



Bio information: **DYLAN RYAN / SAND**

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**FILE UNDER: JAZZ / ELECTRIC JAZZ / ROCK**

**Dylan Ryan's LA Guitar Power Trio with Timothy Young and Devin Hoff,  
– Dylan Ryan / Sand –**

**Returns with a New Album, *Circa*,  
A Musically and Emotionally Evocative, Guitar-Drenched Disc  
Born on the Road and in Moonlight, in Caves on Libyan Sea Shores**

Los Angeles, CA is home base for one of the most inventive and musically awesome guitar power trios on the current electric jazz and rock scenes: **Dylan Ryan / Sand**. Led by Dylan Ryan, a drummer/composer with feet firmly planted in both indie rock and jazz, the group features guitarist **Timothy Young** (**David Sylvian**, **Reggie Watts**, **Wayne Horvitz**) and **Devin Hoff** (**Nels Cline Singers**, **Yoko Ono**, **Cibo Matto**). Together on *Circa*, their second release on **Cuneiform Records**, the trio forge a wholly unique, emotionally-charged and stylistically omnivorous music that invokes elements of **Rush**, **Fugazi**, **Fred Frith's Massacre**, **James 'Blood' Ulmer**, and more, and sonically ranges from fearlessly improvisational to tender; the abrasive to the understated.

Indeed, this range of influences and openness to sonic possibilities is what initially drew Ryan to his bandmates. "I saw **Tim Young** play somewhat by chance in an old bar **The Doors** used to play in and I was so impressed that I wanted to be in a band with him immediately. He was doing a great combination of **Meat Puppets** meets **The Dead** and completely killing it. Then he sat in with our friends from Portland, **The Blue Cranes**, and did the most amazing ballad. ...when I had the idea for the band I called him first." Ryan completed Sand when he invited Hoff; he and Hoff had long held a mutual admiration for one another's work. In 2013, Cuneiform Records released **Dylan Ryan / Sand's** debut release, *Sky Bleached*, to wide critical acclaim.

After the release of *Sky Bleached*, Ryan knew that he needed to release the group's sophomore record quickly. Ryan, who was accustomed to composing in what he calls "an old-fashioned, stereotypical, French-guy-chain-smoking-at-a-piano-with-some-staff-paper way", challenged himself to instead assume the role of roving-composer-in-the-French-Foreign Legion, and wrote most of *Circa's* material while on an extensive multi-continent tour with another Los Angeles band, **Rainbow Arabia**. The impetus behind the record, Ryan claims, was a week he spent during this tour living in a **Cretan** cave on the shores of the **Libyan Sea**, playing until sunrise with a group of **Greek** hippies absolutely obsessed with **Deep Purple**, endowed with refreshments and "the oddest of meters."

On the road for six months across the Americas and Europe, Ryan wrote in vans, hotels, and various apartments, composing most of the material for *Circa* with Pro Tools, using an Akai Midi keyboard to sketch out riffs and progressions, and a guitar when available to elaborate on parts, visualizing how Young's guitar prowess would actualize his ideas. Upon returning to Los Angeles, Ryan pieced together the music, booked a studio, and during two days in January, recorded ten songs with Hoff and Young. Regarding the new tunes, Ryan said that, "the most important thing...was the idea of playing on the strengths of [*Sky Bleached*]... I wanted to build on four main things; the harmonic openness or simplicity, the dramatic dynamic shifts, the ensemble passages, and especially group unison parts as on songs like "**Visionary Fantasy**."

*Circa* takes the most memorable elements of the debut record and expands upon them, honing the craft, and further distinguishing their sound. The sheer size of the band's sound has increased immensely. Introspective pastoral moments of "Visionary Fantasy" are book-ended by sludge-trodden group passages and the shadows of Dark Americana in "**Slow Sculpture**", which in turn are countered in "**Possession**" with highly imaginative **Melvins**-esque ensemble figures. Young's blissful guitar phrases lend an almost vocal capacity to these songs as Ryan and Hoff offer a perfect vehicle for his exuberance.

