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Editor’s Note

For the record, I had every intention of releasing this retrospect on time: November 30, 2008, Mandingueira’s one-year anniversary. When that failed to happen, I had further intentions to release it within a timely window: just in time for Christmas. No, make that New Year’s.

I suppose I could’ve done worse than finally releasing it in time for International Women’s Day. Of course, it would’ve been slightly better if this particular day didn’t arrive a full quarter-year later: March 8, 2009. Mea culpa!

What I want you to know is I put together this anniversary later: March 8, 2009. Mea culpa!

What I want you to know is I put together this retrospect on time: November 30, 2008, Mandingueira’s one-year anniversary. When that failed to happen, I had further intentions to release it within a timely window: just in time for Christmas. No, make that New Year’s.

I suppose I could’ve done worse than finally releasing it in time for International Women’s Day. Of course, it would’ve been slightly better if this particular day didn’t arrive a full quarter-year later: March 8, 2009. Mea culpa!

What I want you to know is I put together this retrospect as a tribute to everyone who has been involved in any way with Mandingueira, and loved working on it—every article, every layout, every spread. The title reflects my sentiments regarding the blog and all that has come of it. Roughly translated as “once more around”, I leave further interpretation of its significance up to you. Sincerely & with thanks,

Thank You [15]

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1 It’s possible.
When I first came up with the idea of writing a blog combining capoeira and feminism as its central themes, I had serious doubts about how it would work. Feminists—or anyone—who didn’t also do capoeira wouldn’t understand half the things I wrote, and capoeiristas already constituted a pretty small niche, let alone blog-following, status quo-examining, feminism-sympathizing capoeiristas. After I actually started though, between comments, emails, and the blog itself, not only did I realize it worked, but it worked really well. It’s worth listening when they say, “It’s so crazy, it just might...!”

2 Dissent = Training
(Or: Comment replying is good practice for law school.)
I don’t really remember the first negative comment left on Mandingueira, which is probably a good thing as that means I wasn’t traumatized for life, after all. The thing is, disagreement or criticism when it comes to feminism-related topics sometimes seems more personal than it is for other topics, because women are at the centre of what people are talking about, and I am one. But in the end, someone disagreeing (respectfully & constructively) with you is almost always the discourse version of someone making you do 500 kicks followed by a hundred push-ups. It can be painful, annoying, and/or stressful, but it’s what forces you to hone your technique, get stronger, and better know and understand what you’re doing/talking about.

3 Breaks are necessary.
One major reason that writing a blog with two strong topics worked well for me is that each allows me to take a break from the other. There is no way on Earth I would be able to sustain writing an all-feminism blog, and I think the enjoyment wouldn’t drain if I wrote about all capoeira, all the time, as well (though my friends might not believe me about that last part). With feminism especially, I’ve found that after writing a particularly “heavy” post or series of posts, including responding to all the subsequent comments, I’ll need to take a step back and write about something completely unrelated to feminism or any debate-attracting issues in general. (That’s usually when the pure research and joke posts come in!) This periodic stepping back acts almost like a tiny “reset” button for my mind, and periodic stepping back acts almost like a tiny “reset” button for my mind, and helps make sure I don’t end up writing blunders up around myself or getting myself entrenched in a mental fasthole.

4 Water, if honey is impossible. Never vinegar (till needed).
The internet is notorious for its proliferation of stupid, immature, and/or vicious remarks, due to the anonymity and sense of distance or detachedness it gives otherwise-basically decent (sometimes) people. Knowing that, I have never been so impressed with readers of Mandingueira than during the controversial discussion that Kimbandeira started about capoeira and cultural appropriation. With the inflammatory nature of what was being discussed, imagine how that conversation might have been derailed with just one ill-willed attack (or ill-willed defense). Instead, valuable dialogue developed, with people contributing seriously expressed insights and writing what I thought might have passed for grad theses, remaining respectful and genuinely interested in the issues at all times. Similarly, whenever I’ve made myself reply to the rare (seeming) attack a little more sweetly than I was rather inclined to at the time, it has always turned out well and never given me cause to regret doing so.

5 Obsessions can be productive.
See: Mandingueira blog! Not only have I met some really great, fun, and amazing people, but I’ve done more writing on my own time than I ever have before; I (and you) have given my brain no small number of rigorous and rewarding work-outs; I got to write for a real-life publishing company; and I can honestly say that more than once, my writing and thinking about capoeira for this blog has directly affected how I practice and train capoeira, for the better. (Alright, so that last reason might slightly be a tautology—give a capoeirista a break!)
Surprisingly, it wasn’t as hard as I’d expected it to be, coming up with the topic of this post. After thinking over it for a while, I realized that many of the most important issues we’ve discussed on Mandingueira can be reduced to one simple thing: the harm that assumptions can do.

