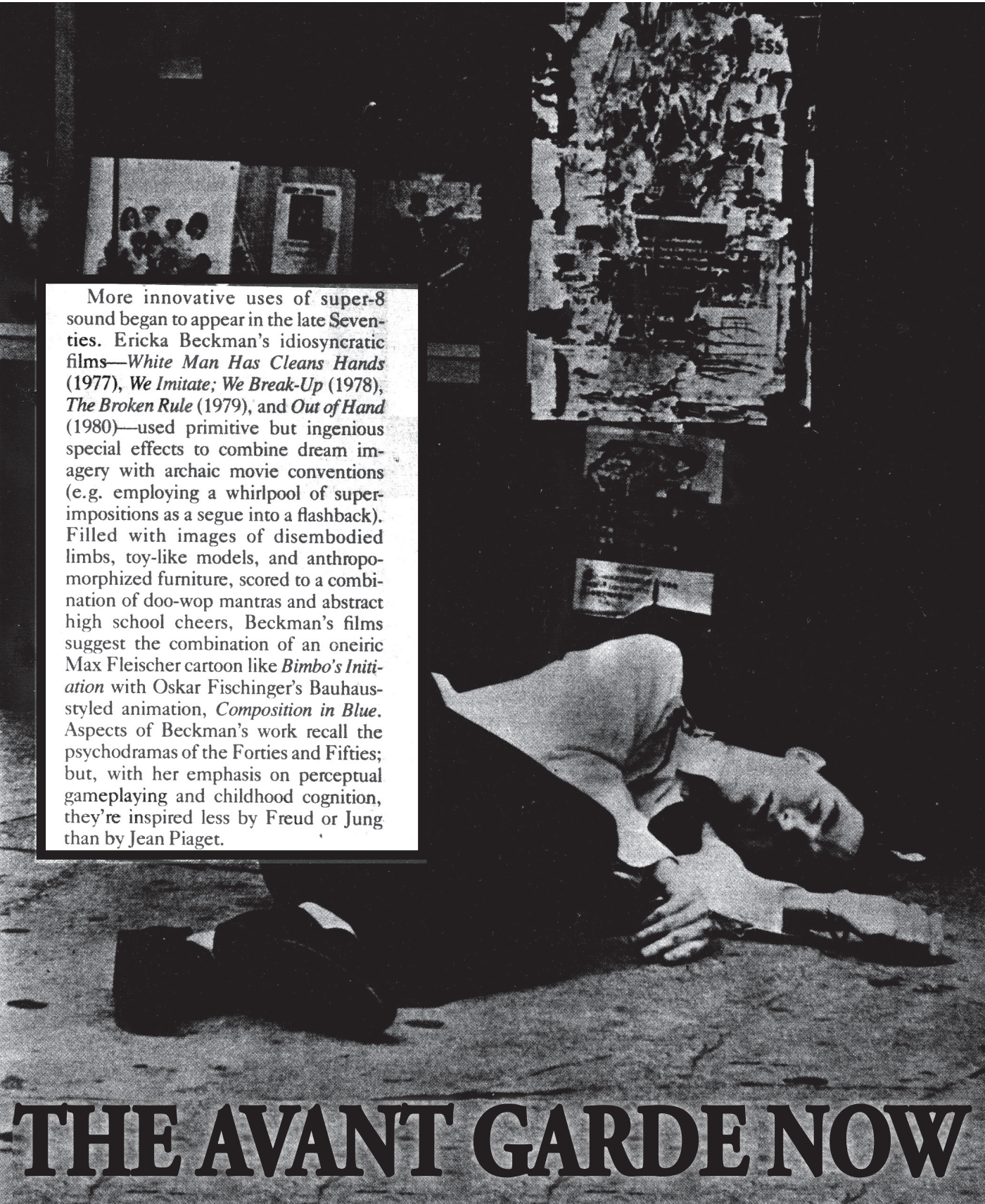More innovative uses of super-8 sound began to appear in the late Seventies. Ericka Beckman's idiosyncratic films—*White Man Has Cleans Hands* (1977), *We Imitate; We Break-Up* (1978), *The Broken Rule* (1979), and *Out of Hand* (1980)—used primitive but ingenious special effects to combine dream imagery with archaic movie conventions (e.g. employing a whirlpool of superimpositions as a segue into a flashback). Filled with images of disembodied limbs, toy-like models, and anthropomorphized furniture, scored to a combination of doo-wop mantras and abstract high school cheers, Beckman's films suggest the combination of an oneiric Max Fleischer cartoon like *Bimbo's Initiation* with Oskar Fischinger's Bauhaus-styled animation, *Composition in Blue*. Aspects of Beckman's work recall the psychodramas of the Forties and Fifties; but, with her emphasis on perceptual gameplaying and childhood cognition, they're inspired less by Freud or Jung than by Jean Piaget.

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