

Practical Shooting

Beyond Fundamentals



Brian Enos

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Photography and design by Kris Kunkler

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Practical Shooting: Beyond Fundamentals is published in the United States by Zediker Publishing, P.O. Box 426, Clifton, CO 81520

ISBN 978-0-9626925-0-5

First printing, June 1990
Second printing, July 1991
Third printing, February 2000
Fourth printing, August 2000
Fifth printing, July 2001
Sixth printing, July 2002
Seventh printing, February 2003
Eighth printing, February 2004
Ninth printing, January 2005
Tenth printing, November 2005
Eleventh printing, August 2006
Twelfth printing, March 2007
Thirteenth printing, July 2008
Fourteenth printing, December 2009
Fifteenth printing, November 2010
Sixteenth printing, September 2011
Seventeenth printing, August 2012

PRINTED IN THE UNITED STATES OF AMERICA

TABLE OF CONTENTS

Foreword	1
Preface	5
Introduction	7
Safety	12
Section 1: Awareness & Focus	13
Section 2: the Tools Of Shooting	31
Section 3: Creative Shooting	61
Section 4: Specific Challenges	97
Section 5: Competition	117
Section 6: Development	154
Appendix A: the Shooting Tools	179
Appendix B: Revolver Shooting	195
Appendix C: Group Shooting	201

FOREWORD

I've known Brian longer than anybody else, as far as other shooters go. We met in 1979, at a shooting match, right where you're supposed to meet. It was a steel match held in a pit in Gilbert, Arizona, and somebody showed up who nobody knew. It was Brian, and what set him apart from us was that he *never* missed a target. We'd make up for accuracy by shooting enough shots that *eventually* we'd hit everything. But Brian stepped up and went *ding, ding, ding*, and we were making fun of him because here's somebody who's hitting the targets... At this point this was unheard of amongst ourselves. You didn't shoot the targets, you shot *at the* targets. After the match he wanted to see my gun and I wanted to find out who this guy was, and that started it off.

What makes Brian really stand out is that he's one of the very few *logistical* tacticians in the game. Some people can shoot and they have no idea why they're doing it or how they're doing it, and that's really not a problem. But what you find out is to actually repair the mistakes you make you have to go through an analytical phase to understand exactly not only what you are doing but the things that you're probably not doing, which is where most all the problems are. And Brian was one of the first people who went *beyond bold the gun like this, look at the sights, squeeze the trigger*, and the same basic line you've heard forever. Back when everyone else was experimenting with checkering, Brian was trying to figure out what you really should pay attention to and what you shouldn't pay attention to, what is important and what isn't important. There are still probably only five or six people who really know how to tell you what is happening while you're shooting. You can ask Brian and he probably knows *exactly* how it happens, not just what he *thinks* makes it happen.

In 1982-83, we (I say "we" because he and I have been together for the entire time of our shooting careers, so it will be the empirical "we") went through an experimental phase where we were basically rebelling. We didn't trust anything we were doing, and we felt like it was time to try everything, whether we liked it or not—cross-draw holsters, finger on and off the trigger guard, and anything else we could think of. Plus, we started putting a lot of emphasis on what we looked at—not just looking at the sights, but trying to notice the things that we saw when we shot.

I still have a box of parts and pieces from the experimental phase days. We realized that the score changes we were getting from the guns were very minimal. We were finding that you'd have the greatest gun in the world and the difference it made was fractional compared to if you went to a match and missed *one* shot. Now it seems so dear, but when we were going through the phase it seemed like we couldn't figure anything out. Then we went to the 1983 IPSC Nationals and realized it all of a sudden, in a flash. We were sitting there at the match thinking that we'd been to a couple of Nationals and each year we messed everything up, so this year let's really ignore the scores—let's just shoot each event as well as we can at the time. And that was the year we went one/two, but there was an incredible difference between our scores, which were very close, and everybody else's. They were a whole class behind us. That was the waking-up year.

