

Made Men

THE STORY OF *GOODFELLAS*

G L E N N K E N N Y

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MICHAEL'S FAVORITE ZITI WITH MEAT SAUCE

This was my brother Michael's favorite pasta recipe. He'd sit in his wheelchair and stir the sauce lovingly all day to make sure it didn't stick. It uses some meats which are hard to find now. If you can't find them, substitute a version of them and it'll still be fine.

¼ cup olive oil

1 pound pork butt (or shoulder), in one piece

1 pound veal shanks

6-8 cloves of garlic, minced or thinly sliced
(about 2 tablespoons)

Two 28-ounce cans peeled plum tomatoes with basil,
drained, reserving juice

12 large basil leaves, torn in large pieces,
or 1 tablespoon dried

¼ cup finely chopped Italian parsley
or 2 teaspoons, or 1 tablespoon dried parsley

¼ to ½ teaspoon each salt and pepper (to taste)

Six to eight meatballs

1 pound cooked and drained ziti

In a large pot, heat oil over medium heat. Add pork butt and veal shanks and brown on all sides. Remove meat from pan.

In the same pan, cook garlic over medium heat until soft (do not brown) and add tomatoes, basil, parsley, salt, and black

FOUR: A MARTIN SCORSESE PICTURE, SCENE BY SCENE

pepper to taste. Bring tomatoes to a boil, breaking them up, and stir once thoroughly, then reduce heat to a low simmer. As the acid from the tomatoes flows to the top, skim it off (after 10-15 minutes).

Remove bones from veal shanks and coarsely chop meat.

After 15-20 minutes of cooking, return meat to tomato sauce. Continue cooking at a low simmer, skimming when necessary and stirring briefly right after skimming for four hours (this was my brother Michael's job). One half hour before serving, add the six prepared meatballs and continue cooking.

When ziti is cooked al dente, place in a large bowl and toss with the meat sauce. Serve immediately with Parmesan or Romano cheese on the side.

Postscript:

A GOODFELLAS LIBRARY

Because Nicholas Pileggi's *Wiseguy* was a bestseller (and, better still for those with a stake in it, is still in print), it made sense for Henry Hill, who wasn't a complete dummy, to look once more to publishing after the well of get-rich-quick schemes he enacted in and out of witness protection ran dry. While it would be an overstatement to say that *Goodfellas* spawned a cottage industry in books, Hill himself has his name on four volumes, and several other figures associated with Scorsese's picture have capitalized on it in print. Here is a survey of such volumes, presented in chronological order of publication.

WISEGUY, NICHOLAS PILEGGI, 1985, Simon and Schuster

As Dobie Gray sang on "The In Crowd," "the original's still the greatest." Pileggi knows his turf backward and forward, blindfolded. His own prose style is terse, precise, direct. He doesn't just transcribe his subjects: he creates credible, recognizable, memorable voices for them. And he tells a compelling and frequently mind-boggling story.

Its considerable true-crime literary value aside, the *Goodfellas* fan will be struck by the often small deviations Scorsese and Pileggi took, in the screenplay, from the truth according to Pileggi/Hill. Omitting Hill's army stint, of course; the duo

made this decision very early in the process, and agreed on it before even discussing it. It was for reasons relating to witness protection that the book did not go into much detail concerning the Hills' children. (Even though, according to the account of Gregg and Gina Hill, Henry had given up witness protection in 1984, before *Wiseguy* was published.) In the movie the kids were changed from a son and a daughter to two daughters, and their birth dates were fudged. This, too, was for their protection. Other changes were for reasons of dramatic coherence. Henry actually met Karen Hill on a double date with Paul Vario, Jr., the son of the actual underboss Paul Vario. In the film, Paulie Cicero's kids do not figure at all, except as background. So the double date partner became Tommy, and the offer of the double date that Henry refuses occurs during the torching of the Bamboo Lounge. While Scorsese has often expressed an indifference to, if not outright disdain for, plot, he is acutely conscious of story and story flow (if not "narrative arc"). Shifting Paul Jr. to Tommy moves things along organically; there's no sense of a component being shoehorned in as such.

