

Stage 1 & 2 Training Guide

Red Dot Pistol Fundamentals
&
The Surplus Advantage

By: Grey Judy

"Big hearts require fast hands"

Dedication:

For Khris, Jay, Trey, and Troy. For always setting the bar high and pushing me to be better.

Table of Contents

Stage 1 - Red Dot Pistol Fundamentals

Page 6 – **The Fundamentals of Pistol Shooting**

- Page 7 – Grip
- Page 10 – Vision
- Page 12 – Trigger Control

Page 15 – **Live Fire Drills**

Page 31 – **Dry Fire Drills**

Page 31 – Finding the Dot

Page 40 – Target Transitions

Page – Aim Small Miss Small

Stage 2 - The Surplus Advantage

Page 52 – The Surplus Advantage

Page 54 – The Draw Continued

Page 61 – Trigger Press Continued

Page 65 – Quantifiable Results

Page 68 – 1 Week Dry Fire Plan

Page 70 – Target Selection

Page 73 – Reloading Technique

Page 74 – Shooting On the Move

Page 78 – Attentiveness

The Fundamentals of Pistol Shooting

Stance: This is the least important fundamental because outside of a training environment you should be utilizing cover or concealment which will most likely put you in a "non-standard" stance, but while you're learning to shoot it is good to have a balanced stance.

The stance begins with the feet. Picture someone is about to pass you a basketball or throw you something heavy. That's the stance. Weak side foot forward, strong side foot back, feet shoulder width apart. Hips and shoulders facing the target and shoulders relaxed. Ensure your weight is over the center line of your body. Not leaning forward or backward or off to one side. Stand… normally, upright, like you're talking to someone you just meet. When presenting the handgun ensure you have little to no tension in your shoulders, not shrugging, instead bringing the gun to your eye line, without moving your head. Allow some bend in the elbows as this will aid in recoil management.

Grip: This is the single most important fundamental to me. If done correctly it will allow you to pull the trigger without disturbing your sight picture and manage recoil with minimal effort. It also enables you to make faster follow up shots without having to constantly adjust your grip.

The 2 handed grip starts with the firing hand. Ensure the web of your firing hand is high on the back-strap or tang as is safely possible and your trigger finger is along the frame or slide of the gun. Alright stay with me now…Your support hand, pointer finger, second knuckle down from the tip of your finger on the palm side of your hand… should index, meet, be touching, etc… your firing hands, middle finger, second knuckle down from the tip of your finger on the backside of your firing hand... more simply put… support hand pointer finger to firing hand middle finger…This is just my index point, it may vary from shooter to shooter depending on hand size, gun, and other factors. It's important to experiment with

this index point and find what's right for you. That allows you to reform your grip in a consistent and repeatable way. As you close your support hand around your firing hand apply upward pressure into the trigger guard with your support hand and perform a "scooping" motion as you close your support hand around your firing hand, applying maximum grip pressure to your support hand and firing hand pinky finger. To find your max effective grip pressure ... present the gun as if you were going to fire, squeeze with your support hand as hard as you can, the gun will be shaking in your hands, now, slowly release that support hand grip pressure until the gun stops shaking. That is now the grip pressure you must have every time you present the pistol, in both live and dry fire. Your firing hand is stronger than your support hand. Your firing hand is very capable of overpowering your support hand. It is CRITICAL that you do not allow that to happen. If you do, you will build tension in your firing hand that will cause the sympathetic movement of the rest of your fingers on your firing hand. What does that mean? Instead of pulling the trigger with just your trigger finger, you will

be gripping with all your fingers when you pull the trigger causing all sorts of accuracy problems and preventing you from really pulling the trigger more quickly without disturbing your sights.

Note: ensure your thumbs are not applying any pressure to the frame or your support hand. This will cause hand tension and which will lead to accuracy problems as well as trigger pull problems. An indication that your thumbs are getting to involved in your grip will be shots going low and right for right handed shooters and low and left for left handed shooters.

The goal is to grip the gun as hard as you can while creating as little tension in your firing hand as possible. Also creating a sturdy rest under the trigger guard to prevent the muzzle from "dipping" below level when the slide slams forward after firing.

