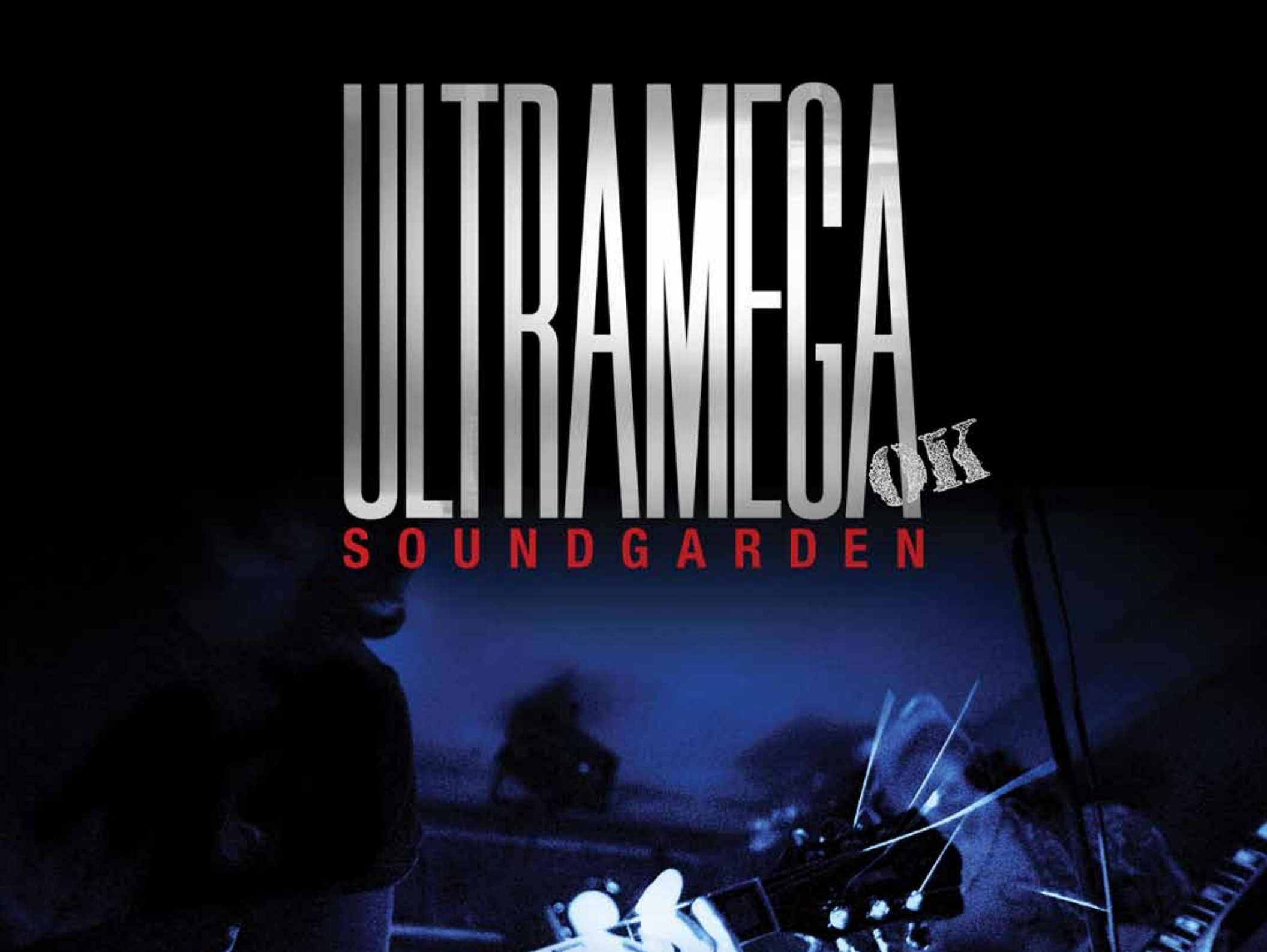


# ULTRAMEGA

OK

SOUNDGARDEN



## T H E N . . .

1984 WAS A LANDMARK YEAR FOR INDEPENDENT AND UNDERGROUND MUSIC, ESPECIALLY WITHIN THE PROGRESSIVE POST-PUNK/HARDCORE GENRES. SST RECORDS LED THE WAY WITH GROUNDBREAKING RELEASES FROM THE MEAT PUPPETS (*II*), HÜSKER DÜ (*ZEN ARCADE*), THE MINUTEMEN (*DOUBLE NICKELS ON THE DIME*), SACCHARINE TRUST (*SURVIVING YOU ALWAYS*), AS WELL AS A HANDFUL OF RELEASES FROM BLACK FLAG AND THE DEBUT LP FROM SAINT VITUS. THE MERITS OF THESE ALBUMS, ESPECIALLY THE FIRST THREE, WERE LAUDED IN BRUCE PAVITT'S COLUMN *SUB POP USA* FOR *THE ROCKET*, A SEATTLE-AREA MONTHLY MAGAZINE. THESE CLASSICS WERE REVERED BY ME, HIRO, AND CHRIS AND WERE A POWERFUL INFLUENCE AND INSPIRATION ON OUR PLAYING AND WRITING AFTER FOUNDING SOUNDGARDEN IN SEPTEMBER OF THIS SAME YEAR.

