



HINKLEY

There is a working class section of Rochester, New York – in the heart of downtown and nearby to the Eastman School Of Music -- which has a reputation for producing indie/underground music, consistently and authentically.

Not unlike the musical neighborhoods of greater fame – the Ballard in Seattle, Alphabet City in Manhattan or Boston’s Allston neighborhood – downtown Rochester has contributed some true gems to the world of popular music, both underground and mainstream: **Stripminers** - a successful post punk outfit that lived from 1989 to 1993. **Lydia Lunch** – the poet, singer and actress most closely identified with the New York No Wave scene.

Personal Effects - one of Rochester's most popular MTV bands in the early eighties. **Nod** – a ‘true’ rock-and-roll band signed in the 90’s to Steve Shelly's label, Smells Like Records. **Chuck Mangione** - who pioneered the smooth jazz genre and gave us the phrase flugelhornist. Musical icons **Cab Calloway, Son House, and Mitch Miller** and of course, **Kiss' Ace Frehley**, who was born in Rochester, but didn't stay very long.

In the early 1990's, indie rock band Muler began to create music and stake its claim as part of Rochester's rich musical landscape. Hinkley founding member and principal songwriter **Will Veeder** was part of the original Muler line-up as the band’s bass player. Signed to British independent record label Dedicated Records (BMG), Muler had a poppy/bouncy/grungy sound which made them popular as an alternative to the budding scene of polished, radio-friendly, alternative rock. In brief, Muler was a noisy pop 4-piece, boasting fast and catchy songs with hooks to hang on to. Muler released two full-length CD "The State of Play", "Motel Bible School" plus a bunch of old-school singles on vinyl with the pre-requisite B-Sides intact. The State of Play -- recorded by Adam "Red" Lasus (Madder Rose, Helium, Gigolo Aunts and, more recently, Brooklyn-based indie darlings Clap Your Hands Say Yeah) -- was critically well-received and sold upwards of 5000 copies. Muler’s tenure as a working band spanned the decade, and the broader impact of their recorded music continues to the present day.

"The State of Play, Muler's national debut, positively feels like the result of spare change, battered equipment, and a Budweiser party ball thrown in for good measure. But it couldn't sound better. No indie meekness here, just rock that means what it says."

All Music Guide

FAST FORWARD.2002

"The band is led by main guy Will Veeder and ... is full of the kind of melodic Americana that most bands written about in the pages of NO DEPRESSION would kill for."

IndiePages.com

Standing on the strong shoulders of Muler, **Will Veeder** moved forward from his Muler experience to form a new band with drummer Sean Leahy and they called it **Hinkley**. At this stage of band history, it would be fair to say Mr. Veeder was inspired, influenced and informed by the years he spent in Muler. Initially Hinkley was a modest endeavor, not much more than Veeder and Leahy writing and recording songs on borrowed gear set up in the back room of their apartment. They collaborated on lyrics and melody, rehearsed ceaselessly and put out a record, the first full-length Hinkley release, *Listening for Breathing*. Sean Leahy left the band after the first official CD was recorded.

2002.LISTENING FOR BREATHING

Listening for Breathing (self-released) marks the first official commercial release for the newly formed Hinkley. Infused with spontaneity, by way of an emphasis on shared songwriting and shared vocal duties, *Listening for Breathing* makes apparent the easy working collaboration between Will Veeder and Sean Leahy. This debut CD is comprised of 13 tracks, written and recorded by Veeder and Leahy, and features the signature song 'From Moonshine to Mars'. The CD, including artwork, was hand made and remains available in limited quantities.

2003.FRAIL AND POKER FACED

Following quickly on the heels of the debut CD, *Frail and Poker Faced* (self-released EP) includes new band members Jona Toll (guitar, bass, vocals) and Charles Leport (drums). Recorded and Mixed by Veeder and Toll, the five-song EP showcases the band's remarkable creative synergy, and includes the stand out track – and fan favorite – 'Superman'. The EP, including artwork, was hand made and remains available in limited quantities.

