiki/BAFTA_Award_for_Best_Film) and [Best Director](/wiki/BAFTA_Award_for_Best_Direction). Additionally, *Goodfellas* was named Best Film of the year by various film critics groups.

*Goodfellas* is often regarded as one of the [greatest films of all time](/wiki/List_of_films_considered_the_best), both in the crime genre and in general. The film ranks #6 on [Empire magazine's](/wiki/Empire_magazine) 2008 list of the 500 greatest movies of all time.[[1]](#cite_note-1) The cast did not meet [Henry Hill](/wiki/Henry_Hill) during the film's shoot until a few weeks before it premiered. Liotta met him in an undisclosed city; Hill had seen the film and told the actor that he loved it.[[6]](#cite_note-6) 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.[[12]](#cite_note-12) 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".[[12]](#cite_note-12) This sequence was shot eight times.[[19]](#cite_note-19) Henry's last day as a wiseguy was the hardest part of the film for Scorsese to shoot, because he wanted to properly show Henry's state of anxiety, paranoia, and racing thoughts caused by [cocaine](/wiki/Cocaine) and [amphetamines](/wiki/Amphetamines) intoxication, which is difficult for an actor (who had never been under their influence) to accurately portray.[[12]](#cite_note-12) Scorsese explained to movie critic [Mark Cousins](/wiki/Mark_Cousins_(film_critic)) in an interview the reason for Pesci shooting at the screen at the end of the film: "well that's a reference right to the end of [*The Great Train Robbery*](/wiki/The_Great_Train_Robbery_(1903_film)), that's the way that ends, that film, 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 wiseguy, about which Scorsese said, "I think the audience should get angry at him and I would hope they do—and maybe with the system which allows this."[[12]](#cite_note-12)

## Contents

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### Post-production[[edit](/index.php?title=(none)&action=edit&section=8)]

Scorsese wanted to depict the film's violence realistically, "cold, unfeeling and horrible. Almost incidental".[[5]](#cite_note-5) However, he had to remove 10 frames of blood to ensure an [R rating](/wiki/Motion_Picture_Association_of_America_film_rating_system) from the [MPAA](/wiki/Motion_Picture_Association_of_America).[[10]](#cite_note-10) With a budget of $25 million, *Goodfellas* was Scorsese's most expensive film to date but still only a medium budget by Hollywood standards. It was also the first time he was obliged by Warner Bros. to preview the film. It was shown twice in California, and a lot of audiences were "agitated" by Henry's last day as a wise guy sequence. Scorsese argued that that was the point of the scene.[[12]](#cite_note-12) Scorsese and the film's editor, [Thelma Schoonmaker](/wiki/Thelma_Schoonmaker), made this sequence faster with more jump cuts to convey Henry's drug-addled point of view. In the first test screening there were 40 walkouts in the first ten minutes.[[19]](#cite_note-19) One of the favorite scenes for test audiences was the one where Tommy tells the story and Henry is responding to him—the "Do I amuse you?" scene.[[12]](#cite_note-12)

## Soundtrack[[edit](/index.php?title=(none)&action=edit&section=9)]

[Template:Main](/wiki/Template:Main) Scorsese chose the songs for the soundtrack using only those that commented on the scene or the characters "in an oblique way".[[10]](#cite_note-10) The only rule he adhered to with the soundtrack was to only use music that could have been heard at that time. For example, if a scene took place in 1973, he could use any song that was current or older. According to Scorsese, a lot of non-dialogue scenes were shot to playback. For example, he had "[Layla](/wiki/Layla)" ([1970](/wiki/1970_in_music)) 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.[[12]](#cite_note-12) Some of the music Scorsese had written into the script, while other songs he discovered during the editing phase.[[19]](#cite_note-19)