And we didn't invent anything. All we did was put two and two together and got four; it's become very obvious to us and I guess it's just a little harder for some people to count it up. We probably spent more time in 1982 and 1983 talking and thinking than any two people in the world. The way it would work is that I'd load all night the night before, and then we'd go shooting all day long, and then we'd talk shooting until we were falling asleep early into the morning hours. At some point it turns into philosophy where you find out that you're not really shooting, you're simply doing *something*. And it's really not important what the actual means are. Now it's come to a point, almost full circle, where I couldn't care less how I hold the gun. There are reasons why one way may be preferable, but the benefits for that are so much less than for what you *should* be thinking about. Shooting is something that you must prepare for, and the preparation time is more important than the time when you're on the line, because on the line you can't do anything but what you're going to do.

I liken it to going to school. You go to class to learn the material so you can take the test. And the test will show what you know, and more importantly, what you don't know. And it's the same for a match. When you go to a match, what you know is shown every time you shoot. That means that if you mess up, that is what you were prepared to do. To this day, there are still only a handful of people who have spent the time preparing to put in a good performance. A guy will walk off the line and say, "I can do better than that." Bull! The bottom line is that you do what you're prepared to do.

People do need to know how to hold the gun and know how the stance works, but what keeps me busy in my classes is trying to help my students learn how to think. They say, "Rob holds his hands like this...", and they don't know that the reason I hold my hands like this is *not to* make myself look that way. The end result is not to hold the gun that way; holding the gun that way is the end result of doing something else. I think of it like this: I could build a machine that could shoot better than I could until something went wrong with it. And then the rest of the day it would miss because it's not going to adjust for anything. That is the only place where we as biological units are superior to things we can build. We can adapt and improve and modify and change. And the changes aren't going to come on the outside, they're going to come on the inside.

We take all this for granted because we've done this now for 10 years, and not to sound cocky, but we can do things that someone who hasn't shot too much can't even begin to do. So they come out and see us do these things and ask the question, "How do you do that?" I've found that it's a whole lot harder to explain to somebody what you're doing than it is to just do it. I can shoot an *El Presidente* in 5 seconds and then talk to you for 15 minutes to explain what happened. This is where Brian excels. He has spent the hundreds and hundreds of hours figuring out what happened.

If you want to improve, you are first going to have to recognize that you are deficient—there are some things that you don't know. And you've got to get the ego out of the way. If someone is very good at something, but not good at everything, they often don't feel that they have to be good at anything else, and I've found that they're extremely difficult to teach. But what makes you good at anything is exactly the same thing. And the person who is good at one thing and not at something else has missed the point. He has within his ability to be successful at whatever he wants. And the problem is that people aren't able to benefit from what they have. They limit themselves.

Some people who go to Bianchi say they can't shoot fast, and some who go to the Steel Challenge say they can't shoot accurately, and what it generally comes down to is that they're not really interested in the other thing. It has nothing to do with the fact of whether they can do it or not—they've decided that they don't care about learning it, and that's an honest evaluation—but to say I can't shoot accurately or I can't shoot fast, that's telling yourself that you can't do something when

all it takes is a refocus of the same basic fundamentals. Shooting is shooting and I do not care what it is. No matter what the game is, you want to let the shot go when the gun is lined up sufficiently accurately to get what you need out of the shot. Whether that means hitting a day bird, hitting an X, or nipping the edge of a 12-inch disk at 10 yards, the whole trick is to *only do what you have to do*. That's what it all comes down to. That's shooting. And that's what you're going to learn about here.

And the point is not to become so good at one thing that you're unstoppable. The point is to become so good at teaching yourself to do everything that there's nothing that you can't learn. Therefore, all you have to do is to put the effort in and you can't be stopped at *anything*. I tell a student that when he goes to a match and he's not scared of anything, he's already won. Whether or not you have the physical skills is not even the point. A lot of people will never develop them. The point is that if you walk up and look at the course of fire and there isn't a thing there that you cannot do—and this isn't just from telling yourself this, but from something that you realize—if you can walk up and say *I can do all this*, you've won!

Brian and I are both trying to achieve perfection as shooters. And we've come to realize that there's not a lot of latitude in how you get that done, and I'm not talking physical here. I'm talking about the attitude you need to have—there's not much latitude in how you approach your shooting if you want to let yourself do as well as you can. You also have to realize that the only person who can ever stress you hard enough is *you*. If you only work to other people's expectations, you can only be as good as they are. If someone tells you 5 seconds is fast and you truly believe it, you will never go faster than that. Just to keep the level you're at, you've got to keep breaking ground, you've got to push. If you just try to hold your ground, you're going to slip. If I had to encapsulate all shooting, I would say that it is nothing more than an experiment to learn from. This book will help you learn how you learn. It will help you prepare for shooting. If you've been shooting for a while, you'll see that you already have the answers within you. You just need to take a look at yourself and see the limitations you've created. That's the ground that you're going to have to continue to break for as long as you shoot.

