

Episode 9 - A Rainy Day In New York (2019)

MUSIC - I Got Lucky In The Rain by Bing Crosby

Introduction

A RAINY DAY IN NEW YORK is the 48th film written and directed by Woody Allen, first released in 2019.

TIMOTHÉE CHALAMET stars as Gatsby Welles, a college student who takes his girlfriend Ashleigh Enright, played by ELLE FANNING, to New York for a day trip. They hit the big city as it starts to rain, and as the pair separate the weather is only the start of their troubles.

After around a decade away, Allen returns to present day New York with the youngest leading cast he's ever assembled. It's a series of sketches with some fun scenes, and sees Allen do once again for New York what he spent the last decade and a half doing for Europe - make it look romantic and wonderful. It's also his funniest film in years.

Welcome to the Woody Allen Pages Podcast, by me, the creator of the Woody Allen Pages website. This week, episode 9, we look at 2019's A RAINY DAY IN NEW YORK. We look at how the film was made and its eventual roll out around the world. Spoilers are everywhere so watch the film first, then come back.

GATSBY: One thing about New York City - you are here or you are nowhere. You cannot achieve this level of anxiety, hostility and paranoia anywhere else. It's really exhilarating.

Conception and story

For a guy so associated with New York, and has made so many films that pay tribute to what makes New York special, it took him 49 years to basically make a New York tourism postcard film.

In the mid 2000s Allen went to Europe and made lots of films there. Those European films, like the films he made in Rome or Paris, basically took the most romantic and postcard perfect version of that city and put a story in it. There was something old Hollywood about them - these escapist romantic adventures set in an exotic locale. It's a nod to films like ROMAN HOLIDAY - it's a holiday on film.

A RAINY DAY IN NEW YORK is Allen's New York version of those films. It had been decades since Allen made New York look so romantic. His recent American films had avoided Manhattan. He made films in San Francisco, Los Angeles, Rhode Island and basically avoided modern New York - until now.

So this is an update on what Allen loves so much about New York. The film pours with affection - but Allen also makes fun of the city. And he has a lot of fun with it too.

Even the name of the film is meant to show us that Allen is in a New York state of mind. Allen has used Manhattan and Broadway in titles - but after almost 50 years this is his first to use New York. And he had the name going into production and it was seen on clapper cards during the shoot. This was the title - it always has been. With all the romance that that title suggests.

The idea of doing an old fashioned romance set in rainy New York was one that Allen kicked around in the early 2000s. It was never finished and Allen apparently took some scenes from his draft and put them into some of his other films.

Allen returned to the idea when he was trying to come up with a TV series for Amazon. He wrote new scenes and put together six episodes of material, before he decided to do what would be CRISIS IN SIX SCENES instead. Once that was done, he turned A RAINY DAY IN NEW YORK back into a single script, and his next film.

What Allen is going for is a romantic comedy. So there's some basic ingredients we need. We need great leads - probably ones that need to learn a lesson about themselves. We need a huge amount of hijinx to drive romantic tension. And we need a happy ending where the right people get together.

Of course, when it comes to romance in this romantic comedy, Allen delivers a healthy serving. When it comes to what is romantic, the audience is definitely team Gatsby, who I assume is also team Allen. It's hotel bars and Broadway songs. It's the city as it rains. Allen has said that he is happier when he wakes up and sees that it's raining outside. And that feeling permeates Gatsby's story.

Gatsby being love lorn and mopey in the bar is hopelessly romantic. Gatsby singing EVERYTHING HAPPENS TO ME as it rains outside after his day has fallen apart is romantic. And every thing looks incredibly beautiful, framed in an incredibly beautiful city.

If you want attractive people kissing at the end of a film, then Gatsby and Chan kissing in Central Park as it rains is pretty good (and it's that image that was used in the poster in some countries). This all does what it says on the tin.

CHAN: Because on the first date you took her walking in the rain and she got bronchial pneumonia.