Listening to *Circa*, one gets the exceedingly refreshing sense that **Ryan**, **Hoff**, and **Young** care very little if they arrive at a fixed sonic destination or settle into any one genre of sound. Stylistically and emotionally expansive, this is music designed to make you feel, and these three lads are more than happy to have you along on the journey toward whatever province they may land on. Armed with what a good many trend-worshipping philistines consider the antiquated tools of guitar, bass and drums, **Sand** make use of them well as they deliver an honest and modern take on the power trio paradigm. They rely on fearless musicality, and an eternal searching spirit rather than any current propensities of a misdirected, gear-laden and soulless super conscious.

Then again, maybe they just play what they like to hear.

Ryan elaborates, "I have no idea where **Hendrix** and those guys were really at on those recordings, but I conjure up certain images and scenarios when I listen to them, as I think we all do with records we like. Certain sounds affect the imagination in specific ways defined by the experience or history we each carry with us, and we ended up exploring this idea."

“...listeners will follow the dots which extend back to Black Sabbath and up to Joe Satriani.” – **Audiophile**

### **BIO INFORMATION: DYLAN RYAN / SAND**

#### **DYLAN RYAN**

Chicago-born Dylan Ryan grew up amidst the interconnected No Wave, Post-Rock, Free Jazz, and Hardcore scenes that flourished there during the 90's. While attending Chicago's DePaul University he studied literature, film, and Martial Arts, and launching the instrumental outfit that evolved into **Herculaneum** (his longest standing project.) He has drummed with the experimental two-piece **Michael Columbia**, avant-post-rockers, **Icy Demons**, and played in talent-laden combos with free jazz luminaries such as **Jason Stein**, **Josh Berman**. Since relocating to LA in 2010 he has performed with post-hardcore mainstay's **Cursive**, **Herculaneum**, singer-songwriter **Tim Kasher**, **Rainbow Arabia** and **Icy Demons**, maintaining the highly versatile path that has shaped his career.

#### **TIM YOUNG**

Tim Young established himself on the Seattle scene in the late 1980s with the adventurous band **Scallywags**. He forged a fruitful creative alliance with keyboardist **Wayne Horvitz**, performing in his rock band **Zony Mash** and chamber jazz ensemble **Sweeter Than the Day**. During his two decades in Seattle he also collaborated with many of the most creative musicians in the Pacific Northwest, including **Bill Frisell**, **Julian Priestner**, **Obo Addy**, **Robin Holcomb**. He has been sought after by a stylistically vast array of artists, including **Beck**, **Rufus Wainwright**, **Belinda Carlisle**, and **Fiona Apple**. Based in LA for the past eight years also co-leads **Thruster!** with **Kneebody's** **Kaveh Rastegar** and **Soundgarden's** **Matt Chamberlain**.

#### **DEVIN HOFF**

**Devin Hoff** was born in Fort Collins, Colo. and came of age musically in the Bay Area scene of the mid 1990s. Quickly recognized as an invaluable creative force, he forged powerful alliances with several drummers, including the protean **Ches Smith** and the insuperable groove master **Scott Amendola** (with whom he performed in the collective trio **Plays Monk** with clarinetist **Ben Goldberg**)

By the time he left Northern California he had worked extensively with **The Nels Cline Singers**, **Vijay Iyer**, **Graham Connah**, **Howard Wiley**, **Hugh Ragin**, **Carla Bozulich**, and launched his first band, the **Redressers** with **Ches Smith**, **Carla Kihlstedt**, and **Marika Hughes**. Hoff currently resides in Philadelphia performing with **Yoko Ono Cibo Matto** and **Julia Holter**.

