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Alain Tanner's **La Salamandre** (1972), from a screenplay by Tanner and John Berger, with Bulle Ogier, Jean-Luc Bideau, and Jacques Denis, presents Ogier as a working-class young woman who stubbornly resists the efforts of men to squeeze her into the ready-made molds of their fantasies. Rosemunde is partly the archetypal female enigma of Godard, Truffaut, and Rohmer: She is whole, sensual, cynical, figuratively naked and mysterious, as impenetrable as a stone, as slippery as a salamander, and as smooth as Claire's knee. In Tanner's hands, she is also more autonomous, a proletarian Emma Bovary who is rebellious, sloppy, and uncooperative. In short, an individual with a life force of her own. *La Salamandre* is the second film in an ongoing retrospective on Tanner, a fascinatingly visceral and kinetic director and an honest lodestone of most of the major Continental themes of the last two decades. **Cinema Studio One: Through Sunday, 1:15, 3:30, 5:45, 8, 10:15**