GATSBY: For Christ's sake, I'm never going to get over this. You can't get it from

being wet!

CHAN: Don't yell at me. I thought it was romantic.

GATSBY: That's because it is romantic. It's a romantic gesture.

CHAN: That's what I'm saying.

GATSBY: You should tell that to Ashleigh. She thinks I'm nuts.

The romance is lovely if a little forced in places, especially near the end, when the film Gods declare that our love triangle has to become a line.

In every love triangle there's a person who comes up short. I feel bad for Ashleigh, because she is wonderful, and she's the one who ends up alone. I find it weird that Gatsby spends almost the entire film pining for her, but then doesn't end up with her. Yes, the whole conceit of the film is it's all set in a day, so character growth only has a few hours. Still, it feels a little unearned. And from Chan's point of view, Gatsby's done little to win her over. Gatsby gets the girl just because someone has to kiss under the clock at the end of the film.

CHAN: Can't they just kiss in the rain? That sounds pretty good to me, even if it is commercial.

If the film had ended with Gatsby and Ashleigh learning that they truly love each other and it was them that kissed in Central Park, I would love that ending too. Moments before Gatsby jumps out of the horse carriage and leaves Ashleigh, I'm still kind of rooting for them to work it out.

But then, what would be the point of Chan? One of the things that Gatsby learns is that he is a bit of an oddball and he just wants to be his mopey self, listen to old songs and watch old movies. He wanted it to be with Ashleigh, but he finds it in Chan. I'm not sure it's the most eternal romance - but Gatsby gets what he's been trying to get the whole film - which is to have that perfect New York moment in the rain. I'm not sure Gatsby and Chan will live happily ever after.

Chan, in a way, is more of the Woody Allen surrogate than Gatsby. She's cynical, above-it-all and hilarious. She's more like the characters Allen plays in HANNAH AND HER SISTERS or EVERYONE SAYS I LOVE YOU. She also gets lots of the best lines - and the lines that seem to lay out what Allen is trying to say in the film. She is the film's philosophy as a character.

GATSBY: These crazy egyptians, they put all their money on an afterlife.

CHAN: Listen, Gatsby, let me tell you, you only live once. But once is enough if you find the right person.

But apart from being aloof and cool - I don't think we are supposed to fall in love with Chan. She's too cool and cynical for us to warm to in that way. She's great - I want to hang out with her. And she's probably the right person for Gatsby. Problem is, it's too easy to fall in love with Ashleigh.

Ashleigh is the sunshine in this film and her positivity is why everyone around her is drawn to her. She is presented as naive compared to Gatsby, but she is better than Gatsby gives her credit for. She actually cares for people and her positivity breaks down all these cynical New Yorkers around her.

There's two fantasy fulfilments going on here. One is Ashleigh's fantasy - the fantasy of coming to New York and to get caught up with movie stars and to be made to feel important by these important men. The other is the fantasy of Ashleigh - what people imagine she is. This small town girl who doesn't have the big town hang ups.

Ashleigh, in contrast to Gatsby, has a lot of fun. Everything is kind of going right for her - she gets swept up in this adventure with all these handsome, passionate men from the world of film. It also allows Allen to make fun of pretentious directors and actors and throw in some film jokes.

ROLAND: I'm surprised to hear that someone your age is familiar with Renoir and De Sica.

ASHLEIGH: Film is my total thing. I've seen all the American classics. Particularly the europeans. Kurosawa is my favourite. Technically, he is not european, technically, he's, obviously, japanese. But you really speak to my soul.

It also means her journey is a little more superficial. There's no real emotional journey for her - she hasn't got any personal issues to sort out like Gatsby. She's not unhappy or living an imperfect life. She's just Ashleigh, and she just glides through.

