



Brooks and Dunn “ReBoot” Transcription

1. Brooks and Dunn / Luke Combs – “Brand New Man”

Brooks – I had heard you were doing “Brand New Man” in your show.

Luke – Yeah.

Brooks – And it’s been some time ago somebody actually sent us a link you had put on, somewhere on, YouTube or tweeted or something, you and a couple your guys just sitting around banging on “Brand New Man.” I said, that’s cool man that makes you feel good. That was like the first song Ronnie and I ever wrote. That somebody’s, you know, getting their, catching their wave like you are now you know, they like that stuff. Some of the artists that we’ve worked with, what they do is really different than kind of what we did throughout our career. The way you approached, you know I just got it from even your first take on Brand New Man, you just kind of just hit stuff in the face. And that’s kind of what Ronnie and I always try to do. As time has come on, you know sounds, I think, we were considered pretty progressive when we first started making records. And, and now you can get away with a lot more punch, which we’re both into anyway. When you listen to what we’re listening to in the dressing room you might be surprised. I think with Brand New Man, for us, it’s like well Luke’s coming in, he hits it hard in the face like we like, and so we got this thing... let’s just pump some steroids into it and see where it goes. We didn’t try to go crazy taking it to some other genre or something.

Luke – Yeah and I think, for me, it was like you know, I was, you know, I mean everything I love about it is the way it already is. I never needed it to be anything else, you know, so when we play it, that’s the way we play it is the way you guys play it. That was, that was my goal was to come in here and do a Brooks and Dunn song.

Brooks – I don’t say I’d advise you... I mean you, you get it and that’s, that’s it. I mean a lot of, lot of, you know, acts trying to get going, you know, what advice you have... it’s just, do your thing, that is, you must be present to win. And nobody’s going to do it for you. You know, it’s not who you know, they will find you just like they found you.

Luke – If you’re doing it for yourself then they’ll come along, you know what I mean.

2. Brooks and Dunn / Brett Young - “Ain’t Nothing ‘Bout You”

Dunn – Well there “Ain’t Nothing ‘Bout You” with Brett, I mean, golly, I remember his first hit, he’s such a soulful singer and he’s a stylist... real stylist. And he walked in and Dan (Huff) took the challenge on setting a new groove to the song and... loved it!

Brooks – Probably for songs like “Brand New Man” and whatever, guys sing that stuff back and forth and you don’t think about it. And that was... Ronnie’s like, you know I really don’t want to sing this romance back and forth to Brett. So he goes, (laughs)

Dunn – Well one of the rules, one of the rules we had to adhere to was, you know, everybody has to sing on the record and be there. And there were a couple of cuts...

Brooks - It's a collaboration.

Dunn - ... Like with Kacey Musgraves on "Neon Moon" where I said, we were sitting back and went 'I don't know if I want to jump in there just to have my voice on there. It's such a cool vibe.' Well it was the same with Brett after he did "Ain't Nothing 'Bout You." I'm going, I'm not sure how this would work. So we said- someone brought up the concept... what if we change the lyrics so that it's, you know, two guys singing about a girl...

Brooks – It's third person instead of first person.

Dunn – Yeah, and that brought about the political dynamic of having to call the writers up and going 'hey what do you think about us changing your already hit song?' (Laughs)

Brooks – Nothing 'bout her, there's nothing about her!

Dunn - And that's how it happened.

Brooks - It came out cool. I love the groove on it.

3. Brooks and Dunn / Jon Pardi - "My Next Broken heart"

Pardi – It was fun that day in the studio I was ready. I was ready though.

Dunn – Yeah you were.

Brooks – (Laughs)

Dunn – No, you showed up, you showed up to play man and it showed. Well, he steps up to the microphone and there's an energy there. I mean it's kind of unexplained until you hear it and see it happen. When you hit it, it's like Dang! You're not a timid singer at all. I don't think you are a timid guy. (Laughs) No, I'd imagine just the opposite, but anyways.