Vision:

Target Focus: This principle leads in modern red dot handgun training. Your eyes can only hard focus on one thing at a time. To understand this, look around you, pick something small like a light switch and look at it, now point your finger at it while staying focused on the light switch. You will notice your finger is blurry as it is in your peripheral vision. You can shift your focus to your finger, but the light switch will become blurry and vice versa. The light switch is your target, and your finger is your front sight or red dot. Traditionally I was taught to focus on the front sight and leave the target blurry, however as I got better at shooting, I learned to remain target focused with iron sights, relying on my grip to return the gun consistently for close up shooting within 15 yards, but when I shot at distance, I still had to visually switch my focus from the target to the front sight and back to the target again. The beauty of using a red dot sight is it is perceivably clear at the same time your eyes are focused on your target. Allowing you (with some practice) to remain target focused both up close and at distance. To shoot precisely at speed, you must pick a small visual area inside of the target to ensure your

shots land within it. Aim small, Miss small. If you're trying to hit an 8.5"x 11" sheet of paper at 25 yards, you should picture something closer to the size of a baseball in the center of the paper, and only break your shot when your dot is touching the imaginary baseball.

Dot Focus: Sometimes you will not be able to utilize this target focus. There are situations you may find yourself in where your proper use of cover or concealment will not allow you the use of both eyes, which is a requirement for target focused shooting. If you are "peaking" a target from behind cover or concealment you will be forced to shoot dot focused. This means you find your dot in the window and remain focused on it while placing it on the target... Real rocket science right?... but dot focused shooting does not meld well with fast shooting, it may induce some low or high shots if you attempt to shoot quickly using this technique.

Trigger Control: Important but commonly misunderstood…

There are multiple techniques for pulling your trigger, I focus on 2. Staging and slapping.

Slapping: This trigger pull is the one you are most likely to revert to in a self-defense situation, and in turn it is important to understand how your grip must perform for this technique to be effective. Slapping the trigger is un-careful. You're touching the trigger and pulling all the way through, quickly, not carefully. If you are startled, and when you first learn to shoot quickly, you will most likely pull the trigger this way when trying to shoot quickly. For this to work it requires a refined grip that will retain your sight picture and return your dot/sights consistently to your target even when you pull the trigger uncarefully. I have included a dry fire drill in this guide that will allow you to learn this technique (See Grip Check Drill)

Staging: This technique is the fastest and most accurate trigger pull technique. But it requires the most thinking time and practice to accomplish as well… once you have dry fired it for many hours and

it is a part of your subconscious shooting process you will no longer utilize the slap technique. At least that is the goal. Staging or prepping your trigger is when you pull through the “slack” or “dead space” or “pre travel” of your trigger and stage your shot from “the wall”. This wall you feel is the firing pin and the trigger bar contacting each other in modern striker fired handguns. Which is the final felt piece of mechanical resistance you feel before the gun goes bang. All the resistance you feel up to that point is your finger overcoming your trigger return spring, your striker safety plunger, your striker spring and other mechanical components within the handgun, of which, vary from shooting platform to shooting platform. When you reset the trigger under recoil you should be resetting it to this wall. Avoid encountering all this extra mechanical resistance by only releasing the trigger as much as you must, to reset it. If, when you reset the trigger, your finger comes completely off the trigger as it may when utilizing the slap technique, you have to re-pull through all that mechanical resistance, which builds tension in your firing hand and can lead to less accurate shooting as well as

slower split times between shots. Do not pin the trigger to the rear after firing, instead, reset the trigger to the wall as soon as the gun goes bang.

Live Fire Drills

All of my live fire drills are done on USPSA style silhouette targets, utilizing the A-Zone (unless otherwise specified) as my primary acceptable hit area.

1. **Trigger Control Drill: Max Michel**

The Trigger control drill has many uses, but my primary utilization of this is for learning to reset your trigger to the wall quickly under recoil, to both speed up your trigger pull and reset (split times) and increase accuracy by mitigating unnecessary movement.

The Drill is performed at 10 yards on a small target (1" paster or 2" square). First you load the gun and rack a round into the chamber, then remove your magazine, leaving you with one round in the chamber and no magazine in the gun. Form your grip, get an acceptable sight picture for the target, stage the trigger to the wall, and press your shot off and WHILE THE GUN IS RECOILING reset your trigger back to the wall with the goal of doing so before

the slide returns all the way forward. Understand, it is nearly impossible to outrun the slide on a modern handgun. Take a mental pause to absorb information about how well you reset your trigger... and press the trigger again, dry firing, without disturbing your sight picture and repeat the process.

