

MOVIE REVIEW

‘Tony’ explores Anthony Bourdain’s early years

BY MARK KENNEDY
ASSOCIATED PRESS

“Tony,” the Anthony Bourdain biopic, is a coming-of-age tale for a modern culinary giant. Set over

REVIEW

just a summer, it’s also clearly an appetizer. And like all first courses, it leaves you with a nice first taste — but still hungry.

Director and co-writer Matt Johnson has frustratingly taken liberties with a formative period in Bourdain’s life, but still only manages to tell the story of how a callow lad became somewhat of a less callow lad after toiling in a restaurant kitchen on Cape Cod in 1975.

In “Tony,” the world-weary, forever romantic, noodle-slurping Bourdain that we would fall in love with decades later via travel shows like “Parts Unknown” stays firmly out of grasp. What’s perhaps most frustrating is that

TONY

2 out of 4 stars
MPAA Rating: R
Running Time: 106 minutes

this could have been a fine movie without Bourdain at its center at all. Who doesn’t like a good coming of age? Why did it have to be Bourdain if Bourdain never gets to be Bourdain?

Dominic Sessa plays the teenage chef-traveler as an angular misfit, his tall frame hunched, peering at people through a mop of unruly curls, his chin forever jutted downward — a surly Bob Dylan in kitchen whites. We rarely see moments of joy flash on his face, even for lust or food. He never unlocks. Even a beautifully documented moment in Bourdain’s life — when the sea that summer was filled with stripers, triggering a mass fishing frenzy at night — doesn’t trigger awe.

Bourdain spent two chapters talking about

this time in Provincetown, Massachusetts, in his star-making 2000 memoir, “Kitchen Confidential,” and he would return in TV episodes of “A Cook’s Tour” and “Parts Unknown.” It was certainly an important time in the young Bourdain’s life, but hang too much on it and the hanger apparently collapses.

The new movie opens with a quote from “Kitchen Confidential”: “I was — to be frank — a spoiled, miserable, narcissistic, self-destructive and thoughtless young lout, badly in need of a good ass-kicking.” He got that as he went from dishwasher to plating shrimp cocktails and learning the insult-based, testosterone-filled ways of the kitchen.

Bourdain would develop

two love affairs during this fateful summer: One, a delight for the kitchen — the pressure, the camaraderie, the artist’s heart, the pirate’s adoration of heat and knives — and, another, hard drugs. “This is where I bought my first bag of heroin,” he says in “Parts Unknown.” But, like a collapsing soufflé, it fails at that first task — never showing us how this wannabe writer with a Velcro wallet in a Stooges T-shirt pivoted to become a global culinary raconteur. And it never depicts Bourdain’s own heroin use.

Johnson, who co-wrote the screenplay with Matthew Miller, Todd Bartels and Lou Howe, heightens what should be a small, beautiful awakening by crafting a completely new culinary mentor for Bourdain and adding showy references to 17th-century chef François Vatel and 18th- and 19th-century “sin eaters.” Did we need a devastating, Hollywood action movielike kitchen fire

here? No. You can almost feel the filmmakers try to argue for a car chase.

Antonio Banderas steps into the role of the mentor, but it’s a fuzzy image. His character is spiritual, punctual and deeply religious, yet silently overseeing a very misogynistic, racist and drug-addled workforce. Our film’s Bourdain will inspire him to reach higher by adding a lobster thermidor to the menu, one of those tired devices by which the mentee becomes the mentor. (The gorgeous Banderas fails to fully capture the book’s mentor with a “gin-blossomed face” and “boozier’s gut.”)

What’s most frustrating is we never feel Bourdain’s muse come alive. He doesn’t, over the course of more than 100 minutes, become an evangelist for cuisine or its power to heal, celebrate and embrace. He acknowledges — from “Kitchen Confidential,” in a childhood chapter — that oysters tasted “of the

future” — but the rat in “Ratatouille” had better passion.

There are lovely moments, like when shucked oysters are used to flirt or when chef Eric Ripert, a longtime friend of Bourdain, makes a cameo, or whenever actor Emilia Jones as Bourdain’s love interest appears. Leo Woodall also does a fantastic turn as Bourdain’s kitchen and drug pal, Sal.

Focusing on a slice of time from a cultural icon — most recently done for The Boss in “Springsteen: Deliver Me From Nowhere” — is a now-savvy alternative to the cradle-to-grave biopic. But “Tony” fails as an origin story. The cook is off.

“Tony,” an A24 release that debuts in theaters in Los Angeles and New York on Aug. 7 and expands on Aug. 21, is rated R by the Motion Picture Association for “pervasive language, drug use and sexual content/nudity.” Running time: 106 minutes. Two stars out of four.

DAY

FROM PAGE D1

We begin, of course, in New York City, which can be the busiest and the loneliest place, all at once. And that’s the best way to describe Peter’s newly anonymous life, on bustling streets where not a soul knows him. They just know that Spider-Man is an ace crime-fighter. Those streets have never been safer.