I brought up the idea of assumptions very early on in my blogging, with the post about women and wearing revealing clothing. The bottom line of that post was “DON’T ASSUME”. About a year later, and I suppose by extension the bottom line of Mandingueira, is: Stop assuming.

The more I think about it, the more it seems like many of the biggest and worst (sociological) griefs in the world are rooted in people making assumptions about other people, then basing their beliefs, values, and actions on those—wrong—assumptions.

Sexism occurs because/when people assume all women have certain qualities (and assume that all men have certain other qualities).

Racism occurs because/when people assume all people of a certain ethnicity have certain qualities.

Homophobia occurs because/when people assume certain things about homosexuals and homosexuality.

“Strengthism”, a term I made up in a more recent post, occurs because/when people assume certain things about homosexuals and homosexuality. (and assume that all men have certain other qualities).

We have learned, for example, that assumptions about other people often perpetuate and cause harm to those who have been targeted by their assumptions. Assumptions are one of the leading causes of grief in the world. Many of the biggest and worst griefs in the world are rooted in people making assumptions about other people...

...many of the biggest and worst (sociological) griefs in the world are rooted in people making assumptions about other people...

Assumptions aren’t harmful just because they’re mostly negative; they’re harmful both because they’re mostly negative, and because they’re mostly true.

“Positive” assumptions about a particular group of people hurt those who don’t match the assumption when they’re unable to fulfill people’s stereotype-driven expectations of them.

Homophobia is the fear or dislike of homosexuality. It’s the belief that homosexuals are inherently bad and that they can’t be “strong”, “stoic”, “players”, etc.

So, if everyone would just stop assuming and bother to actually test out their beliefs before passing judgement on whole swathes of people, they would be able to see for themselves that their assumptions are baseless and wrong. Maybe the world could start considering the idea of jumping out of the proverbial handshake.

The problem with assumptions, though, is that they’re easy to recognize and acknowledge, but usually only in the abstract sense or in other people. Since that part is easy, we assume (ha) that we’ll naturally be able to recognize and thus prevent assumptions in ourselves if they happen. The thing is, a lot of the time, we don’t.

Part of this is because, honestly speaking, making assumptions is a large part of how we get by and function every day. If you were to genuinely stop and question every, single assumption you made, you’d probably be able to recognize and thus prevent assumptions in ourselves if they happen. The thing is, a lot of the time, we don’t.

Making assumptions is also part of our self-preservation mechanism. Lawrence Kohlberg, a psychologist, said that people choose to walk along a busy street even when the sun is shining because they assume there’s a much higher likelihood of danger occurring in the alley. If someone acts emotionally in a way that makes you uncomfortable on the bus, you might move away because you assume there is something wrong or suspicious about them. Both of these situations involve acting on unverified assumptions, but the difference is that they have most likely been founded in concrete ways over time.

Assumptions about people because of their gender, skin colour, sexual orientation, or the like, are completely unfounded. Or, wait—actually, they are. These assumptions are founded by the media, by advertising campaigns, by politicians and governments, by schools, by children’s toys, by parents and teachers, by significant others, by clothing retailers, by popular jokes, by magazines, by television shows, by special interest groups, by music and music videos, by Hollywood movies, by other assumptions, and by our own cultural history as a species (no matter whom, where or when in the world) of consistently believing various assumptions about people who are not ourselves. No wonder we can’t recognize our assumptions—it’d practically be like recognizing the Matrix while you were still inside it.

This is not my Very Last Post, but the point is that I’m writing this article as if it were. Maybe you could call it Mandingueira’s Ultimate Post. It’s about what I think is the most important thing to write about in this world. It’s been written and said on it over the past year. It’s the post I want people to remember if they’ve forgotten all the others, the one post that gets saved from the recycling bin of memory, the last post standing, crumpled, torn, and half-burned in ashes, if my blog is destroyed by nuclear war.

So in light of that, actually, in addition to stop assuming (since we can’t stop what we don’t always recognize) I would say: Start and think. Even just a minute of that can do wonders. Once, I talked to someone whose values included a really hurtful stereotype, and it actually scares me how easily my counter-arguments changed their mind, because that tells me how effortlessly and unquestioningly they bought into the assumption in the first place.

