



## **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 popmusiks history. The museum will be built in the creative district Musicon in Roskilde with an expected opening in 2014. The collection of objects and materials has been ongoing for several years and the past year I have a project employee 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 of the 1967th The scrapbooks, donated to the Danish Rock Museum from beat group The Beefeaters, one can of ads from the tray opening in 1967, see that Pink Floyd lysmand showed psyshedelic light. What the psychedelic really was and how it was spelled, was not fully aware of, but it was something new or trendy as you said then there was no doubt. For the psychedelic music scene came as a refreshed, and the light was later an integral part of the concert experience.

The psychedelic culture starting in the U.S..

Late 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 new future pop and rock artists: The Monterey International Pop Festival. At the same time released the 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 visible part of the new trends was the mixture of music and light, giving a total experience, and ultimately changing the concert experience forever. The psychedelic, meaning consciousness, was a term that allegedly

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 the Greek for soul or mind and deloun as a verb can mean uncover, make visible or apparent. It was experiences such substances that formed the foundation for the psychedelic movement. Especially the artificial substance 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 in addition to the American youth culture. An LSD user described the effect in the early 1960s:

"One of the musts Useful things Acid did was demonstrate at det er muligt look at reality in Various ways. This is very important: it stops you being a bigot: it enriches the way you look at the world. " Intoxication de total experience of experiencing reality in several ways at once meant that it was experimenting 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 floated elements 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 an event in London in a disused shed 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 time from november 1966 to the summer of 1967 several individuals who made light of Pink Floyd. Several of them were teachers from the band members' various Artschools, which was the most popular institution in England at this time. Artschool education was a way to get out of second World War shade by focusing on education of youth. Especially the working class and the growing middle class was trained. It may seem strange that it just was an art school that became 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 interested in new art forms, and psychedelic lyseksperimenter was one of them. But Carter was just a regular guy who apparently was quick to learn how 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. Thence 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 glass sheets. Lysapparatet warmed up the colors, and thus they were moving. The trick was then to get 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, jumped it. It required much practice, and complete control of the image could never be achieved.

As the psychedelic light came to Denmark.

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 in Denmark. Klæbel was a man of action, and from thought to action, there was not much. In april 1967, one of the tavern were the Bakken amusement instead transformed into a new, trendy venue, which hung large photographs of the UFO Club. Venue, which had been called Rose Garden, he called Soho for the special immigrant neighborhood in London, which in 1966 became the epicenter of what was called "Swinging London" with cafes, clubs, 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, whom 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, which has since been credited as one of the first Danish psychedelic light artists in 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 with Pep Carter and learn how to make psychedelic light. But in the summer of 1967, Soren allowed to experiment with his own show. Husbandet in Soho was The Beefeaters, whose music there was nothing wrong, but special lively to watch live, 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 the newspaper reviews about the first May 1967.

When The Beefeaters were going out at venues around the country, they got Jared, who quickly grew with 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 approach. In the United States was used as a rule, an overhead projector to blend colors. Typical of the U.S. light show was also a much 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, however, left the Don Fredericksson Denmark abrupt turn. Where Don was of unknown but Peder Bundgaard says in his book on time, Fortune Pamfil had Don once more things than light. He knew how to make 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 fishy about his partner, and lamented not his disappearance. Soren went solo with light show and did well by it until he walked into the theater industry.

Carter also left Denmark abruptly. When and where he went, is also undecided. Whether he had reason to leave the country is not known, but from English sources told it 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 large fire broke out on the hill, and Soho, and many restaurants nearby, burned completely down. Strangely enough closed prototype 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, which lay in such an underground club that was difficult to stack on the legs afterwards.

The psychedelic culture's life in Denmark.

The psychedelic quickly became a highly visible part of youth culture, and it was very quickly 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, had stores assigned PH price of decorations. The musicians The Beefeaters and the new band

Young Flowers were also given the Fund's recognition on the same occasion for raising the Danish beat. In an interview with Danish Rock Museum's sound archive, the pianist Morten Kjerumgaard from The Beefeaters told that he saw the decoration on the street as something commercially something that was not part of the movement. The setup of the play "Hair" at Cirkus 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 mode that shipped with the psychedelic movement was also very well known in the country, because Ms. Pia in 1969 sang "Flowerpower clothes" on national TV. Even with a psychedelic light show at the end of the song. Most of the young would be new opportunities in the forms of expression, which lay in the mixing of music and light. In early 1970 erected a young Peter Schaufuss piece The Homine Urbano, where a wild light show helped. Over the years we see very much that the theatrical life and music closer together, and that the psychedelic expression is the link. Out of some of these lighting groups arose later teaterlyfolk 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 world to make children's theater, and later he became a filmmaker.

While the light slowly faded out in the countries it had arisen, shone the stronger and longer in Denmark. There may be several reasons for this development, but a specifically Danish cultural phenomenon, 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. Perhaps this is one reason that in Denmark were so many groups of luminaries.

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 reaches ca. 120 bands and about. 30 lighting groups, of which most were based in Copenhagen. The sources can guess that it was not only in Copenhagen that lysgrupperne 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, could not show the light shows, when the storm too much. They had actually erected a large white canvas, but it blew away. Music culture also changed after Woodstock. The musicians were very high 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 music bands selected from the colored light shows. They were stars and would be seen. They would not get lost in an orgy of color. The substances were also made theirs. 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 disorders 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 about 1966/1967. Among the most young, it was until then considered quite safe.

Although the psychedelic movement was a brief period, and certainly did not hit all the young, the has become a kind of signature for the 1960s. Many associate the 1960s with youth riots and 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 had my own special show with the inclusion of American methods. Even more surprisingly, it has been found that the high lyskultur which has been subsequently. That so many young people have messed around in their parents' kitchens to see what, for instance. a piece of gelatine could do about the colors in a slide, is fascinating.

Danish Rock Museum hopes in future to gather more knowledge about the psychedelic culture and lysgrupperne in further collection.

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