*For more information on Dylan Ryan / Sand, please visit:*

[sand.dylanryanmusic.com](http://sand.dylanryanmusic.com) - [www.dylanryanmusic.com](http://www.dylanryanmusic.com) - [www.facebook.com/dylanryansand](http://www.facebook.com/dylanryansand) - [www.cuneiformrecords.com](http://www.cuneiformrecords.com)

### **PROMOTIONAL PHOTOS**

Digital [High-Resolution] versions of these images are available for download on the Dylan Ryan / Sand artist page @ [www.cuneiformrecords.com](http://www.cuneiformrecords.com)



### **WHAT THE PRESS HAS SAID ABOUT DYLAN RYAN / SAND'S RELEASES ON CUNEIFORM:**

#### **DYLAN RYAN / SAND**

#### **CIRCA**

#### **CUNEIFORM RECORDS 2014**

“*Circa* is the second effort from drummer Dylan Ryan's trio Sand, featuring guitarist Timothy Young and bassist Devin Hoff... If you've ever pondered what Crazy Horse or Robin Trower might sound like with an acoustic bassist and a dynamically sensitive drummer, *Circa* provides an answer. The Nels Cline Singers are another obvious reference, although Young is a much different guitarist. ... Throughout the album, Ryan prefers to "lead from behind," rarely dominating the soundstage. Whammy-bar power chords toggle against clean Jim Hall snippets on "Possession," which...evokes Black Sabbath... Underneath Young's wah-wah onslaught, Ryan unleashes a series of tom-tom fills that sounds like a marriage of Gene Krupa and Ginger Baker. A certain nod to Bill Frisell seems obvious on both the arena-anthem "Visionary Fantasy," and "Pink Noir," ... Anyone who enjoys jazz on the freer side with a very heavy dose of rock influence should glom onto *Circa*. [4½ stars out of 5]”

– Robert Bush, *All About Jazz*, August 10, 2014, [www.allaboutjazz.com](http://www.allaboutjazz.com)

“Dylan Ryan / Sand is the psychedelic jazz-rock project of drummer and sonic adventurer Dylan Ryan. ... ‘Visionary Fantasy,’ ... is a journey through washes of guitar and tumbling bass, not so much resembling a rock song as a natural wonder, floating through falls, rapids and hair-trigger turns on its way to shred nirvana. Frenetic guitar and bass jam over a crashing drum that recalls groovy British proto-metal drummers like Bill Ward and Ian Paice...”  
– Chris Kissel, *Diffuser.FM*, August 20, 2014, [www.diffuser.fm](http://www.diffuser.fm)

“... Young, a diversely talented guitarist... fills up a lot of sonic space with his rich ethereal surfaces and can rock as hard as the best of them, assuming both the rhythm and lead guitar roles with equal poise. Hoff is just as versatile... And Ryan... a nimble drummer, who can pilot smoothly through tricky rhythmic patterns, and showing a delicate touch even through heavier moments.

... this is a band that’s able to play... with a looseness that remains persistent but flexible enough to give these songs a natural flow. ... these songs rarely go over five minutes... Think of them as compact jams. Within this concise approach, fully formed ideas come forth. “Trees, Voices, Saturn” is like a breezy vintage, late 60’s jam rock groove, especially due to Hoff’s bass groove. “Possession” is what Black Sabbath might sound had they attempted fusion, and “Visionary Fantasy” boasts an intro rocks with intense angularity, like The Who. Young’s guitar is textural within a metal concept, while Ryan’s drums are monstrous in building up to the intense finale. ... “Mortgage On My Soul” is one of Keith Jarrett’s few bona fide rockers... Here, it rocks harder still, and Ryan is destroying his cymbals to make sure that it does. Though Dylan Ryan Sand is a small band, they create a big sound; though the songs are short, they’re complete musical statements. *Circa* makes a lot out of a little.”

