This paper analyzes interactions between blacks and whites depicted between 1957 and 1961 in Jean Rouch’s *I, a Black Man*, *The Human Pyramid*, and *Chronicle of a Summer*. It concludes with remarks on *Shadows*, a 1958-59 feature film by John Cassavetes often credited as a breakthrough in U.S. independent filmmaking. In so doing, I mean to explore what Rouch and Cassavetes were trying to accomplish through production practices that bordered on the experimental. Major topics to be raised include: (1) what reading across these films completed on opposite sides of the Atlantic discloses concerning cinematic treatments of relations between blacks and whites between 1957 and 1961; and (2) how such cross-reading contributes to a fuller understanding of Rouch’s films in a transnational context.

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