

James Dean Brown



Narcotic Syntax (w/Yapacc), **Hypnobeat** (solo + w/Helena Hauff).

Labels: Perlon, Dark Entries, Prospector, Logistic, Arma, Artificial Dance, WIR, Pluie/Noir, Serendip Lab.

A generalist, equipped with a comprehensive overview and the urge to question everything, James Dean Brown's activities span many creative fields. He is a copywriter, concept developer, music and video producer, music consultant and pioneer (proved inventor of Proto-Techno/Proto-Acid), DJ, value creator.

Living and working in Frankfurt/Main, Paris, Berlin, and in between, producing and DJing for 40 years, James Dean Brown is an experienced storyteller. A crate digger with a wide musical knowledge and a stunning record collection, influenced by Soul, Funk, Prog, Exotica, and every other genre except Dixieland since his early teens, he keeps on living out his passion for music, the primary carrier of emotions. Consequently, he merges an exciting variety of styles in his club, lounge, and radio sets.

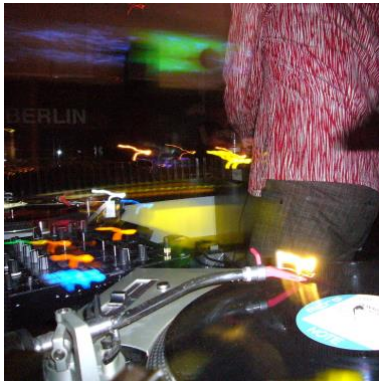
Over the top or under the radar: JDB is certainly not the "James-of-all-trades". People call him "master", "legend", "guru", or even "James 'Dieu' Brown", "a true DJ which is becoming really uncommon these days", "epic", "magic", "shamanic"... while others, preoccupied by certain hypes, haven't even noticed him coming or going. Fact is, JDB gained high reputation not by making a big fuss, but by delivering a well-considered, well-directed top-level quality sound with a pumping heart and a psychedelic soul.



Club

James Dean Brown is deeply rooted in the adventuresome **Perlon** family and a regular in the line-up of their monthly celebrated ["Get Perlonized"](#) parties since the label's foundation. DJing Panorama Bar since 2001, he started in the mid 90s playing with the likes of Zip and Markus Nikolai and spreading his arresting vibes within the notorious Chile connection. Filling and killing a floor, JDB's trips welcome the crowd back to the adventurous aspect of partying. His versatile musical roller coaster rides are strictly vinyl-based, passionate, of timeless quality, and designed for gaining "The Emotional Maximum". They showcase serious deepness, psychedelic vibration, provocative percussion, voodoo magic, tribal ecstasy, hypnodelic temptation, universal resonance, and a quantum of danger under a crypto-bohemian approach, all driven by a steady Crémant flow. Minimalism means the reduction of conformity here.

JDB played places and events in 27 countries of Germany, Europe, and the world. The bottom line: he knows how to conduct a crowd through showers of pleasure and perspiration by adding that certain something to a party or any music adventure, the unexpected ingredient to stir sheer excitement. The destination is [collective freakability](#).



Lounge

Welcome to the Narcôte d'Azur: heading for Lotus Land in the [Blue Hours](#), James Dean Brown concocts brazenly seductive arrangements of exquisite tunes, evoking the whole spectrum of secret emotions. His ingredients: [Exotica](#), Big Band Blues Noir, Loungecore, Mambo, Crime Jazz. Beyond doubt, one of the bizarre highlights of his DJ career was playing a billionaires' gala in the garden of the luxury hotel Cala Di Volpe in Porto Cervo on the island of Sardinia.



Radio

Emphasizing the psychedelic aspect of every music genre, James Dean Brown likes to create suspense by bringing up the "strange and unusual". Between 1995 and 98, JDB presented the DJ concept [Elektropensturm](#) (Electropical Storm) live at various major events, *"in(tro)ducing the unimaginable*. Developing space-related music concepts, he played clubs, bars, lounges, galleries, art and media venues, festivals, agencies, stores, and – as close to the spirituality of sound as can get – even a church. Notable performances include a live remix of Brian Eno's soundscape to his environmental light installation "Quiet Club" and providing the musical score for the exhibition "Berlin-Tokyo/ Tokyo-Berlin. The Art of Two Cities" at Neue Nationalgalerie, Berlin. After all, Elektropensturm became a 60-minutes live radio show on [Radio X](#), Frankfurt, broadcasted weekly from 1997-2005.