A FEW YEARS LATER, BRUCE WOULD EXPAND THE FORMAT OF THE SUB POP BRAND BEYOND PRINT, AND THE OCCASIONAL CASSETTE ISSUE, TO VINYL PUBLICATIONS. BRUCE WAS VERY INTERESTED IN RELEASING OUR RECORDINGS, AS WAS ANOTHER FELLOW COLLEGE-RADIO (KCMU) DJ JONATHAN PONEMAN. THROUGH REPEAT AND EMPHATIC SUGGESTION FROM YOURS TRULY, BRUCE WOULD ULTIMATELY PARTNER WITH JONATHAN PONEMAN TO PUT OUT OUR AND THEIR FIRST ALBUM, *SCREAMING LIFE*, IN 1987 AND THEN THE "*FOPP*" EP IN SPRING OF 1988.

*SCREAMING LIFE* WAS RECORDED AND CO-PRODUCED BY JACK ENDINO DURING A FEW OF MANY SOUNDGARDEN SESSIONS AT RECIPROCAL STUDIOS THAT WOULD YIELD MUCH OTHER MATERIAL INCLUDING EARLY VERSIONS OF SONGS, SOME OF WHICH WOULD BE RE-RECORDED FOR *ULTRAMEGA OK*. SIX OF THESE TRACKS CONSTITUTE THE BONUS DISC, *ULTRAMEGA EP*, INCLUDED IN THIS COLLECTION.

OUR FOLLOW UP EP, "*FOPP*," FOUND US PARTNERING IN PRODUCTION WITH STEVE FISK, WHO HAD PRODUCED THE EARLY ALBUMS FOR THE SCREAMING TREES. FOR THIS PROJECT SOUNDGARDEN LEFT THE FRIENDLY CONFINES OF RECIPROCAL

STUDIOS FOR DREW CANULETTE'S DOGFISH MOBILE RECORDING STUDIO. AS IMPLIED, DOGFISH WAS A STUDIO COMPLETE WITH A SIXTEEN TRACK RECORDING CONSOLE AND MIXING BOARD ALL CONTAINED WITHIN A ROAD-WORTHY TRUCK. THIS ALLOWED ENGINEER AND OWNER DREW TO DELIVER THE STUDIO TO THE LOCATION OF A LIVE PERFORMANCE OR REMOTE VENUE, IN THIS CASE, SEATTLE'S MOORE THEATRE.

SOMETIME DURING THIS PERIOD, WITH HUGE THANKS TO POSITIVE WORD OF MOUTH FROM THE SCREAMING TREES, STEVE FISK, SAINT VITUS, DAS DAMEN, GENEROUS REVIEWS AND PRESS, AND BUZZ FROM OUR FANS, WE CAME TO THE ATTENTION OF GREG GINN AND CHUCK DUKOWSKI, BOTH OF BLACK FLAG AND SST RECORDS FAME. WE WERE READY TO WORK ON A FULL-LENGTH LP, AND THEIR INTEREST HAD US EXCITED AND ENCOURAGED FOR OUR FUTURE. AROUND THIS SAME TIME INTEREST FROM A NUMBER OF MAJOR LABELS STARTED TO COME IN. THAT WAS EXCITING TOO, BUT NOT NEARLY AS EXCITING AS HAVING THE ATTENTION OF SST, HOME TO MANY OF SOUNDGARDEN'S FAVORITE BANDS AND ALBUMS!

SUB POP WAS ALSO INTERESTED IN PUTTING OUT A FULL LENGTH ALBUM TO FOLLOW OUR TWO SHORTER RELEASES IN THEIR CATALOG. WE HAD A STRONG SENSE OF LOYALTY TO OUR HOME TOWN LABEL THAT WAS FOUNDED AND STAFFED BY OLD FRIENDS, COWORKERS, FORMER SCHOOLMATES AND PEERS. IN CONVERSATIONS THAT JONATHAN AND BRUCE HAD WITH ME, THE BAND, AND OUR MANAGEMENT, THE BENEFITS OF HAVING THE BAND AND LABEL HELP GROW EACH OTHER'S REGIONAL IDENTITY AND INTERNATIONAL BRAND WERE MADE CLEAR. SOUNDGARDEN'S POCKETS WERE EMPTY, HOWEVER, AS WERE SUB POP'S COFFERS. SST WAS STILL RIDING HIGH ON THEIR WAVE OF CRITICAL AND INDIE COMMERCIAL SUCCESS. SST WAS READY AND AVAILABLE TO FINANCE OUR NEXT STUDIO VENTURE, AND WE WERE READY WITH MATERIAL AND TIME. A RECORDING DEAL WAS NEGOTIATED WITH SST FOR ONE ALBUM, AND OUR COMMITMENT WAS AS STRONG AS THE BASIC CONTRACT, WITH A HANDSHAKE TOWARDS GOOD FAITH IN OUR DEALINGS.



GREG SUGGESTED THAT WE RECORD IN A SIXTEEN-TRACK STUDIO, AND MENTIONED THAT BLACK FLAG HAD HAD GREAT RESULTS RECORDING *WHO'S GOT THE 10 1/2* LIVE IN PORTLAND UTILIZING THE DOGFISH MOBILE STUDIO WITH DREW CANULETTE ENGINEERING. HE RECOMMENDED THAT WE HIRE DREW TO CO-PRODUCE, AND THAT WE USE A LOCATION IN THE NORTHWEST. IT WAS GREAT FOR US TO BE CLOSE TO HOME AND OUR DAY JOBS, AND GOOD FOR DREW, WHOSE DOGFISH MOBILE HAD A PERMANENT PARKING SPOT OUTSIDE OF HIS NEWBURG, OREGON HOME STUDIO IN THE RURAL EXURBS OF PORTLAND.