– S. Victor Aaron, *Something Else!*, September 25, 2014, [www.somethingelsereviews.com](http://www.somethingelsereviews.com)

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## DYLAN RYAN / SAND

## SKY BLEACHED

## CUNEIFORM RECORDS 2013

“While Sand is conceived as a jazz group, no one in the band plays only jazz. ... Sand’s premise, therefore, involves defined boundaries. Ryan and Hoff have... a notion of swing that makes room for the full-force gale. Hoff is especially solid, holding down the pulse. ... Young’s guitar tone and effects settings define the sound from tune to tune, taking the music from serene spaciousness to high-density maelstroms... he’s most interesting when he piles on the signal processing. But he... [keeps] his most extroverted moments pertinent. [3½ stars out of 5].”

– Bill Meyer, *Downbeat*, May 2013

“Dylan Ryan is a drummer adept at combing his jazz skills with adventurous rock, resulting in music that maintains the cerebral *and* visceral qualities of both styles. ... The set is split... between the drummer’s compositions – engaging guitar melodies delivered with the heft of prog-rock – and group improvs that succeed whether they’re gentle... or vicious... because they cover a lot of space in five minutes or less. ... Paul Motian’s ‘White Magic,’ ... boldly turns into a howling blast of surf-rock.”

– Mike Shanley, *JazzTimes*, April 2013

“One of my favorite jazz albums of the 1Q 2013 thus far is this one from this Californian guitar-bass-drum trio. ... Dylan Ryan[’s] rhythmic approach to the music gives it that something extra. ... the band... help make it special, the guitar especially channeling the unique laid-back aggression of Bill Frisell. This is the good stuff.”

– Aaron Stein, *Hidden Track*, March 13, 2013, [www.glidemagazine.com](http://www.glidemagazine.com)

“On... ‘Sky Bleached,’ the Los Angeles jazz drummer roams dusky, psychedelic rock plateaus with the help of bassist Devin Hoff and guitarist Timothy Young. Sometimes they sound like a jam band wandering. Sometimes they sound like a free jazz trio searching. And sometimes they sound the littlest bit like Black Sabbath, which means we must follow.”

– Chris Richards, *The Washington Post: The Style Blog*, January 15, 2013, [www.washingtonpost.com](http://www.washingtonpost.com)

“... Ryan’s work with the prog-jazz band Herculaneum and other ensembles that skirt the outside realm speak to a non-conforming methodology. ... Hoff’s booming bass lines and Ryan’s resonating drums tender a broad milieu, as Young’s animated and expressive notes are tinted with distortion and electronics effects of various flavors... Add segments with blaring crunch chords and voluminous improvisational forays, the trio projects a lot of breathing room, largely used for expansion.

... “Psychic Journey” is devised on ethereal soundscapes, contrasted with Latin-jazz cross-sections and Asian inferences. ...

The musicians integrate a massive body of influences into a signature sound, along with a highly imaginative mode of execution, making *Sky Bleached* a work of art... one of the most fascinating guitar trio dates I’ve heard in quite some time.”

– Glenn Astarita, *All About Jazz*, March 11, 2013, [www.allaboutjazz.com](http://www.allaboutjazz.com)

“*Sky Bleached* is drummer Dylan Ryan’s debut as a leader, but he’s been part of both the Chicago and Los Angeles avant-garde/jazz communities for approximately a decade, participating in experimental/alt-rock groups such as Herculaneum, Icy Demons, Bablicon, Michael Columbia... and has toured with indie rockers Cursive. ... Ryan offers ten tracks which range in scope and tone from heavy menacing riffs to nearly ambient excursions, and music which clatters and curves with jazz, free improvisation and outsider rock.

... a heated reimagining of Motian’s “White Magic.” Motian’s original, on his 1981 ECM release, *Psalm*, was quite fiery. ... Ryan’s tribute is calibrated with even more disorderly uproar. ... Jazz fans might not enjoy the overdriven tune but rock listeners will follow the dots which extend back to Black Sabbath and up to Joe Satriani.

... Ryan’s otherworldly compositional mien is widespread on other tracks. ... Extraterrestrial existentialism permeates the echo-laden “Time Stalkers,” a longer, methodically composed cut which pursues a fluctuating trajectory, from an unstable waltz start to an extensive rock-based segment. ... Ryan and Young prove especially communicative on the Dire Straits meets Dixie Dregs “Translucent Spheres.”