Pardi- Yeah and they had a great band. I remember Jimmy Lee Sloas on the bass, just shuffling because at one point Dan (Huff) had it solo. I was like 'Man, that guys strings sound that big.' (laughs). It's a cool track. And Dan, he's really good at, you know, 'let's do this, let's- because he's such a guitar guy, you know. And, he kind of had that one part in the instrumental where it of builds and builds and builds and it's not too far from the original.

Dunn – No, no. And that's the thing- and you're right about Dan and the way that he's handling this thing because we'll even nudge him every now and then to see if he'll take it a little left of center and stuff. And he'll go like 'I'm afraid'- you know he said some of these guys like show up to do the song like it was. That's what they're fans of. And then, other people will come in and take one and, you know, and get a little creative with it, but he's really good at keeping it balanced right now. I don't know, it would be a struggle for- I mean for anybody, but for us to do it and to hold it, you know, hold it down and make it work. It's just really fun watching the project come to life.

4. Brooks and Dunn / Kacey Musgraves - "Neon Moon"

Dunn – We had "Brand New Man," working on "My Next Broken Heart," and then "Neon Moon." And, I remember sitting on the- like the front row at the Academy of Country Music Awards and Mike Duncan who now runs what?- Everything (Brooks and Dunn laugh)

Brooks – The Universal, but I agree with that.

Dunn – He was the head of promotion at Arista when it was a young label and we were over there as a young act. But, he said 'Man,' he said, 'Sales are exploding.' He said, 'They're taking off.' He said we've done this, we've done this and he said Bang, it just had a spike. And, that was a really special song.

Brooks – It's one that probably is as much as- even more than "My Maria" it's the one that now after all these years I hear more people say 'Man, I love Neon Moon.' I think it is the song of the whole catalog and obviously that's the song that Ronnie wrote by himself and I give him a hard time about it just because it's been so successful. But, he's right. The night that we won our first awards, you know, big awards- We won two ACMs that night. It was the same week that "Neon Moon" went number one. And, the next week our sales doubled and it really started blowin- And then Boot Scootin' Boogie was the single after that. Those two years after, we're as exciting as you could ever dream about when you're learning to tune a guitar.

Dunn – That's as fast as a horse can run.

Brooks – And "Neon Moon" had a lot to do with that- with that surge.

5. Brooks and Dunn with Tyler Booth – "Lost and Found"

Brooks – Man it, I mean it's really cool to have Tyler Booth on this project. Because we had, I think, we had a day left and may have been our last two songs were "Red Dirt Road" and "Lost and Found" and I said 'Well, God who should we call about this and whatever?' And Clarence, our manager, sent, he goes 'what do you think about this kid?' And so, I went online and I looked at his videos and I said 'God he's got a cool voice, he's a real baritone' and I asked Clarence I said 'well what's the buzz around Tyler?' And, he goes 'it's not about the buzz.' He goes, 'what do you think about giving a guy who's getting close a shot on what you're doing?' I mean, you know, that feels good. I've been there, Ronnie's been there. What about somebody who's doing a project with a ton of hits calling you out of the blue?

Dunn – Oh Man, yeah he wrote the coolest letter, I wish we had it to read... about getting the shot to do it, he said man this is like, this is my break. So cool.

Brooks - It's just what you'd want it's just how you'd want him to react.

Dunn - Yeah it's suitable for framing man, so cool.

Brooks – He, he did a great job on song and he goes I'm a real Baritone and he goes when you get to that bridge part your going to have to sing that. I said 'gotcha man,' I said, you know, you got your stuff I've got mine and that's what this whole thing's about. And it came off good and I think I think it's really good for the heartbeat of this record to have from Thomas Rhett to Tyler Booth and everybody stepping up and doing their thing and, and having a great feeling about it.

6. Brooks and Dunn /Brothers Osborne – “Hard Working Man”

Dunn – That was the lead single and the name of the second CD for us, wasn't it?