THERE WERE SO MANY GREAT EXPERIENCES RECORDING AT DOGFISH AND WITH DREW, AND MANY MEMORABLE AND NOVEL MOMENTS. AMONGST THEM WAS HAVING DREW DRIVE THE STUDIO UP TO US IN SEATTLE, PARKING THE STUDIO ON UNIVERSITY AVENUE WHILE WE TRACKED DRUM BASICS IN A LOFT ABOVE SOME SHOPS. MUCH OF THE REST OF THE RECORDING PROCESS INVOLVED A THREE HOUR PLUS COMMUTE TO DREW'S HOME STUDIO, ALONG WITH THE EXPECTATION THAT THE BAND WOULD STAY THE WEEK INITIALLY, AND THEN FOR A WEEKEND AT A TIME WHILE CHRIS AND I FINISHED UP THE VOCALS AND GUITARS, RESPECTIVELY. THE DRIVES DURING THE LATTER PERIOD WERE RIDICULOUS IN THEMSELVES, WITH CHRIS DRIVING AND LAUGHING WHILE I JABBERED ON IN A COFFEE-FUELED HANGOVER JAG ABOUT THE PROCESS, SOME BAND, OR A BILLBOARD. OUR TIME THERE WAS BROKEN UP WITH SHOPPING TRIPS TO FOOD CO-OPS; DINING AT PROGRESSIVE CAFES RUN BY A COLLECTIVE; EATING DINNER PREPARED BY DREW'S THEN PARTNER, NORM; EXPLORING THE FARM AREAS THAT THEY MAINTAINED, AND VISITING THE LIVESTOCK THEY KEPT, COWS NAMED HAMBURGER AND HOT DOG. THERE WAS AN ACTUAL ASTEROIDS ARCADE GAME IN THE MAIN STUDIO ROOM THAT I PLAYED WHILE CHRIS TRACKED VOCALS, AND NORM BAKED PIES. OCCASIONALLY, WHILE REVIEWING THE DAILY TRACKS, QUESTIONS ABOUT THE TONES THAT WE WERE HEARING WOULD BE RAISED BY A BAND MEMBER. WE WERE ASSURED THAT OUR CONCERNS WOULD BE ADDRESSED DURING MIXING.

THE MIXING TOOK PLACE AT PACE STUDIOS WHICH WAS LOCATED ON AN UPPER FLOOR IN AN OFFICE BUILDING. IT WAS PRIMARILY USED FOR COMMERCIAL AND BUSINESS PRODUCTIONS, AND NOT FOR ROCK BANDS. WE COULD ONLY ACCESS THESE STUDIOS DURING WEEKEND HOURS WHEN THE BUSINESS WEEK WAS OVER AND THE CORRESPONDING OFFICES WERE CLOSED. IT WAS DURING THESE MIXING SESSIONS THAT OTHER CONCERNS WERE RAISED REGARDING SOME OF THE TONES, AND THE OVERALL SONIC PALETTE. WE TRUSTED THAT ALL WAS COMING ALONG WELL, AND THAT THE STERILE OFFICE ENVIRONMENT THAT WE WERE MIXING IN WAS NOT REPRESENTATIVE OF ANY OF OUR TYPICAL LISTENING SITUATIONS, AND THAT WITHIN THIS CONTEXT WE WOULD CONSIDER HOW WE WERE HEARING *ULTRAMEGA OK* DEVELOP.

DURING AND AFTER COMPLETION OF THE ALBUM THERE WERE LINGERING DOUBTS ABOUT HOW THE ALBUM SOUNDED. EVEN AFTER MASTERING THERE WAS A THINNESS, A BRITTLE, STERILE, AND "TRANSISTORY" SOUND TO THE ALBUM. ON CERTAIN STEREO SYSTEMS AND WITH ADJUSTED SETTINGS THERE COULD BE COMPENSATION FOR THE MISSING WARMTH AND BODY OF THE SOUND. HOWEVER, REGARDLESS OF THE PLAYBACK SYSTEM THE BAND WAS NEVER COMPLETELY SATISFIED WITH ELEMENTS OF *ULTRAMEGA OK*'S PRODUCTION.

AFTER THE ALBUM WAS RELEASED, THE BAND UNANIMOUSLY DECIDED THAT WE WOULD REMIX IT AT SOME POINT WHEN WE HAD THE TIME, MONEY, AND COMMITMENT. MOST OF OUR FRIENDS AND FELLOW MUSICIANS AGREED. WHEN I PROPOSED THIS TO GREG GINN, WITHOUT HESITATING HE SAID, "I WOULD LIKE TO HEAR THIS REMIXED AS WELL." SST WAS WILLING AND PREPARED TO FINANCE THE REMIX. JACK ENDINO WAS THE OBVIOUS CHOICE AS HE WAS THE MOST FAMILIAR WITH THE BAND AND OUR BODY OF WORK AT THE TIME. JACK AGREED WITH THE APPRAISAL OF THE MIXES, AND WANTED THE OPPORTUNITY TO TACKLE THE PROJECT. EVENTUALLY, WE HAD JACK DO A TEST MIX OF



"FLOWER," AND THE RESULTS WERE A NOTABLE IMPROVEMENT.

THERE WAS NEVER TO BE A CORRECTIVE MIX OF *ULTRAMEGA OK* DURING THIS PERIOD OF OUR CAREER. WE WERE PREOCCUPIED WITH SO MANY OTHER PROJECTS AT THE TIME. SOLICITATION FROM, AND NEGOTIATIONS WITH VARIOUS MAJOR LABELS HAD CONTINUED BETWEEN *UMOK*'S RECORDING AND ITS RELEASE. WE EVENTUALLY SIGNED A DEAL WITH A&M RECORDS, AND RETURNED TO THE STUDIO TO RECORD *LOUDER THAN LOVE* A FEW MONTHS AFTER *UMOK*'S RELEASE.