"Hinkley reminds me of the Wrens, writing catchy lyrics while adding a Chapel Hill punch of indie rock. This unassuming band rocks with an untainted energy that when you hear them live, everything but the beer in your hand and the band on stage are insignificant."

75 or Less

"What is not to like about smooth, blended harmonies that instantly leave you feeling good? Hinkley put familiar pieces together to form the puzzle in a new way. [The EP] is smart and delivers Hinkley's likable music without making you sick of their bright and catchy melodies."

Plug In Music

2005.ESTATE SALE

Estate Sale (Carbon Records) served to solidify Hinkley as a band, as part of the Rochester music scene, and as an act with authenticity and broad potential.

Recorded both in Brooklyn, NY and Rochester NY, and with the help of Adam Lasus (Clap Your Hands and Say Yeah, Clem Snide, Yo La Tengo), *Estate Sale* encompasses a wide variety of musical ideas. With a through-line of smartly written lyrics and Veeder's distinctive vocal treatment, the tracks on *Estate Sale* manage to weave between Country, 60's Pop and Indie Rock.

"On their third release and second full-length, the Rochester musicians in Hinkley offer a brilliant album of perfectly produced, stylistically diverse pop music ... If every city has its band of hard-working artists who cause locals to scratch their heads over why the band hasn't reached worldwide acclaim, Hinkley is Rochester's act."

Delusions of Adequacy

"Anyone familiar with Veeder's previous work in Hinkley and the now-defunct Muler can attest to Veeder's unparalleled gift for wresting beauty from sadness. This time, as if sensing that lightning might not strike in the same spot twice, Veeder devotes about half the album to Muler-styled upbeat pop. The band --- a veritable all-star lineup of local talent --- switches gears between trademark Hinkley Americana and British mod rock with rubbery grace."

Rochester City Newspaper

"Estate Sale coolly exposes a wide variety of musical styles, all or which flow gracefully amongst each other while still maintaining a sound to identify as a band called Hinkley.... Consider an indie-rock ethos, (ala The Shins and Built To Spill) coupled with an eclectic core of Americana, and it's easy to hear how comparisons to Sparklehorse and Wilco might arise."

Miles of Music

2008.ELEPHANT ROUND UP

Basic tracks for *Elephant Round Up* (Carbon Records) were recorded by Reid Blondell and Steve McNally for Acme Recording Company during a December 2007 live show in Rochester NY. The players on *Elephant Round Up* are veterans of the Rochester music scene: Veeder on guitar and vocals, guitarist Jona Toll, singer Stacey

Ackerman, drummer Charles Leport, bassist Keith Parkins, keyboardist Dennis Mariano, violinist Marlene Matthews, Gregory Paul on banjo and Darren DeWispelaere on the euphonium. After the show, Hinkley took the tracks into the studio for overdubs (more guitars, layered vocals), mixing and mastering.

Elephant Roundup is a strong representation of the 'indie rock band' form of Hinkley, complete with the usual guitars, bass, drums and vocals, but deftly adding keyboards, percussion, violin, banjo, singing saw and a baritone horn. Stylistically the songs on *Elephant Round Up* range from alt.country to full-on rock with an emphasis on meticulous song writing and relatable lyrics.

"Elephant Round Up is an excellent album, layered like a very old swamp. The songs are drenched in darkness. Twisted studies like "Twilight Motel," a country jaunt through a no-tell purgatory infested with suicide and beat-down losers. Yet, showing mercy on his literary creations, the body count is surprisingly low. "One official death," Veeder says. That's the suicide in "Twilight Motel"... "OK, two," he says, standing corrected. "In 'Ballad of Old Jack Bean,' he dies at the end. Unfortunately. But it had to be done." **Rochester Metromix**

"Hinkley is still country, the good country, the one with feelings I can relate to and nary a mention of that ever-present Jesus (and if there is, a brief one, and definitely nothing about him taking the wheel). [The] new album, Elephant Round Up, is a live album, but not in the way I think of live albums. Maybe I've listened to one too many of, say, Oasis' live albums but there's no shrill audience screaming to be had here, and the recording comes across clear and beautiful." **The Red Alert**

