



APR 3

Moves in the Movies

Ellie Gerst

Ever wonder how realistic films' action scenes are? If a student at UMD were to mimic the self-defense moves seen in the movies, where a protagonist escapes his or her attackers, would they be successful?

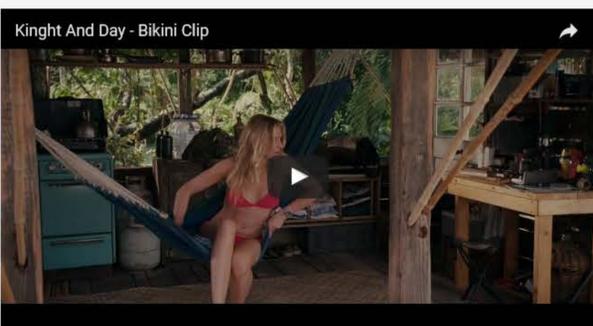
UMDPD Sergeant Chris Shovein and Officer Charles Martin gave insight as to which of the following self defense moves would work in real life, and why.

MOVIE	MOVE	VERDICT	BREAKDOWN
	S.I.N.G. (Solar Plexus, Instep, Nose, Groin)	YES	The acronym provides an easy way to remember the moves and they are all sensitive spots to hit on an attacker. Bouncing from top to bottom is also good, as your attacker will react to defend each spot you hit so you should target areas in different places. In this example, Bullock also side steps and moves her hips to the side which exposes her attacker for her job. This is a good technique to keep in mind.
	Break the wrist, and walk away	NO	There is no violence of movement or technique behind it, and there are better targets to aim for than the wrist.
	Choke Hold, and escape	YES	An elbow over the arms is an effective way to break the hold with an explosive reaction.
	Dwight's demo of different self defense moves... on himself	MAYBE	Dwight's idea of distraction and the element of surprise are important, as well as targeting sensitive areas such as the groin and the throat. However, his execution was terrible.
	Hip Thrust	NO	Manipulating your wrists and turning your arms outwards to use the most force behind your move is a good thing, as well as executing your move with speed. In this situation, however, it may be difficult to get enough momentum or strength behind the action. Though in this case the protagonist did escape the hold, she ended up on the ground in another vulnerable position.

Though some of the moves in the movies do actually work, not all of them are the most effective way to escape an attacker.

Movies are a fun way to start thinking about the importance of safety and knowing how to protect yourself, just watch with a grain of salt.

Here are clips from the mentioned movies:



Graphics by Will Madison



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An eerie and intriguing ambiguity hangs like a fog over the first moments of the film. Sadly, this is about as interesting as the film gets for the first hour and fifteen minutes of its hour and forty minute runtime.

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