In the whole world, there is only one person who I would allow to talk to my students, and that is Brian. He's the only one who I feel has not just put in the superficial effort, but who has put in the true effort to figure any of this out—not just the pieces of it, not even just the whole thing, but *anything*. There's nobody else out there I could say, "Okay, listen to him."

PREFACE

I wrote this book because I wanted to share with you some things I've learned that have helped me understand shooting, and, more importantly, the things I know will help me continue to improve.

But this isn't all there is to shooting, especially from my perspective. I learn, and hope to improve, on every shot I fire. What is in this book, though, are the concepts, ideas, and whatever else we could call them, that I will continue to follow to realize that improvement. Although this will make more sense to you after you've read the book through, that in no way means that I'm finished with the experience and feel that every aspect of shooting is organized into some huge, can't-miss system. I don't claim to know all there is to know about shooting, but I believe that I do know where the answers are. What you'll come to understand is that the things I believe are important to shooting performance almost guarantee that my shooting will change constantly.

I am not a self-taught shooter, but I am a self-realized shooter. I did not have an instructor, per se. I have refined my shooting from inputs from many different sources. I've incorporated ideas from bullseye shooting, shotgunning, trick shooting, golf, martial arts, and even motorcycle racing. My sources are as diverse as John Satterwhite, Bill Blankenship, Ed McGivern, Bruce Lee, and a lot of other people whose names I didn't catch. I can't even guess at the hours I've spent trying to make sense of different bits and pieces of ideas I got from those inputs—trying to relate them to the whole of shooting—and have discovered that they all relate, in some way. Some directly, some indirectly, some not at all.

Although there are a legion of mechanics contained in this book, I didn't just set out to write a "how-to" manual. There's no denying the importance of mechanics because a good technique helps you to experience the more advanced facets of shooting. But it's only important that you develop your technique so that you can take yourself beyond it.

The omission of any and all defensive tactics or use of handguns for anything but target sports was entirely intentional. I'll leave the street stuff to the other guys. To me, shooting is a sport, nothing more, nothing less. But practical pistol shooting does teach a life-saving skill. If I had to save myself or someone else from drowning, I'd much rather be an Olympic swimmer.

That's the same correlation I make with practical pistol shooting. Practical shooting develops high-speed gun handling ability and refines everything to such a reflexive level that I'm confident of my ability to shoot. Learning tactics is a different story, and I don't confuse the two.

If this book comes across as being a little different from what you're used to seeing in shooting books, so much the better. What helped lead to my ideas on shooting instruction, and to the development of this book, was an observation I made over and over: here I am, a shooter who has never swung a club, reading golf books to improve my shooting. Likewise, other athletes, such as Bruce Lee, who perhaps had never held a gun, showed me through their work some parallels I incorporated in my pistol shooting. Just like any other sport, shooting involves speed, timing, coordination, and all other such things almost categorically omitted from discussions of competitive shooting. Sports performance, in its essence, knows nothing of the boundaries we often corral it with. It's a goal of mine that skiers, tennis players, or any athlete, could read this book and benefit from its contents. This book is about performance. It happens to deal with shooting directly.

I dedicated this book to the open-minded, creative shooter. That's the one who just enjoys shooting and enjoys learning about shooting—whether it's shooting a rifle, shooting a pistol at high speed, shooting a pistol with precision, shooting skeet or trap, or just any type of shooting at all, because it basically is all the same. There are technical differences, but the attitude it takes to be successful in shooting and to enjoy and learn from it—no matter what type of shooting it is—is the same.

This book is directly geared to the practical pistol shooter who is interested in improving his shooting skills, whether he's defense-oriented or competition-oriented. We all shoot for different reasons, but when you get right down to it, the aspects of the shooting are no different. I am tired of all the friction between "martial artists" and "gamesmen" and trap shooters who don't talk to skeet shooters and IPSC guys who won't shoot steel—*because it's all so much fun*. Every style of shooting is fun, and whether you enjoy it or not it shouldn't hurt another person's enjoyment of it. I wrote this book for the real shooter who doesn't take away from anybody else and wants to improve his own skill.