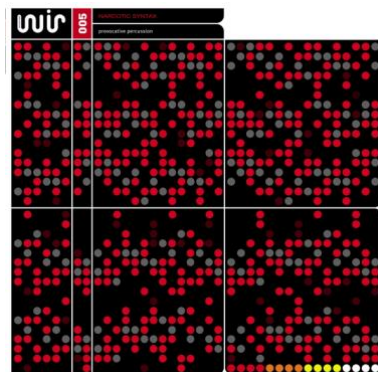


Hypnobeat

Founded with [Pietro Insipido](#) in 1983, it was not before JDB's encounter with [Victor Sol](#) and [Tobias Freund](#) a year later that **Hypnobeat** became a proper, fully electronic outfit. The group exhausted a wide range of analog electronic gear in the studio and on stage – including an array of up to six synchronized rhythm machines which incorporated three Roland TR-808s. The main goal was to follow a "New Tribalism" approach by reducing electronics to the emotional hypnotic rhythm core.

Accordingly, it doesn't sound presumptuous to state that Hypnobeat conceived an early, seminal form of contemporary club music by blasting out massive [prototype Techno](#) and classic Electro beats. Fortunately a testimonial has been preserved: a complete [Walkman recording](#) and a blurred seven minutes VHS video excerpt of their legendary live performance at GEMINOX festival, Frankfurt University from June 15th, 1984. Eat your heart out, Detroit!

Additionally, one of the cheapest available sequencers back then, the Roland TB-303, which epitomized the sound of the Acid movement later, provided a distinctive "Proto Acid" flavour to the Hypnobeat sound – *"on the front-line of sonic innovation before Techno was even a thing"*. Smartly judging from the electronic music development in the mid 80es, JDB (Romulus Cœurque back then) wrote a manifesto about ["Futuristic Minimalism"](#).



Narcotic Syntax

Hypnobeat ceased to exist in 1994 – just to resurrect and transform into Narcotic Syntax two years later and rebooted in 2003. While JDB had initially teamed up with the Perlon label heads **Zip** and **Markus Nikolai** for a few productions, **Yapacc** became the steady narcompanion in 2003. Releases include three [EPs](#) on Perlon and contributions to the label's entire "Superlongevity" compilation series.

Concocted of an abundance of sounds, samples, sonic fragments, and occasionally spoken and sung lyrics, their productions open a musical narcoverse that resounds with the manifold cross-genre influences of their creators. But if you listen to their 2x12"EP ["Provocative Percussion"](#) from 2006, you will actually experience the original, unerring Hypnobeat concept transcoded to digital production technique. A fan called it *"poetry via percussion"*.



Hypnobeat

And after all, Hypnobeat retransformed from Narcotic Syntax. What was supposed to be a one-off solo live appearance by James Dean Brown at Serendip Festival, Paris in 2012 became the exciting new evolution of Hypnobeat with **Helena Hauff** joining the project a year later. The duo's live performances are completely based on improvisation, [exhausting the power of an untamed Roland horde](#) that is unique on stage: 1 x TR-707 + 3 x TR-808 + 2x TB-303 + a formidable array of effects. Helena Hauff: *"The funny thing is people still consider what Hypnobeat does now as experimental," says Hauff. "It's 30 years after it started, and we're basically doing exactly the same thing as what Hypnobeat did 30 years ago, and it's still experimental."*

Links

[JDBweb](#)

[SoundCloud](#)

[Mixes](#)

[Discogs \(Narcotic Syntax\)](#)

[Discogs \(Hypnobeat\)](#)

[Instagram](#)

[JDB interview with Early Reflections, Paris \(03/2023\)](#)

[JDB interview with Fabric London \(03/2013\)](#)

[Hypnobeat interview with Techno Cadeau \(08/2017\)](#)

[Hypnobeat interview with Resident Advisor \(01/2015\)](#)