***TIN FOR SALE, JOHN MANCA AND
VINCENT COSGROVE,***
1991, William Morrow and Company

Nickey Eyes of the Bamboo Lounge gang, Manca, a gambler who'd had a long stint as an unusually crooked cop, was wrangled into the *Goodfellas* role by Nicholas Pileggi. This book, which is dedicated to Pileggi, followed shortly. It's in a similar format to *Wiseguy*: prose narrative surrounding long accounts in quotes from Manca.

Manca has a lot of crazy stories, going way back. A homicide cop in NYC in the late '50s, he was called to the scene of the murder-suicide of conservative muckraker Howard Rushmore and his wife, Frances—said scene being the back of a taxicab. On noting Rushmore's address, he took the man's house keys off his corpse and toddled up to the place, hoping to lift some valuables, but he found none there. (Had he been a little more knowledgeable about Rushmore he'd have known that a series of legal trials had largely cleaned him out already.) Because that's the kind of guy Manca was. Other characters include guys with names like Sal Cannoli and Dave Cadillac. Manca's misadventures with these sorts will bring to mind the Massachusetts sleazebags of George V. Higgins, although this book's coauthor, Vincent Cosgrove, is, it probably should go without saying, not quite the prose stylist Higgins was. For all that, this is very nearly in the same league as *Wiseguy*.

MAFIA COP, LOU EPPOLITO AND BOB DRURY,
1992, Simon and Schuster

Like most criminals, Henry Hill had what your mother might call "a lot of nerve." But he did not have nearly as much nerve as Louis Eppolito. Shortly after making his screen debut in *Goodfellas* as the placid wiseguy Fat Tony, he worked on this book, a fulsome self-justification of his career in law enforcement, a career he chose in spite of having been born into gangsterdom. The book, despite bearing Eppolito's name as a coauthor, toggles between close third person and first person, or more accurately stumbles between the two modes. To hear Louis, or Louie (the book also toggles between the two spellings of his name) tell it, he was one tough cop: "Patrolman Louis Eppolito adored the battle but despised the bu-

reaucracy of his new profession. He had been taught by his father to care about people, to respect their feelings, to go out of their way to help others in need. He had also been primed to be combat-ready at all times. When murderers and rapists were banging on your door, Officer Louie Eppolito was the cop you wanted answering your 911 call.”

Murderers and rapists banging on your door. It’s a vivid image.

Anyway, there are some dustups on the force relative to Louie/Louis’ mob ties, and these don’t sit well with the fellow.

“As frightening as it may sound, I found more loyalty, more honor, in the wiseguy neighborhoods and hangouts than I did in police headquarters. The bad guys respected Louie Eppolito. Unfortunately, I cannot say the same for the good guys.” What incredible irony.

The book concludes: “On December 14, 1989, Detective Second Grade Louis John Eppolito retired with full honors.

“The New York City Police Department had finally managed to rid itself of one of its worthiest cops.”

Such indignation! Anyway, Louis, or Louie, found more than just loyalty and honor in wiseguy neighborhoods; he found employment as a hit man.

He was convicted in 2006 of executing eight murders for Anthony “Gaspie” Casso of the Lucchese crime family. He died in November of 2019, in prison.

Mafia Cop remains in print as a mass-market paperback. There is no new foreword or afterword to update the reader or correct Eppolito’s disgraceful (but also mordantly funny, if you think about it in a certain way) self-mythologizing. Instead, there’s a block of text at the top of the front cover reading: “The book by the ex-NYPD detective whose recent arrest for multiple counts of murder made national headlines.” Yeah, they did.

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***THE WISEGUY COOKBOOK: MY FAVORITE
RECIPES FROM MY LIFE AS A GOODFELLA TO
COOKING ON THE RUN, HENRY HILL AND
PRISCILLA DAVIS
(FOREWORD BY NICHOLAS PILEGGI),
2002, New American Library***

Possibly the most practically valuable book that Hill ever put his name on. It contains nearly 200 discrete recipes, all detailed and coherent, and several that are genuinely daunting. And yes, “Michael’s Favorite Ziti with Meat Sauce” is among them. Hill and Davis dot the book with anecdotes recounting an epicure’s education from the US Army to prison to Hollywood. I don’t know if Outsider Cookbooks is a genre, but if it is, this ought to be considered one of the best.