I think because of that, her ending is not terribly satisfying. I'm not sure I want her to end up with Gatsby, but she doesn't find that eternal happiness. I don't know what happiness is for Ashleigh - she's so delightful she was probably going to be happy no matter what. But she spends the film telling everyone how great Gatsby is, and she is mostly true to him. So I feel sad for her that she doesn't get the guy. But I guess the story is that Gatsby's New York and Ashleigh's New York are two very different things. But maybe it would have been better if Ashleigh had found what she wanted to do with her life as well.

The film is really the Gatsby Welles show. He seems like a Woody Allen surrogate, but if he is, then he's Allen at his most negative and cynical. He's a young Harry Block from DECONSTRUCTING HARRY. He swears, he smokes, he gambles. He makes lots of lewd jokes. He's not anxious and nervous like Allen surrogates usually are. He's super confident to the point of arrogance.

Gatsby is the only one of the three leads that goes on an emotional journey. It says something that Allen gave him such a showy name. Gatsby isn't like the other Woody Allen male leads. Lee Simon, David Shayne - these are ordinary guys with pretty ordinary guy names. Gatsby is not an ordinary guy. He is unique - just ask him.

But just because he's smart and confident doesn't mean he's happy. He hates what his parents want him to be and what the world wants him to be. He's just a square peg in a round hole world.

GATSBY: It was an act of rebellion.

GATSBY'S MOTHER: It was an act of hostility.

GATSBY: Hostility and rebellion.

GATSBY'S MOTHER: Rebellion against what? Private schools, a nice home, summers in Europe?

GATSBY: Against a life of pretentious appropriateness. Appropriate friends.

Appropriate schools. Appropriate women, that you may or may not approve of.

The thing that will bring him happiness is a perfect romantic weekend in New York. He doesn't get his wish, but he learns that the world is not so rigidly set against him, after finding out the truth about his mother. It inspires Gatsby to leave Yardley and go with his heart. I don't know how satisfying all that is. He's not changed all that much by the end - he's still smoking and gambling and romantic. He's just not seeing the world as his enemy.

The comedy part of this romantic comedy fares a lot better. In fact, this is Allen's funniest film in a long time, probably in a decade.

It's full of Allen's incredible one liners. Chan and Gatsby get all the droll, biting sarcasm. Ashleigh gets some wonderfully dumb lines. It's been years since Allen packed a film with so many quotable one liners.

GATSBY'S MOTHER: And your rage with me is so great that you express it by bringing home a whore?

GATSBY: An escort, Mother.

GATSBY'S MOTHER: Let's not split pubic hairs.

Then there's the misadventure and hi-jinx. Ashleigh gets into sillier and sillier situations, racing across town in the rain, and finally from posh hotel to posh hotel. Gatsby hides from relatives in an Egyptian tomb. It's all a lot of fun. Although whenever we get involved with someone else other than Gatsby or Ashleigh, it's not as interesting. I don't care about Gatsby's brother or Ted's wife or Pollard's drinking.

That said, the wonderfully monstrous Alvin Troller, played magnificently by BEN WARHEIT, doesn't serve the plot either. But it's such a great scene, and you just love to hate that guy. I don't know if Allen knows what an internet troll is, but the guy's name is troller (or Troller). All these characters are there just for our leads to bounce against. Some are better than others, and Troller is my favourite.

TROLLER: Hey, you heard about Finletter?

GATSBY: No.

TROLLER: He got thrown out of Princeton for passing bed checks.

GATSBY: No, I didn't hear about that.

TROLLER: But big deal. Because of his father he's got like the all-time golden parachute. He could commit mass murder and he'd still have a cushy job waiting for him.

GATSBY: It's a weird way to put it.

TROLLER: And Millstein is marrying Carol Durand. Which, I'll never understand, because she resembles Yasser Arafat. Not to mention she's an Ice Queen.

GATSBY: You can't believe everything.

I do like how modern the references are. There's mention of the musical Hamilton, the 1 percent and JEB BUSH. The characters use mobile phones. Allen's been doing this long enough to know that these references will date. So he's deliberately trying to make it a snapshot of a time.