Note: It is nearly impossible to outrun the slide on a modern handgun. It takes just 0.09 to 0.12 seconds for the gun to eject the spent casing and chamber another one. So, let's say you try to reset your trigger and you don’t quite release it enough to reset it. This is known as trigger freeze and is caused by the tension in the firing hand. To resolve this problem simply relax your firing hand and allow your trigger finger to move independently of the rest of your hand. Start slow and build speed gradually. Split times of 0.19 to 0.25 seconds are a great goal to strive for.

You can also use this drill to isolate other fundamentals, simply shift your focus from manipulating the trigger to the other

fundamentals. The advantage of having one trigger press with recoil followed immediately by a second shot with no recoil can expose grip pressure errors as well. It's a very versatile drill if you're looking to iron out your fundamentals without spending a bunch of money on ammo.

2. Group shooting 2" squares at 10 yards: Scott Jedlinski

Although it is not the most exciting drill you can do, it is incredibly valuable. The instructions are simple, shoot 5 shots into a 2" square at 10 yards 4 times with no time limit. Combine all the fundamentals of marksmanship, stance, grip structure and pressures, trigger control, and vision. To get the most out of this practice, ensure you start and remain target focused, the second you get sucked into the dot (dot focused shooting) you will find your shots begin to wander. Maintain grip pressure that is adequate to return the gun to your visual focus point on the target. Pulling the trigger

without disturbing your sight picture is a simple principle with many intricacies. Up close, that is 10 to 15 yards and in, you don't have to pull the trigger carefully to make practical self-defense hits to a man-sized target, however if you change your target size to, let's say a head box, at these distances you will find that you naturally pull the trigger more carefully. The principle of the more difficult your target is the more careful you must be is called many things. But they all stem from the concept of "the cone of deviation". To understand this principle, think of a flashlight. If you stand one foot from the wall and point a flashlight at it, you will notice that the beam is concentrated to a small area. Now take a couple steps back. The beam is now shining on a larger area. Though this is exaggerated with a flashlight BUT it is true for firearms. As you get further from your target your shots will start to spread out. If I pull the trigger carefully at five yards and try to hit a 1-inch square, that is possible. If I apply the exact same performance at 25 yards and expect to hit the 1" square, I'm going to have a hard time doing that consistantly. Practically speaking you will not need to hit a 1" square at 25 yards.

But you should always seek to be more accurate than you might need to, to increase your on-demand or “cold” performance.

3. Doubles: Many Instructors

Doubles Drill can be used for many purposes as well, from dot tracking to trigger control, to grip confirmation, to sight confirmation and even throttle control. But for the purpose of this book I will be talking about doubles in the context of throttle control.

The drill is done at 5 or 15 or 25 yards. Draw and fire 3 pairs of shots (6 shots in total at each distance) separately. Pausing between each pair to analyze what your sights looked like, what your grip felt like and what you can do to improve your results on target. Using the results of your hits, determine the speed at which you can pull the trigger and make accurate hits. This is a drill for experimentation. You can shoot as fast as you can and see what happens and then back off the gas to figure out how fast

you can shoot at what distances and in turn what distances you need to start focusing on improving on in practice. There is no time standard for this drill, however you do utilize a timer to see your split times. When doing doubles, take note of your split times vs accuracy and see how they correlate for you. You should also be paying attention to how the gun behaves under recoil and how you are interacting with the gun. Is your grip correct? Was your trigger pull the same for both shots? Do you have one shot in, and one shot out of the A zone? Where is it? What did you do to cause that error. Analyze experiment and make corrections. Be honest with yourself while performing this drill or you will be wasting ammo. Be critical of yourself here and it will pay dividends.

4. Modified Bill Drill: Grey Judy

The Bill Drill by Bill Wilson is 6 shots to a USPSA, A zone, at 7 yards, from the draw to a national standard of 3 seconds, with a widely accepted mastery standard of 2 seconds.

My modified Bill drill is done at 5, 15 and 25 yards. I do this to work on throttle control. By doing this you may learn how fast you can fire and make multiple accurate hits at multiple distances. I do not have a time standard for these distances, but I have managed to achieve the 7-yard national standard time of 3 seconds at the non-standard distance of 25 yards. At 5 yards I can fire 6 shots to an A-zone in under 2 seconds and at 15 yards it's closer to 2.5 seconds. If you want to use those as goal times it could benefit you, but what is important about this is shooting as fast as you can “see and acceptable sight picture” and pull the trigger and reset it without disturbing your sight picture.