Brooks – Hard Workin Man? Yeah.

Dunn – Yeah, and I mean they picked it obviously. Kix turned me onto a lot of the stuff that they do, he says like they learned to like do like guitar jams and all this stuff it's like a country *fish striped* (Laughs)

Actually Dan came up with this this it's called a drop c where you drop the top string of the guitar and you got this little cool rock riff going just down in it. And then you got this low voice that comes in in the front “I'm a Hard Workin' Man” (Laughs) and then the drums are really aggressive too. It's just a fricking Jimi Hendrix, you know, guitar freak show.

Brooks – I think that the uh, you know putting an, putting an octave down on your vocal, which he can sing, which adds a real unique twist to things... and then John I just loved his guitar playing. And that, that's what I begged Dan I said at the end, because they had an ending on it when we first cut it, I go 'man, please let this thing eat for a while' because it could be a fun one for an album cut. You know, just, which is kind of what this whole project is about and let these guys do their thing. And I, I'm glad they wanted to do it.

7. Brooks and Dunn / Ashley McBryde – “You're Gonna Miss Me When I'm Gone”

Brooks – It's funny, “You're Gonna Miss Me” is a song that, you know, we've been playing with Reba. We had kind of figured out a duet female version of it and realized that it plays pretty well with a female singing. I had actually seen Ashley McBride with Eric Church and she's different, you know, she's not the Carrie Underwood blonde and, whatever, and doesn't wan to be. You know, she's tatted up, she's true to her heart, and she approaches her music different. The songs she writes, a lot of them, way left of center, just compared to what the Nashville thing is, you know.

Dunn – And her voice, her voice is great.

Brooks – It is, yep yep.

Dunn – Really cool. It's like one of those things when she started singin everybody went... “That's good.”

8. Brooks and Dunn / Thomas Rhett – “My Maria”

Dunn - Dan did a loop for him, and Thomas mentioned something. He said 'Give me a cool loop.' And, Dan went home and I remember him hitting the play button in the studio after working on it, and its just this massive, like you know, slow sub note that hits and then away goes and the track just *chick chick ka boom bop* It's rocking. So, it's a... it, it worked.

Brooks – Yes, it just works.

Dunn – Plus, it shows you just how darn good Dan is.

Brooks – Yeah, Thomas where he is in his career right now, we’re really fortunate that Dan has such a great sense of where Thomas is musically. So I feel confident that he’ll be happy. I love the cut we got on it, and I think he’ll dig it. The way I remember it Don Cook who is our producer and dear friend brought up My Maria, and we have both played that in clubs and bands.

Dunn – But I didn’t know how, how big it was or nationwide, or whatever. So, there was a little bit of hesitancy because it was the first cover song we’ve ever done. Kind of watching the country market at that time react to it at it was like, hmmm, it’s kind of -

Brooks - Spacy lyrics!

Dunn - Well Yeah.

Brooks - And country lyrics at the time were pretty literal.

Dunn - That’s it, and still are.

Brooks - The thing that I remember most about it was Ronnie, for justifiable reasons, said ‘let’s keep writing, let’s keep doing our own thing.’ I’m like man, if we were ever going cut one, this fits our Southwest vibe that we had going. And everything we were putting together it just felt perfect... So he relented.

9. Brooks and Dunn / Cody Johnson – “Red Dirt Road”

Brooks – A lot of up-tempo songs you write start out, especially when your singing them and getting the words down, at a much lower tempo. A much more acoustic thing. You know, you’re not banging and rocking and you don’t have a band there. And, “Red Dirt Road” was one of those songs that had a cool lyric to it, I think. And, you know, it kind of told our story and again those chorus lines I think matter to a lot of people... a lot of people identify with that. And Cody I think was on the road, we had already talked about using him, but we were just in there working that day and, you know, things started happening. We got it cut and called him up and he jumped on it, we went and met him at the studio to sing and I think he’d already pretty much had it wrapped up. He’s one of those singers that doesn’t take him long to look at a horseshoe as they say and it was really cool.