## Release and reception[[edit](/index.php?title=(none)&action=edit&section=10)]

### Distribution[[edit](/index.php?title=(none)&action=edit&section=11)]

*Goodfellas* premiered at the [47th Venice International Film Festival](/wiki/47th_Venice_International_Film_Festival), where Scorsese received the [Silver Lion](/wiki/Silver_Lion) award for [best director](/wiki/Silver_Lion#Silver_Lion_for_Best_Direction).[[20]](#cite_note-20) It was given a wide release in North America on September 21, 1990 in 1,070 theaters with an opening weekend gross of [US$](/wiki/United_States_dollar)6.3 million. It went on to make $46.8 million domestically.[[21]](#cite_note-21)

### Reviews[[edit](/index.php?title=(none)&action=edit&section=12)]

[Rotten Tomatoes](/wiki/Rotten_Tomatoes), a [review aggregator](/wiki/Review_aggregator), reports that 96% of 76 surveyed critics gave it a positive review; the average rating was 9/10. The site's consensus states: "Hard-hitting and stylish, *GoodFellas* is a gangster classic – and arguably the high point of Martin Scorsese's career."[[22]](#cite_note-22) [Metacritic](/wiki/Metacritic) rated it 89/100 based on 18 reviews.[[23]](#cite_note-23) In his review for the [*Chicago Sun-Times*](/wiki/Chicago_Sun-Times), [Roger Ebert](/wiki/Roger_Ebert) wrote, "No finer film has ever been made about organized crime – not even *The Godfather*."[[24]](#cite_note-24) In his review for the [*Chicago Tribune*](/wiki/Chicago_Tribune), [Gene Siskel](/wiki/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."[[25]](#cite_note-25) In his review for [*The New York Times*](/wiki/The_New_York_Times), [Vincent Canby](/wiki/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](/wiki/Fast_cutting) and the occasional long tracking shot. None of it is superfluous".[[26]](#cite_note-26) [*USA Today*](/wiki/USA_Today) gave the film four out of four stars and called it, "great cinema—and also a whopping good time".[[7]](#cite_note-7) [David Ansen](/wiki/David_Ansen), in his review for [*Newsweek*](/wiki/Newsweek) magazine, wrote "Every crisp minute of this long, teeming movie vibrates with outlaw energy".[[27]](#cite_note-27) [Rex Reed](/wiki/Rex_Reed) said, "Big, Rich, Powerful and Explosive. One of Scorsese's best films! *Goodfellas* is great entertainment."[Template:Cite quote](/wiki/Template:Cite_quote) In his review for [*Time*](/wiki/Time_(magazine)), [Richard Corliss](/wiki/Richard_Corliss) wrote, "So it is Scorsese's triumph that *GoodFellas* offers the fastest, sharpest 2½-hr. ride in recent film history."[[28]](#cite_note-28)

### Lists[[edit](/index.php?title=(none)&action=edit&section=13)]

The film is ranked #1 of the best of 1990 by Roger Ebert,<ref name=autogenerated1>[Template:Cite web](/wiki/Template:Cite_web)</ref> Gene Siskel,[[29]](#cite_note-29) and Peter Travers.[[30]](#cite_note-30) It is 38th on [James Berardinelli's](/wiki/James_Berardinelli) Top 100 Films.[[31]](#cite_note-31)

