

Friday, September 21, 2007

Wanderlust  
in the 'Wild'Sean Penn directs;  
Emile Hirsch stars, 12D

Paramount Classics

Hirsch: Plays  
"Alexander  
Supertramp."

## Weekend

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By Torey Mundkowsky

Track team: The Killers' Brandon Flowers, left, works with Lou Reed, featured on *Tranquilize*.

## Music

The Killers are abuzz  
with B-sided 'Sawdust'

Two albums into their career, The Killers are already dusting off the rare stuff.

The prolific Las Vegas rock band has recorded a number of B-sides and other non-album material over the past three years, including a track from the *Spider-Man 3* soundtrack, *Move Away*, and a cover of the First Edition/Johnny Darrell Vietnam War melodrama *Ruby, Don't Take Your Love to Town*.

## Coming attractions

The obscure material will be gathered into an album called *Sawdust*, set for Nov. 13 release. A track titled *Tranquilize*, newly recorded with Lou Reed, will be promoted to radio in late October. The Killers also plan to record a Christmas single, *Don't Shoot Me, Santa*, to benefit Bono's RED campaign to fight AIDS in Africa. That follows last year's RED Christmas single by the band, *A Great Big Sled*. (Neither Christmas recording will be included on *Sawdust*.)

— Ken Barnes



By Robert Deutsch, USA TODAY

Adkins: Country star is finishing album *Game*. *Free-Thinking Roughneck* arrives in bookstores Nov. 13.

## Adkins plays the 'Game,' takes a 'Stand'

Trace Adkins is getting his *Game On*. That's the title of the country singer's new album, scheduled for Dec. 4 release, but he hasn't finished it yet."We're back in the studio this week and the next to cut the rest of the tracks," Adkins says. The album's first single, *I Got My Game On*, currently sits at No. 39 on the *Billboard* country chart.Adkins is working with Frank Rogers, who produces Brad Paisley and Josh Turner and also produced eight tracks on Adkins' 2006 *Dangerous Man*.

"Frank encourages me to try things vocally that I'm not sure at all I can do," Adkins says. "I like some coaching when I'm in the vocal booth. It makes it more fun, and it's challenging."

The outspoken singer also has a book, out Nov. 13, called *A Personal Stand: Opinions and Observations of a Free-Thinking Roughneck*. "The publisher contacted me after they got it and said, 'Did you mean redneck?' I said, 'No, I didn't mean redneck; I meant roughneck.' 'They're like, 'Well, we don't know what that is.' 'I said, 'Read the book. And you'll know what that is.'"

— Brian Mansfield



By ILM, DreamWorks Pictures/Paramount Pictures

Onto IMAX: Those colorful, clashing robots take their adventures to the 52-by-72-foot screen.

## Movies

## One gigantic leap for 'Transformers'

*Transformers* is going from the big screen to the even bigger screen.

The summer smash will be hitting 72 IMAX theaters today, almost three months after its original release in theaters and less than a month before the DVD lands in stores Oct. 16.

Not even director Michael Bay thought *Transformers*, with \$693 million worldwide, "would be the gigantic monster hit it already is," which is why he's adding something special for the IMAX release.

The limited run boasts two minutes of footage Bay says you won't be able to find anywhere else. "People keep saying, 'Oh, we'll just get an extended edition' that'll never happen. So the only place they'll ever be able to see it is (at IMAX theaters)."

Bay says "IMAX is really the future of what cinema projection should be" and is planning to use IMAX for *Transformers 2*, due in 2009.

— Luz Elena Avitia

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By H. Darr Beiser, USA TODAY

He found his thrill again: Music legend Fats Domino, 79, is honored on the all-star *Goin' Home*, a two-disc set that features the rock pioneer's songs recorded by the likes of Elton John, Tom Petty and Willie Nelson. Proceeds will benefit the Tipitina's Foundation, dedicated to preserving New Orleans' cultural legacy.

## Walkin', talkin' and hopin'

Fats Domino is reconstructing  
his life, his home — and on a  
new album, his timeless musicBy Edna Gundersen  
USA TODAY

NEW ORLEANS — Fats Domino, a founding father of rock 'n' roll, an R&amp;B legend and a New Orleans saint, summarizes his 58-year recording career with sweet sincerity: "There's not too much to talk about."

