1. Critique
   1. What is said
      1. Money can change people don’t let it change you.
   2. How is it said
      1. Biblical Allusion “For the love of money” – Wikipedia
         1. “root of all evil”
         2. “Almighty dollar”
         3. “Lord they will lie”
         4. “sell your soul for money”
      2. Juxtaposition
         1. The upbeat song begins as if money was a good thing, but listening carefully yo the lyrics show the true message (juxtaposition)
         2. “bad things” -> “good things” (juxtaposition)
         3. “some people really need it, some people got to have it”
      3. Exemplification, rhyme
         1. Mother, Brother
         2. Rule, Fool
         3. Street, Beat
         4. Lean, Mean, Green
      4. Double meaning
         1. “give it up give it up”
   3. Significance of Message
      1. Theme Song of Trump’s thingie
2. Author’s style and background influence
   1. Gamble grew up in poor neighborhood (Bennet)
   2. Black people style (Maultsby)
3. Time period
   1. Decades Book

Bennett, Joy T. "FOR THE LOVE OF PHILLY."*Ebony*, vol. 63, no. 8, 06 2008, pp. 104-106,108.*ProQuest Central K-12*, <https://search.proquest.com/docview/232564178?accountid=36605>.

Maultsby, Portia K. "Music in the United States." *Encyclopedia of African-American Culture and History*, edited by Colin A. Palmer, 2nd ed., vol. 4, Macmillan Reference USA, 2006, pp. 1521-1541. *Gale Virtual Reference Library*, go.galegroup.com/ps/i.do?p=GVRL&sw=w&u=chat65949&v=2.1&it=r&id=GALE%7CCX3444700891&asid=a97f84a70d952e91a3982ec85f2f3231. Accessed 8 Feb. 2017.

The optimism that had prevailed during the 1960s began to fade among a large segment of the African-American community in the early 1970s. New opportunities for social and economic advancement engendered by the pressures of the civil rights and Black Power movements resulted in opposition from mainstream society. Resistance to affirmative-action programs, school desegregation, busing, open housing, and other federal policies designed to integrate African Americans fully into the mainstream hindered their progress toward social, economic, and racial equality. The lyrics of Marvin Gaye's "What's Going On" (1971) and "Inner City Blues" (1971); James Brown's "Down and Out in New York City" (1973) and "Funky President" (1974); and the O'Jays' "Survival" (1975) express mixed feelings about social change. Reflecting the disappointments and the continued struggle toward racial equality, new forms of popular expressions labeled *funk, disco*, and *rap* evolved out of the soul style in the 1970s.

The tone of the mid-1970s was established by the onset of a major recession, making the average person’s major concern money. Money was the one thing that people needed; it was the one thing they didn’t have. It is what inspired Kenneth Gamble and Leon Huff to write the Grammy nominee hit single “For the Love of Money,” performed by the O’Jays, in which they caution the listeners about becoming obsessed with money, even in difficult times. The lyrics are truly phenomenal with just the right blend of techniques, from biblical allusion to subtle irony, getting the listener thinking about their own mentality towards money. The song not only captures a snapshot of life in the mid-seventies, but also gives us a glimpse at the writers’ successes and struggles.

According to Peter Eisenstadt, Jonathan Gill and Christie Tomasini in their 2006 article “Soul,” the popular African American music of the time, otherwise known as soul music, was characterized by a strong gospel influence which can be clear seen in the biblical allusions in the song’s lyrics. The title itself if derived from Timothy 6:10, which begins, “For the love of money is the root of all evil.” After numerous repetitions of the first phrase, the O’Jays say, “I know money is the root of all evil,” reminding their audience, predominantly Christian and black, of the lessons they learned at church. They also cry out, praising an “almighty dollar,” both satirizing those who love money more than God and also referencing the second commandment, “No other God before me.” They shout passionately, “Lord they will lie,” an action that the Bible condemns in Proverbs 6:16-17, “There are six things the Lord hates … a lying tongue.” Gamble and Huff’s use of biblical allusions really helps the singers connect with their audience, almost guilting them into realizing their mistakes.

The satire in this piece, however, goes much farther than just a biblical allusion, with the use of juxtaposition in creative ways. The song starts with an upbeat baseline, with echoing voices chanting, “money money money MONAY!” At the beginning, it almost sounds as if the song is praising money, imitating people walking down the streets, showing off their wealth. The song’s lyrics, however, are a deep criticism of the negative effects of money. This juxtaposition ridicules those people, proud of their money, as they are unknowing of how much they lose because of it. They also poke at the things people enjoy to do with their money, primarily illegal. According to David O’Brien in volume 1 of *Constitutional Law and Politics*, public concern about crime grew in the last sixties and continued into the seventies. Rates for many crimes increased between 1970 and 1980: violent crimes went up sixty percent, mostly during the first four years. The public pointed to the inner city and black communities as the source for this increase. The song states, “Listen to me y'all, do things \ Do things, do bad things with it \You wanna do things, do things \ Do things, good things with it,” advising it’s listeners to be wary of how they spend their money. The crime that money causes is a major portion of this song, with Gamble and Huff giving numerous appalling, yet very real examples. He says people will steal from their mother, rob their own brother, and that people don’t know who they will beat, with each example prefaced with the biblical quote “For the love of money.”

The message Gamble and Huff are trying to spread is truly significant, to those in this time period, their time period, and especially to Gamble and Huff themselves. According to Joy Bennett’s 2008 article entitled “For the Love of Philly,” Gamble and Huff grew up in a predominantly Black neighborhood in Philadelphia, known as South Central which Gamble described as devastated and rundown. Gamble knew firsthand the effects of violence and crime on families in a community and that influence manifested itself in this music. Huff says that survival is the primary concern that runs through everyone’s mind and that’s the focus of their music. In the midst of the depression, money was the key, but as Gamble says, “If you think about others more than yourself, you wind up having a more fulfilling life.” For us today, just recovering from a recession ourselves, relating to this message is easy. Often times, we find ourselves thinking we would do just about anything for just a little extra money. Our society is still increasingly consumeristic and violent crimes, especially in low income areas, are still a major problem.

All in all, the O'Jays performed an incredibly well-written song by Kenneth Gamble and Leon Huff. They established a true connection with their listeners by using biblical allusions and hit their point home with satire and juxtaposition. While this song was written in the seventies, its message will live on for decades to come.

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