AFTER FINISHING RECORDING AND MIXING *LOUDER THAN LOVE* IN THE STUDIO, WE HEADED OUT ON TOUR TO PROMOTE *ULTRAMEGA OK*. FIRST IN THE U.S. WITH SYLVIA JUNCOSA AS THE SUPPORTING ACT, FOLLOWED BY OUR FIRST EUROPEAN TOUR. THE TOURS WERE BOOKED AND ROUTED BY GLOBAL BOOKING, THE IN HOUSE BOOKING AGENCY FOR SST. THE TOURS WERE ADVENTURES, AND FULL OF STORIES, MOSTLY POSITIVE EXCEPT FOR THE VAN BREAKDOWNS, HARASSMENT BY COPS, AND BOUTS OF ILLNESS TO BE REMINISCED ABOUT AT SOME OTHER OCCASION. UNFORTUNATELY, THE EUROPEAN LEG OF THE TOUR WAS TO BE OUR LAST WITH BASSIST HIRO. HE LEFT THE BAND SHORTLY BEFORE THE RELEASE OF *LTL*.

WE NOW HAD MORE PRESSING CONCERNS CONFRONTING THE BAND: AUDITIONING AND BREAKING IN A REPLACEMENT FOR ONE OF SOUNDGARDEN'S FOUNDERS. IT SEEMED THAT ANY FURTHER DISCUSSIONS CONCERNING REMIXING *UMOK* WOULD NOW BE SUPERSEDED BY THE MORE IMPORTANT FINANCIAL AND LEGAL ISSUES REGARDING THE DISSOLUTION OF THIS PARTNERSHIP AND THE ESTABLISHMENT OF A NEW ONE. WE WOULD HAVE NEW SONGS TO WRITE, AND NEW RECORDS TO MAKE. THE *ULTRAMEGA OK* REMIX PROJECT WAS SHELVED. A FEW CITIES INTO OUR *LTL* TOUR WITH HIRO'S REPLACEMENT, JASON EVERMAN, WE WERE TO LEARN THAT *ULTRAMEGA OK* HAD BEEN NOMINATED FOR A GRAMMY® AWARD FOR BEST METAL PERFORMANCE.

N O W . . .

AFTER TWELVE AND A HALF YEARS, SOUNDGARDEN DISBANDED IN SPRING OF 1997, AND TWELVE AND A HALF YEARS AFTER THAT, THE BAND RECONVENED TO DISCUSS OUR VARIOUS SHARED PROPERTIES, MERCHANDISE, AND CATALOG CONCERNS. THIS ULTIMATELY LED TO THE BAND BECOMING ACTIVE AGAIN, WRITING, RECORDING AND TOURING.

WE BEGAN TO ATTEND TO MANY OF THE PROJECTS AND ISSUES THAT WERE NEGLECTED WHILE WE WERE AWAY. AN ONLINE PRESENCE WAS ESTABLISHED WITH OUR WEBSITE, SOUNDGARDENWORLD.COM, ACTIVE SOCIAL MEDIA ACCOUNTS, AND A DEAL TO MANUFACTURE AND DISTRIBUTE BAND MERCHANDISE. WE DUSTED OFF AND ARCHIVED VARIOUS TAPES. AMONGST THESE WERE THE MULTI-TRACK MASTERS FOR *UMOK*, AS WELL AS THE TAPES FROM OUR RECIPROCAL SESSIONS WITH JACK ENDINO, AND ALSO SOME WITH CHRIS HANZSEK OF C/Z RECORDS FAME. WE HAD STUART HALLERMAN FROM AVAST STUDIOS TREAT THESE TAPES BY "BAKING" THEM. THEN ADAM KASPER AND ASSISTANT ENGINEER NATE YACCINO MADE DIGITAL TRANSFERS OF MOST OF THESE TAPES WHICH WERE THEN ARCHIVED AND MOVED BACK INTO STORAGE.

THESE TAPES INCLUDED *SCREAMING LIFE*, WHICH HAD BEEN OUT OF PRINT FOR SOME TIME, AND HAD NEVER BEEN AVAILABLE AS A DIGITAL DOWNLOAD. IT WAS ONCE AGAIN PARTNERED WITH THE "FOPP" EP, REMASTERED BY JACK ENDINO AND J.J. GOLDEN, AND REISSUED ON SUB POP IN 2013 WITH A NEWLY DESIGNED PACKAGE. THE BAND HAD REESTABLISHED A WORKING DIALOGUE WITH SUB POP RECORDS, AND RENEWED OUR STUDIO RELATIONSHIP WITH JACK.

IN THE FALL OF 2013 THE BAND AND MANAGEMENT REVISITED OUR CONTRACTUAL RELATIONSHIP WITH SST RECORDS, WHICH HAD GONE THROUGH SOME CHANGES ITSELF OVER THE YEARS. THE LABEL HAD RELOCATED FROM LONG BEACH, CALIFORNIA TO TYLER, TEXAS. THEIR CATALOG HAD BEEN SUBSTANTIALLY

DIMINISHED AS WELL. WHEN REEVALUATING OUR LEGAL AND FINANCIAL STANDING WITH SST, IT WAS DETERMINED THAT A NEW HOME SHOULD BE SOUGHT FOR *ULTRAMEGA OK*, ALONG WITH MATERIALS RELATED TO THE ALBUM, INCLUDING THE "FLOWER" EP AND VIDEO. THE ORIGINAL MASTER MIX TAPES AND ART WORK FOR *UMOK* HAD LONG BEEN MISPLACED, UNACCOUNTED FOR, AND WERE THUS UNAVAILABLE. NO MATTER, WE HAD THE ORIGINAL MULTI-TRACK TAPES, AND COULD FINALLY EXECUTE OUR PLAN TO REMIX *UMOK*.