As one final note, this is a handy tip for non-sociological issues, as well. When my mom visited me in France last year, we ended up on a wrong TRAIN because we’d assumed our departure sign matched up to the train next to it, and the train was the one before ours, late in leaving. This, I like to think, was a completely reasonable assumption, yet we were obviously still wrong in taking it for granted! It was a pretty good lesson about the importance and value of questioning even something you think goes without saying. After all, even a “reasonable” assumption is, at the end of the day, an assumption.

Mandingueira covered a plethora of topics in the past year. Feminism and gender issues were explored in and out of the context of capoeira, while capoeira itself was mused upon, worked through, played with, and interrogated. Minor themes that emerged included internationalism, change, and interdisciplinary inspiration. The following is a collection of post excerpts from Mandingueira, which I believe reflects the values, diversity, and growth of both blog and writer.

The Feminine in Capoeira (Malicia)
12 December 2007

In my very first post, I mentioned that capoeira seemed to be an art form mostly dominated by men; in fact, it’s one of the main reasons this blog exists in the first place. What’s interesting is that while some of capoeira may be male-dominated, it is not traditionally masculine; the way people might consider football or rugby to be. Several fundamental aspects of capoeira have been characterized as belonging to the feminine, in ways I find in equal parts inspiring, thought-provoking, and problematic. [...]

You also say that malicia belongs to the Feminine aspect of things, I like that. While Masculine is the gender of the defined, the understandable, rational—the gender of power—the Feminine is, on the other hand, the reverse of all this. It is the void. Its power is also of the sort that you don’t know exactly what it is. Its power is “not to be clear” about power itself. It’s the power of the undefined, the unexplained, the ununderstandable: what is clear and established. And in that sense it is Feminine. (Sodré as quoted by Capoeira, Route, p. 30)

Feminism and other ‘isms’: Explanations, Not Excuses
09 May 2008

First off, let me make one thing clear: ISMS (feminism, sexism, racism, homophobia, agism, etc.) are meant to be explanations, not excuses. If a woman who has earned and deserves a promotion does not get it because of sexism, that is an explanation, rightly used to point out social injustices in the world and how we work, in hopes of changing those injustices. In that, however, the woman has not earned nor deserves a promotion but cites sexism as the reason for not getting promoted, then she is using sexism as an excuse, in order to exonerate herself from the fact she didn’t work hard enough or needs to work harder in the future. She should be torn up and sent back into the 19th century, where that kind of thinking belongs! How exactly do I go about doing this while maintaining the integrity of both capoeira and modern-day feminist thinking?

The main issue here, I think, is the seemingly necessary genderizing of things, when in fact it’s not at all necessary (at least use the capital of letters, which just makes the terms look more qualified than they should). It’s cool to think of malicia as the “power of the void”, as that unexplainable, irrational thing that gets in through the cracks and hits you where you thought there was nowhere to hit. I do believe (and you know that malicia is all those things though—void, irrational, unclear, evanescent—and therefore feminine, that’s where you lose me. “Void” is exactly what we are not supposed to be! And you can assign that feminizing and masculine aspects to capoeira adding meaning and depth, similarly to nuance and capoeira movements in the roda, but I think there is a way around that.

The whole reason it’s appealing to associate malicia with the feminine is because of all the things that have been associated with the feminine throughout history. When you say malicia is “feminine”, you are really saying malicia is mysterious, elusive, intangible, and all those other things that Nestor Capoeira and Muniz Sodré said, thanks to stereotypes that have been entrenched probably since humans first learned to discriminate. I believe it’s possible to “de-genderize” concepts like malicia while retaining the thing one actually means when labelling them “feminine” or “masculine” (of course, some nomenclature is necessary). We should not say that a chapa is “masculine” because it’s aggressive, or that a bait-and-switch sequence is “feminine” because it’s deceptive (or “went around what was clear”)—they are just aggressive and deceptive, respectively. So why can’t malicia just be what it is, without perpetuating outdated stereotypes at the expense of women and femininity today?

Respect in Capoeira: How Much is Too Much?
05 May 2008

When it comes to respect—or, respecting hierarchy—in capoeira, how much is too much? How do you tell what is just capoeira, just context or politeness, and what is pure ridiculousness or taking things too far? [...] This post is slightly related to the “What is the Role of a Capoeira Mestre?” one, only, one could say, more in depth. Mestre/mestras are specifically treated in capoeira groups. [...]