... An ominous portent of possible things to come occurs on the ambient "Soft Rain on a Dead Sea," which could be a seamless accompaniment to some of director Alejandro Jodorowsky's cinematic efforts. ... Listeners and potential buyers should note the material is frequently thick and dense: the production often provides a large cavernous sound."

– Doug Simpson, *Audiophile Audition*, June 23, 2013

"A myriad of sounds coming together as one voice with Sand quickly establishing their own voice... on the alternative jazz scene. ... The trio seems fixed around guitarist Tim Young who has been actively sought out by players such as Fiona Apple and John Zorn. Sand is a textured layered of ambiance that allows the band to take flight without being compartmentalized into an industry driven commercial pop sound. ... While the band has the unique ability to shift dynamics and harmonics on the fly they transcend the more traditional form and functionality of the straight ahead scene for an adventurous visceral take on... the music.

... Some more of the abstract work of Jimmu Giuffre's late 1950's would seem to be the real back bone of the band. ... "Are You Experienced" back ward cymbal line of a fuzzed out Black Sabbathian guitar line... deconstructed to share their love of groove, emotion, melody and improvisation. ... One of the most ambitious releases to come along in a decade. ... 4 out of 5 Stars."

– Brent Black, *Bop-N-Jazz*, January 1, 2013, [www.criticaljazz.com](http://www.criticaljazz.com)

"Dylan Ryan[‘s]. ... new LA trio, Sand... features another ex-Chicagoan, Devin Hoff, on bass and Tim Young... on electric guitar. ... Ryan and Hoff carve out deep, loping, and lean grooves—a bit fusion-kissed but totally unfussy—for Young to extrapolate within, at great length. ... the performances are marked by impressive rhythmic elasticity and melodic generosity, to the point where this sounds like an instrumental rock band more than a jazz trio, not that it matters in the end. Some of the songs bring a heavy punch and distorted crunch, but more often than not the sounds are clean."

– Peter Margasak, *Chicago Reader*, January 1, 2013

"This music harkens back to what I think of as the glory days of jazz-rock fusion, before the slicker sounds of funk and soul became part of the standard mix — before there was such a thing as a "standard mix." I'm talking about early Mahavishnu, Lifetime, and the like. ... Drummer Dylan Ryan is the leader and chief composer... but it is guitarist Timothy Young who really defines the sound of the band. Young is an incredibly creative player who's worked with artists as diverse as John Zorn and Fiona Apple, but it's his association with Nels Cline that is most telling... Not a flashy technical player, he mixes unconventional voices, effects, and parts that blur the lines between lead and rhythm playing. ... The band is also set apart by Devin Hoff's use of upright bass rather than electric. ... This is an all-around stunning release, and deserves to be heard by adventurous jazz lovers and guitar geeks alike."

– Jon Davis, *Exposé*, October 25, 2013

"Drummer Dylan Ryan's Sand trio recording *Sky Bleached*... is one of those avant jazz-rock goodies that stirs the soul.

... Ten numbers... have character, electricity, notable compositional sign posts and very cool playing. ... fused outness that includes memorable motives, kicking rhythmic figures, the occasional odd time-signature, and well-crafted performance-improvisations. ... It doesn't quite sound like any trio. ... Highly recommended."

– Grego Applegate Edwards, *GappleGate*, April 24, 2013

"This is an album of power trio music, touching on jazz fusion and progressive rock where the guitar, bass and drums recall The Mahavishnu Orchestra and Nels Cline Singers, and their music is powerful and complex. ... The use of electric guitar allows for varying degrees of texture within a piece of music and the band exploits this open sense of possibility. ... "Mayan Sun" and "White Magic" are two short pieces of blistering fast paced electricity that could be called "punk jazz" for the lack of a better term due to the hard-hitting power and brief length. ... The ability to sculpt noise and use it as a vehicle for transmitting improvised ideas is at the heart of the music. ... This is a well done album that defies easy categorization and invites investigation by a wide range of listener."