INTRODUCTION

You can shoot without thought, without effort, and without limitations. You first have to understand those limitations, and that's what this book is about.

This is a book about *shooting*. A lot has been written about firing, but not much about shooting. And there's a big difference between the two. Firing ability is not what separates levels of shooters. My success as a shooter came from learning to see my own limitations, discovering why they existed, and then finding ways to break free of them. And I will do that continually for as long as I shoot.

The whole purpose of this book is to help you expose your own limitations. The point of view that you need to cultivate is not one of learning new things or of even learning to shoot—it's in shedding away your own obstructions to the knowledge that you already have. The things that let you shoot to your maximum potential, and the things that make that potential unlimited, are already a part of your life. You really don't need to *know* anything else; you only need to understand how things that you do and experience every day apply to your shooting. You've already learned how to do many things that are just as complex as firing a pistol at high speed—driving a car for instance—and you'll see how the approach you follow to do those things can be the same one you take for shooting.

I don't want to come off from my descriptions in this book as being steeped in transcendental reincarnation or anything like that. Any pattern or idea that you follow is just another man's or another group's philosophy. We'll attempt to get beyond ideas and systems so that you can function creatively as was your original nature. Adhering to someone else's system or a pattern through which you're supposed to direct your mind is, to me, just something else to think about. I don't want to be in a trance; I want total animation.

The more organized my overall picture of shooting becomes, the more I realize that things all change constantly. I may not be shooting the same way next year as I did this year, and certainly I don't shoot the same way I did, say, five years ago. But, even so, I know that I'll be applying the same concepts and searching for the same results as I'll outline in this book. The directions those searches take me might change, but that's what I want: no limitations.

There are plenty of ideas in this book on techniques, gun handling, strategy, equipment, and a lot more specific information about what I've learned about practical pistol shooting. But I hope that you'll see that my advice is only intended to be your starting point and your guide, not your Bible. You'll learn how to figure out your own details. If you're a beginning or intermediate shooter, you might want to take a shortcut through my experience, because you can bet that I've probably tried whatever you might be thinking about trying. But regardless of your level, I believe that you'll benefit from understanding some of the concepts—and misconceptions—behind the modern practical pistol technique. Some ideas will support your shooting and some won't. But you'll see that mechanics are developed and refined through achieving the right attitude about shooting. If you know where you want to go, you will find a way to get there. But it can't work the other way around.

You'll learn how to use awareness and observation in your shooting to show you the technical improvements that might be limiting your ability to fire the pistol. You'll learn how just relaxing and observing what the gun is doing will direct your body to support the wishes of your mind. And you have to let yourself realize that it *just happens*; you don't stop on a discovery and concentrate on that. You're not using the body's process of opening up and making these discoveries as a route to learning more mechanics or going deeper into mechanics; that's an easy trap. Don't make your artificially-created knowledge become a truth that you have to live by. It's so easy to trap yourself in your own little creations.

The beginner will see how important it is to integrate the mind and body when he's building his shooting skills. Hopefully, after reading this book, the beginning shooter will not suffer through as many set-backs and re-builds as most Masters have. By following the ideas in this book, especially in the *Development* section, he won't have to learn from his mistakes as much as he can learn from his experiments, and that means that he'll learn faster and that he'll continue to learn.

The intermediate shooter will also be able to better understand the relationships of mind, body, and performance. The *Tools Of Shooting* section will add greatly to his understanding of the modern technique; there may be some information there that will improve his skills, which in turn may help give him the confidence to move on to applying those skills. The *Specific Challenges* section will give him some insights into more efficient ways to deal with the advanced aspects of practical shooting. But mostly, the intermediate shooter needs to be aware of some of the traps he might be in right now. Once he can identify those traps, and learn ways to go beyond his own limitations, he'll be able to progress faster and farther than he might have thought possible.