NOW THAT THE BAND WAS ADDRESSING OUR CATALOG CONCERNS, THERE WAS A COLLECTIVE COMMITMENT TO THESE PROJECTS, AND, ALTHOUGH A NEW HOME HAD NOT BEEN DETERMINED FOR *UMOK*, THE WHEELS WERE IN MOTION, AND WE HAD SOME TIME AND FUNDS TO DIRECT TOWARDS THE CORRECTIVE REMIXING AND REMASTERING OF *UMOK* WITH JACK SUPERVISING THE TASKS. THIS BEGAN AT SOUNDHOUSE STUDIOS THAT FALL OF 2013, AND WOULD CONTINUE INTERMITTENTLY OVER THE NEXT TWO YEARS WHENEVER JACK, THE STUDIO, AND I WERE AVAILABLE. A BIT OF FORENSIC RESEARCH WAS REQUIRED ON OUR PART TO DETERMINE HOW THE ORIGINAL MIXES WERE CONSTRUCTED. FROM THERE JACK EXPANDED THE SONIC SPECTRUM AND DIALED IN A BIGGER AND WARMER SOUND. THE RESULTS ARE IMPRESSIVE.

MEANWHILE, SOLID INTEREST IN REISSUING *UMOK* WAS SHOWN BY JONATHAN PONEMAN AND A&R MAN NICK TURNER AT SUB POP. NEGOTIATIONS ENSUED AND AN OFFER WAS MADE, AND SOUNDGARDEN AGREED TO BRING ITS FIRST FULL LENGTH LP TO THE BAND'S FIRST LABEL, BASED IN ITS HOMETOWN OF SEATTLE.

IN THE SPRING OF 2016, THE SIX EARLY VERSIONS OF FIVE SONGS FROM *UMOK* WERE RETRIEVED FROM THE VAULTS CONTAINING THE RECENTLY ARCHIVED RECIPROCAL RECORDINGS. THESE COMPRISE THE *ULTRAMEGA EP* BONUS DISC, AND OFFER A SOLID CONTRAST TO THE *UMOK* VERSIONS. THIS IS WHAT THESE FIVE *UMOK* SONGS WOULD HAVE SOUNDED LIKE HAD THEY BEEN INCLUDED ON *SCREAMING LIFE!*

FINALLY, WE ASKED SOUNDGARDEN'S LONG TIME ART DIRECTOR, JOSH GRAHAM, TO "REMIX" AND "REMASTER" THE ARTWORK AND PACKAGING. AS MENTIONED EARLIER, THE ORIGINAL ALBUM ART IS LOST AND UNACCOUNTED FOR. KATHRYN MILLER'S ORIGINAL WORK WAS HAMPERED BY BUDGETARY RESTRICTIONS AND RUSHED DEADLINES ON THE PART OF THE BAND AND LABEL. THIS LEFT US WITH AN OPPORTUNITY TO REFINE AND UPDATE THE COVER DESIGN WHILE COMING UP WITH A NEW PACKAGE TO ACCOMMODATE THE BONUS *UMEP* TRACKS. WE WERE, HOWEVER, ABLE TO DIGITALLY RECREATE ASPECTS OF THE ORIGINAL COVER, AND LANCE MERCER WAS ABLE TO PROVIDE THE NEGATIVES FOR THE ORIGINAL FRONT COVER PHOTO. CHARLES PETERSON PROVIDED A PREVIOUSLY UNPUBLISHED PHOTO FOR THE GATEFOLD DISPLAY.

IT'S IMPORTANT TO UNDERSTAND THAT SOUNDGARDEN HAS NO INTEREST IN REMIXING ANY OF OUR OTHER ALBUMS. WE UNDERSTAND THAT, ONCE RELEASED, THESE RECORDS TAKE ON IDENTITIES OF THEIR OWN DUE IN LARGE PART TO BECOMING ESTABLISHED AND LEARNED BY THE AUDIENCE IN THE FORMS THAT THEY ARE PRESENTED, AND WITHIN THE CONTEXT THAT THEY SHARE WITH OTHER CULTURAL REFERENCES, THEIR MILIEU, TIME, AND THAT SENTIMENTAL HOME THAT THE LISTENER GIVES THEM. IT HAS BEEN QUITE A LONG TIME SINCE *ULTRAMEGA OK* WAS FIRST RELEASED, AND THOSE VERSIONS ARE STILL AVAILABLE FOR THOSE WHO HAVE GROWN FAMILIAR AND COMFORTABLE WITH THE ORIGINAL ISSUE. THIS IS NOT INTENDED AS AN ALTERNATE MIX, NOR IS IT A NOVEL PRESENTATION TO GENERATE RENEWED INTEREST IN THE ALBUM. IT SHOULD BE REGARDED AS A CORRECTION. THIS IS HOW THE BAND UNDERSTANDS IT, AND HOW MANY OF OUR PEERS AND FRIENDS HAVE WANTED TO HEAR IT. WE HOPE YOU APPRECIATE OUR EFFORTS TO REPRESENT THESE IMPORTANT AND VALUED SONGS FROM THE HEART OF OUR BODY OF WORK IN THE BEST POSSIBLE PRESENTATION.

"JACK, AFTER 25 YEARS OF TALKING ABOUT THIS, WE'VE FINALLY COMPLETED THE PROJECT, AND WE'RE STILL NOT GETTING ANY YOUNGER!"

ALWAYS AND ALONGSIDE!  
KIM THAYIL, 2017

## RE MIX I N G " U M O K " . . .

"KIM, WE'VE BEEN TALKING ABOUT THIS FOR 25 YEARS, AND WE'RE NOT GETTING ANY YOUNGER."