The difficulty of obtaining arugula in Middle America is once again addressed. If only Hill had lived to see Whole Foods. (Well, since the company was founded in 1980, he actually did, but not so much as he’d be able to appreciate its eventual transformative effect on grocery shopping nationwide.)

***A GOODFELLAS GUIDE TO NEW YORK,
HENRY HILL WITH BYRON SCHRECKENGOST,
2003, Three Rivers Press***

An underwhelming follow-up to the cookbook. It’s also pretty clear that poor Mr. Schreckengost did most of the heavy lifting. A lot of the book is formatted as a genuine guide, in the mode of Zagat’s restaurant books, with addresses, and in the case of hotels and restaurants, indications in dollar signs of how expensive they are/were (a better than good number of the spots celebrated here have disappeared in the past decade and a half). There are

some reaches, too, as in the late chapter (or “floor,” as the never-not-cutesy volume would have it) “For the Little Goodfellas and Fellettes,” which recommends the late unlamented sci-fi bistro Mars 2112 and the Queens Wildlife Center Sheep-Shearing Weekend. Abutting this chapter is the grisly “Unwritten Rules for the Street, Written” (the “14th Floor”—they even skip the 13th floor, how about that?), which includes the subsection “Best Ways to Hide a Corpse.” (“7. Cement Boots. A classic.”) Don’t worry, though, a disclaimer at the beginning of these lists says, “DO not take the following lists literally. Although they come from years of experience, trial and error, this guide is meant to be a humorous take on the subject, not an actual guide for killing, robbing, intimidating, maiming, or causing discomfort to yourself or others.” Okay.

Mr. Schreckengost has since migrated to the spirits industry.

***GANGSTERS AND GOODFELLAS: THE MOB,
WITNESS PROTECTION AND LIFE ON THE RUN,
HENRY HILL AS TOLD TO GUS RUSSO,
2004, M. Evans***

As freewheelingly entertaining as it is self-aggrandizing, Hill’s unofficial sequel to *Wiseguy* backtracks to the early ’60s and elaborates on some of the first book’s Greatest Hits before moving on to tales tall and sometimes true. Among these are accounts of how helpful he was to Ed McDonald, and how he was sent to Italy to testify in a trial involving legendary Italian financier/crime boss Michele Sindona. This really happened.

The book is replete with mooky groaners. “When I met Jimmy Burke in 1964 [sic], he practically owned New York’s Kennedy Airport. If you ask me, they named the place after the wrong Irishman.” OH! as Andrew Dice Clay said. In the final

chapters, he goes into his fight against the Son of Sam laws, his never-resolving problems with drugs and drink, and so on. Of his relationship with Howard Stern, he writes, “The trouble is, I usually call when I’ve fallen off the wagon and feel like I want to talk to somebody.” After reeling off a list of celebrity friends (“People like Bobby De Niro, Ray Liotta, Melanie Griffith...”) he says, “I’m still amazed that all these people want to meet me. Some are close friends, but others just want to schmooze. I just want to make money.”

On his relationship with his children, Hill avers, “The kids are fine with me.”

ON THE RUN: ESCAPING A MAFIA CHILDHOOD,
GREGG AND GINA HILL,
2004, Penguin/Random House

Not so fast there, Henry. This harrowing book, told in a plain, blunt style that mostly conveys the emotional and physical exhaustion of its authors after having lived through the events recounted, is like a punch to the gut. Especially if you’ve spent a lot of time rolling with Henry Hill’s bullshit. Gregg and Gina, both born in the late ’60s, alternate in the telling, which begins in the 1970s and ends after the publication of the Pileggi book. The film isn’t discussed. I’ve drawn upon this book for corroboration of/elaboration on some of the events depicted in the movie. Here’s Gregg talking about an encounter that inspired the final scene between Karen and Jimmy in the movie: “When my father was in the Nassau County jail after the raid in Rockville Center, Uncle Jimmy tried to sell her some blank T-shirts for the silk-screening business. The shirts were supposedly in an empty storefront in a warehouse district in Queens, and Jimmy was standing on the sidewalk telling her where to

go, telling her he had great stuff for her. She got spooked—something in Jimmy’s tone, the way he was smiling at her—and ran to her car. She knew too much. She could say too much. To Uncle Jimmy, a friend for twenty years, she’d become almost as much of a liability as my father. He would have killed her that day. She believes that, and I do, too. It was business, like getting fired, only more permanent.”