– Tim Niland, *Jazz and Blues*, February 16, 2013

"... There is a punkish energy on tunes like a take of Paul Motian's "White Magic"... Hoff's jazzy grooves with the leader on "Translucent Sphere's" simmer like grilled onions. Lots of bluesy rock bursts out at the seams as on "White Nights"... while visions and musings of Hendrix are fed back on "Mayan Sun"... For what used to be called in rock a "Power Trio" (as in Cream, Hendrix and Trower) these guys show lots of diversity, and more importantly a smile on their collective faces..."

– George W. Harris, *Jazz Weekly*, April 11, 2013, [www.jazzweekly.com](http://www.jazzweekly.com)

"In the dusky ambience of Joe's Pub... The trio...celebrate their latest release, *Sky Bleached*... Even the band's name, Sand, encompasses the ethereal nature of their music... Young fired up his guitar more intensely on stage... channeling the thumping under current of a rock concert. Matt Engle, who filled in for Hoff live, infused the brass-less trio with a necessary elaborate richness, underscoring Ryan's rhythm while sometimes emerging in the forefront. ... When Sand plays, the air is in perpetual metamorphosis. ..."

– Sharon Mizrahi, *The New York City Jazz Record*, September 2013

"As a member of many an experimental or edgy band (Herculaneum, Cursive, Icy Demons, Michael Columbia), it's not hard to surmise that when drummer Dylan Ryan got around to leading his own band, it would be out on the margins of music, too. Sand...is a probing, open-ended improvisational trio... Guitarist Tim Young has made music with Wayne Horvitz's Zony Mash... John Zorn, Marc Ribot, Fiona Apple and Beck. Devin Hoff, the bassist...involved in...the most dangerous trio in all of progressive jazz, The Nels Cline Singers. ...*Sky Bleached*...alternately pretty and frightening, contemplative and all-out improvisational, airy and dense. ...each song involves a different degree of freedom and tonality (or atonality). But if there's anything that ties the whole album together, it's the astute musicianship of all three. Dylan Ryan figured that he could bring rough sketches to the band and they can make something meaningful from them. His faith in the process and the people involved in that process paid off."

– S. Victor Aaron, *Something Else!*, January 11, 2013, [www.somethingelserreviews.com](http://www.somethingelserreviews.com)

"... *Sky Bleached* is a truly personal take on fusion jazz, freed from clichés and focused on interplay... Interesting and well produced..."

– François Couture, *Monsieur Delire*, July 2, 2013, [blog.monsieurdelire.com](http://blog.monsieurdelire.com)

"... Sand are described by Ryan as such; "I had the idea to write songs for a jazz band that had elements of Black Sabbath, the Cure, Jaco-era Joni Mitchell, and free jazz. ... Sand is a jazz band, but it reflects the different things I grew up on and listen to; It reflects the fact that I am playing jazz, but that I wasn't born in 1945." It's an interesting statement... This isn't traditional jazz, nor is it jazz fusion or smooth jazz. You've got a little bit of avant-garde menace to the trios playing, and there's an underpinning of bleak post rock that... these guys are onto something original here, and it's quite enjoyable.

Young is one of the main reasons for why this band has such a unique sound. His phrasing, tones, and textures at times sound anything but jazz, as his Robert Fripp-meets-Terje Rypdal-meets-Bill Frisell-meets-Tony Iommi style colors these stark, ominous pieces and drives them to whatever direction Ryan & Hoff take them to. "Psychic Journey" is a perfect example of how well these three work together... "Mayan Sun" is like a wild meeting of Jimi Hendrix and the rhythm section of the Mahavishnu Orchestra, as distorted guitar shards and furious rhythms create a dangerous alliance, while "White Magic" reminds of classic Rypdal or Frisell...

