



## **As the psychedelic light came to Denmark.**

By Morten Andersen Lander

### Introduction

Danish Rock Museum is a department of Roskilde Museum is a cultural and contemporary history museum dedicated to the Danish rock and pop music history. The museum will be built in the creative district Musicon in Roskilde with anticipated opening in 2014. The collection of objects and materials has been ongoing for several years and this past year I have a project work helped with registration of the collected material. The story on these pages are the result of a collection of scrapbooks from members of the band The Beefeaters and their lysmand, Soren Danielsen, who has donated his first light device. The collection has shown that Denmark does not limp after abroad in connection with the new youth culture that came from the U.S. and England. It was in 1967 and the special psychedelic light shone for longer than in countries of origin. The collection is also encountered the story of Pink Floyd's forgotten lysmand who stood on the hill and made psychedelic light shows in the summer the 1967th. The scrapbooks donated to the Danish Rock Museum from beat group The Beefeaters, one can find ads from the tray opening in 1967, see Pink Floyd lysmand showed psychedelic light. What the psychedelic really was and how it was spelled, was not completely aware, but it was something new or trendy as you said then there was no doubt. The music scene came the psychedelic as a refreshing, and light was later an integral part of the concert experience.

### The psychedelic culture beginning in the U.S..

The end of the 1960s in western music and youth culture a landmark and dynamic period. In a few years changed the music, fashion and art radically. The new trickled out in the U.S. and England in the years 1965-1966. It all culminated in 1967 that became known as the "Summer of Love" where the U.S. was made the first festival of the new future pop and rock artists: The Monterey International Pop Festival. Co-released Beatles album Sgt. Peppers Lonely Hearts Club Band, which set new standards for what rock and pop music could be. From then on it was clear that the new music was an art form to be taken seriously. A very distinct part of the new currents was the mixture of music and light, which gave a total experience, and ultimately changing the concert experience forever.

The psychedelic, meaning consciousness, was a term that supposedly occurred in an exchange of letters between the psychiatrist Dr. Humphrey Osmond and writer Aldous Huxley in 1956, who discussed the experience with the intake of various drugs. Psyche is Greek for soul or mind and deloun as a verb can mean uncover, make visible or apparent. It was experiences with such substances, which formed the foundation for the psychedelic movement. Especially the synthetic drug LSD-25 had a particularly strong effect. LSD was tested, especially in the U.S. trials, the students, and from there slipped substance blissful effects out to the American youth culture. An LSD user described the effect in the early 1960s:

"One of the most useful Things acid did demonstrate er det er muligt look at reality in Various ways. This is very important: it stops you being a bigot: IT enrich the way you look at the world. "

Intoxication total experience of experiencing reality in several ways at once meant that you experimented with mixing pop music with theater, happenings and light. Lyseksperimenter, listed along with pop music, became the most visible part of the new movement. Most wacky things went on in San Francisco in the summer of 1966, when groups like Jefferson Airplane and The Grateful Dead were standard bearers for the new total experience with music and lights.

### The psychedelic culture in England.

In England there was a similar trend. Here flowed substances too, and the musicians went in new directions. In the fall of 1965 formed the group The Pink Floyd. On 15 October 1966 Pink Floyd played at a happening in London in a disused depot called The Roundhouse. It was the

first time a larger audience could see a liquid light show included, together with music. It was one of Pink Floyd's friends from Cambridge, whose name was Ian 'Pip' Carter, who allegedly controlled light show that famous evening at The Roundhouse. That night was the psychedelic light show such an integral part of Pink Floyd's performance, several biographies of the group mentions the light as a fundamental element to Pink Floyd as a whole had a musical career. In the English popblad Melody Maker 14th January 1967 preface Pink Floyd, that they considered lysmanden as the fifth member of the group. Fans of Pink Floyd has since discussed who they really meant, because in the period from November 1966 to summer 1967, several people who made light of Pink Floyd. Several of them were teachers from band members' various Artschools, which was the most popular education in England at this time. Artschool education was a way to get out of 2 World War shadow on by focusing on education of youth. Especially the working class and the growing middle class to be trained. It may seem strange that it was just art schools that were so popular, but it is no coincidence that so many English rock and pop artists had gone on some form of Artschool. Many of the teachers at these schools were very keen on new forms of art, and psychedelic lyseksperimenten was one of them. But Carter was just a regular guy who apparently was quick to learn to manage the new light. Perhaps that is why his story is only very sporadically told, and his reputation as Pink Floyd lysmand stops in March 1967. From there in the English sources no more about him. The few mentions, there is about him, tells of his light show that it was a so-called liquid light show. There were several ways to create light shows on. The most troublesome, but in many eyes the most beautiful and artistic, it was floating light show, as Carter did. It was made with a slide projector, where you put oil colors between two or more sheets of glass. Light sources warmed up the colors, and thus they were moving. The art was then in getting them to follow the music and keep them on the record for the longest time until they ran down. So should lysmanden be ready with the next image. Was the glass too hot, it jumped. It required much practice, and complete control of the image could never be achieved.