Henry Hill is almost entirely stripped of charm in this account, a heedless drunk and drug addict and a wife beater. His presence alone is enough of a pall over the kids’ lives. But even with a better father, going through high school while in the witness protection program would be a challenge. The procession of pushy friends and humiliating admissions goaded out of Gregg and Gina is almost unbearable.

In the February 2, 2000, edition of the *New York Post*, four years before *On the Run*’s publication, an item on page six announced, “Scorsese Tied to *Goodfellas*’ Sequel.”

The legendary moviemaker has inked a deal with Disney to film the story of mob turncoat Henry Hill’s kids, who grew up in the witness protection program, Scorsese spokeswoman Marion Billings told the *Post*.

The flick will be based on an untitled memoir to be penned by Hill’s thirty-one-year-old daughter and thirty-three-year-old son, who’ve just signed a publishing deal with Warner Books for \$900,000.

The children, who’ve lived under assumed names since their family entered the witness protection program, will tell about growing up with their dad—whose experiences in the mob were chronicled in Scorsese’s 1990 box-office smash *Goodfellas*.

Casting is now under way for the yet-to-be-named movie.

Lorraine Bracco, who played Hill’s wife in the original—and

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now plays Dr. Melfi on HBO's mob hit *The Sopranos*—has already been signed.

It is not known whether Ray Liotta will reprise his role as Hill or if Robert De Niro and Joe Pesci, who played bloodthirsty mob men, will be involved.

But a source at Disney told the *Post*, "I wouldn't be surprised if Bobby [De Niro] and Joe [Pesci] were involved, because Marty [Scorsese] is doing it and they have great respect for him."

The source added that "There's a fifty-fifty chance Scorsese will direct. Disney would love him to do it. They would be thrilled."

The movie never materialized, perhaps because its contents were too intractable to make a film palatable enough to bring to market.

**A GUY'S GUIDE TO BEING A MAN'S MAN,
FRANK VINCENT AND STEVEN PRIGGÉ
(FOREWORD BY JAMES GANDOLFINI),
2006, Berkeley/Penguin**

Because Frank Vincent was such an ingratiating character in real life, one feels inclined to root for this book. It is humorously intended, for the most part, a loose parody of self-help and how-to books.

But the material wobbles. From the dating advice section: "Now, when you're approaching a woman, it's important to be persistent, but not overly persistent. Overly persistent equals STALKER! Next thing you know, you're being locked up." Wow, that escalated quickly. (And, many women might note, if only the locking-up part were so simple.) Vincent offers some

surprises—didn't see the recommendation of Terrence Malick's *The Thin Red Line* as a "man's man" war movie coming—but hits many clams throughout, as in this bit from his list of "man's man" songs: "'Red, Red Wine' (UB40): great song, especially if you're at Sparks Steak House (red is also better than white when having a steak)." No comment, except a jaw agape at the fact that Vincent didn't see fit to mention the song was written and originally recorded by Neil Diamond, a figure with a lot more wiseguy/mook clout than the British band UB40.

Also, the book leans on the phrase "man's man" a little heavily. For instance: "A treasured man's man 'collectible' of that era is the 1966 Reprise Records album *Sinatra at the Sands*, produced live on location by Sonny Burke and arranged and conducted by man's man Quincy Jones." One wonders just where Sonny Burke fell short.

