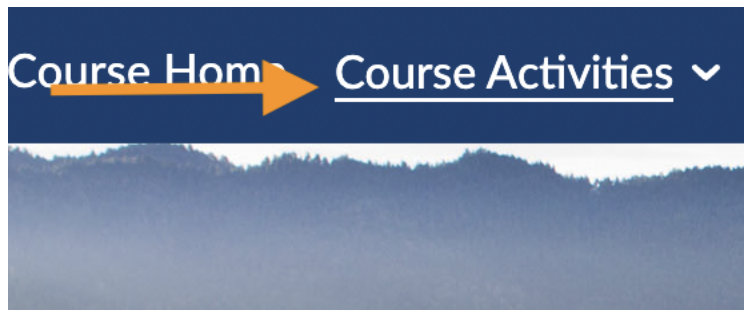


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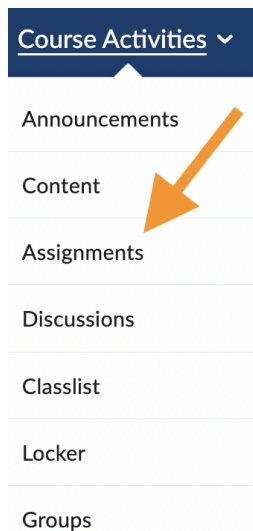
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This film blew my mind with its incredible visual feast of plot threads that seemed to grow into massive proportions. It created a sense of a multiverse in which the main character, played brilliantly by Michelle Yeoh, has to navigate in what appeared to be many dimensions simultaneously. Certainly, it has been one of the few films I've seen which pulled the rug out from under me in a whimsical and sometimes terrifying way, which was a stimulating experience.

Few things in life are certain besides death, taxes, and maybe the never-ending task that is doing laundry. At least that's where the characters in writer/directors Daniel Kwan and Daniel Scheinert, collectively known as Daniels, new film "Everything Everywhere All at Once" find themselves initially. That is, until they take an emotional, philosophical, and deeply weird trip through the looking glass into the multiverse and discover metaphysical wisdom along the way.

In this love letter to genre cinema, Michelle Yeoh gives a virtuoso performance as Evelyn Wang, a weary owner of a laundromat under IRS audit. We first meet her enjoying a happy moment with her husband Waymond (Ke Huy Quan) and their daughter Joy (Stephanie Hsu). We see their smiling faces reflected in a mirror on their living room wall. As the camera literally zooms through the mirror, Evelyn's smile fades, now seated at a table awash with business receipts. She's preparing for a meeting with an auditor while simultaneously trying to cook food for a Chinese New Year party that will live up to the high standards of her visiting father Gong Gong (James Hong, wiley as ever).

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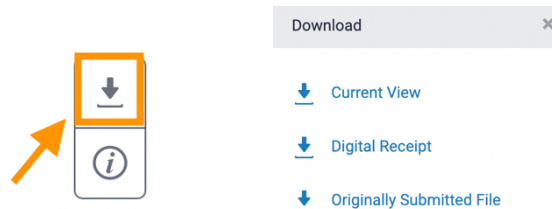
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