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Two months after The Round House event in October 1966 opened underground venue The UFO Club in London with Pink Floyd as husband and solid furnishings psychedelic light. The Danish impresario and entrepreneur, Walter Klæbel, visited the UFO Club early in 1967. He was so excited that he thought the concept was copied at home in Denmark. Klæbel was a man of action, and from thought to action, there was not much. In April 1967, one of the saloons on amusement park Bakken transformed into a new, trendy venue, where there hung large photographs of the UFO Club. The venue, which had once been called the Rose Garden, Soho, he called for the special immigrant neighborhood in London, which in 1966 became the epicenter for what they called "Swinging London" with cafes, nightclubs, music venues and boutiques. Soho Bakken was through the summer of 1967 the framework for the spectacular performances by the new floating light show, which was the first of its kind in Denmark. Light show was created by Ian 'Pip' Carter or Pep Carter, as he had been in the Danish press. Walther Klæbel had in fact taken not only the idea of The UFO Club, but also lysmanden. During the summer of 1967, there were several Danish young boys who were fascinated by the strange light. One of them was Soren Danielsen, who has since been credited as one of the first Danish psychedelic light artists of Politiken's Who, What, Where from 1970. Soren Danielsen has, during an interview with the museum's audio files, said that he did not really remember how it happened that he was allowed to sit together with Pep Carter and learn how to make psychedelic light. But during the summer of 1967, Soren allowed to experiment with his own show. Husband in Soho was The Beefeaters, whose music there was nothing wrong, but particularly frisky look at life, they were not. Walther Klæbel therefore believed that Carter's new lights would work well for the group. Therefore, the group had the honor of being called for Denmark's first psychedelic group in newspaper reviews about first May 1967. When The Beefeaters were going out of venues around the country, they got Jared, who quickly rose to the task as lysmand. Soren spent all his spare time experimenting with slides. He settled in 1968 along with an American lysmand from San Francisco, Don Fredericksson and formed lightgroup Andromeda Light Circus. Here was the English way to make light of that Soren was trained in, put together with the typical American method. In the U.S. they used is usually an overhead projector to blend colors. Typical of the U.S. light show was also a far greater use of film clips and drawings displayed with colors. That in itself is a unique story that the two types of light shows met that way. You can get an impression of light show by

watching the movie "Rock of Happiness" from 1969, when Jared Daniel's light show is used as background in a music scene. At this time Don left Fredericksson however Denmark suddenly again. Where Don was of unknown but Peder Bundgaard says in his book on time, happiness Pamfil, Don had time in more things than light. He knew how did LSD and was known in the environment in order to get anything. There was probably a good reason for Don to leave the country. Soren knew there was something woolly about his partner, and lamented not his disappearance. Soren went solo with light show and did well by it until he went into the theater industry.

Carter also left Denmark abruptly. When and where he went, is also undecided. Whether he had reasons for leaving the country is not known, but from English sources told that he had a violent heroin abuse. Carter died tragically in a brawl at a pub in England in 1988. Maybe Carter had already left Denmark in October 1967. The night the 7th October 1967 broke out big fire on the hill, and Soho, and many restaurants nearby, burned completely down. Strangely enough closed modeled the UFO just five days, but in less dramatic circumstances. The club was closed after pressure from the authorities. It was the beginning of the end of the psychedelic lights of London. The spontaneity that lay in such an underground club that was difficult to stack on the legs afterwards.

The psychedelic culture lives in Denmark.