THE LUFTHANSA HEIST: BEHIND THE SIX-MILLION-DOLLAR CASH HAUL THAT SHOOK THE WORLD, HENRY HILL AND DANIEL SIMONE,
2015, Lyons Press

This is a very odd book. It has an index, a note on sources, even a glossary of wiseguy argot. But it's written as a novel by Hill, or at least in first person as Hill, except when it's not. And then it's in omniscient third person, as in the opening of Chapter 57: "Ed McDonald was a devoted husband and father, and sadly his weekends dashed fleetingly into Monday morning." It also toggles a bit between tenses. And it reproduces reams of dialogue that cannot be considered verbatim under any circumstance. It introduces John Gotti into the world of Hill, with a

chapter depicting Jimmy Burke requesting a favor from Gotti, then politely demurring when Gotti suggests a more substantial collaboration. In an epilogue, Lisa Caserta says, “Daniel Simone has buoyed Henry Hill’s legacy in this book. Henry amassed fans all over the world, though some people view him as a pariah because, in the end, he became a ‘rat.’ Those dissenters, however, may not know that unlike most Mafia turncoats, he didn’t inform on his associates merely to save himself; rather, he was slated to be killed whether he held his silence or not.” This thread is hard to follow, logic-wise, but never mind. The book, with its outlandish elaborations, is a sort of “Here comes Mr. More” from Hill, a final storytelling session from a guy for whom stories were about the only things left.

***THE BIG HEIST: THE REAL STORY OF THE
LUFTHANSA HEIST, THE MAFIA, AND MURDER,
ANTHONY M. STEFANO,***
2017, Citadel Press

The most recent recounting of the famous crime was spurred by the 2014 indictment of Vincent Asaro for his supposed part in the heist, almost forty years after the fact. Asaro was acquitted in 2017. Stefano also loops in the murder of one Paul Katz, a truck driver whose remains were found in the ground below the basement in a house whose deed was once in the name of Jimmy Burke’s daughter. This is not uninteresting stuff and Stefano is a solid veteran crime reporter with commendable insights, including this one: “[With Henry] Hill having gone through bouts of drug and alcohol abuse, a researcher has to be careful about his recollection of events. There is also a nagging suspicion that Hill in later years may have embellished events or had been confused.”

Unfortunately, the book is overwritten throughout. From the beginning, in which Stefano goes into arguably tedious detail into the background of the forensic anthropologist who examined Katz's remains, to the end, in which he offers an explanation of jury nullification complete with a citing of the John Peter Zenger case (that was in 1733, people).

GOOD ADVICE FROM GOODFELLAS,
D. X. FERRIS,
2017, 6632 Press

This self-published item opens with a series of confident assertions, not one of them deigning to address what many would consider the absurdity of its premise. Ferris begins by recalling an episode of *The Sopranos* in which Tony Soprano considers an Italian American alternative to the advice book *Chicken Soup for the Soul*, which Tony proposes to call *Tomato Sauce for Your Ass*. Ferris considers *Goodfellas* to be that very thing. He also insists that the movie is “a workplace drama,” one “about businessmen.” He waxes further in this vein: “Boss Paulie, executive Henry, and wife Karen all suggest ways to live a better life.” Hoo boy.

How much good advice has Ferris gleaned or extrapolated from the film? Well, the book is over 300 pages but, n.b., once you get into the advice part, each advice module is announced in white type over black on the verso page, with nothing else there; on the recto page is Ferris' short text explicating the life lesson. For instance. After a verso page reading, “Tommy: ‘I’m the Oklahoma Kid!’” Ferris writes:

Spider aggravates Tommy.

Tommy—no surprise—is quick to let loose on Spider.

Tommy berates the kid.

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Spider's lackluster tableside manner escalates the situation.

Tommy goes full cowboy. He recalls a Humphrey Bogart movie, 1939's *The Oklahoma Kid*. In the flick, a wild-eyed cowboy shoots at a civilian, making him dance as bullets fly at his feet.

Tommy, as is his habit, starts acting like he's in a Western. He pulls out his revolver, waves it around, and fires at Spider's feet, telling him to dance.

As previously disclosed, the scene ends badly for Spider.

Don't play with guns.

They're not toys.

All right, then.