2011.HEAVEN IS HIGH

The current CD, *Heaven Is High* (Carbon Records) is a self-produced collection of 14 original songs that falls seamlessly into the Indie/Folk Rock genre. Front man Will Veeder describes the latest effort: *"We can play sets that are sparse and quiet or other ones that are a total onslaught of sound, usually both, and I think this CD reflects that."* Recorded and Mixed by Will Veeder and Jona Toll and Mastered by David Hurtgen (Clem Snide, Bitchmidget). *Recommended if you like Wilco, The Low Anthem, Uncle Tupelo*

"At times, the infusion of indie rock on songs like "Lake of The Clouds 2," which starts with simple banjo and tambourine before launching into a smooth, yet heavy ending, comes as a surprise. The same sleepy folk whimsy still has its hold on "Dead Men" while others like "Walnut Fire" and the instrumental "Bounce House," written by Leport, leave no room for fiddle or singing saw. It's just good indie rock that's unbound by a single genre."

The Rochester Examiner

"Hinkley is a departure from the usual Carbon Records improv/abstract/noise/etc releases, but if you're into song writing, and really great rock, sometimes country-ish, sometimes poppy, songs, then this is your bag."

Joe, Owner, Carbon Records

CURRENT.FUTURE

As a five-member band, Hinkley's musical influences run deep and while the overall sound is grounded in melodic Pop, it also lives comfortably on the outer fringes of Psychedelic, and even at times, Noise. Compared most often to The Shins and Wilco, Hinkley has forged it's own unique approach to the creation of adventurous, eclectic music.

Or, put more simply:

- We are hard-working band from Rochester, NY
- We play pop music, which is sometimes country, sometimes psychedelic, sometimes quiet and sometimes loud
- We like to play live and have been doing so since 2002
- We think it is important to play songs that convey a meaning
- We have been described as genuine, timeless and sincere
- We have three full-length CDs and one EP

Hinkley. Sounds. Onomatopoeically satisfying. Grounded in the natural currents of human nature - hope, joy, disappointment and reservoirs of strength. Hinckley Dam as muse -- close to the edge. We changed the spelling to disassociate from the guy who shot Reagan, but in reality (especially in the earliest years of the band) we didn't mind the insinuation.

Hinckley Lake (Reservoir) is located in upstate NY approximately 20 miles from Utica. The Adirondack waters of the West Canada River and the Black Creek feed the Hinckley Reservoir.

Hinkley is: Will Veeder - Vocals, Guitar, Keyboards. Jona Toll - Bass, Guitar, Vocals. Dennis Mariano - Guitar, Keyboards, Bass, Vocals. Charles Leport - Drums, Glockenspiel. John DePuy - Guitar, Vocals.

BANDMATES

Will Veeder - Vocals, Guitar, Principal Songwriter

In a recent phone conversation, Will Veeder talked with easy candor about his latest effort: *"Although we are generally associated within an alt-country/alt-rock realm, another part of what I do musically is kind of experiential and based on more of an "experimental aesthetic". In a live setting our set-list can transition from subtly sparse to a sort of high-energy loud and noisy. Think indie bands like Yo La Tengo or Beachwood Sparks."*

When asked to be more specific, Will steered the conversation toward one particular track from Heaven is High: *"I was thinking the other day about "If Hollywood Ever Found Out", the song has a silly title and in my head when I wrote it I pictured kind of a strange descending guitar melody but with sweet harmonies over it, kind of a quiet song. I wasn't sure really what to do with it but when I brought it into the band Charles (the drummer) put a crazy, spazzy non-rock drums over it that it turned into a whole different song. It is one of my favorites on the record."*

Charles K Leport Jr., - Drummer

Ask Charles if he is on Facebook or Twitter and he'll say 'no way, not on eHarmony either'. It's that sort of quick wit and old-school practicality that allows Charles to drum so successfully. It is also what allows him to lead the band, spiritually that is. Originally from LeRoy, NY - a small city in far western NY and the birthplace of Jell-O gelatin dessert – Charles was raised around music and never discouraged from using anything suitable as an impromptu drum kit.