Finally, I'd like the advanced shooters to use what's in here to break through what I believe are their biggest barriers. There are many good shooters who can't overcome their own self-imposed limitations. They are already much better shooters than they think they are. I don't claim to have a system, in that "system" could be defined to mean a step-by-step, do this, do that procedure that will lead to championships. You'll learn that the "system" is in not having a system. The difference between me and other Masters is not in the way I grip the gun. The answer is never in more mechanics or in different mechanics. You need to get over the idea that you can somehow *know* how to shoot. The mechanics only exist to help you go beyond them. There is a level of shooting that goes beyond mechanics and strategies and all the other intellectual bits of knowledge we can cultivate. You'll find ways to experience that level.

I've always tried to eliminate contradictions in my shooting. You have to think about shooting or your skills won't improve. But then you have to not think about your shooting or your performance won't improve. That sounds like a contradiction, but it's really not. You need to get past the whole cause and effect idea that if you do something then something else will happen. It really doesn't work that way. There's a level where the causes and effects are the same thing and actually become nothing at all.

It's difficult to just open up and allow your awareness and intuition to consume your shooting because we're not comfortable with *not* thinking about shooting. We've been led to believe that shooting is so difficult that we can't shoot just as easily as we can do anything else. Shooting is a process, but, in actuality, it's a practice. You must take steps to improve your shooting or you'll resign yourself to staying at the level where you are now. But the steps you take must end in your passing over them.

A phrase you're going to read a lot in this book is, "And I'll talk more about that later on..." Once you've turned the last page and closed the cover, hopefully all the things that I talked about will fit together for you. Almost everything in this book comes down to being able to do three things that you, and I, will absolutely have to do for as long as we shoot—and for each shot we fire.

Locate the target. Get the gun on the target. Keep the gun on the target while you fire the shot.

That's about it. Being able to do these three things in any and all circumstances, and for every shot you fire, means being aware of different things that

relate to different circumstances. Keeping these three things in mind when you're reading will help you follow my perspective. You'll see that pretty much everything I say in each section is directly related to finding the target, getting the gun on the target, and holding the gun on the target when it fires. Understanding your current relationship with those three things will, hopefully, also show you where your limitations are—and allow you to intuit ways to surpass them.

How To Read This Book

To learn from this book, just like to learn anything else, you've got to have the right attitude about it. If you immediately reject something you don't believe could be true or don't believe could work—and you don't try it—then you're not going to learn anything from this book.

You need to examine everything in this book, roll it over in your mind, and let those things that you read give rise to new ideas of your own, things that you can try on your own. And then, on your own, you can discover whether or not that particular idea works or doesn't work for you or whether or not it suits your personality. A lot of the things I say may not work for you, and some of the things I don't do may work better for you, but make those determinations through careful testing and analysis and observation of your own personality and what suits you. Don't accept anything I say as being any kind of gospel just because I've done this or done that. Don't reject anything I say just because you've heard someone else say that that's not the way it works. Just read it and examine it. *Try it.* See how it works for you.

And pay attention to everything that you do, everything that you try, everything that you think about. When it's all said and done, if you just want to sit down and talk about the shooting to someone, you need to understand every single thing that you do; you need to know why you're doing everything that you do; you need to know why you know everything that you know.

There are a few great natural athletes who may not understand everything that they do, but they can do it. I'm not a natural athlete; I'm not a natural shooter. For me, the whole thing has been a process of determination. I enjoy this immensely, and I just stick with it—I never give up. I never feel that I'm as good as I can be. And it's that attitude that's made me understand everything that I do.

But during the actual shooting, you have to know when to let all the knowledge that you've accumulated and all the things that you've learned go and just let it happen. This book is going to hopefully show you how to turn your knowledge into action.

Eventually you'll understand that everything that you do is dependent on your own attitude. And you're responsible for every single function you have when you're shooting. If you're shooting too fast, shooting too slow, if you can't hit any targets, if you're tense or worried—every single problem you'll have *you* have to deal with, and you can solve it if you just pay attention to yourself.

It probably could be accurately said that you may have already determined what you're going to get out of this book before you read it, and again, I'm talking about the attitude that you're going to read it with. So open up your mind when you're reading and be aware of your own attitude and how you process the information that comes to you from this book.

SAFETY

Pay attention! Safety is pretty much common sense, but no matter how long you've been shooting or competing, safety can never be taken for granted. You should have safe gun handling down to a reflex, but please stop every now and then and review what you need to keep in mind.