2. Respect is a two-way street.

In response to the questions above, some—or many—people would say that the mestre/mestra, anyway, curates it all, purely by virtue of what they have done and accomplished. I agree that they deserve respect and admiration for their accomplishments (provided that they are not too good so as to allow people to keep their feet on the ground), but there is a limit as well, and you will know when you’ve hit it by keeping in mind that simple respect between human beings should go both ways.

You know that saying, “My rights end where your rights begin,”? I think the same concept applies here: “Respect” for high-ranking people in capoeira should end where disrespect for capoeira students begins.

For example, it is always stressed that students arrive on time for class, rodas, workshops, and that if they are late, they must ask for being late. This is fair, makes sense, etc. Showing up on time you respect your mestre/mestra ever given you a batch of rice krispie squares for being 1-2 hours late? Come to think of it, have you even ever received so much as an apology?

...as always, a lack of respect by teachers for their young students...

All of the pull-quotes in this post are things I’ve heard said in capoeira, and this last one struck me for such an important reason that I felt compelled to write about it: it was the first time in my two years and half years of doing capoeira that I’d EVER heard someone talk about students in capoeira needing to be respected, instead of needing to respect.

...[...]
On March 30, 2008, Mandingueira featured a post inspired by Ernest Hemingway’s shortest and reportedly best story (“For sale: baby shoes, never worn.”). Readers impressively rose to the challenge posed to them, resulting in this quirky collection of what the sport-art-dance-fight-game means to capoeiristas around the world.
Capoeira and Why It Changes Us 19 February 2008

[Excerpted from an article written for www.bluesnakebooks.com]

When playing in the roda, capoeiristas are said to employ mandingua, exоде malagica, and through it all, exhibit magia. Outside of the roda though, what is the spell that capoeira puts over us? What is the magic that follows us out through the academy doors and pervades our daily lives, scattering pixie dust in a way that uplifts children, grants second chances, and transforms communities?

Capoeira is magia—what else could it be? [...] From the first, I’ll extract “exposure to different cultures”. As is often cited, one of the characterizing aspects of capoeira is that it is not only accessible to everyone, but is actually regularly taken up by people of all sorts—grinding every way which life leads to life in Brazil. In Brazil, Mosteira Bimba’s academies drew in students from varying socioeconomic levels; in Canada, classes are true-to-life samples of the country’s “cultural mosaic”; and of course, the question of gender is hardly worth asking anymore (hardly—see Mandingueira blog).

My point is, by practicing capoeira, you are not only exposed to Brazilian culture, but to the cultures and backgrounds of all the fellow students and capoeiristas in your class as well. Last summer, I went out for brunch with a good friend who also does capoeira, and she said something that summed it up perfectly:

“Basically, you have this huge group of people from all completely different backgrounds, with absolutely nothing in common, except for the fact that they all do this thing called capoeira.”

Forget Obama; just turn every caucus and primary into an introductory capoeira class, and voilà: instant unification!

Furthermore, imagine a child today starting to train at a capoeira academy from a young age. Having grown up among such unified diversity and integration, the adult capoeirista would then likely be more open to others’ cultures, beliefs, or systems of thoughts and values. This, when applied to a larger segment of society, then might theoretically help to eliminate those annoyance tenacious germs like racism, sexism, or homophobia.

The second point, the idea that capoeira “encourages new ideas and a new approach to life,” I would attribute to the fact that capoeira is so much more than what anyone ever tries to say it is. It’s not just a martial art, dance, game, philosophy, sport, movement, or fight, but some definition-sidestepping, intuition-seducing, contradiction-joyriding fusion of them all. “The whole is greater than the sum of its parts” was, I’m beginning to think, written by a capoeirista.

Because of this all-encompassing element of capoeira, my opinion is that it affects us so much because we just can’t keep it contained within any one part of our lives. To start becoming a full capoeirista, you must dabble in philosophy as well as in weight-training, develop perfect rhythm as well as (if possible) a Portuguese accent. Capoeira comes to you from so many different directions that you have no choice but to incorporate it into your life, not just a boxed-off part of it. This also explains my last point, which is that even though I said most results above apply to other afterschool activities as well, it is capoeira that, unlike other passions and pastimes, captures everyone and anyone, whether they are old, young, dreamers, cynics, or have a natural talent for it or not.

Finally: anything that gets me to run when I don’t have to? Now that’s pure magia.

Think Global, Play Local: Broadening Your Capoeira Horizons 1 May 2008

Capoeira is international. Are you?