Dark jazz metal? ... a good way to describe some of what's going on here. These three musicians have created some bleak, menacing, and at times heavy sounds on *Sky Bleached*... Highly recommended! [4.5 stars]"

– Pete Pardo, *Sea of Tranquility*, September 8th 2013, [www.seaoftranquility.org](http://www.seaoftranquility.org)

"... it's a "guitar" trio but it's no ordinary "blowing session." Pieces such as "White Nights", "Barocco", and "Translucent Spheres" have appealing rhythmic drive but are also bolstered by strong melody lines. Other tracks, such as "Mayan Sun" and "Dreamspell", take a different tack, blending moaning, wailing and keening guitar sounds with fiery and forceful work from the bass and drums. The former shows the influence of Jimi Hendrix... Then, there is the smashing take on Paul Motian's "White Magic"... Ryan's trio picks upon the energy of the original... and kicks it even harder. ... The leader does not hold back, pushing this band with an infectious power and inventiveness that reminds this listener of the work of Hamid Drake and Chad Taylor.

"*Sky Bleached*" is an excellent recording... As a person who grew up in the era of rock guitar experimentation... Dylan Ryan/Sand has a strong appeal - yet, one can not and should not ignore the jazz feel that infuses this session. Highly recommended!"

– Richard B. Kamins, *Step Tempest*, February 8, 2013, [steptempest.blogspot.com](http://steptempest.blogspot.com)

"The weirdness sneaks up on you on *Sky Bleached* by Dylan Ryan/Sand... The opening of *Psychic Journey*, with Young on acoustic guitar and Hoff's arco bass, reminded me of early Pink Floyd. When the track settles down into a vaguely Latin groove, it retains a sense of psychedelic adventure. The band's range and rock edge is now apparent, but the fairly brief *Mayan Sun* is still unexpectedly heavy. ... Young is even wilder on the Motian piece, a showcase for his effects-laden sound. From there, the unit is ready to take on anything and everything... *Sky Bleached* offers a vigorous brand of jazz-rock fusion that's coming more from the rock side of things, but with an improvisational bent and a large helping of unpredictability. Well worth a listen."

– Stuart Kremsky, *Mr. Stu's Record Room*, [skremsky.tumblr.com](http://skremsky.tumblr.com)

"... In Ryan's own words, "Sand is a jazz band... It reflects the fact that I am playing jazz, but that I wasn't born in 1945." ... it means you have plenty of space and improvisation in the best spirit of jazz, but also elements that have clear rock and alternative influences, making it a compelling listen. The nearest comparisons would be the punk-jazz poetry of Japan's F.I.B. Journal or the Germany-based Trioschmetterling, though... Dylan Ryan / Sand take things to a higher level. ... *Sky Bleached* is most definitely an album worth checking out and sees the jazz guitar trio pushed out to a new boundary. Highly recommended."

– Sean Smith, *Tokyo Jazz Notes*, July 29, 2013, [tokyojazznotes.blogspot.jp](http://tokyojazznotes.blogspot.jp)

"Ryan's most recent album, *Sky Bleached*... from a... trio named Sand... seems to combine all of Ryan's disparate influences into one sprawling, stylistically omnivorous set. The group uses improvisation as a springboard to reach any number of points on the map, from drifting, poly-rhythmic meditations to scorching, fuzz-smothered free jazz. ..."

– Areif Sless-Kitain, *Time Out Chicago*, March 21, 2013, [www.timeoutchicago.com](http://www.timeoutchicago.com)

"... Dylan Ryan... the Chicago drummer-composer... excels in both the avant-rock and progressive-jazz realms... Echoing Ryan's pedigree, [*Sky Bleached*] pursues an earthy brand of fusion, perched between the rootsy and the abstract, that reminds us in turn of Bill Frisell, Sonny Sharrock and Tortoise. ..."

