



*"Too much anxiety
In this society.
Time to recover;
And defy a little
gravity..."*

From the song: "Today Is Not My Birthday"

"Happiness In The Midst of a Storm"



*Music For A
Time
Such As This...*

"Today is not my birthday, but I feel good inside. I don't need a reason to celebrate tonight!" When I listened to a particular music track from Rick Hodge a couple of years ago, I was inspired to write a song about a person who felt the kind of happiness one experiences on a special occasion like a birthday.

When I arrived at the chorus of the song, these words came to me: "Too much anxiety in this society; time to recover and defy a little gravity." Recover from what? It wasn't until the events of 2020 that I began to realize that the song, "Today Is Not My Birthday" was giving me a sneak peak of our future. We're living in a time where there is so much sorrow from a worldwide pandemic, a financial crisis and civil unrest that when we manage to have a happy day, we cherish it. I appreciate those days as well as the inspiration for a prophetic song.

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On the next "**Cameron Wade's Lemonade**," L.A. Jackson, author of the "Musicology" book series, takes us on a journey that's tailor made for the Black History and Women's History seasons. His presentation entitled, "Women In Music History -- Known and Unknown", gives us a glimpse into the lives of three of music history's most interesting female singers:

Zenzile Miriam Makeba, nicknamed "Mama Africa", was a South African singer, songwriter, actress, United Nations goodwill ambassador and civil rights activist. Associated with musical genres including Afropop, jazz and world music, she was an advocate against apartheid and the white minority South African government.

Cher is an American singer, actress and television personality. Commonly referred to by the media as the "Goddess of Pop," she has been described as someone

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From the memoirs of my mother, Eula Wade: A local newspaper called the "New York Amsterdam News" was founded in 1909. In 1935, it was the oldest black newspaper in the country. It offered "The New Black View," a combination of local, national, and international news for the black community. It published columns about many notable people and we were blown away when we saw that they had written several complimentary articles about my performances. They called me the "Black Shirley Temple." during the last few years of an era known as the "Harlem Renaissance."

The Harlem Renaissance was an intellectual, social, and artistic explosion, centered in Harlem, Manhattan, New York City. Its focus covered mainly Harlem, New York City, and influences from Paris, France. It was the

Continued on next page...

"Streams Of Eula" continued



Eulamae, "The Black Shirley Temple"

story of intellectuals, writers, performers, and entertainers, such as Josephine Baker, tap dancers Bill "Bojangles" Robinson, and the Nicholas Brothers. So you can understand my family's excitement when we saw the articles about me. My parents had opposing views about nightclub dancing. James, my father, did not approve. He had never seen me dancing in this kind of environment. He didn't think it was right for a 7-year old like me to even be in a social club. Unfortunately, during this time, the United States was still feeling the effects of The Great Depression. Times were especially hard for black men because they couldn't find work. During the day, Viola, my mother, worked in a factory, where she did laundry. It was a "sweat shop." She worked from 7am to 7pm while James took care of the children. On Friday and Saturday nights, my mother and I went to work at the clubs. After each performance, if the audience liked you, they would throw coins out to the floor.

While I took my bows, Viola would pick up the coins. It was not unusual, after collecting and counting this money for Viola to discover a few silver dollars among the quarters. This spontaneous act of coin throwing was a compliment from the audience that said, "We enjoyed you!" This free-will offering was in addition to the pre-arranged money the club would pay when the booking was made. Money cometh!

One night at one of the clubs, I encountered a very excited patron. Halfway through the performance, a male voice could be heard. At first, his words were indistinguishable. He was at a distance, but as the voice came nearer, the words were clearer. As he ran towards me, he was clearly shouting, "That's my daughter!" Trying to maintain my professionalism, I continued to dance through this disturbance. However, my father, who, for the first time, was seeing me perform, proceeded to pick me up, while still chanting, "That's my daughter!" I shot a glance toward my mother, who was behind the curtain in her usual spot. She was doing a slow burn as she looked at James. If looks could kill, I would have been fatherless that night!

Women In Music History continued: who embodies female autonomy in a male-dominated industry. Cher is known for her distinctive contralto singing voice and for having worked in numerous areas of entertainment, as well as adopting a variety of styles and appearances throughout her six-decade-long career.

Ma Rainey, known as the "Mother of the Blues," isn't as nearly as famous as the blues artists who built on her foundation, from Bessie Smith to Billie Holiday, but her overlooked legacy is being revisited thanks to the release of a film adaptation of August Wilson's acclaimed 1982 play: "Ma Rainey's Black Bottom."

ON THE NEXT:

**Cameron Wade's
LEMONADE...**



Women in Music History

Known & Unknown



Miriam Makeba



Cher



Ma Rainey



Guest: Author L.A. Jackson



Cameron Wade



On the "Cameron Wade's Lemonade" Channel



DJ DSW

"I was honored to be interviewed (Episode 3) by YouTubers "Cameron Wade's Lemonade" -- an eclectic and refined group of artists with not just an aim to entertain but to educate and highlight strides in Black History, art, and culture. Enjoy!"

-- Dr. Lisa Love Whittington
Atlanta Artist and Educator

