



If anyone had told Jaret, Erik, Chris or Gary that their little band, Bowling for Soup... The one formed over two decades ago to simply pass the time in small town Texas, would not only still be here, but will have accomplished feats usually reserved for those who take their musical endeavors more "seriously," the laughter would have drowned out the eruption of a reasonably sized volcano.

With worldwide record sales in the hundreds of thousands; a few hit singles charted; a Grammy nomination to their credit and an international touring history most bands can only fantasize about, one can only wonder how the North Texas area quartet turned "beer is delicious" and the notion that farts are always funny into a longstanding career.

BFS's de facto leader, Jaret Reddick reminisces, "We never set out to be U2. We knew making a living at this was some time away, but two years in, after rehearsing 6 - 7 times per week, we knew we had something special."

After five years of being the best kept secret in Texas, with a couple of promising indie releases under their belts, Bowling for Soup got their first "big break" in the form of a major recording contract with Jive Records. You know: the Britney and Justin Jive Records. Their premier effort for the label, *Let's Do it for Johnny!!* made an initial splash in the UK as a result of some intense road work there. By the end of the album's cycle, BFS was a legitimate club headliner across the pond, and the ripples began to be felt back home.

Then, in 2002, with the release of their sophomore platter for Jive, *Drunk Enough to Dance*; as the kids say, "shit got real!" BFS had their first in a series of hit singles on their hands with "Girl All the Bad Guys Want." A couple of successful subsequent singles followed, and when all was said and done, BFS had a gold record on the wall, and stood atop the Grammy award podium alongside such pop icons as No Doubt, 'Nsync, Bon Jovi and Dave Matthews Band. They didn't win that Best Pop Performance by a Duo or Group Grammy, but as evidenced by their entire career, the fellas were very happy to be there.

What followed for the next dozen or so years was a string of successful albums and singles, complimented by even more relentless touring. BFS managed to play-out their entire contract with Jive, until finally, the music business rug was pulled out from under them, when they and the man – read big, bad record label – parted ways after a rocky, yet fruitful marriage. A lesser collective would have crumbled, but Jaret and co.'s independent instincts kicked in and the fellas forged forward as only they knew how.

"When we got dropped from Jive mid-tour, and just before a big single release, it was a bit of a shock" remembers Jaret. "The timing was terrible, but I got the guys together in a hotel room the day I heard the news and said this: 'We can give up, or we can say fuck it and do this ourselves.'" That was in December of 2009. By April of the following year, Bowling for Soup was in the studio recording *Fishin' for Woots*, more motivated than ever. JR exclaims "You can either sink or swim, so I swim!"

The indie chapter for the band was under way, culminating in a stunning summer of 2014 on the Vans Warped Tour. It happened to have been the band's, as well as the tour's 20th birthdays. Fans young and old(er) flocked to their stage each and every day by the thousands to see Bowling for Soup do what they have always done best; entertain a crowd...while drinking suds.

Toggle-forward to the present where we find BFS on the road again, and supporting what they view as their "proper" Greatest Hits package, cleverly titled *Songs People Actually Liked Volume 1: The First 10 Years*. The set features the tunes THEY believe... Make that, the tunes THEY KNOW are the ones which got them to this point in their career. However, in an effort to maintain greater control over their recorded output this time around, BFS re-recorded the old faves; with their newer, wiser enthusiasm for rocking.

Sir Reddick offers, "When it came time to celebrate our 20th birthday, I thought what better way to do this than to do it ourselves, and the only way it was going to happen was if we re-recorded those songs. We don't own any of the master rights to those Jive albums. We re-recorded them, but didn't change them. We just gave them a spit-shine. Then, as I began to compile the list of songs for the album, I realized it was going to take more than one album." An excellent problem to have you might say. Jaret concludes, "I feel like this album speaks for itself. We nailed it. That said – if we try this again for the second ten years, we have our work cut out for us!!!" Again, not the worst problem to have.

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