Note: At 5 yards, I am slapping the trigger and 15 I am staging and at 25 I am also staging it. At 5 yards I am seeing a very rough, unrefined sight picture, basically pulling the trigger when I see a flash of color from my dot on my focal point, on the target. At 15 yards, I am seeing a more refined sight picture but not a perfectly still dot. It is in my target zone, and moving, but not much. At 25 yards my sight picture is refined. My dot is more stable, and my trigger presses are more careful. Not slow, careful.

Dry Fire Drills

Please ensure your firearm is unloaded before conducting dry fire training, please ensure there is no ammo present in your dry fire area and make sure you are utilizing a safe direction while dry firing.

Dryfire is the practice of manipulating a firearm while it is unloaded for the purpose of developing and rehearsing shooting skills. These skills include the draw, trigger press, target transitions and target focus practice. I will be including 1 drill for each of these major components of shooting that will help you become faster and more accurate so long as you put in the work. I usually recommend 10 minutes a day, 4 days a week. If you do that for a month, focusing on one aspect of your shooting per day, and follow it up with a live fire range session once a week, even if its only 50 rounds, you will get abundantly better at shooting.

Note: When you dry fire, make sure your grip pressures are the same as they would be if you were firing live ammo. This is why a dryfire session shouldn't be longer than 10 or 15 minutes. Your hands will

begin to fatigue, and your form will fail. You will start to develop bad habits when you try to compensate for this loss of grip strength. When you dry fire at less than adequate grip strength, that's what your body will repeat when you shoot, and you will quickly feel as though all that awesome practice you did wasn't worth it… So, if you want to get better, do high quality reps for as long as you can, and accept when your body tells you to stop. Just like professional body builders say you when you're lifting weights at the gym, if your form fails, you need to stop, bad reps do nothing for you but wear your body out prematurely and promote injury.

Getting better in the handgun shooting world is a vicious cycle of dry fire practice and live fire confirmation. You are to try new things in dry fire and test them in live fire, you push your draw speed in dry fire to speed it up in live fire. Constantly making corrections to see what works best for you. Once you've determined the best techniques for you, its all about consistent repetition and practice of those techniques until they are second nature.

1. **<u>The Draw: & finding the dot</u>**

I do my draw to a count of 4.

1. Simultaneously clear your garment and form your final firing hand grip on the gun while it is in the holster.
2. Remove gun from holster, clear shirt from gun and achieve “knuckle to knuckle” index points.
3. Form your grip, bring the pistol to your line of sight, and prep the trigger to the wall.
4. Press the shot off when your sight picture is appropriate for the perceived difficulty of the shot. And reset the trigger.

A. When you clear your garment, use you support hand middle finger to touch your belly button through your garment as an index point, then pinch the shirt

between that finger and your stomach and form a fist. This ensures you will hit the same place every time and gain a good grasp on your shirt. As you lift your fistful of shirt to the center of your chest, your firing hand goes from whatever starting position you decide to practice from (hands out front, hands up, arms crossed, holding a phone) to the gun AGGRESSIVELY from the top down. I use the knuckle of my thumb (closest to the fingertip) to the rear sight as an index point. This ensures my hand lands in the same place on the gun every time. It also gets me high up on the back-strap or tang of the gun which is necessary for forming a proper grip. If you have a beaver tail on your gun or a thumb safety, you will have to select a different index point. On thumb safety guns I use the thumb safety. I turn the safety off in the holster and keep my finger off the trigger until the gun is pointed at the target.

B. While removing the gun from the holster your fistful of shirt will travel back down and behind the gun, close to your body, taking care not to release it until your fistful of shirt is below the gun and incapable of being snagged on your gun or firing hand. Then after releasing the shirt, you will make knuckle to knuckle contact as previously referenced in the grip section above. This is position 2.

C. You have a good firing hand grip on the gun, and you've touched your knuckle-to-knuckle index point. Now you start bringing the gun to your eye line and on target, forming your grip and staging the trigger. When forming your grip, it is important to have positive pressure into the trigger guard with your support hand as well as your max grip pressure in your support hand, scooping the gun as you form your grip. Arriving at full grip pressures by the time the gun is fully extended. Maximizing the use of your

time drawing. The goal is to be as ready as possible to fire by the time the gun is fully extended.