Never make any distinction between the safety practices you must follow at a match and those you follow in practice or in dry-firing at home. When it comes to safety, it's always "for real."

Always wear shooting glasses that carry the proper certification for impact resistance. Hearing protection is a given. If you shoot steel, make sure that the target faces are relatively free from damage. A smooth plate usually just causes the bullet to flatten and slide off straight to the ground. A plate that has a partial bullet hole in it can cause the lead splatter to come back your way. And anytime you're not actually in the process of engaging a target, the trigger finger is outside the trigger guard.

The .38 Super has brought a new safety awareness to the game: high pressure ammunition. It's up to each shooter to take responsibility for his loads. There isn't any actual load data in this book for that reason. The guns I use are expertly built and fitted and can handle the extra pressure that comes with major loads. But things like barrel lengths, quality of workmanship, and component differences all make it necessary for each shooter to develop his own load in his own gun. I'd never shoot anyone else's major loads in my gun; and I would never allow another shooter to use my loads.

There are a lot of advanced gun handling techniques covered in this book. I have safely practiced all the techniques I describe literally thousands of times through dry-firing before I ever take them to the range, and I suggest that you do the same.

But the most important thing I can say about safety is that *guns are always loaded*. No matter what you do, never point a gun at anything that you wouldn't mind shooting. A lot of people won't understand the significance of this advice, but they will if they've seen as many accidental discharges as I have. If you're around guns and around shooters as much as I am, eventually you're going to see an AD. As long as the gun is pointed in a safe direction, it will scare you good and you'll learn a lot from it, but that's the worst that comes out of it. Take this advice now so you won't have to learn it from seeing an AD.

Section 1: AWARENESS & FOCUS

I begin this book with what might be thought of as an advanced topic: the shooter's attitude. (Attitude, as I intend it to mean, will soon be replaced with the more accurate description of a shooter's relationship with *awareness* and *focus*.) Although this is usually the "last chapter" for most people, to me, it's the first thing to understand. Without the proper attitude there can never be improvement. Throughout this book, I'll use the terms *awareness* and *focus*. Because these concepts are central to your understanding of everything that's to come in the following pages, it's vital that you get and keep a very clear understanding of what they mean to me, and to you, before reading any further. Go over this section carefully. Stop and consider what you're reading. Experience it and visualize it from your own perspective. Keep in mind that whenever "mental" this or that is discussed, it has to relate to *your own mind*. It's pointless to ever try to copy someone else's attitude. Like Bruce Lee said, "It's easy to teach someone the skills, but it's difficult to teach them their own attitude."

Observe the shooting, as it is happening. Let the shooting tell you its story.



If you can be aware of what's happening as you are shooting—not analyze it, judge it, or consciously try to change it—*just be aware of what you're doing and of what you're seeing*, there is no limit to your potential.

AWARENESS

Awareness. Awareness is everything and it's nothing at all. Awareness means everything to your performance, but it's not in the performance itself. Basically, awareness in shooting is an opening up of your mind, your vision, and all your senses to accept and observe things that are happening while you're shooting—*at the instant they are happening*. Awareness removes you from what just happened or what might happen. Awareness is almost a "third-person" perspective in that it's not directed, almost detached from fact. It is, though, pure

reality because awareness shows you exactly what's going on at any one moment. Awareness is observation without thought or judgement. Awareness allows all inputs from your observation to enter your mind. If you could step out of your own skin and look at your shooting as you're engaged in it—not judging, only watching—you may witness awareness as a reality. I have yet to look down on myself as I shoot a stage, but that's about the feeling I have when I'm in a state of awareness.

If we can just look at something without judging or evaluating it, we are seeing it in its purest, actual form. Awareness allows you to see things exactly as they are at any instant. Awareness allows you to fully experience any given moment, and all given moments. Awareness allows you to experience without retaining the experience in memory. Once something has been experienced, there is immediately something else to be experienced. Any memory of the first experience can't be carried along to the next or that next experience—the one that matters right now—can't be fully engaged in. Awareness carries with it no burden of past experiences; it only shows what is. Awareness lets the shooter simply observe the constantly changing relationships between himself, the gun, and the targets.