### Awards[[edit](/index.php?title=(none)&action=edit&section=14)]

|  |  |  |  |
| --- | --- | --- | --- |
| **Award** | **Category** | **Nominee** | **Result** |
| [Academy Award](/wiki/63rd_Academy_Awards) | [Best Picture](/wiki/Academy_Award_for_Best_Picture)[[32]](#cite_note-32) | [Martin Scorsese](/wiki/Martin_Scorsese) and [Irwin Winkler](/wiki/Irwin_Winkler) | [Template:Nom](/wiki/Template:Nom) |
| [Best Director](/wiki/Academy_Award_for_Best_Director)[[32]](#cite_note-32) | Martin Scorsese | [Template:Nom](/wiki/Template:Nom) |
| [Best Film Editing](/wiki/Academy_Award_for_Film_Editing)[[32]](#cite_note-32) | [Thelma Schoonmaker](/wiki/Thelma_Schoonmaker) | [Template:Nom](/wiki/Template:Nom) |
| [Best Adapted Screenplay](/wiki/Academy_Award_for_Writing_Adapted_Screenplay)[[32]](#cite_note-32) | Martin Scorsese and [Nicholas Pileggi](/wiki/Nicholas_Pileggi) | [Template:Nom](/wiki/Template:Nom) |
| [Best Supporting Actor](/wiki/Academy_Award_for_Best_Supporting_Actor)[[32]](#cite_note-32) | [Joe Pesci](/wiki/Joe_Pesci) | [Template:Won](/wiki/Template:Won) |
| [Best Supporting Actress](/wiki/Academy_Award_for_Best_Supporting_Actress)[[32]](#cite_note-32) | [Lorraine Bracco](/wiki/Lorraine_Bracco) | [Template:Nom](/wiki/Template:Nom) |
| [Golden Globe Award](/wiki/48th_Golden_Globe_Awards) | [Best Motion Picture – Drama](/wiki/Golden_Globe_Award_for_Best_Motion_Picture_–_Drama)[[33]](#cite_note-33) | Martin Scorsese and Irwin Winkler | [Template:Nom](/wiki/Template:Nom) |
| [Best Director](/wiki/Golden_Globe_Award_for_Best_Director)[[33]](#cite_note-33) | Martin Scorsese | [Template:Nom](/wiki/Template:Nom) |
| [Best Supporting Actor](/wiki/Golden_Globe_Award_for_Best_Supporting_Actor_-_Motion_Picture)[[33]](#cite_note-33) | Joe Pesci | [Template:Nom](/wiki/Template:Nom) |
| [Best Supporting Actress](/wiki/Golden_Globe_Award_for_Best_Supporting_Actress_-_Motion_Picture)[[33]](#cite_note-33) | Lorraine Bracco | [Template:Nom](/wiki/Template:Nom) |
| [Best Screenplay](/wiki/Golden_Globe_Award_for_Best_Screenplay)[[33]](#cite_note-33) | Martin Scorsese and Nicholas Pileggi | [Template:Nom](/wiki/Template:Nom) |
| [British Academy Film Award](/wiki/44th_British_Academy_Film_Awards) | [Best Film](/wiki/BAFTA_Award_for_Best_Film) | Martin Scorsese and Irwin Winkler | [Template:Won](/wiki/Template:Won) |
| [Best Director](/wiki/BAFTA_Award_for_Best_Direction) | Martin Scorsese | [Template:Won](/wiki/Template:Won) |
| [Best Adapted Screenplay](/wiki/BAFTA_Award_for_Best_Adapted_Screenplay) | Martin Scorsese and Nicholas Pileggi | [Template:Won](/wiki/Template:Won) |
| [Best Actor](/wiki/BAFTA_Award_for_Best_Actor_in_a_Leading_Role) | [Robert De Niro](/wiki/Robert_De_Niro) | [Template:Nom](/wiki/Template:Nom) |
| [Best Editing](/wiki/BAFTA_Award_for_Best_Editing) | Thelma Schoonmaker | [Template:Won](/wiki/Template:Won) |
| [Best Cinematography](/wiki/BAFTA_Award_for_Best_Cinematography) | [Michael Ballhaus](/wiki/Michael_Ballhaus) | [Template:Nom](/wiki/Template:Nom) |
| [Best Costume Design](/wiki/BAFTA_Award_for_Best_Costume_Design) | Richard Bruno | [Template:Won](/wiki/Template:Won) |
| [Directors Guild of America Award](/wiki/Directors_Guild_of_America_Award) | [Outstanding Directing - Feature](/wiki/Directors_Guild_of_America_Award_for_Outstanding_Directing_–_Feature_Film) | Martin Scorsese | [Template:Nom](/wiki/Template:Nom) |
| [Writers Guild of America Award](/wiki/Writers_Guild_of_America_Award) | [Best Adapted Screenplay](/wiki/Writers_Guild_of_America_Award_for_Best_Adapted_Screenplay) | Martin Scorsese and Nicholas Pileggi | [Template:Nom](/wiki/Template:Nom) |