A FEW YEARS AGO, AFTER SOUNDGARDEN GOT BACK TOGETHER, KIM THAYIL AND MYSELF WERE HAVING OUR UMPTEENTH CONVERSATION ABOUT REMIXING *ULTRAMEGA OK*, AN IDEA THAT FIRST CAME UP RIGHT AFTER THE ORIGINAL ALBUM WAS RELEASED ON SST. THE IDEA NEVER ENTIRELY DIED. IN 1986-87 I HAD RECORDED THEIR FIRST RECORD, *SCREAMING LIFE*, AND WE HAD MADE 8-TRACK RECORDINGS AT RECIPROCAL OF DOZENS OF OTHER SONGS AROUND THE SAME TIME. WHEN UMOK CAME OUT, WITH NEW RECORDINGS OF MANY OF THOSE SONGS, IT SEEMED TO ME THAT THE BAND HAD NOT SPENT AS MUCH TIME ON THE MIXES AS THEY SHOULD HAVE, AND THAT SOUNDGARDEN AND ENGINEER DREW (A GUY WITH SOLID CREDENTIALS AND LOTS OF GREAT WORK UNDER HIS BELT) PROBABLY HAD TO WORK UNDER PRESSURE, WITH THE BAND DISTRACTED BY THEIR ALREADY-ROCKETING CAREER, EVEN THEN NEGOTIATING WITH MAJOR LABELS AND DEALING WITH NATIONAL TOURS. TOO MUCH WAS HAPPENING FOR SOUNDGARDEN, TOO FAST, AND POSSIBLY THE BAND (WHO WERE USUALLY VERY METICULOUS IN THE STUDIO) TOOK THEIR EYE OFF THE BALL. THE RECORD HAD BARELY BEEN OUT FOR A YEAR WHEN THE BAND GOT SST HONCHO GREG GINN'S BLESSING TO HAVE ME TRY A REMIX, AND THE MASTER TAPES WERE SENT TO RECIPROCAL RECORDING. I MADE A TEST REMIX OF "FLOWER" AND EVERYONE WAS ON BOARD, BUT THEN... SOUNDGARDEN, SOON TO BECOME ACTUAL ROCK STARS, WENT ON TOUR FOREVER, AND WE NEVER FOUND THE TIME. WHEN RECIPROCAL CLOSED IN SUMMER 1991 THE REELS WERE SENT BACK TO MANAGEMENT, AND WE ALL GOT ON WITH OUR RESPECTIVE LIVES AND CAREERS. AFTER 4 MORE ALBUMS AND SOME MAJOR SUCCESS, SOUNDGARDEN

CALLED IT QUITS, CHOOSING TO GO OUT "ON TOP"... BUT IT TURNED OUT THEY JUST NEEDED A DECADE-LONG VACATION!

AFTER THE BAND REUNITED, KIM CONTINUED HIS ROLE AS THE BAND'S UNOFFICIAL HISTORIAN AND ARCHIVIST. I'VE ALSO BEEN "ARCHIVE GUY" FOR YEARS WHILE WORKING ON NUMEROUS BOX SETS AND REISSUE PROJECTS FOR OTHER BANDS, SO WHEN WE PUT OUR HEADS TOGETHER A FEW YEARS AGO FOR THE *SCREAMING LIFE* REMASTER/REISSUE, THE EVER-ELUSIVE "UMOK REMIX" IDEA STIRRED TO LIFE ONCE MORE. WITH THE NEWS THAT SST (NOW RELOCATED TO TEXAS) HAD SEEMINGLY LOST THE STEREO MASTER TAPES, THE TIME FOR A COMPLETE REMIX (NOT JUST REMASTERING) HAD FINALLY COME. THE OLD REELS WERE PULLED FROM THE VAULT, TRANSFERRED TO HI-RES DIGITAL, AND WE SETTLED IN AT SEATTLE'S SOUNDHOUSE TO MIX THROUGH THE TRIDENT 80B CONSOLE.

CAUTION WAS NEEDED. THE EXISTING VERSION HAD BEEN AVAILABLE FOR DECADES, AND FANS WERE USED TO IT. WE CHOSE TO RESPECT THOSE LISTENERS AND, MORE IMPORTANTLY, THE ORIGINAL INTENTIONS OF THE BAND (AND ENGINEER DREW), BY USING THE ORIGINAL MIXES AS A BLUEPRINT FOR OUR CHOICES AND PLACEMENT OF THE VARIOUS MIX ELEMENTS: PANNING, LEVELS, EFFECTS, WHICH GUITAR OVERDUBS TO USE. THE INTENT WAS TO UPDATE THE TONES, THE EQ, AND THE SONIC SPECTRUM: GIVE THE GUITARS SOME BEEF, THE DRUMS SOME WEIGHT, THE WHOLE THING SOME LOW END. CLEANER, BIGGER, CRUNCHIER. SOME OF WHAT WE FELT WAS EXCESSIVE REVERB (POPULAR BACK THEN, SEE FIRST PEARL JAM ALBUM!) WAS SCALED BACK, BUT IT NEEDED TO BE RECOGNIZABLY THE SAME RECORD. NOT AN ENTIRELY NEW CONCEPTION.