Something that has periodically amazed me is that from time to time, when I’ve tried capoeira in other places (such as at last week’s batizado in Amsterdam), it seems as if I’d never left home, and was still in a class with my own group, my own teachers. These feelings usually swell, like bubbles, during lectures or talks about various aspects of capoeira.

It doesn’t matter if you’re at a British, German, or Japanese roda; you still have to sing like a Tenor, gauge your battles like a Spartan, and converse (joga-wise) like characters in a 19th-century murder mystery. Likewise, it matters neither whether it’s boomed out (like a nearby rock to hide under. [Ed. note: Actually, I’m fine with it now])

My point is, incredible as it is, that we’ve never thought of capoeira being internationally literal in this way before. Obviously, I knew it came from Brazil and had spread all over the world, and my own group has many international branches, but it wasn’t until I heard words from my first teachers’ mouths repeated in the same way, but in a different language, that it really hit me.

[...] This may be a bit of a stretch, but in a way I think “global to local” thinking can apply to capoeiristas as well, while travelling or having to relocate to other places for any reason. Say you’ve just moved to a new city, or country, and you have two choices for continuing your capoeira training; drive or take a train four hours out to another city once a week or less to train with the “local” branch of your own group, or start taking truly local classes, from another group. By trying the latter, you are not only truly immersing yourself in your new locale (while saving time, money, and resources), but afterwards you will become more globally conscious capoeirista-wise, as well. You will see how different groups and different cultures do and view things, and in the end it can only contribute to your experience and growth as a capoeirista.

In a way, being in a capoeira group could be compared to being the citizenry of a country. You grow up in your own culture and learn all its ways, and patriotism is usually expected, though in varying degrees. However, your worldview as a person would be deeply stunted if you never travelled or saw anything or interacted with anyone outside of your own country, or even state/province or city/town/village. (Think deep south USA.) And just like in the real world, travelling to other nations doesn’t always necessarily mean you intend to become an ex-pat!

Q: What do capoeira and the Energizer Bunny have in common?

A: They both keep going, and going, and going...

In capoeira, change happens all the time. It’s exactly like (sex-a-trick) writer Isaac Asimov said: “The only constant is change.” This might sound paradoxical, but sometimes it seems like change is so constant in capoeira, that it doesn’t actually happen at all. Academies change, moves are retired and reworked, people come and go, you get seriously injured and recover, and still—capoeira goes on, and remains capoeira.

There were several points last year at which I kept freaking out to my capoeira (and some non-capoeira) friends at how small my training group’s class was getting, to the point where they started making fun of me for it… (“Hey! So has the sky fallen at KCC yet?”) At the same time, one of our teachers left for a while, which was another major change. The thing is though, we all just settled into a new rhythm, what at first felt weird and unsettling became normal, and all the while we still kept training capoeira as usual.

I think the crux here is really something my teacher (one of) said to me after I came back from a 3-week trip two summers ago (i.e., the three weeks of missing class): “You might stop. Capoeira doesn’t stop.” Capoeira might change, but it never stops. That’s why change is always so unsettling when it first happens, because we often see it as the ending, or stopping, of something. This is never the case for capoeira though; no matter what happens, capoeira is capoeira. It never stops. And often, because of this longevity, what was changed may even become unchanged again—people return, attendance perks up, you regain lost skills—and all the while the berimbau has continued to play, so to speak. The rhythm may be momentarily jarred, varied, or subdued, but never is it broken.

 Authorities (parents, friends, and the like) are unable to explain the effect these lenses have on their loved ones. Those stuck with capoeira-coloured lenses—capoeiryopia—have to suffer with the pain, or annoyances are often relegated to a rather large category titled “worth it”.

Oculto: Just in case you’re one of the local (or not-so-local) authorities (parents, friends, and the like) who are unable to explain the effect these lenses have on their loved ones—Q: What do capoeira and the Energizer Bunny have in common? A: They both keep going, and going, and going…”

[Excerpted from an article written for www.bluesnakebooks.com]
Mandingueira wouldn’t be what it is without the participation of you, the readers! Your words have mattered as much as mine, and this section highlights a VERY, VERY FEW of what, for me, were the best or most meaningful comments left on the blog over the past year.