He squirms slightly in his metal chair near the stage of Tipitina's nightclub and continues in his thick Creole patois. "I'm glad that people liked me and my music. I guess it was an interesting life. I didn't pay much attention, and I never thought I'd be here this long."

And then his anxiety dissolves as he jumps into the title track of his 2006 album, *Alive and Kickin'*:*All over the country, people wanna know  
What ever happened to Fats Domino?  
And I'm alive and kickin'*

"That song's been around awhile," says Domino, 79. "People think I wrote that after Katrina. It was before."

The 2005 hurricane capsized Domino's life, though he's loath to confess any inconvenience or misery outside of missing his social circle in the Lower Ninth Ward, still destroyed and deserted despite some signs of renewal. The smaller of his two side-by-side homes there is nearly restored, with fresh funds expected from a star-studded tribute album out Tuesday on Vanguard. *Goin' Home*, a 30-track double disc, boasts Domino classics remade by New Orleans heroes from Allen Toussaint to Dr. John, plus such Fats admirers as Tom Petty, Elton John, Randy Newman and Norah Jones. In addition to renovating Domino's Caffin Avenue home, proceeds will

Please see COVER STORY next page ▶



By Kevork Djansezian, AP

Double destruction: Fats Domino's house, in New Orleans' Lower Ninth Ward, was flooded a second time in late September 2005 in the aftermath of Hurricane Rita. That tragedy struck just weeks after the structure was swamped by 8 feet of water when Hurricane Katrina struck the city.

Listen to audio clips at [life.usatoday.com](http://life.usatoday.com)

## Burns deserves thanks of a grateful nation

'The War' recalls  
a united AmericaThe War  
PBS, Sunday, 8 ET/PT (times may vary)  
★★★★ out of four

There are works of TV art so extraordinary, all you can do is be grateful.

With *The War*, gratitude abounds. To the men and women of the World War II

## TV preview

By Robert Bianco

generation, for risking all and sacrificing so much. To PBS, for devoting 14½ hours and seven chapters to their stories. And to Ken Burns and his longtime collaborators Lynn Novick and Geoffrey Ward, for turning those stories into an utterly absorbing film that can stand beside their masterpiece, *The Civil War*.As with every Burns film, this latest work is not just about the war, any more than *Baseball* was just about baseball. It's about the enormous impact the conflict had on our country, bringing on changes so immense and all-encompassing, we now take them for granted. In *The War*, Burns makes you see America as it was, the better to understand

PBS

Sacrifice and honor: In a scene from Ken Burns' *The War*, soldiers evacuate the wounded in Okinawa in 1945, where the last battle of World War II took place.

America as it is.

No one film could capture every aspect of World War II, and *The War* doesn't try. Instead, it focuses on the residents of four small to midsize American towns, presenting a view of the conflict from the enlisted man up, rather than from the leaders down. Though the emphasis is on the overriding shared experience of the war, Burns also pays heed to the only two groups whose experiences were substantially, essentially

different: African-Americans, who were segregated, and Japanese-Americans, who were interned.

The picture drawn moves and inspires without falling prey to any "greatest generation" hyperbole. Unflinchingly honest, realistically imperfect, these men and women run the full gamut of behavior and emotions: courage and cowardice, bigotry and nobility, dignity and atrocity.

With each hour, the power of their

stories and our affection for the storytellers grow, so that by the end of the film, you may want to rush to these towns to take these people out to dinner. Or failing that, to embrace the closest World War II veteran you can find.

Those voices and Burns' art combine to produce a film that is enlightening, wide-ranging and profoundly moving, but not, as the filmmakers themselves would rush to tell you, definitive. There are no voices other than Americans — this is our War, not the world's War. And because the focus is on small towns, those who lived through the war in big cities are unrepresented.

That lack of complete inclusion particularly offended some Latino groups, who attacked Burns and PBS. Bowing to pressure, he has attached interviews with some Latino veterans, a change that broadens the film's reach while violating its spirit. This is a controversy imposed by the present on the past, a product of an America so determined to view itself as a collection of competing interest groups, it apparently can't even remember what it was like to see itself as one nation.

If *The War* can serve as a reminder, that will be one more reason to give thanks.

▶ Ken Burns' sense of urgency, 1A