RE-CREATING THE EXISTING MIXES (WHICH WAS ALWAYS MY STARTING POINT) HAD ITS CHALLENGES. FOR "665" AND "667", IT BECAME APPARENT THAT THERE WERE SONIC ELEMENTS IN THOSE MIXES THAT WERE NOT ON THE MULTITRACK TAPES. THERE WAS A "LIVE-PERFORMANCE DURING THE MIX" ASPECT INVOLVING SOME KINDS OF EXTERNAL DELAYS OR EFFECTS, WITH THE BAND AND DREW PUSHING FADERS AND PAN KNOBS AROUND "ON-THE-FLY." I WAS PRETTY STUMPED FOR A WHILE UNTIL I REMEMBERED AN EFFECTS UNIT CALLED THE H3000 THAT WAS VERY POPULAR IN 80S STUDIOS BEFORE COMPUTERS TOOK OVER. I HAD A BIG "EUREKA" MOMENT WHEN I HIT ON WHAT MUST HAVE THE EXACT DELAY PRESETS THAT WERE PROBABLY USED FOR THOSE SONGS AND FOR "HEAD INJURY."

I RESISTED THE URGE TO TUNE THE VOCALS (NO NEED, HAI) OR OTHERWISE "FIX" THINGS, WITH ONE EXCEPTION, IN YE OLDE DAYS OF MAKING A RECORD ON ANALOG TAPE IN TOO-FEW STUDIO DAYS, SOMETIMES SMALL IMPERFECTIONS WERE PASSED OVER BECAUSE THEY WERE NOT FIXABLE WITHOUT RECORDING THE ENTIRE SONG AGAIN. (YOU COULD EVEN MAKE THE CASE THAT THIS WAS AN ADVANTAGE OF RECORDING ON TAPE, BUT THIS IS NOT THE PLACE FOR THAT DISCUSSION.) ASTUTE LISTENERS MAY HAVE CAUGHT THE ONE MISSING SNARE HIT ON "FLOWER." KIM TELLS ME THAT THIS BECAME SOMEWHAT OF A RUNNING JOKE IN THE BAND, WITH MATT SOMETIMES DUPLICATING THE MISSING SNARE HIT DURING REHEARSALS OF THE SONG. BUT IN THE NEW, CLEANER MIX, IT WAS LIKE A HUGE HOLE, SO WE FIXED IT. (SUE ME.)

THE ALBUM FEATURES A FAVORITE OF MINE AND A THROWBACK TO SOUNDGARDEN'S PREHISTORY, BASSIST HIRO SINGING LEAD ON "CIRCLE OF POWER," A SONG DATING BACK TO THE VERY EARLIEST DAYS OF THE BAND AS A POWER TRIO, WHEN CHRIS CORNELL WAS THEIR DRUMMER,

THE BONUS EP TRACKS (WE DUBBED IT "UMEP") WERE RECORDED ON OTARI HALF-INCH 8-TRACK (SEE *BLEACH*) AT RECIPROCAL RECORDING AROUND THE SAME TIME AS THE *SCREAMING LIFE* SESSIONS, WITH CHRIS HANZSEK SUBBING FOR ME AT THE BOARD WHENEVER MY BAND SKIN YARD HAD A SHOW TO PLAY. THIS WAS A TREMENDOUSLY CREATIVE PERIOD FOR SOUNDGARDEN, WITH MANY, MANY SONGS COMING INTO BEING, AND WE JUST KEPT THE TAPES ROLLING. SOME OF THESE SONGS WERE LATER RECORDED FOR *UMOK* AND FOR *LOUDER THAN LOVE*. THE SIX SONGS INCLUDED HERE ARE THE BEST OF THE UMOK-RELATED "EARLY VERSIONS," AND, AS WITH UMOK, I HAD THE PLEASURE OF MAKING FRESH MIXES AT SOUNDHOUSE.

"INCESSANT MACE" IS A SPECIAL CASE: IT IS ESSENTIALLY A ONE-RIFF SONG, WHICH WORKED SPECTACULARLY LIVE BASED ENTIRELY ON PERFORMANCE DYNAMICS. FOR SEVERAL YEARS IT WAS SOUNDGARDEN'S SIGNATURE BRING-DOWN-THE-HOUSE NUMBER, BUT IT WAS ALWAYS HARD TO CAPTURE IN THE STUDIO. THE TAKE ON THE *UMOK* ALBUM IS NOT DEFINITIVE, AND THERE WERE SEVERAL COMPETING EARLIER VERSIONS. WE NARROWED IT DOWN TO TWO TAKES (FAST AND SLOW) WHICH WERE SO WILDLY DIFFERENT WE COULDN'T CHOOSE, SO YOU GET TO HEAR THEM BOTH. THE FAST VERSION HAS CHRIS EXPERIMENTING WITH A SINISTER VOCAL EFFECT (HE WAS LISTENING TO A LOT OF CHROME RECORDS) BUT THE SLOW VERSION CAPTURES THE LIVE FEEL OF THE BAND EVEN THOUGH, AND MAYBE BECAUSE, IT HAS ONLY CHRIS' GUIDE VOCAL ON IT... IN FACT IT IS 100% LIVE-IN-THE-STUDIO EXCEPT THAT KIM OVERDUBBED A SECOND GUITAR TRACK, WHICH WE LEFT IN.

IT WAS A GREAT PLEASURE TO FINALLY DO THESE REMIXES... AND THERE'S STILL MORE STUFF IN THE VAULT!

JACK ENDINO, 2017

# S O U N D G A R D E N

CHRIS CORNELL · VOCALS   KIM THAYIL · GUITAR   MATT CAMERON · DRUMS   HIRO YAMAMOTO · BASS

## 2017 REMIX AND REISSUE

ULTRAMEGA OK

SUPERVISED BY KIM THAYIL.

REMIXED FROM ORIGINAL MULTITRACK MASTER TAPES FROM 2013 - 2015 BY JACK ENDINO AT SOUNDHOUSE, SEATTLE, WA.

ULTRAMEGA EP

RECORDED IN 1987 BY JACK ENDINO AND CHRIS HANZSEK AT RECIPROCAL RECORDING, SEATTLE, WA.