**HOLLYWOOD GODFATHER: MY LIFE IN THE
MOVIES AND THE MOB, GIANNI RUSSO WITH
PATRICK PICCIARELLI,
2019, St. Martin's Press**

The relationship of this memoir to *Goodfellas* is peripheral, but noteworthy. Russo is in *The Godfather*, not *Goodfellas*. In *The Godfather* he plays Carlo, the abusive husband of Corleone sister Connie, who clearly has a type. (In *The Godfather Part II* she'll take up with an oily creep played by Troy Donahue.) However. The book boasts a front cover blurb from Robert De Niro. And on the back cover, Nicholas Pileggi chimes in, as does Pileggi's cousin, the writer Gay Talese.

Russo has a lot of stories, many of which he tells with a special emphasis on the improbable detail, as when he has Elvis Presley bring up peanut-butter-and-banana sandwiches at the very beginning of their first substantial conversation. His account of an affair with Marilyn Monroe, begun when he was a teenage

POSTSCRIPT: A *GOODFELLAS* LIBRARY

hairdresser, checks out, one supposes. And there's a lot of Vegas stuff, misadventures in the Moe Greene mode. Russo relishes sharing his lifelong Hungry Boy status; recounting his childhood stint in a polio ward, he toggles between fear of Harold, a reputed child molester on its staff, and lust for Delores, a candy stripper nurse he befriends. These roiling interior states eventually yield this immortal sentence: "About a year passed and I hadn't had any problems with Harold, and with hormones beginning to rage like the Colorado River, all thoughts turned to Delores and her Magic Tits."

★ ★ ★ ★ ★

Appendix:

A GOODFELLAS TIMELINE

Marianne Bower, Scorsese's print archivist, very kindly compiled a timeline of pertinent dates in *Goodfellas*' history, which Scorsese signed off on before it was delivered to me via Barbara De Fina. I reproduce it below. Scorsese, De Fina, and Irwin Winkler all agree that there were two California previews (this may be the only thing that all three now agree on) but no verified locations or dates are in the papers.

GOODFELLAS SCHEDULE INFO FROM SCORSESE ARCHIVE

STEP	DATE	NOTES
First Draft Outline	May 23, 1986	
Script, earliest (?) draft	November 4, 1986	
Warner Bros.—first production board Based on script dated 3-24-1987	May 4, 1987	
Warner Bros.—script timing	June 3, 1987	
Script Feedback from Studio	February 6, 1989	
Preproduction	February 14, 1989 (first correspondence)	
Location Scout	February 17-18, 1989	

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STEP	DATE	NOTES
Preproduction continues	February 20-28, 1989	
Location Scouting Casting Props/Vehicles Meeting Wardrobe fittings ongoing	March 14-23 and April 3-13, 1989	
Marty Krugman TV Commercial "Morris Kessler"	April 12, 1989	
Dailies for Commercial Art Dept meetings	April 13, 1989	
Rehearsals City Center & "TBD"	April 17, 1989- April 29, 1989	(including weekend)
Tech Scouts	April 18, 19, 20, 21, 1989	
Hair Makeup Tests	April 24-25, 1989	
Production Meeting	April 26, 1989	
Principal Photography 68 days	May 1, 1989- August 4, 1989	(call sheets)
2nd Unit	August 5, 1989, or August 7, 1989	(call sheets)
Postproduction/ editing continue	September- December 1989	
Screening, Warner Bros. LA Film & trailer (MS, producers, editor)- + others on the 15th	January 14, 15, 1990	
Looping Session Warner Bros., LA	January 17, 1990	
Screenings, NY	January 31, 1990	PREVIEWS also during this time period
(Friends & Family)	February 5, 1990 March 5, 1990 April 11, 1990	
Press Screening & others, NY (work print)	June 29 and July 2, 1990	

APPENDIX: A *GOODFELLAS* TIMELINE

STEP	DATE	NOTES
Screenings, NY	July 12, 23, 24, 27, 31, 1990	
Screening, LA	July 31, 1990	
Screenings	August 13, 15, 16, 17, 20, 22, 23, 27, 29, 30, 1990	
Publicity Interviews	July-August 1990	
London Screening	August 30, 1990	
Screenings	September 5, 1990	
PREMIERE, Venice Film Festival	September 9, 1990	(Silver Lion Award for Best Director & Audience Award)
Trade Reviews Published	September 10, 1990	
Cast & Crew Screening	September 12, 1990	
Industry Screening, LA	September 17, 1990	
NY PREMIERE, MOMA	September 18, 1990	
WIDE RELEASE	September 21, 1990	
Press Junket	September 1990	
Screening, NY	September 24, 25, 1990 October 16, 1990	
BAFTA nominations (7 nominations, 5 wins)	February 12, 1991	
Oscar Nominations (6 nominations)	February 13, 1991	
Academy Awards announced (1 win for Joe Pesci)	March 25, 1991	

Notes/Sources

PROLOGUE

“The shorter attention span”: “The Second Screen,” Scorsese, Martin, *Video Review*, April 1990.

