

OPIOIDS IN POPULAR MUSIC

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Popular music has a long association with risk and reward, and in many cases this has been reflected in songs about opioids, or at least in music that can be performed while on the nod. In the present study, the degree of tolerance to popular music that contains references to opioid consumption was tested on adult humans of either gender at 4 sites on 3 continents. Selected music was played in laboratories in Seattle, WA, Portland OR, Bristol U.K. and Sydney, Australia. The reaction to different tunes played at various volumes was recorded. In Seattle, the most common reaction was puzzlement, although reminiscences about Tom Waits were occasionally elicited and on several occasions Jimmy Buffet tapes were played in an attempt to antagonize Lou Reed. In Bristol, Spaceman 3 often provoked unsolicited praise of Caledonian musicians the Stumblebums, and acapella renditions of ‘See You Jimmi’ Hendrix songs. In Portland, a musical rotation policy was instituted which resulted in endless hours of aimless music influenced by other drugs of abuse such as cannabis, falafels and tie dye. On average, these songs played in Portland were 27 ± 8 minutes long, significantly ($P > 0.05$) longer than even the Velvet Underground’s *Sister Ray* (17.5 minutes, lp version) In Sydney, anything goes. There appeared to be little correlation between the genre (Country, “Independent”, Punk, Rock or Disco) of popular music and scientific productivity, although a correlation between *Saturday Night Fever* and the prevalence of kappa opioid studies was noted. Ultimately, this study has proved nothing, a result consistent with the rest of the present authors work. Supported by the Ballard Bitter 6 Pack Society, a grant from the Swift Half Trust, and ongoing funding from Vinyl Anonymous.