

port, all of which create the possibility for these linkages to be conceived and executed.

Furthermore, identity has always been important to the way in which Santeria has been adopted and incorporated within Cuban and American society and now within transnational networks. It might have been useful, then, if De La Torre's project had also involved examining how the identity of Santeria practitioners is constructed. In this process, we might find that for many people, including some Hispanic Americans and Euro-American practitioners, what constitutes legitimate identification with Santeria is still articulated within a variety of discourses that seek to resist other discourses of belonging and existence by valorizing "Africa" or what is perceived as an African cultural contribution to the Americas.

In spite of this difference of focus, De La Torre offers many insights into the beliefs, rituals, and institutionalization of Santeria in the United States that will be of interest to academics and nonacademics alike. The book is a solid introduction to the religion for those "who until now have never heard of Santeria," as well as a provocative invitation for people outside of the faith, namely Christians, "to learn more about their own faith as they learn about and contemplate the religious expression of marginalized groups (xvii).

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Correction

The last paragraph of Josef Gugler's review of Melissa Thackway's *Africa Shoots Back* (48:1, April 2005), should have read:

"After the pioneering works of Manthia Diawara, Françoise Pfaff, and Frank Udechukwu Ukadike, and Olivier Barlet's more recent *African Cinemas: Decolonizing the Gaze* (2000), Indiana and its co-publishers. . . ." Françoise Pfaff's book was published by Greenwood, Frank Ukadike's by the University of California Press, and Olivier's Barlet's by Zed.