CHAPTER ONE

“I read in the *Village Voice* that Jim Jarmusch”: Christie, Ian, and David Thompson, *Scorsese on Scorsese*, London: Faber and Faber, 2003, p. 88.

“There’s a wonderful scene”: Christie and Thompson, p. 32.

“I grew up on the East Side”: Christie and Thompson, p. 88.

“Henry Hill frequently recounted how he ‘kidnapped’ the reclusive mob underboss”: Wilson, Michael Henry, *Scorsese on Scorsese*, Paris: *Cahiers du Cinéma*, 2005. On page 164, Scorsese says: “This man, who lived like a feudal overlord, didn’t even have a phone, never went to the movies, was carted off one day by Henry and his friends who wanted him to see... *Mean Streets*! He saw himself in it and loved it!”

“The only reason I was able to write *Wiseguy*”: Author interview with Nicholas Pileggi, October 8, 2018. All other Pileggi quotations in this chapter are from this interview.

CHAPTER TWO

“I was getting my mail”: Author interview with Barbara De Fina, June 19, 2019.

“My ritual was to visit the English-language bookstore”: Winkler, Irwin, *A Life in Movies: Stories from 50 Years in Hollywood*, New York: Abrams Press, 2019, p. 153.

“We’d get all the magazines and newspapers”: Author interview with Irwin Winkler, June 3, 2019.

“I read a review of *Wiseguy*”: “Martin Scorsese: The *Rolling Stone* Interview,” Anthony DeCurtis, *Rolling Stone*, November 1, 1990.

“When I was doing *The Color of Money* in Chicago”: Schickel, Richard, *Conversations with Scorsese*, 2011, New York: Alfred A. Knopf, p. 186.

“Michael Ovitz at that time”: Schickel, p. 160.

“And he smiled”: Schickel, p. 163.

“It did not, however, result in another term in [...] ‘movie jail’ for Scorsese”: This was emphasized for me in conversations with Barbara De Fina. As we shall see in the book’s Epilogue, however, Scorsese’s self-assessment of his career prospects at the time was markedly different from what De Fina laid out for me.

“He said, ‘You know, I gotta be a producer’”: Author interview with Winkler.

“I didn’t think he had the charm”: Winkler, p. 155.

“Like the date who says he’ll call you, right?”: “Lorraine Bracco on *Goodfellas*, therapy, and almost turning down *The Sopranos*,” Leigh, Danny, *The Guardian*, February 20, 2017.

“I asked if Cruise had even read the script”: Winkler, p. 155.

“The real difficulty there was the inner life”: “One of the stars of *Goodfellas* almost quit right before it started filming,” Ian Phillips, *Business Insider*, April 27, 2015.

“With our casting of Ray Liotta”: Winkler, p. 156.

“In a note on the front page of one of the scripts”: I examined many scripts annotated by De Niro, and related notes and correspondence, at the Ransom Center at the University of Texas in November of 2019.

“I was coughing on the floor”: Christie and Thompson, p. 87.

NOTES/SOURCES

“I had a good time making it”: Author interview with Robert De Niro, September 21, 2019.

“On the first day of shooting”: Christie and Thompson, p. 99.

“I want to be a player”: “Goodfellas: Blood and Pasta,” Taubin, Amy, *The Village Voice*, September 19, 1990.

“I was in Canada”: Author interview with De Niro.

“Marty was very excited”: Author interview with Pileggi.

CHAPTER THREE

“2014 biography”: Levy, Shawn, *De Niro: A Life*, 2014, New York: Crown Archetype.

“De Niro dove”: Levy, p. 351.

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