MIXED BY JACK ENDINO IN 2016 AT SOUNDHOUSE, SEATTLE, WA.

MASTERED BY TED JENSEN AT STERLING SOUND.

ART DIRECTION AND DESIGN BY JOSH GRAHAM, SUSPENDED IN LIGHT.

COVER PHOTO: LANCE MERCER. DUST SLEEVE PHOTOS: SYDNEY TAYLOR AND LANCE MERCER. GATEFOLD PHOTO: CHARLES PETERSON.

## 1988 ORIGINAL RELEASE

ULTRAMEGA OK

RELEASED BY SST RECORDS. PRODUCED BY SOUNDGARDEN AND DREW CANULETTE.

RECORDED SPRING 1988 AT DOGFISH MOBILE UNIT, SEATTLE, WA, AND NEWBURG, OR. ENGINEERED BY DREW CANULETTE AND LANCE LIMBOCKER.

MIXED AT DOGFISH STUDIO, NEWBURG, OR & PACE STUDIO, PORTLAND, OR.

ART DIRECTION AND DESIGN: KATHRYN MILLER / SOUNDGARDEN. COVER PHOTO: LANCE MERCER. INSERT PHOTO: SYDNEY TAYLOR.

VOCALS ON CIRCLE OF POWER - HIRO. BASS ON CIRCLE OF POWER AND ADDITIONAL GUITAR ON MOOD FOR TROUBLE, HE DIDN'T AND SMOKESTACK LIGHTNING - CHRIS

### FLOWER

MUSIC · THAYIL LYRICS · CORNELL

### MOOD FOR TROUBLE

MUSIC/LYRICS · CORNELL

### NAZI DRIVER

MUSIC · YAMAMOTO LYRICS · CORNELL

### ALL YOUR LIES

MUSIC · THAYIL / YAMAMOTO LYRICS · CORNELL

### CIRCLE OF POWER

MUSIC · THAYIL LYRICS · YAMAMOTO

### HEAD INJURY

MUSIC / LYRICS · CORNELL

### BEYOND THE WHEEL

MUSIC / LYRICS · CORNELL

### HE DIDN'T

MUSIC · CAMERON LYRICS · CORNELL

### INCESSANT MACE

MUSIC · THAYIL LYRICS · CORNELL

### 665 667

MUSIC · YAMAMOTO LYRICS · CORNELL

### SMOKESTACK LIGHTNING

MUSIC / LYRICS · C. BURNETT

### ONE MINUTE OF SILENCE

J. LENNON





THANKS TO: SST SUB POP GREG GINN CHUCK DUKOWSKI BRUCE PAVITT JONATHAN  
PONEMAN AARON JACOVES BRYAN HUTTENHOWER STEVE RALBOUSKY GEORGE  
DRAKOULIAS A&M SCOTT SUNDQUIST PETER PATERNO, ESQ. GLOBAL APRIL ACEVEZ  
KATE MCDONALD KATEY GUNNY JUNK DON MULLER MARK GEIGER BOB PFEIFER ED  
MCGINLY ANNA STATMAN NICK TERZO FAITH HENSCHER BOB BIGGS MOM & DAD KCMU  
KJET GREG KEPLINGER CENTRAL TAVERN CLAUDIA CHUD CHARLES PETERSON KEVIN  
WESTENBERG LANCE SYDNEY TAYLOR CHAD SLAM HATE BLAKE THE FALLEN ANGELS  
THE FALLOUT CREW 451 SEISMIC NAF MIKE GIACONDINO STEVE FISK DAWN ANDERSON  
BACK LASH *THE ROCKET* DANIEL HOUSE CHRIS HANZSEK RECIPRICOL RECORDING SEAN  
WILKINSON TONY GODBEHERE RON SOBLE REYZAH SAGHEB MARK ARM GREEN RIVER  
MUDHONEY LANDREW MALFUNKSHUN SKIN YARD TIM MAHONEY SCREAMING TREES  
DAS DAMEN SAINT VITUS FAITH NO MORE MILTON GARRISON BILLY WARNER BRAD  
MATTER LEE LUSTBERG WNYU DREW CANULETTE LANCE LIMBOCKER BRAD STEVENS  
PAT MCD ANDY DUNKLEY JEM ASWAD ROCKPOOL CMJ RACHEL MATHEWS MARK  
WILLIAMS CHARLIE BROWN TRIPLE X GARY HEFFERN PETER CORNELL ERNIE DAVIS TERRY  
BOZZIO DENARDO COLEMAN HELEN SHELTON EV COVANI RICK DRUMM REMO AMY  
DENIO MIKE AND GLEN SLATER HOWARD ELMER ALAN TOMPKINS JON SZANTO ZELALEM  
TEDASE SHAWN HANIFFE JOHN BERGEVIN ...ALL THOSE FOLKS WHO PAID TO GET IN!

MANAGEMENT: RON LAFFITTE AND AMY DECKER.  
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BUSINESS MANAGEMENT: CAL FINANCIAL GROUP.

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## ULTRAMEGA OK

FLOWER ALL YOUR LIES

665 BEYOND THE WHEEL 667

MOOD FOR TROUBLE CIRCLE OF POWER

HE DIDN'T SMOKESTACK LIGHTNING NAZI DRIVER

HEAD INJURY INCESSANT MACE

ONE MINUTE OF SILENCE

PRODUCED BY SOUNDGARDEN & DREW CANULETTE

REMIXED BY JACK ENDINO

## ULTRAMEGA EP

EARLY VERSIONS

HEAD INJURY BEYOND THE WHEEL

INCESSANT MACE

HE DIDN'T ALL YOUR LIES

INCESSANT MACE V2

RECORDED BY

JACK ENDINO & CHRIS HANZSEK