There's also a lot of fun to be had about New York. Gatsby makes the rather funny crack about how creatives moved from Soho to Tribeca to Brooklyn. At one point Hunter calls psychiatry the Upper East Side Talking Cure. There's jokes about the dangers of Central Park and a recurring joke about all the different posh hotels in the city.

GATSBY: You are going to like Soho. It's filled with creative people. Then it got commercially expensive, so all the creative people moved to Tribeca. And that got expensive, so they all moved to Brooklyn. Next move is back in with their parents.

There's also plenty of great little moments of just flair. One of my favourites is how Allen sets up the ending of the poker scene. He gives us Gatsby at his lowest ebb, and we are worried that his winning streak is going to come to an end. Then Allen wonderfully under shoots the moment by not showing the win or loss. We just get Gatsby coming back to his hotel, and slowly unloads his pockets, revealing the winnings.

It's such a great little writing moment. Followed by one of the worst writing moments in the film - Gatsby turning on the TV just in time to see a story about Ashleigh. In fact, there's a few coincidences in the film. Gatsby just happens to bump into Chan again, fighting for the same taxi. Ted just happens to see his wife on the street, on the way to commit adultery. It's rubbish writing, but I think Allen is in part trying to show that the city and the rain has its own agenda. It's pushing people together or pulling them apart. But it's still rubbish writing.

GATSBY'S MOTHER: Where is Ashleigh?

GATSBY: I told you she dumped me. We became separated. This city has its own agenda.

Through it all is time. Allen wanted to make a big point about time slipping away as Gatsby's whole day goes wrong. He complains about ageing and the themes really hit home when Gatsby and Chan visit the Egyptian tomb. Gatsby feels out of time, like he's wasting his life. And of course, all this time stuff is ironic in a film set in just a day. It's not the deepest or most insightful theme in Allen's writing. But hey, time, like New York, has its own agenda.

GATSBY: What the hell is it about older guys that seem so appealing to women. All they are is decrepit. What is sexy about short-term memory loss? I never want to get old.

Production and cast

Allen of course shot the film in New York City. And it helps that he has cinematographer VITTORIO STORARO along for the ride. It's their third film together and they are really cooking. Of course, it didn't actually rain for the shoot. Allen and the team lugged around large rain machines to make the weather work on cue.

Allen's last full film in contemporary New York was 2009's *WHATEVER WORKS*, almost a decade earlier, and that was mainly set in Chinatown with some tourist spots. You'd have to go back maybe twenty years to 1998's *CELEBRITY* to find Allen showing off New York so deliberately beautifully.

The camera moves are fascinating. There's a couple of times where it feels like Allen and Storaro are revealing a location of a scene, before getting into the shot. It's something Allen has played around with before - mixing the establishing shot with the main part of the scene.

Take the student film scene in the alleyway, which is Minetta Street near the village. We start with a very wide shot, taking in the whole set, and we zoom in as Gatsby walks into the scene from the foreground. We basically walk in with him. And then the camera doesn't cut and kind of scans around the street as the characters talk. Also incredibly showy is a shot inside Gatsby's parents house. Gatsby starts in the foreground of a huge establishing shot and then walks into the scene and sits down. It's really conscious and deliberately blocking - Storaro and Allen are showing off.

By this point, the two of them are really developing a style. They just love setting up these complicated long takes which start wide and follow the action, yet with very fluid camera moments. It's feels unnatural and it's all the more captivating because of it. It's like watching a live performance.

Allen and Storaro really developed this style in their last film *WONDER WHEEL* a year earlier - and the effect of the lack of cuts and the single spaces made that film feel claustrophobic. Here it's quite the opposite - it's a joy to hangout in these spaces - although it feels busy and lively. The film opens with one of the best ones - Gatsby and Ashleigh talking over each other, making plans. It's a shame the film was designed to not have them do more of this.

ASHLEIGH: I've only been to Manhattan twice, you know. Once when I was 2, and then once when I was 12. All I remember is we got incredible bargains. My parents could not believe that you could buy a Birkin bag and a Rolex on the blanket off the street. For only 200 dollars.

