

# Supernatural: At the Movies

*Ash48*

Achievement in Mood: Shortlist 2009  
Achievement in Innovation: Shortlist 2009

The review below may contain spoilers for Supernatural up to season 4.

**Nicky:** With six different short genre trailers jam-packed into one vid, Supernatural: At the Movies is a classic study in mood.

**Brad:** The idea itself is so unexpected but works surprisingly well, both as a (somewhat) tongue-in-cheek ode to the fandom and as a recruiter vid. I also can't help but feel something of a wink to vidding itself here.

**Nicky:** From Western to slasher flick, from noir to action blockbuster, the first four trailers focus on classic genre motifs in terms of music and clip choice.

**Brad:** Plus the credit sequences and graphics really pull you into the concept. Right away, the vidder is speaking your language, connecting with the audience through a more or less universal mood.

**Nicky:** For me, the stand-out effort comes from the vidder's attention to detail like colour. While utilising Supernatural's own desaturated palette is perfect for slasher trailer Slice, the source seems like it was made additionally bright and dynamically coloured for mainstream cinema consumption in Bad Bros II, while a brown filter is added to The Good, The Bad and The Evil for an added sense of old-timeyness.

**Brad:** I love the nod to the conventions of each filmmaking genre, like the extreme closeups and tension-building detail shots in the latter. Those devices work as well here as they did in the movies that inspired each segment.

**Nicky:** Meanwhile, desaturating completely to black and white and dusty old film effects is par for the course for making a noir trailer, but the thing that really impressed me for This Gun For Hire is the clip choice, focusing on the use of contrasting light and dark and atmospheric shots such as the light streaming through the fan and devil's trap from 1:34 - 1:40.

**Brad:** It really goes hand in hand, doesn't it? Vidder manipulation of coloring and lighting just isn't as effective without strong attention to source lighting in clip choice. The vidder does both equally well here.

**Nicky:** Then we come to Splendor in the Fall, which is all swelling strings and slo-mo face punching. The vid takes an overactive collective fandom imagination and gleefully runs with it, hamming up the brotherly (or perhaps more?) love to perfection.

**Brad:** Oh god I laughed so hard at this. The clip choice here is just brilliant, with the bright outdoor lighting and heavily saturated colors (those exist in Supernatural??), but what really makes it for me is the effortless and hilariously cliché angst arc.

**Nicky:** At this point, Supernatural: At the Movies progresses beyond assuming genre convention and reveals its own hand in generating humour through subverting tropes.

Carrying on in the humour vein, Running Scared perfectly rounds up the sextet of trailers with some old-school silent movie antics, made pitch-perfect with noticeable increases in speed.

**Brad:** I love the use of source effects as well, like the electricity jolt. Again, just brilliant.

**Nicky:** What fascinates me is that the vid as a whole starts off relatively straight-faced and then progresses into deliberate humour in the last two trailers. The ordering of the trailers within Supernatural: At the Movies is in itself a study in how to manipulate mood through the build and release of comedic tension. Like all great vids, all the parts of Supernatural: At the Movies are worth analysing separately. However, at the end of the day, the effect of the overall vid is more than the sum of its parts.



THE FOURTH WALL

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