| [César Award](/wiki/César_Awards_1991) | [Best Non-French Film](/wiki/César_Award_for_Best_Foreign_Film) | Martin Scorsese and Irwin Winkler | [Template:Nom](/wiki/Template:Nom) |
| [Venice Film Festival](/wiki/47th_Venice_International_Film_Festival) | [Silver Lion](/wiki/Silver_Lion) for Best Director[[34]](#cite_note-34) | Martin Scorsese | [Template:Won](/wiki/Template:Won) |
| Audience Award | Martin Scorsese | [Template:Won](/wiki/Template:Won) |
| Filmcritica "Bastone Bianco" Award | Martin Scorsese | [Template:Won](/wiki/Template:Won) |
| [New York Film Critics Circle Award](/wiki/1990_New_York_Film_Critics_Circle_Awards) | [Best Film](/wiki/New_York_Film_Critics_Circle_Award_for_Best_Film) | Martin Scorsese and Irwin Winkler | [Template:Won](/wiki/Template:Won) |
| [Best Director](/wiki/New_York_Film_Critics_Circle_Award_for_Best_Director) | Martin Scorsese | [Template:Won](/wiki/Template:Won) |
| [Best Actor](/wiki/New_York_Film_Critics_Circle_Award_for_Best_Actor) | Robert De Niro | [Template:Won](/wiki/Template:Won) |
| [Los Angeles Film Critics Association Award](/wiki/Los_Angeles_Film_Critics_Association_Awards_1990) | [Best Film](/wiki/Los_Angeles_Film_Critics_Association_Award_for_Best_Film) | Martin Scorsese and Irwin Winkler | [Template:Won](/wiki/Template:Won) |
| [Best Director](/wiki/Los_Angeles_Film_Critics_Association_Award_for_Best_Director) | Martin Scorsese | [Template:Won](/wiki/Template:Won) |
| [Best Supporting Actor](/wiki/Los_Angeles_Film_Critics_Association_Award_for_Best_Supporting_Actor) | Joe Pesci | [Template:Won](/wiki/Template:Won) |
| [Best Supporting Actress](/wiki/Los_Angeles_Film_Critics_Association_Award_for_Best_Supporting_Actress) | Lorraine Bracco | [Template:Won](/wiki/Template:Won) |
| [Best Cinematography](/wiki/Los_Angeles_Film_Critics_Association_Award_for_Best_Cinematography) | Michael Ballhaus | [Template:Won](/wiki/Template:Won) |
| [National Board of Review Award](/wiki/National_Board_of_Review_Awards_1990) | [Best Supporting Actor](/wiki/National_Board_of_Review_Award_for_Best_Supporting_Actor) | Joe Pesci | [Template:Won](/wiki/Template:Won) |
| [Boston Society of Film Critics Award](/wiki/Boston_Society_of_Film_Critics_Awards_1990) | [Best Film](/wiki/Boston_Society_of_Film_Critics_Award_for_Best_Film) | Martin Scorsese and Irwin Winkler | [Template:Won](/wiki/Template:Won) |
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| [Chicago Film Critics Association Award](/wiki/Chicago_Film_Critics_Association_Awards_1990) | [Best Film](/wiki/Chicago_Film_Critics_Association_Award_for_Best_Film) | Martin Scorsese and Irwin Winkler | [Template:Won](/wiki/Template:Won) |
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| [Best Supporting Actor](/wiki/Chicago_Film_Critics_Association_Award_for_Best_Supporting_Actor) | Joe Pesci | [Template:Won](/wiki/Template:Won) |
| [Best Supporting Actress](/wiki/Chicago_Film_Critics_Association_Award_for_Best_Supporting_Actress) | Lorraine Bracco | [Template:Won](/wiki/Template:Won) |
| [Best Screenplay](/wiki/Chicago_Film_Critics_Association_Award_for_Best_Screenplay) | Martin Scorsese and Nicholas Pileggi | [Template:Won](/wiki/Template:Won) |
| [National Society of Film Critics Award](/wiki/National_Society_of_Film_Critics_Awards_1990) | [Best Film](/wiki/National_Society_of_Film_Critics_Award_for_Best_Film) | Martin Scorsese and Irwin Winkler | [Template:Won](/wiki/Template:Won) |
| [Best Director](/wiki/National_Society_of_Film_Critics_Award_for_Best_Director) | Martin Scorsese | [Template:Won](/wiki/Template:Won) |
| [Bodil Award](/wiki/44th_Bodil_Awards) | [Best American Film](/wiki/Bodil_Award_for_Best_American_Film) | Martin Scorsese and Irwin Winkler | [Template:Won](/wiki/Template:Won) |