It's not just about the movement. Storaro is just incredible with the sets and lighting and shot choices. He's not being subtle either - whole scenes are washed unnaturally with reds or blues. And it helps when he's working with so many great locations.

I assume Allen is being incredibly deliberate when choosing locations in New York. And there's a lot of locations that Allen loves and has used before. There's a key scene at Bemelman's Bar at the Carlyle Hotel. It's the same hotel where Allen and his jazz band have played for decades and he used the location in *HOLLYWOOD ENDING*. Gatsby walks by Café Wha, where Allen used to do standup, and Dean And DeLuca, where Allen has used in other films like *HUSBANDS AND WIVES*.

Allen also returns to the Metropolitan Museum of Art and the Kaufman Astoria studios in Queens, where Allen has made dozens of films. Then there's this rather funny tour of the five star hotels that Ashleigh runs around from. Seen or mentioned are the Waldorf, Pierre, the Plaza, the Carlyle and the Plaza Athénée. There are a lot of them, and Allen has filmed in many of them.

ASHLEIGH: I'll see you later and I'll meet you back at Carlyle at 3.

GATSBY: It's the Pierre. The Carlyle is tonight.

There's also plenty of ridiculous New York apartment porn. From Gatsby's parents incredibly upper class home to Francisco Vegas' super hip soho loft, the interiors are just as escapist as the exteriors.

One of the best locations is right at the end, at the Delacorte Clock in Central Park - where Gatsby and Chan have their big kiss,. I don't know if lovers met there and kissed before, but I hope they do now. And it also ties it back neatly to the theme of time.

GATSBY: I love a cocktail lounge piano. Outside it drizzles, grey. New York City, enveloped in the light mist. Two lovers have a date to meet at 6 o'clock.

CHAN: At Grand Central Station, under the clock, like in the movie.

GATSBY: I love that movie, but I see it outside.

CHAN: At the East River? With the tugboats around the water? I love tugboats.

GATSBY: Almost, you're in the right ballpark.

CHAN: I know! I know! Under the clock.

GATSBY: Which clock?

CHAN: The Delacorte clock, where all the animals go around in Central Park.

GATSBY: I love it, it's very old movie.

There's an energy here that had been missing in Allen's most recent work. He was just coming out of period of making mainly dramas with the occasional romance - but MIDNIGHT IN PARIS and MAGIC IN THE MOONLIGHT are far more romantic than comedic. It's actually the kind of film that I thought Allen had left behind. Allen had been saying for years that he had given up on comedy and, at his age, he only wanted to make serious dramas.

Most of the crew carry over from Allen's recent films. HELEN ROBIN remains as producer. ALISA LEPSALTER continues as editor, for her 20th film with Allen. SANTO LOQUASTO, production designer, is just shy of four decades of working with Allen. SUZY BENZINGER returns as costume designer, and had a lot of fun putting the young cast in current fashionable clothes. Apart from Gatsby, who wears the Ralph Lauren jacket they've been making for decades, that Allen himself wears in ANNIE HALL.

The film is cast by by PATRICIA DICERTO, who worked on every Allen film since 1994's DON'T DRINK THE WATER. I think she does a great job. The cast is fantastic, from the leads to the supporting cast and cameos.

TIMOTHÉE CHALAMET is memorable as Gatsby. He is obviously incredibly talented, and he suits this style of cinema. He does a great mooney, grumpy face. I laugh out loud at his reaction when he bumps into his aunt and uncle at the

met. He looks like he hates the whole world for doing this to him.

He gave the money he made on this film to charity, but remember that Allen pays scale. Chalamet probably made around the same \$15k that Gatsby won in a few hours of poker. According to Allen, Chalamet only said those things because he was up for an award for CALL ME BY YOUR NAME. He seems like a smart kid. Allen's films like MANHATTAN are being attacked due to some perceived offence - and I'm pretty sure the star of an equally controversial film like CALL ME BY YOUR NAME knows the score. Word is, he loved his own performance in the film. And I do too.