D. Press the trigger and reset it to the wall for a follow up shot.

When you practice the draw, do 1 part at a time, ensuring you're doing each count correctly. Then move on to the full draw. Then move on to the full draw using a timer. I like to put a 1" square sticker on my "safe direction" wall to use as an aiming point. I will stay visually focused on this point throughout each rep. I layout my draw dry fire sessions as follows…

- 10 reps of count 1, clear garment, form firing hand grip. reset
- 10 reps of count 2 from the count 1, draw the gun from the holster and practice hitting your muscle memory point (knuckle to knuckle)
- 10 reps of count 3 from the count 2, from knuckle to knuckle, form your two handed grip, press the gun out, find your sight picture and prep the trigger. reset

- 10 reps of count 4 from the count 3, prep the trigger and press through the wall, reset.
- 20 reps of the full 4 count draw, slowly, making sure everything is correct. 1, pause, 2 pause, 3, pause, 4. reset
- 20 full draw to first shot reps at 60% speed focusing on consistency and blending all the steps into 1 smooth movement.
- 20 full draw to first shot reps at on demand speed (as fast as you feel you could do safely in a real-world scenario, no mistakes, set a par time on a shot timer and try to dial the timer to your draw speed so you can test and prove it during live fire.)
- 20 full draw to first shot reps at 100% draw speed, to see where the wheels fall off. Use a shot timer and set the par time beyond what you can do and chase that time. You will fail, and that's okay, just pay attention

to what fails so you can correct it in the individual count drills.

In total this is 120 reps. If you take 15 minutes to do them that gives you 7.5 seconds per rep… you can scale these numbers to match the pace that is comfortable to you. I get distracted easily so this knowledge of 7.5 seconds per rep helps me stay focused and present when dry firing.

1. Finding the Dot

Get asked about this a lot, it seems to be the number one “issue “ with shooters getting used to using red dots. The simple answer is, dry fire your presentation until where the dot is, is in the center of your dot window. Finding the dot happens during step 3 of the draw. If you are arriving at full presentation at the end of step 3 and your dot is not showing up in the window, this is a result an inconsistent grip/presentation technique. My recommendation for finding the dot is to practice completing the movement from part 2 to part 3 of the draw in slow motion. Slowly building your grip as you raise the gun. With your mind set on landing the dot in the center of the window. For the purpose of finding the dot when you first start practicing this, and only for this purpose look at your front sight as you present the gun and watch it pass through the CENTER of the glass of your optic, shortly after this occurs your dot will drop in from the top of the window. Repeat this a good 10 times all the way to full extension and then , while target focused, present the gun with the goal of

landing the dot on the area you are visually focused on. If you practice this 10 minutes a day for a week you will no longer have to look for your dot, it will simply arrive where you are looking, intuitively. “finding the dot” starts at your initial firing hand grip while the gun is holstered. If your hand lands on the gun in a different spot, even minimally, that is enough to shift where your dot lands in the window when you present the gun. Same thing applies to forming your 2 hand grip, establishing your grip pressures, and presenting the pistol at the target. You have to build consistency in all these things for the dot location to become intuitive. If you practice this and you still are not finding the dot I recommend analyzing and being critical of how consistently you are grabbing the gun in the holster, forming your grip and presenting the pistol. If any of these are inconsistent the dot will never land exactly where youd like it to.

2. **Ben Stoeger Grip Check Drill:**

The purpose of this drill is to confirm that your grip is sufficient to ensure good hits with a less than adequate trigger pull (a slap). It re-enforces how important grip should be to your shooting. Ideally you won't be slapping the trigger for long. If you can hold the gun still while you slap the trigger, by the time you can stage the trigger subconsciously you will be ABUNDANTLY more accurate at distance. It's a weird trick to me, but it works very well.

Utilizing a small aiming point and with the hammer back, or the striker charged, form your grip and present the pistol as you normally would with your trigger finger completely off the trigger and touching the forward most part of the inside of the trigger guard. Using a timer with a random delay and no par-time.

When the timer *beeps* pull all the way through your trigger, firmly and I mean FIRMLY. Pay attention to how

much your sights/ dot moved. They shouldn't have moved at all. But if they did, reset your grip and continue this drill until you can pull the trigger without disturbing your sight picture. Once again, you're doing this at full grip strength as if you are using live ammo.

3. **Small Spot Target Transitions.**

Start with two 1" squares about three or four feet apart from each other on the wall. Start with your dot on one of the squares. On the timer (no par time). Pull the trigger and let your eyes leave one square as soon as the trigger breaks, landing on the small spot you picked on the other square, and allowing the gun to move over to where you are looking.