Alongside the usual urban crimes, Peter’s been recruited by the Department of Damage

Control — and the agency’s head, Bill Metzger (Tramell Tillman) — to help identify an invisible, insidious threat, a plotline that frankly never feels that compelling. It’s the personal stuff that keeps the attention.

To wit: At home, Peter’s been writing a letter to MJ, telling her the story of their love. Then one day he sees Ned, newly graduated from MIT, and follows him to his new apartment, where, wouldn’t ya know, he rooms with MJ. She’s just turned down a job, telling Ned: “Something is just telling me that I’m waiting for something great.”

But is it Peter? MJ does have a new boyfriend. Seeing that, a dejected Peter heads home, letter undelivered.

Don’t we all want to see Spidey and MJ back together, swinging joyfully around town? Obviously, we can’t tell you what happens between them. Or much of anything else. Such is the challenge — there are more sticky spoilers in Spidey films than there are sticky Spidey webs.

But speaking of those webs ... things start changing, strangely, in Peter’s body. Suddenly, the webs start generating

organically, for one thing — à la Maguire’s Peter. And there are blinding headaches. It’s actually a DNA imbalance.

Director Cretton (“Shang-Chi and the Legend of the Ten Rings”) puts his Marvel experience to good use here, and weaves nicely together a set of subplots — including telepathy and possession — that keep the film moving, though 20-some minutes could easily have been trimmed from the denouement.

The urban cityscapes are lovely, as Spidey swings through the Big Apple. Holland, though, is best in

close-up, with the hood off, showing time and again how his is a newly grown Spider-Man.

The story ends on a note of community and interreliance; nobody can go it alone, the message goes. This is driven home nicely in one final image, a simple, sweet handshake with a most unexpectedly poignant punch. After a

quarter-century worth of movies, “Spider-Man” still has surprises up its sleeve.

“Spider-Man: Brand New Day,” a Columbia Pictures release, has been rated PG-13 by the Motion Picture Association “for sequences of action/violence and some language.” Running time: 145 minutes. Two and a half stars out of four.

DEVIL

FROM PAGE D1

apocalyptic hellscape. Your

job in “The Relic: First Guardian” is to collect the fragments, but you’ll need to fight through dozens of ferocious bosses before you can restore order.

The whole project sounds a lot like 2022’s landmark “Elden Ring,” but South Korean developer Project Cloud promises to lean into Asian folklore with “a

quest to lay troubled souls to rest and uncover their lost stories.” The search begins Friday, July 31, on PlayStation 5 or PC.

— Lou Kesten

SUPER

FROM PAGE D1

has come to realize, has filtered into culture as much through traffic stops as streaming services. Sometimes, it’s been to their benefit.

“I once got pulled over doing 120 miles per hour. The cop looked in the window. He said, ‘Mister, do you have any idea how fast you ... Super Troopers?’” recalls Lemme, laughing. “At the end, he brought over his ticket book and asked me for a photo and an autograph. His hands were trembling. I signed the ticket book, and made sure I didn’t sign on the dotted line. We took selfies by the side of the road.”

MAPLE SYRUP
AND MUSTACHES

The guys of Broken Lizard are all now in their late 50s, but little of their dynamic has changed. In character, they playfully rag on each other — especially Heffernan’s loud-mouthed Rodney Farva — but with an affection immediately recognizable to a certain kind of acerbic friend group.

That was true, too, over a recent interview by Zoom. Broken Lizard was in the middle of a cross-country promotional tour. (One stop included interrupting a Limp Bizkit concert, to register a noise complaint.)

“We have families and

our own lives and stuff, and when we come together it’s like summer camp,” Heffernan says.

Twenty-five years of “Super Troopers” has meant a lot of months in mustaches. They usually shave them right away but have to grow them back for marketing the release. “The studio,” says Heffernan, “thinks the mustaches are the stars of the movie.”

Living with “Super Troopers” has other, stranger legacies. The first film memorably included a maple syrup chugging race. That, they all agree, they’re too old for now.

“We’ve only done it once since,” says Chandrasekhar, shaking his head. “It’s not a good idea. It’s not a healthy choice.”

“We’ll go and do things like interviews or talk shows,” Lemme adds. “You walk in the room and every now and then you see a few bottles of maple syrup and your heart starts to sink.”

TURNING A CULT HIT
INTO A TRILOGY

In “Super Troopers 3,” times have also changed. The station gets their first electric police car, a development that figures surprisingly centrally to the plot. Capt. John O’Hagen (Cox) is struggling with retirement. Cox is returning to “Super Troopers” — one of his most randomly delightful screen credits — after his acclaimed run on HBO’s “Succession.”

“He brings gravitas, and

what’s great about that is it makes us more absurd and silly because we’ve got a real actor in the room,” says Soter. “We feel like idiots because we can barely hit our marks, and he’s super professional. It makes us end up being like goofy kids.”

But the main storyline is, for Chandrasekhar’s Arcot “Thorny” Ramathorn, a diabolical development: His sister, Sarita (Hannah Simone), falls in love with Farva. As the two begin to plan a wedding, Thorny does whatever he can to sabotage the relationship.