Dunn – And he’s got a great voice.

Brooks – And I like saying he’s got a real honest voice.

Dunn - He does have a real honest voice!

Brooks - You know there are some singers that are just great singers, but they’re singing hard, they’re...

Dunn – They’re singing to sing.

Brooks - Yea and there are singers where their heart is in their voice and that’s what I like about him... especially on that song... especially how we cut it. I think it came out great.

10. Brooks and Dunn / Midland – “Boot Scoot Boogie”

Dunn – So when Midland came in the record executives and other people in the industry had kind of warned us ahead of time said ‘look out, these guys are... They’re going to be, it’s going to be a storm blowin in. All Hell’s gunna break loose.’

Brooks – (laughs)

Dunn – And sure enough it did, and we ended up having a great time.

Brooks – Those guys are funny. (Laughs)

Dunn – They’re some bouncing off the wall dudes, you know.

Brooks – I like them.

Dunn – Yeah

Brooks – Yea, they were ready they wanted to play. They played bass, acoustic and, and sang too, certainly put their own twist. They’ve got their own thing going but they, they really wanted to be, really be a part of it.

Dunn – They were cool guys, a lot of fun.

11. Brooks and Dunn / LANCO – “Mama Don’t Get Dressed Up for Nothing”

Brooks - Brandon came in and he’s got a really cool voice. You know “Mama Don’t” is, you know, a straight ahead, rocking kind of thing and we kind of just pumped it up a little bit. But, that was sort of the first song that we recorded I think. Dan was pretty sensitive to ‘let’s kind of cool it down a little bit for your part of it’ and then we’ll kind of rock it through. And we did a couple of takes and we’re just sitting in the room and he pick up a guitar and he just do this little cool descending riff on the acoustic. And, Ronnie picked up on it immediately and goes ‘Man, that’s cool.’ He goes ‘let’s to that’ you know. So, he said ‘ok on the part you’re singing let’s see if we can’t go- make transition from that to kind of a B & D straight ahead, punch thing.’ And the guys did a couple of run throughs and it’s really neat. The transitions really cool and it allows the song to breath in a totally different way than we originally-

Dunn – You could tell when he walked in he was listening with a producer’s ears. He was very quiet and tentative and he kind of- trying to read him and you can tell he’s kind of like- he’s trying to find the gaps and the places he’s going to make a contribution to and he did a great job.

Brooks - Good singer. I like his voice.

Dunn – yeah, unique.

Brooks – It’s kind of cool sort of Texas songwriter kind of voice to me, but I like how it fit the song. He put his twist on it.

Dunn – Yeah.

12. Brooks and Dunn / Kane Brown – “Believe”

Dunn - With the whole, the whole project up to this point is like throwing these songs out and letting you know, the guys and girls pick what they want to sing, and you came back with “Believe”.

Brooks - And still when we do it live, it's one of Ronnie's probably most challenging vocals, and when you chose that song I went, A – Courageous, and, but I figured you had, you had that tucked away somewhere in your heart, you know, or you wouldn't have picked it.

Dunn – That's the thing that stood out for me when we started to cut it and stuff, because you know everybody and we, don't know, we're all tentative at first and not knowing, like, who's doing what and all this kind of stuff. And then, you know, we get up to a certain dynamic spot and, and you get on the gas and I just went “Wait a minute, wait a minute, he's got it!”

Kane – Nah, they put me in a studio beside him and expected me to sing while he was in a room beside me, and I was like, oh man.

Dunn - And it was Killer! His voice works, I mean, fabulous on it. Not selling here just saying. I mean when he kicks in and the texture... And I think the way we're working with one another, so far what I heard in the studio is awesome and he's like just instinctively just, kind of, scatting in certain spots and, and answering the lick I'll do on the melody and stuff. And it's like, dang, it's real soulful, real cool.

Kane - I let him do the hard stuff. (Laughs)