The psychedelic quickly became a very visible part of youth culture and it was very rapidly absorbed by the surrounding culture. In the summer of 1967 witnessed colorful storefronts on the street in Copenhagen. Three shops were a lot of media attention, and despite the fact that the mayor, Alfred Wassard Jorgensen would have them removed, but the stores assigned PH price decorations. The musicians in The Beefeaters and the new band Young Flowers were also fund recognition on the same occasion for raising the Danish beat. In an interview with Danish Rock Museum's sound archive has pianist Morten Kjerumgaard from The Beefeaters told that he saw the decoration on the street as no commercially something that was not part of the movement. The Royal Theatre setup of the play "Hair" in 1971, he emphasizes also as a symbolic sign of the end for thoughts on music in free forms, individual freedom and rebellion. To put these ideals in a scene where everything must clap accurately after a manuscript was Morten Kjerumgaard a paradox. Flower Power fashion that came with the psychedelic movement was also very well known in the country, as Ulla Pia in 1969 singing about "Flowerpower clothes" on national TV. Even with a psychedelic light show at the end of the song. Most young would be new opportunities in the forms of expression that lay in the mixing of music and light. At the beginning of 1970 erected a young Peter Schaufuss piece The Homine Urbano, where a wild light show helped. Over the years we see a great extent, to theatrical life and music closer together, and that the psychedelic expression is the link. Out of some of these lighting groups arose later teaterlysfolk or even the entire theater groups. Chariot, which later became known for his happenings, actually began as a psychedelic light group. Soren Danielsen also left the music scene to make children's theater, and later he became a filmmaker.

While the light slowly faded out in the countries it had arisen, shone stronger and longer in Denmark. There may be several reasons for this development, but a specifically Danish cultural phenomenon, the local youth clubs should be highlighted. Youth clubs were often a permanent stage for concerts and many foreign names played in these scenes. When the weekend came after a concert, there were many young people who wanted to experiment with what they had experienced over the weekend at the club. As was often asked the colors and other equipment available to the creative souls. Maybe it's a reason that Denmark had so many lighting groups.

In 1970 the association formed Music and Lights. Here were musicians and light artists peers. The association was founded at the initiative of the New Society, who also was behind the Thy-camp. The Association was in 1971 reached approx. 120 bands and about. 30 lighting groups, of whom most were based in Copenhagen. The sources can guess that it was not only in Copenhagen that lighting groups had a field day. How many lighting groups and types of light shows, there really existed around the country, is not known. It is certain however that there were many, and that light remained popular until the mid-1970s.

End

The psychedelic time was a short but intense period. In the U.S. it is estimated that 1969 was

the year when the culture died. At the great Woodstock festival, the 15th-17th August, you could not show light shows, as it rushed too much. They had actually set up a large white canvas, but it blew off. Music Culture also changed after Woodstock. The musicians were very large salaries at the festival, and from then on they would have paid more. This meant that the happenings that had been part of the psychedelic environment where several bands played at the same event, the changing nature of big concerts with just a headliner. A change in attitude among musicians also meant that most musical bands chose the colorful light shows from. They were stars and would be seen. They would not get lost in an orgy. The substances had also done their. They had been the original inspiration, but as a Trojan horse was also the end of the culture. Many died of drugs, and many more succumbed to mental illness as a result of drug consumption. Authorities were already in the middle sixties aware of these problems and the substances were continuously made illegal. In the summer of 1966, LSD was outlawed in Denmark, while it was only in October 1967 that LSD really was banned in the U.S.. In England there was a big legal trouble outlaw LSD, but the substance was illegal around 1966/1967. Among the most young, it was until then considered quite safe. Although the psychedelic movement was a short period, and certainly did not hit all the young, the system has become a kind of signature for the 1960s. Many associate the 1960s with the youth rebellion and the hippies and the psychedelic delivers images and music for the memories. Therefore, the psychedelic period important for the dissemination of 1960s music and youth culture, and the most visible were the psychedelic light shows. It has therefore been very surprising to find the story of Ian 'Pip' Carter in the sources, and the story of his light show lived on through Soren Danielsen, who eventually got around to creating his own special show with the recording of American methods. Even more surprisingly, it has been to find the great lyskultur who have been following. That so many young people have messed around in their parents' kitchens to see what example. a piece of gelatine could do about the colors in a slide, is fascinating. Danish Rock Museum hopes in the future to gather more knowledge about the psychedelic culture and lighting groups in the further collection.

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Interview with Morten Kjerumgaard (2010). Danish Rock Museum's sound archive.