In the end, does it really matter? Aren’t we all there to evolve? To play, to smile, to do fun and games, and even if the heat goes up, afterwards we are going out to drink a beer? —Quzahira | Strengths and “Image” in Capoeira: Why Fleores Do Matter

I hope old traditions are preserved. They have value. I hope that things continue to evolve. This also has value. —Heia | Why “Sexist Capoeirista” is an Oxymoron

In the old days, the term “mestre” meant simply “teacher,” not “master.” [...] Some mestres demand respect; others inspire respect. —Shama | What is the Role of a Capoeira Master? | Respect in Capoeira: How Much Is Too Much?

I don’t have much control over sexism and what people think about me as a woman. But I can control how I train. —Pamala | Feminism and Other “isms” in Capoeira: Explanations, Not Excuses

Please tell me you understand what a culturally-specific view that is. The world doesn’t look that way for everyone, nor should it [...] Capoeira was never about equality—capoeira has always been a strategy for everyone, nor should it […] Capoeira was never about equality—capoeira has always been a strategy for survival and for reconstitution of personal and community honor under the most desperate circumstances imaginable. —Kimbashira | Why “Sexist Capoeirista” is an Oxymoron

Playing with someone who obsessively throws in florieos to show off in the middle of a game is like playing with someone who obsessively throws in kicks and misplaced rasteiras (hues vary from black and blue to purple, green, or yellow) —Ears | Chronically vertigo from spending more time upside-down than right-side-up

In the comments section explodes with people trying to deal with issues of race, cultural relativity, and cultural appropriation in regards to capoeira and its African roots.


December 10, 2007 —Mandingueira blog and Joaninha’s post “Playing Women in the Roda” are featured on The Capoeira Blog. Joaninha first experiences the rush of spike stats!

January 4, 2008 —Mandingueira gets revamped; new logo, new layout, new pages!

February 3, 2008 —Mandingueira joins Facebook! Add Joaninha, support the fan page, or join the affiliated group “Are you a capoeirista? Because you just turned my world upside-down!”

May 9, 2008 —Mandingueira gets its own domain name! Say hello to www.mandingueira.com.

July 16, 2008 —The comments section explodes with people trying to deal with issues of race, cultural relativity, and cultural appropriation in regards to capoeira and its African roots.

October 21, 2008 —Joaninha returns from hiatus; Mandingueira is officially revived. Yay!

November 30, 2008 —Mandingueira celebrates first anniversary! One-year retrospective magazine and blog’s first reader giveaway to come. Thank you!
Dear Commenters:

[An Open Love Letter]

Happy one-year. What can I say? We’ve had a long and rocky relationship, but you know what? I think we’ll make it.

I remember the first day I met you. It was so unexpected—but then again, the best surprises usually are. Out of the millions of people one click to either side, someone gave me a second glance? Someone wanted to talk to me, and listen to what I had to say? I’ll admit it—I was awed. Then we started getting to know each other, and that was so much fun. I couldn’t help but be just a little nervous, though. Should I play it cool? Would it look too eager if I wrote back in less than a day? Was there a no-linking-on-the-first-date rule?

In the end, none of that mattered. We made each other better, and things only seemed to improve as we found more and more to talk about. We taught one another, and grew together.

Of course, we’ve had some rough patches. What would any relationship be without them? And I have to say, you would have the worst timing, sometimes. There’d be, eight hours and 3000 words away from a major deadline, and I’d open up my inbox and suddenly find us having... The Talk. I didn’t like how you saw other women, you thought I was paranoid and just didn’t understand you. Not that I’ve been perfect, either—but you’ve always, always been there for me. You’ve been my “roots” says it all, right?

So, again, happy one-year. And I can say: I’m looking forward to another.

Love,
Joainhha

Thank you

Coxinha, Filipino, Bebe, Formigao
my captive audience; sacrificing their eyesight to my thousand-word facebook messages

Formigao & Coxinha
the seriously awesome logo & artwork, respectively (and not killing me through all the various revisions)

Magia, Bolo
encouragement, support, my international partners in (thought)crime

Sarah Gilliat
telling our mass media class about the monetary potential of blogs and encouraging us to all go start one

Megan
remaining my friend after I stood her up for one hour to finish off a blog post while she got hit on by creepy French dudes outside McDonald’s in the cold

Victoria & Talia
editorial feedback; helping me try to block/password-protect Adobe InDesign so I wouldn’t work on this until AFTER completing my term papers

my capoeira group
“roots” says it all, right?

my capoeira teachers
being really, really, really good at their job—sometimes psychically so; inspiring me to want to be as dedicated a student as they are teachers and capoeiristas

my French capoeira group
showing me that the capoeira world is round, not flat