His early years as part of the Buffalo, NY music scene were spent in locally-adored bands; the fast-feedback alternative rock three piece Visionstain (Silverdish Records, 1995) and later, the Rochester-based psychedelic combo Pengo (Carbon Records, 2004)

Boasting an eclectic list of musical influences, ranging from Coloured Balls (AUS), Amon Dull (GER), Killdozer (US) to Sun Ra and iconic hardcore punk group Hüsker Dü, Charles brings a dense subtlety of tempo to Hinkley's current sound. A striking example of Charles' influence on the band's sound can be heard on the track Fleetwood Folds with it's "very upbeat, sparks-like foray, supporting a real cool piano line."

Jona Toll - Original Member, Former Lead Guitar, now Bass

Well versed in the musical language of stadium rock favorites (Neil Young, U2, The Kinks, The Who) bass player Jona Toll brings a broad subtlety to the Hinkley sound as well as serving as co-producer on studio recordings.

Jona comes to Hinkley with an impressive pedigree --- having been a part of the upstate NY indie underground scene every bit as authentically as band mate Will Veeder. He is a hardworking musician and not at all stubborn when it comes to lending his talent and expertise to bands who call on him. His musical resume highlights read like this: Visionstain (angular punk band, 1990-2000), 5wattclub (pop punk, 2002-present day) Sisters of Murphy (Irish Rock, 2006-present day).

His work with Hinkley however remains the priority - and Jona's enthusiastic, rapid-fire description of life in the band will show you why: "On the song "Hollywood", Charles would lean into the drums so heavily and so loudly on verse number 2 that I first thought the take was unusable. The only way the part actually sounded good and made sense was to TURN HIM UP MORE! "

John DePuy – Guitar, Backing Vocals

Born and raised in Rochester proper, and the youngest in a family of six kids, John DePuy can't remember a time when he wasn't carrying a guitar. "I've been playing my whole life, mostly because my two older brothers played guitar and I wanted them to like me."

Joining the current configuration of the band in late 2009, John is the only member of Hinkley who cites Buddy Holly as a major musical influence. John's guitar playing has the ability to edge seamlessly from a clean, pristine 'pop' sound to a dense and distorted 'punk' texture. What he brings to the Hinkley repertoire is a versatility of mood and music, all with superb tone.

In his own words: "I really like how the song "If Hollywood Ever Found Out" almost has a spaghetti western kind of feel to it. It starts out with this sort of disjointed drum line mixed with these Ennio Morricone-ish guitar lines and then hits you in the face with a cohesive, melodic chorus. Every time I hear it, I almost expect Clint Eastwood to walk in and spit his cigarillo in my face."

Stacey Ackerman – Studio Only - Backing Vocals

Adding to the tapestry of sound on Hinkley studio recordings is mezzo-soprano Stacey Ackerman. From the earliest incarnations of Hinkley Stacey has lent her supple, strong voice to the recorded music.

Born in Moravia, NY Stacey comes to the band with the pre-requisite background in high school musicals and college choruses. There is even a bit of trumpet playing in her repertoire, which helps to explain the bright and lively tone of her vocals.

In addition to singing, Stacey brings a discerning voice to the band's efforts – her opinion on new songs, new arrangements and new sounds is highly valued by all band members. Let's call her the sounding board and the band's very own music critic. Her influence on the band's musical direction is felt, and appreciated, throughout the recording process.

And it is true what they say, behind every good man is an equally fantastic woman, Stacey Ackerman just happens to be married to Will Veeder.

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<http://www.hinkleysounds.com>

See Also:

<http://www.carbonrecords.com/bands/hinkley>

<http://www.facebook.com/pages/Hinkley/14790398849>

<http://www.myspace.com/hinkley/>

<http://www.mulerband.com>