

# Lincoln's Yardapes dish up whole-lotta funk



Yardapes  
"Get Bent"  
Tone Def Records

Okay, so it's not exactly new anymore, but the credit due the Yardapes for their debut effort, "Get Bent," is overdue. As with many Lincoln bands, the studio product doesn't quite do justice to the live act, but Eric Medley at Studio Q had his work cut out for him when he recorded the Apes.

What is captured on the 15 tracks of "Get Bent," are some heavy grooves, and a whole lotta wah. Yes, that's funk music, Capitol City style.

So, Lincoln isn't the urban city of lights that would be a logical spawning ground for junkyard funk of this caliber, but the fact is, James Brown — one of the few living human beings not thanked on the liner notes — could probably put his own sales tax on this album.

Enough about the boss with the hot sauce, "Get Bent," aside from the ragin' retro-funk, showcases more of the local talent that the city has been running over with lately.

The Apes can play the heck out of

# Band's five-song 'Power Peach' finishes up just short of sweet

Urethra Franklin  
"Power Peach"  
Ism Recordings

As much fun as it would be to speculate on why Urethra Franklin has a grotesque and irreverent name, it suffices to say that it's a perfect name for the loud, angry sound that this Lincoln four-some welds together on their debut EP.

If you like feedback, sensory overload, and a tape that sounds best at a high volume, "Power Peach" would be a good choice. There's more than a hint of influence from good old days of the great Northwest on this tape.

It's nice to hear that the grunge sound has left its mark on Lincoln. Of course it's peach colored, which

makes your vision feedback if you look at it long enough.

Urethra Franklin's five-song EP is an ode to stress and fury channelled through transistors and steel chords. The steel chords featured on this album are none other than those of Greg Markel. It's another testament to his versatility that this EP sounds absolutely nothing like his solo effort released earlier this year.

The other steel chords of Urethra are the vocal chords of lead singer Chris Heine whose unnerving vocals and anxiety ridden lyrics play a great cat-and-mouse game with Markel's guitar.

The only problem with this tape is that it ends before it really gets a chance to make a complete statement. If Urethra can screech out another five songs in the studio and personalize the final product, they might just have something really good.

— Carter Van Pelt

their instruments, and usually do. Just check out any of Glen Smith's guitar solos — particularly "I Don't" and "Gone Without a Trace" — Mark Lee's bass licks, or even give the drummer a listen.

Lee's bass is underscored by Casey Kinnan's relentless drum kit lecture which is given its signature by an explosive snare sound that recalls Stewart Copeland.

Convinced? If not, Andy Brown's vocals are almost as good as his lyrics. If you don't get the point, go buy the damn thing and figure it out for yourself.

— Carter Van Pelt

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