It is important to remember when doing transitions that your shoulders should be relaxed, and you should not be "driving" the gun or forcibly pushing the gun to the other target. Simply look at the spot you want the gun to go to, and let it arrive there. Driving the gun is something you do on multiple, large targets, up close. Not precise transitions at distance. You save time at distance by not having to make corrections to your transitions. If you try to drive the gun to a precise point on a target you will most likely pass the point you intended to stop on and have to pull the gun back on target and

overshoot the target again in the other direction and so on until it finally stabilizes where you want. It is much faster to simply bring the gun to your visualized point on the target, decelerate it well before it gets there and shoot SOONER rather than later. In some instances, what feels slow will actually be faster. Shooting in both the tactical and the competition world requires a level of finesse. Strength can be fast, but finesse will be faster. Now if you're strong and you can finesse the gun. That's what makes champions and survivors.

4. **Reset Under Recoil Drill by Gabe White:**

To do this drill you must pull the trigger, pin it to the rear and rack the slide while keeping the trigger pinned. Then, form your grip and tilt the muzzle up slightly so the dot is just out of the window. Next, with intent, lower the muzzle while resetting the trigger to the wall visibly picking up your dot in the window again and breaking the next shot. This drill is exclusively for getting comfortable with resetting the trigger while the gun is moving. While performing this drill it is important to understand that your wrists will not be as they are during live fire. In live fire your goal is to keep your hands in the same place the entire time, but while doing this drill you will be forcing movement of the gun for the purpose of learning trigger control. This is not conducive to good recoil management so please when performing this drill create a mental separation in your head that is close to or exactly this… "I am just focusing on the trigger reset." Also, if not mentally attended to, you will form a habit of pinning the trigger to the rear, and we just talked about resetting the

trigger as quickly as possible. So, to clarify, reset the trigger as quickly as possible under recoil, you can learn where this reset is using this drill but please make that the only thing you learn from it.

Target Transitions

Eyes lead & the gun follows. As previously mentioned, to properly do a target transition your eyes must first focus on a small spot on your first target that you would like to shoot. Once you've pulled the trigger the goal is to move the gun as SOON as possible, not necessarily as fast as possible. The earliest you can move the gun after firing is while it is recoiling. Failure to move the gun under recoil looks like this. You fire a shot, you wait until your sights settle and you regain a site picture, you might confirm your bullet went where you wanted it to on your target and then your eyes move to the next target. This is inefficient, slow and un-necessary. Ideally you want to pick your spot, fire your shot, and as soon as the dot lifts off your target, your eyes leave the target you just fired at and land on the small spot you've picked out on your next target, then you ALLOW the gun to transition to the spot your eyes have picked out naturally, rather than force the gun to move. Simply letting it arrive.

When you force the gun, you create tension in your shoulders back and core that will cause your gun to stop on your next target in an unstable manner, resulting in misses or requiring you to wait for your dot to re-stabilize on target before you can pull the trigger again. The beauty of the transition strategy I'm presenting to you is that using less effort is actually faster. Sounds crazy right? But when you try it on a shot timer, the results are there. To practice this, it is easiest to pick a small spot on a target at relatively close distance. Let's say two, one-inch pasters at 5 yards about 18" to 2 feet apart. Start off with your sights already on target, with your trigger prepped. On the beep, pull the trigger and as early as is conceivably possible, move your eyes to your new small spot, allow the gun to move over, prep the trigger during the transition and reset the timer. Do the same thing again, but this time force the gun over. Pay attention to your hits as well as the time. You will find you are both more accurate, and faster, by allowing the gun to move rather than forcing it. Don't get me wrong, it will FEEL slower, but feelings are sort of like intrusive thoughts, its fine to have them, but

the moment you act on them you're probably gonna go to jail. Anyway, repeat this exercise back and forth on your 2 targets until you figure out what going slow quickly feels like. This is better if you have someone that can run the timer for you and gradually increase the pace of the beeps, forcing you to speed up but remain relaxed. This allows you to find the limit of how fast you can transition. I like to refer to finding your limit as "where do my wheels fall off?" push your racecar hard enough and eventually your vehicle will rapidly, expensively and involuntarily disassemble itself. That is exactly how we will start to view pistol training. Now that our fundamentals are solid, we can start exploring where the wheels fall off… you'll start to notice this as a running theme through the surplus advantage section of this book.