HUNTER: You have to grow up and have a profession. You think a girl like that wants to live hand to mouth. GATSBY: Funny you should put it that way.

ELLE FANNING is incredible. She wasn't really known for her comic chops but she is the funniest of all the leads. I'm not sure DIANE KEATON in her prime - the greatest film comedienne ever - could do better than ELLE FANNING does with Ashleigh.

Fanning also does some incredible face acting. The way she squished her face when Ashleigh is thinking is hilarious. And she is confident enough to let her performance drag, making it even funnier. I also love the way that she giggles at herself. And it serves to make her more adorable.

[hither and yawn]

Allen's praise was pretty much heaped on Fanning and SELENA GOMEZ. Gomez has the hardest job - she's the straight man. She doesn't get to be outrageous and silly. Gomez is like an entertainment empire onto herself, being a pop star and a film star. And she brings that confidence into her performance. Neither Chan nor Selena Gomez needs to put up with your moping.

[Chan line]

CHERRY JONES is great as Gatsby's mother. She steals the film with her scene. BEN WARHEIT is wonderful as the awful Troller, as I've mentioned. LIEV SCHREIBER is hilarious as the director going through a crisis. I wonder if Allen or Schreiber based this on anyone. KELLY ROHRBACH lights up the screen as Terry.

But on the other hand, REBECCA HALL is utterly wasted in her one scene. So is ANNALEIGH ASHFORD, who plays Hunter's fiancée. She's so talented and she just has a couple of lines. DIEGO LUNA is impossibly handsome, but is only given a one note character. But then again, it's not their story.

The score mainly features the music of ERROLL GARNER. The jazz piano player is one of Allen's favourites and he's used his music in other films. He used Garner a lot in the 90s, in films like MANHATTAN MURDER MYSTERY, MIGHTY APHRODITE, DECONSTRUCTING HARRY, CELEBRITY and MELINDA

AND MELINDA. All those films were set in contemporary New York, so Allen must make that connection between Garner and New York. Garner lived in New York in the mid 40s, at the height of his fame.

Musically, the Garner tracks add an urgency and a brightness. Garner had an incredible right hand, and played these thrilling piano melodic parts that flew all over the keys. He preferred these major key harmonies. As Allen himself said - Garner's music was popular and inviting. And it's certainly inviting here.

The opening credits song is not Garner, but it's I GOT LUCKY IN THE RAIN, performed by BING CROSBY. That we open with a BING CROSBY song should tell you how old fashioned this film will be. And it follows Allen's habit of being very on the nose, lyrically, with his credit song choices.

Less obvious, and one of the best musical moments in the film, is the performance of EVERYTHING HAPPENS TO ME, sung by Gatsby. The piano was played by CONAL FOWKES, the piano player in Allen's jazz band (although Chalamet can knock out a tune on piano). It's a wonderful song that, of course, mentions the rain.

Allen's done this before, stopping a film to have a musical number. It's a really good trick, and done right, like it is here, it shows us Gatsby's state of mind. This version of the song really reminds me of the spare, lonely version done by CHET BAKER in 1958. Chalamet's voice is similar to Baker's as well. An instrumental version plays over the end credits.

Release and reception

A RAINY DAY IN NEW YORK was released, first, in several European countries in August 2019, a year or so after the film was set to be released in the US.

Yes, this is the film that Amazon famously paid for and then canned. They gave the film back to Allen after ending their five film deal - this being film number three. The film was released internationally and finally hit US cinemas in 2020. Apart from the US release, the film rolled out pretty normally after that first delay.

The roll out of the film continued into the worldwide lockdown caused by Coronavirus at the start of 2020. Cinemas had closed but some countries started opening up again, including South Korea. For a while South Korea was the biggest film country in the world, and during that time A RAINY DAY IN NEW YORK was released there. Because it got to number 1, it meant there was a week in May 2020 where the biggest film in the world, box office wise, was A RAINY DAY IN NEW YORK. 50 years into his directing career, Allen finally got a global box office #1.