“There’s love all over this movie,” says Lemme. “This is the most loving movie we’ve ever made.”

But it remains endlessly surprising to the Broken Lizard gang that “Super Troopers” has had the kind of life it has.

“George Lucas didn’t conceive of making a trilogy when he made ‘Star Wars,’ but it did very well, as did ‘Super Troopers,’” Lemme says. “So here we are making a trilogy.”

“We’re trying to bring back good old-fashioned R-rated American theatrical comedy. That’s sort of the mission here,” Chandrasekhar says.

Broken Lizard has some-



THE FOLLOWING VEHICLE OWNED BY ENCOVA INSURANCE STORED AT MCCARTY’S TOWING, 1230 CRABTREE AVENUE (270) 683-1118, WILL BE SOLD AT PUBLIC AUCTION ON 08/11/2026 @ 8 AM TO RECOVER TOWING & STORAGE FEES. TITLES ARE NOT WARRANTED, SUBJECT TO PRIOR LEINS, ALL SALES ARE FINAL. SELLER HAS THE RIGHT TO BID. '18 HYUNDAI ELANTRA VIN #KMHD846F4JU556125.



NOTICE OF ZONING HEARING
REGARDING TEXT AMENDMENTS TO ARTICLE 8 OF THE OWENSBORO METROPOLITAN ZONING ORDINANCE

The Owensboro Metropolitan Planning Commission will hold a public hearing on August 13, 2026, at 5:30 p.m. CST/6:30 p.m. EST in the 4th Floor Auditorium of City Hall, 101 E. 4th St., Owensboro, KY.

The purpose of the hearing is to consider amendments to the text of the Zoning Ordinance for Owensboro, Whitesville and Daviess County, Kentucky, regarding Article 8-Schedule of Zones and Article 14-Definitions, specifically regarding Solar Energy Systems and Merchant Electric Generating Facilities.

Copies of the proposed text amendments are available in the Planning Office, 2nd Floor, Owensboro Commerce Center, weekdays from 8:00am-4:30pm CST/9:00am-5:30pm EST. Text amendments may also be viewed at www.iompc.org
BILL WEIKE
SECRETARY
SKYLER STEWART
CHAIR

[Media and Substitute Notice]

Eyemart Express Provides Notice of Data Event

Farmers Branch, Texas – July 31, 2026 – Eyemart Express, LLC (“Eyemart”) hereby provides notice about a cybersecurity event that involved certain individuals’ personal data.

Eyemart, a nationwide provider of retail optical and optometric services, learned on February 13, 2026 about unauthorized access to its systems on February 12, 2026. Eyemart was able to contain the incident and secure its systems that same day. In addition, Eyemart immediately launched an investigation to determine the nature and scope of the incident.

The data involved varies based on a given individual’s relationship with Eyemart. For certain Eyemart customers, their name, vision insurance information, date of birth and/or eyeglass purchase or prescription were involved. Eyemart has mailed notification letters to such customers except when it could not determine an address for them. For other affected individuals, name, address, Social Security number, date of birth, eyeglass prescription, health plan and/or other information was involved (as more particularly described in Eyemart’s notification letters to such individuals). If you have questions or would like additional information, including whether you are one of the above-described customers for which Eyemart was not able to determine an address, you may contact Eyemart at 800-655-4635.

As part of Eyemart’s response to this incident and its ongoing commitment to information security, Eyemart continues to review and update its training, processes, and procedures, and is working to implement measures to reduce the possibility of a similar incident in the future. Eyemart is also cooperating with federal law enforcement. For individuals whose Social Security number was involved, Eyemart is providing complimentary credit monitoring (as explained in Eyemart’s notification letters to such individuals).

Eyemart encourages all individuals to remain vigilant as to potential incidents of identity theft and fraud by reviewing account statements and periodically reviewing their credit report. Individuals may obtain a free copy of their credit report by calling 1-877-322-8228 or by visiting www.annualcreditreport.com and following instructions for the submission of requests. Relevant contact information for the national credit reporting agencies is as follows:

Equifax, PO Box 740241, Atlanta, GA 30374,
www.equifax.com, 1-800-685-1111

Experian, PO Box 2104, Allen, TX 75013,
www.experian.com, 1-888-397-3742

TransUnion, PO Box 2000, Chester, PA 19016,
www.transunion.com, 1-800-888-4213

Upon receipt of credit reports, individuals should review them carefully. They should look for unrecognized accounts or creditor inquiries, and for inaccuracies in reported data such as address, payment history, or date of birth. If anything looks incorrect, individuals should contact the credit reporting agency using contact information provided with the report. Individuals may also contact the Federal Trade Commission (“FTC”) or their state Attorney General for information about identity theft and credit report fraud alerts and security freezes. The FTC may be contacted at 600 Pennsylvania Avenue NW, Washington, DC 20580, 1-877-ID-THEFT (438-4338), and TTY: 1-866-653-4261.