Transitioning Near to Far VS Far to Near & Throttle Control

When transitioning near to far, throttle control comes into play. "Throttle control" describes how fast or how carefully you can pull the trigger based on the perceived difficulty of your target, be it a single shot, or a multi round string of fire. For example, if I want to hit a one foot square with two quick trigger pulls at five yards, I don't have to be very careful with my trigger pull, but if I want to hit the same one foot square at 25 yards, I need to be more careful with how I pull my trigger. But how does that relate to transitions? I'm glad you asked, if I am transitioning near to far, then I must start my deceleration of the gun earlier in the transition than I would transitioning far to near. I wish I could say something along the lines of as you the gun comes into your peripheral vision start to decelerate so you can stop the gun easily on your intended spot with minimal wait time for sight stabilization." But it is not that simple,

everyone's eyes are different and everyone's perception of there own movement is different. So in order to learn how to transition at varying distances requires some experimentation on the shooters part. But in order to speed this process of experimenting up for you I will tell you how to read the bullet holes in your target and make educated guesses on what your eyes, hands and trigger finger are doing. All of what I'm about to say implies that your fundamentals are not at fault for a missed shot. It is incredibly important to remember that the numbers 1,2 and 3 reason shooters miss is usually a fundamentals error. That being said, let's say you're a right handed shooter transitioning left to right, if you missed to the right, you may have to much tension in your shoulders during the transition (or) you over drove the gun rather than let it move, which caused you to overshoot the spot you picked on your target. Let's say you missed left on a left to right transition, it's possible you simply pulled the trigger to early, that is you didn't wait for the gun to settle before firing. You don't have to wait for that perfect centered up sight

picture that has no movement to it at all to fire. As soon as the dots there and you register the gun is settled, send it.

Disclaimer: all of these misses I'm describing may also be caused by inaccurate placement of your eyes as well. If you picked a small spot on your target, in the incorrect area of your target and your shots there you have failed your task successfully, you did everything right mechanically, but your eyes wandered off target. So, keep that in mind while practicing your transitions.

Skills Beyond the Fundamentals

Now that you have the fundamentals in front of you and you've spent a couple months committing them to memory, both physically and mentally to the point where you can't mess them up, you can start progressing to other very important pistol skills that will allow you more practicality in your shooting than simply shooting a single, stationary target. These skills include but are not limited to… different types of reloads, malfunction clearing, utilizing a gross sight picture, shooting on the move, shooting moving targets, shooting moving targets while on the move, more advanced drills combining multiple skills at once, shooting under pressure, shooting strong hand and weak hand only, moving a pistol around cover, shooting "around" things, concealed carry training vs competition training vs law enforcement training, reloading on the move, throttle control, shot calling, self evaluation, exploratory drills, over developing your fundamentals, etc…

Mastering the nuance in all of these topics is what can make a good shooter a GREAT shooter.

I simply cannot cover all of these topics in an 8 hour class. But I absolutely will be going over them all in **The Surplus Advantage** section of this book.

Aim Small Miss Small:

How small of a spot am I looking for on my target? How should I visualize this spot? What is to small of a spot or to big of a spot? Does that even matter? What is a spot even? Isn't that a dogs name? I already have a dog, my yard wont tolerate another one… all valid questions… I have a very simple strategy for picking a small spot on a target to visually focus on that I utilize in competition that nearly guarantees you will pick a spot that is roughly 25% smaller than your target every single time. I will talk about this strategy first, then talk about picking a small spot for concealed carry.

The Competition Answer:

In competition you will have 3 basic target zone shapes. Your scoring zone will either be a circle, square/rectangle, or a triangle (usually partial targets).

Circular Targets: picture a square completely inside the boundaries of your circular target. This will reduce the surface area of your target by roughly 25%.

Square/Rectangular Targets: Picture a circle that completely fits within the boundaries of your square or rectangular targets. Now, this will reduce your target area but it is important to remember that the edges of your circle will be on the edges of your square and on 2 sides of rectangular targets. This still offers some room for error even though the target size has been mentally reduced. So another strategy is to picture the same target shape at half the size, placed directly in the center of your target area.

Triangular Targets: For triangular targets I like to picture a circle that exists completely inside the boundaries of the triangle. Just the same way you would imagine a circle inside a square target, this will be slower than shooting at the entire triangle, but the consequence for missing a triangular target usually results in a. Points penalty, so the microscopic time sacrifice you make to guarantee hits is worth it in my eyes.