## Home media[[edit](/index.php?title=(none)&action=edit&section=15)]

*Goodfellas* was released on [DVD](/wiki/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](/wiki/Warner_Home_Video) released a two-disc, dual-layer version, with [remastered](/wiki/Remaster) picture and sound, and bonus materials such as [commentary tracks](/wiki/Commentary_track).[[35]](#cite_note-35) In early 2007 the film became available on single [Blu-ray](/wiki/Blu-ray) with all the features from the 2004 release; an expanded Blu-ray version was released in February 2010, bundled with a disc with features that include the 2008 documentary *Public Enemies: The Golden Age of the Gangster Film*.[[35]](#cite_note-35)

## Legacy[[edit](/index.php?title=(none)&action=edit&section=16)]

*Goodfellas* is #94 on the [American Film Institute's](/wiki/American_Film_Institute) "[100 Years, 100 Movies](/wiki/AFI's_100_Years..._100_Movies)" list and moved up to #92 on its [AFI's 100 Years... 100 Movies (10th Anniversary Edition)](/wiki/AFI's_100_Years..._100_Movies_(10th_Anniversary_Edition)) from 2007. In June 2008, the AFI put *Goodfellas* at #2 on their [AFI's 10 Top 10](/wiki/AFI's_10_Top_10)—the best ten films in ten "classic" American film genres—after polling over 1,500 people from the creative community. *Goodfellas* was acknowledged as the second best in the gangster film genre (after [*The Godfather*](/wiki/The_Godfather)).[[36]](#cite_note-36) In 2000, the United States [Library of Congress](/wiki/Library_of_Congress) deemed the film "culturally significant" and selected it for preservation in the [National Film Registry](/wiki/National_Film_Registry).

[Roger Ebert](/wiki/Roger_Ebert) named *Goodfellas* the "best mob movie ever" and placed it among the best films of the 1990s.[[37]](#cite_note-37) In December 2002, a UK film critics poll in [*Sight and Sound*](/wiki/Sight_and_Sound) ranked the film #4 on their list of the 10 Best Films of the Last 25 Years.[[38]](#cite_note-38) [*Time*](/wiki/Time_(magazine)) included *Goodfellas* in their list of [Time's All-TIME 100 Movies](/wiki/Time's_All-TIME_100_Movies).[[39]](#cite_note-39) [*Channel 4*](/wiki/Channel_4) placed *Goodfellas* at #10 in their 2002 poll *The 100 Greatest Films*. [*Empire*](/wiki/Empire_(magazine)) listed *Goodfellas* at #6 on their "500 Greatest Movies Of All Time".[[40]](#cite_note-40) [*Total Film*](/wiki/Total_Film) voted *Goodfellas* #1 as the [greatest film of all time](/wiki/Films_considered_the_greatest_ever).[[41]](#cite_note-41) [*Premiere*](/wiki/Premiere_(magazine)) listed Joe Pesci's Tommy DeVito as #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."[[42]](#cite_note-42) [*Empire*](/wiki/Empire_(magazine)) ranked Tommy DeVito #59 in their "The 100 Greatest Movie Characters" poll.[[43]](#cite_note-43) *Goodfellas* inspired director [David Chase](/wiki/David_Chase) to make the [HBO](/wiki/HBO) television series [*The Sopranos*](/wiki/The_Sopranos). Chase said "*Goodfellas* is the [Koran](/wiki/Koran) for me." He also told [Peter Bogdanovich](/wiki/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."[[44]](#cite_note-44) Indeed, the film shares a total of 27 actors with [*The Sopranos*](/wiki/The_Sopranos#Casting),[[45]](#cite_note-45) including Sirico, Imperioli, Pellegrino, Lip, Vincent, and Bracco, who would later be cast in major roles in [David Chase's](/wiki/David_Chase) [HBO](/wiki/HBO) series.