During the shooting, the inputs from this observation are monitored by the shooter's intuition, not by his conscious mind. When the conscious mind is engaged, what's happening before us cannot be fully experienced for what, in fact, it is. When the conscious mind is engaged, you're operating through a filter or screen—a screen of your own knowledge—that limits you to your past experience or your future understanding of something through your past experience, and you're not actually viewing the situation in its clarity.

You don't work on your attitude; you work *within* your attitude. Attitude is not something you add in or work on after everything else is learned. With the right attitude, learning is continuous.

When you meet a person for the first time and you're interested in learning about them, your mind is totally open and receptive to every input you get from them—the way they move, think, talk, act, look. But when you meet a friend you may not have seen in a while, but one who you've known for years, in that situation you're not viewing your friend the same way you did the new acquaintance. You're not totally open; you've built up an image about your friend that's become a screen that you see him through. You are limited only to your knowledge of past experiences. He may have undergone a a screen that you see him through. You are

limited only to your a screen that you see him through. You are limited only to your knowledge of past experiences. He may have undergone a radical change since you saw him last, and because of your viewing him through this screen of images and ideas you've built around him, you may not even be aware of the change. He may be a totally different person, but you still see him in the same old way. Think about how this applies to your whole life—your shooting included.

I've been asked a lot of times what separates a shooter who continues to stay on top and continues to finish well, such as my friend, Rob Leatham, from the other guys who come and go. The difference is that a shooter like Rob understands that he never *really* learns anything. Rob continues to learn every time he shoots. His mind is always open; every time he fires, his mind is always ready to incorporate anything new that he learns. Whereas shooters who haven't been able to stay on top have built themselves up to a certain point and have learned and mastered the fundamentals or ideas that have helped them get there—they have refined their filters—but then they stop and don't retain the open-mindedness that allowed them to get to that point. Even if you're good enough to win a national championship in some event, if you're not careful and your mind does not stay open, you'll stay at that same, stagnant point...where guys like Rob will pass you by.

FOCUS

Focus is a finite occurrence that exists in the infinite realm of awareness. Focus is your filter for all the inputs your observation brings in; however, focus is *not* a filter you've built from your past experience. Focus monitors your inputs right at the moment they're coming in—in real time. The difference between a screen of focus and the screen of past experience is that a screen built only from your own knowledge of the past blot observations from entering your mind. Focus doesn't block anything—it only alerts you to the important inputs your observation brings in. In the example of your seeing a friend who's gone through a radical change, but not noticing it, if you looked at him with a present tense focus—as if you were seeing him for the first time—you would have immediately noticed the change. Focus shows you everything. You should look at the shooting—*each time you shoot*—the same way.

Strive to shoot with a calm, relaxed body and an alert, attentive mind. Observe the shooting—as it is happening.



“There is only one person in the world who I would allow to talk to my students, and that is Brian.”

—Foreword by Rob Leatham, 6-time IPSC National Champion.

This isn't just another “how to fire a gun” book. This one talks about shooting...

The keys to consistent, high-speed shooting are within you right now. This book will show you ways to bring them out. Through Brian's advice, you'll learn how to recognize and break down the barriers that are limiting your performance—you may begin to look at shooting in an entirely different way. You'll learn how to develop your own set of fundamentals that can instantly change to meet your needs. You'll learn how to pressure-proof your match performance, how different types of shooting require different focal points, and you'll see how to develop an attitude that will let you reach beyond what you thought was your potential.

You'll find a comprehensive set of exercises that will develop and sharpen your skills. You'll see how it's possible to drive the gun to wherever your eye can look. You'll discover that everything you need to know about your technique is told by the gun, if you know how to listen to it. And all the challenges and advanced techniques of practical shooting are covered too: prone, barricade, single-hand shooting, multiple targets, reloading, shooting on the move, and much more. You'll also get inside tips on IPSC strategies, steel shooting, shootoff tactics, Bianchi, and more.

This book will give you all the fundamentals of practical pistol shooting, but then it will show you ways you can take yourself far, far beyond them... Ya follow?



About the author—

Brian Enos is a Masters Champion, two-time Bianchi Cup winner, and has placed in the top-5 at every major practical shooting event, including two second-place finishes at the Steel Challenge and IPSC Nationals. He is also a certified Combat Master.

