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The states that form the bedrock of the region – South Carolina, Mississippi, Alabama, Georgia and Louisiana – were some of the first to be admitted to the Union and so have acquired a fascination that is specifically American. Deep South films confront issues of discovery, race and segregation, freedom, home, violence and destiny – themes that are mapped on a landscape that is by turns fetid and transcendental, isolating and regenerative. Perhaps more than any other region on screen, the Deep South has been the subject of some fatuous caricatures and malicious stereotypes. Its reputation as traditional and conservative – which goes as far back as its secessionist past – has often been presented as a kind of backwardness, all rednecks and buckteeth, hookworm and trailer-trash. But most filmmakers are drawn to the Deep South for its epic stories and historical specificity. There has been no greater achievement in this regard than *Gone with the Wind*, rereleased in a new 4K digital restoration next week. Set in 19th-century Georgia, producer David O. Cinematic soul food rarely comes on a bigger plate than with *Gone with the Wind*, but here are 10 side orders that also capture the sweat and sweep of the South. Set in a squalid, claustrophobic New Orleans tenement, Vivien Leigh gives an Oscar-winning performance as fading Southern belle Blanche, who is forced to move in with her sister Stella Kim Hunter and her boorish husband Stanley Marlon Brando. Although it starts in North Carolina and finishes in Chicago, the most memorable song and dance numbers take place in Louisiana. No other actor – not even Brando – has made sweat so alluring or been able to handle the pressure-cooker atmosphere with such an appropriately judged mixture of bravura and restraint. Shot in breathtaking CinemaScope through the steamed-up lenses of Joseph LaShelle, the temperature is cranked up by some bawdy verbal sparring from Newman and Woodward, who went on to marry after the shoot. Brando plays a snakeskin-clad, guitar-playing drifter who flees New Orleans and finds work in a small-town Louisiana five-and-dime run by Anna Magnani winner of the Oscar for best actress in for another Williams Deep South melodrama, *The Rose Tattoo*. Winner of five Oscars – including best picture, and best actor for Steiger – the Academy were won over by its noble liberal rhetoric and the morally vexatious chemistry of Poitier and Steiger. Filmed on the Chattooga river, the placidity of the water and verdant surroundings of the woods – captured immaculately in wide frames by cinematographer Vilmos Zsigmond – turn out to lead to murder and violation, rather than mystical regeneration. With *Deliverance*, Boorman – who was awarded a BFI Fellowship – made one of the great films about masculinity in the wilderness. Jim Jarmusch, in the spirit of a true maverick, was quick to undo these associations in his third film, fairytale amalgam of prison thriller, neo-noir and offbeat comedy, *Down by Law*. But this inventive and well played comedy, while never set up to tackle the weighty themes of its predecessors, is just about as much fun as any Hollywood farce, with affection for both the southern and northern factions. Director Jonathan Lynn – a Cambridge Law graduate – comes into his own in the courtroom scenes, which are not only riotously funny, but make an unlikely claim to be some of the most realistic put on film. His first two films, *George Washington* and *All the Real Girls*, while not true Deep South films they are both set in North Carolina, show an attention to nature and rural imagination that he uprooted to Georgia in *Undertow*. Brothers Chris Jamie Bell and Tim Devon Alan live by the labour of their hands on a shabby farmstead until their sinister Uncle Josh Lucas turns up, convinced their widowed father Dermot Mulroney is hiding some semi-mythic gold coins. Blending realism and surrealism, Green and his regular cinematographer Tim Orr map this picaresque plot on a rusty, sun-refracted Deep South, enriched by rough-edged handheld camerawork and location sound. The suicide of one African-American twin triggers a triangular narrative around his depressed brother, his grief-stricken wife and troubled year-old son. So often the Deep South is the richest of settings, with signs and portents everywhere, but in *Ballast* it takes on a new sparse and ambiguous beauty.

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