July 24, 2010, marked the 20th anniversary of the film's release. This milestone was celebrated with [Henry Hill's](/wiki/Henry_Hill) hosting a private screening for a select group of invitees at the [Museum of the American Gangster](/wiki/Museum_of_the_American_Gangster), in New York City.[[46]](#cite_note-46) In January 2012, it was announced that the [AMC Network](/wiki/AMC_(TV_channel)) had put in development a [television series](/wiki/Television_program) version of the movie. Pileggi was on board to co-write the adaptation with television writer-producer [Jorge Zamacona](/wiki/Jorge_Zamacona). The two would executive produce with the film's producer [Irwin Winkler](/wiki/Irwin_Winkler) and his son, David.[[47]](#cite_note-47) [Luc Besson's](/wiki/Luc_Besson) 2013 [crime](/wiki/Crime_film) [comedy film](/wiki/Comedy_film) [*The Family*](/wiki/The_Family_(2013_film)) features a sequence where Giovanni Manzoni (De Niro), a gangster who is under [witness protection](/wiki/Witness_protection) for testifying against a member of his family, watches *Goodfellas*. De Niro plays a main character in *Goodfellas*.[[48]](#cite_note-48) In 2014, the [ESPN](/wiki/ESPN)-produced [*30 For 30*](/wiki/30_For_30) series debuted *Playing for the Mob*,[[49]](#cite_note-49) the story about how Hill and his Pittsburgh associates helped several [Boston College](/wiki/Boston_College_Eagles_men's_basketball) basketball players commit [point shaving scandal](/wiki/1978–79_Boston_College_basketball_point_shaving_scandal) during the 1978–79 season, an episode briefly mentioned in the movie. The documentary, narrated by Ray Liotta, was set up so that the viewer needed to watch the movie beforehand, to understand many of the references in the story.

In 2015, it was announced that *Goodfellas* would close the 2015 [Tribeca Film Festival](/wiki/Tribeca_Film_Festival) with a screening of its 25th anniversary remaster.[[50]](#cite_note-50) [**American Film Institute**](/wiki/American_Film_Institute) **Lists**

* [AFI's 100 Years... 100 Movies](/wiki/AFI's_100_Years..._100_Movies) - #94
* [AFI's 100 Years... 100 Heroes and Villains](/wiki/AFI's_100_Years..._100_Heroes_and_Villains):
  + Tommy DeVito - Nominated Villain
* [AFI's 100 Years... 100 Movie Quotes](/wiki/AFI's_100_Years..._100_Movie_Quotes):
  + "Funny like I'm a clown? I amuse you?" - Nominated
* [AFI's 100 Years... 100 Movies (10th Anniversary Edition)](/wiki/AFI's_100_Years..._100_Movies_(10th_Anniversary_Edition)) - #92
* [AFI's 10 Top 10](/wiki/AFI's_10_Top_10) - #2 Gangster film

## References[[edit](/index.php?title=(none)&action=edit&section=17)]

[Template:Reflist](/wiki/Template:Reflist)

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