The film was finally released in the US in late 2020, but most cinemas were still closed due to Coronavirus. The film did very well in Europe, South America and Asia, where it was released traditionally, playing lots of film festivals along the way. It made \$22 million worldwide and counting, a huge improvement on 2017's WONDER WHEEL. And the film didn't cost Allen anything.

It fared less well critically. It wasn't slammed by critics, but more than a few people commented that it felt like Woody Allen by numbers. I guess not everyone was paying attention that it's really been over 15 years since he made a modern New York romantic comedy. But I get it, Allen is repeating himself in places. He literally returns to some locations, some songs he's used before, and even the same jacket.

I think he was deliberately repeating himself when he dusted off this old script for a TV series. He certainly saw making a TV series as a lesser endeavour compared to his films. But he turned it into a film anyway.

Even if he did feel a bit half hearted on this one, he still seems like he's having fun. It's great to see him in New York, and enjoying the city that he made famous on film. The film is full of laughs and full of fun. Fanning and Chalamet in particular are having a lot of fun. And it is about as beautiful a film as any that Allen has made.

CHAN: She said you were a little tense.

GATSBY: Yeah, Central Park can be a little dangerous at 2AM.

CHAN: But very romantic.

GATSBY: Okay.

CHAN: And then it started to rain.

GATSBY: That was the best part. Her hair got wet, her clothes started to cling to her body.

CHAN: She started sneezing.

GATSBY: I don't really remember that part.

It's a shame this film never got a chance in America. Especially for New Yorkers, as there's so many particular New York jokes. It's New York from the point of view of the ultimate local. In this romantic comedy there's really only one love story - and it's Woody Allen's love of New York. That love shows in every frame and every line. Having spent the last decade telling us about Paris and Rome and all that, it's really wonderful to see Manhattan through his eye again.

Yes, the love story is predictable and unlikely. Yes, it's the same old song. But it's fun to get caught up with movie stars, hear some old Broadway songs in a hotel bar and have a kiss in the rain. Especially when we're laughing all the way through it. It's one last love letter to New York from the guy who wrote the best love letters to New York. And it's nice to be in the city for a day.

ASHLEIGH: What are you talking about?

GATSBY: We are two different creatures, right? You like the sound of crickets and I like the rattle of the taxis. You blossom in the sun and me, I come into my own under grey skies.

Fun facts

Some fun facts about A RAINY DAY IN NEW YORK.

TIMOTHÉE CHALAMET's grandfather is HAROLD FLENDER. Flender was a comedy writer and wrote sketches for TV shows and collaborated with people like MEL BROOKS, CARL REINER and...WOODY ALLEN. Neither Allen nor Chalamet were aware of the connection when production started.

So Allen sat on this film idea for ages, and said that he occasionally took scenes from his original draft and put it into other films. So what were those films? I don't know but the most obvious is TO ROME WITH LOVE, where there is a story about a similar young couple in Rome who get separated. I also think there were scenes in SCOOP and CASSANDRA'S DREAM.

When the cast was announced, SELENA GOMEZ tagged Fanning in an Instagram post. Gomez has over 200 million followers and Fanning's phone notifications went into meltdown. It's sad that the two don't actually share any scenes together.

SELENA GOMEZ is the latest #1 pop star who had appeared in a Woody Allen film. MADONNA, JUSTIN TIMBERLAKE, PAUL SIMON and MILEY CYRUS are four more.

Wrap up

Thanks for listening to this episode of The Woody Allen Pages Podcast.

Next week, we look at a film that at the time, was the most hated Woody Allen film.

TERRY: Time flies.

GATSBY: Yeah, unfortunately, it flies, coach.

TERRY: What's that supposed to mean?

GATSBY: It's not always a comfortable trip.