– *Time Out New York*, July, 12 2013, [www.timeout.com](http://www.timeout.com)

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## CONCERT PREVIEWS / REVIEWS

"Drummer and composer Dylan Ryan has a new record out and it's worth your ears. ... The whole crew has a loaded past as individual collaborators in the improvising realm... amongst the likes of Wayne Horvitz, John Zorn, Ches Smith, Nels Cline, Ken Vandermark and far too many more. ... Sand's hands have also stretched outside the instrumental world to the likes of Cursive, Beck, Fiona Apple & Xiu Xiu, displaying a clear connectivity with artists who make a priority of their music being both challenging and highly listenable. That objective comes across with Sand as well. ..."

– Samuel Weinberg, *Search and Restore*, <http://searchandrestore.com>

"Drummer Dylan Ryan... he's a co-founder of the prog-jazz group Herculaneum and a touring member of the skewed avant-pop band Icy Demons. All of those influences and quite a few others swirl around in the mix on Ryan's leader debut, *Sky Bleached*... The three combine to create a sound that veers seductively between garage-rock fusion, free jazz with pop hooks, and richly detailed atmospherics."

– *Philadelphia City Paper*, July 23, 2013, [www.citypaper.net](http://www.citypaper.net)

“Since 1984, Cuneiform Records has been one of the preeminent imprints for forward-thinking jazz, prog, and folk acts. Tonight, the label gets a small celebration here in Portland with three of its current acts featured on one bill—the first time that's happened on the West Coast. ...local heroes Blue Cranes, whose 2013 release *Swim* is a masterwork of tight grooves and the ropy sax work of Reed Wallsmith and Joe Cunningham. ...the Paris/New York electronic/jazz hybrid trio the Kandinsky Effect, and Dylan Ryan Sand, the trio led by drummer Dylan Ryan that swings like vintage bop but puts a higher premium on Tim Young's fiery guitar work and the blast of freeform musical chaos.”

– Robert Ham, *The Portland Mercury*, December 2013, [www.portlandmercury.com](http://www.portlandmercury.com)

“... With an ass-kicking palate of sonic texture, Ryan, Young and bassist Devin Hoff offer something in between John Zorn's raucous free-jazz and the romantic stylings of Black Sabbath. Joining the bill are Blue Cranes, an indie-jazz band from wacky Portlandia...whimsically heavy music...”

– Gary Fukushima, *LA Weekly*, June 3, 2014, [www.laweekly.com](http://www.laweekly.com)

“Portland's Blue Cranes and local drummer Dylan Ryan's ensemble Sand lead this meeting of two up-and-coming ensembles pushing at the edge of contemporary jazz on the adventurous label Cuneiform.

The Blue Cranes' latest album, "Swim," finds the group's two front-line saxophones mining a darker, more contemplative vein with production help from the Decemberists' Nate Query, and Sand splits the difference between widescreen post-rock and the avant-garde adventurousness of John Zorn with the help of bassist Devin Hoff and guitarist Tim Young.”

– Chris Barton, *Los Angeles Times*, June 6, 2013, [articles.latimes.com](http://articles.latimes.com)

“Mining the ground between fuzzed-out free jazz and wide-screen instrumental rock, L.A.-based drummer Dylan Ryan's group can recall the twisted drive of post-rock bands such as Pell Mell and Couch in one moment, some of the more barbed corners of Bill Frisell's catalog the next. ... Ryan's propulsive 2013 album "Sky Bleached" is tough to define but a pleasure to follow.”

– Chris Barton, *Los Angeles Times*, January 9, 2014, [www.latimes.com](http://www.latimes.com)

“Featuring his volatile and dramatic trio Sand, *Sky Bleached* is Dylan Ryan's debut album under his own name...the insistently exploratory Los Angeles-based drummer and composer...bandstand veteran who's spent the past decade collaborating with an array of galvanizing musicians across a wide array of creative rock, jazz and alternative scenes in Chicago and Los Angeles. ...”

– *Jazz Near You*, [seattle.jazznearyou.com](http://seattle.jazznearyou.com)