The Concealed Carry Answer:

When it comes to concealed carry it is important to remember, you shoot where you look, whether you'd like to or not. And if you look at the entire bad guy, your likely hood of missing goes up exponentially. That's a no go. But really your "scoring zone" on a bad guy will be very situationally dependent. The center of the largest mass of a bad guy should always be the goal, unless that bad is wearing armor… So, lets keep this simple… a torso is sort of rectangular in shape, so if the torso is what's available, I visualize a circle in the center of that mass. If all that's available to you is a cranium bad guy is shooting over, that is sort of a circular

shape, so I would visualize a square completely inside of that mass. This strategy not only ensures that you will select an area smaller than the total mass of your target, but also eliminates your need to try and “pick something” on the bad guy like a shirt button, 1 square on a plaid shirt or anything that will not only be small, and moving, but will also cause you to over confirm your sight picture in a situation where you can spare exactly ZERO time.

Stage Two

The Surplus Advantage

The Surplus Advantage is the idea that when you are under pressure and stress, be that at a competition or facing down a threat to family, life, limb or eyesight, you will revert to your worst level of training. If you have a high training standard, your deteriorated performance under stress will be much better than someone whose training mantra is something along the lines of “that’s good enough” or “statistically all you need is 3 yards”... I had a teacher tell me once that “good enough is never good enough and the second you accept good enough, you stop getting better.”. I have adhered to that statement, and it has served me very well in all aspects of my firearms training journey. The Surplus Advantage is about falling in love with the process of getting better rather than focusing on the results. After all shooting performance is measured in two ways, speed and accuracy. The best shooters in the world can shoot quickly

& accurately. They're not just accurate and they're not just fast at 5 yards. The best shooters in the world can maximize their accuracy while only sacrificing speed as necessary to hit the target. So… quotes like "speed is king" or "speed is fine, but accuracy is final" are both hinderances to your growth as a shooter. Just as in life, you must find balance.

My older brother is a professional long drive athlete (golf), and our late grandfather is who taught him to play. They would go to the driving range together while my brother was learning to hit the club that now provides for his family. My grandpa would tell him "just swing as hard as you can and we will worry about hitting it straight later." Well that's exactly what my brother did, and eventually, a couple car windows and very angry passerby's later, he did learn to hit the ball straighter, and not so long after that he was ranked in the top 20 men in the world for how far he could hit a golf ball. I have applied this strategy to shooting. My approach involves a bit of yin & yang between speed and accuracy. As I speed up in

training I will lose some accuracy. Then I focus on accuracy at that speed until I can shoot just as accurately as I did before. THIS TAKES TIME. A lot of time, humility, self-awareness and introspection. Theres no way around it. 10 minutes of dry fire a day since 2017 has gotten me to where I am today, and I've still got work to do. So don't get discouraged if it feels like you're not making progress and give yourself some grace. Failure is not defeat; quitting is. Just don't give up or settle for "good enough" and you will continue to see positive results.

The Draw Continued:

To have a "fast" draw, you must have the following… **hand speed, consistency, efficiency and feel.**

Hand Speed: Your First move to form your firing hand grip on the pistol should be AGGRESSIVE. Removing the gun from the holster should be AGGRESSIVE. You should dedicate a serious amount of time in dry fire practice to forming your two-handed grip aggressively. The only part of your draw that speed should be managed at is your presentation.

Consistency: To build speed, your hands MUST hit the same places every time. When you form your initial grip on the gun, you should have a point of reference, muscle memory spot, index point etc. you've picked out on the gun that you can feel with your hands that lets you know you're grabbing it in the same way every time. When your support hand makes initial contact with your firing hand,

it should be touching the same place every single time. When you're forming your grip and approaching full presentation, your support hand should be closing around your firing hand the same way every time. All of this will help build muscle memory and kinesthetic awareness.

Efficiency: Shrugging your shoulders, ducking your head, squatting, presenting you gun up then out in 2 distinct movements, only starting to prep your trigger when the gun is already at full extension are all things that cost you time during your draw. Think of it as a checklist, the more steps there are, the longer it will take, so the less work you do to draw, present and fire a shot, the faster you will be. Look for these inefficiencies and seek to remove them from your practice. Dry fire in the mirror occasionally to help see what you may not be feeling.

Feel: Simplified, feel is just about knowing where your body is in free space. For example. If I asked you to touch your noes right now… you wouldn't get up, go find a mirror or open the camera on your phone and then try to touch your nose. You just know where it is… your hands can interact with each other the same way. Pianists, guitar players, stenographers, welders, carpenters and swordsmen of old, all use their tools/instruments/controllers, eventually and with enough practice, as an extension of their body. I know it sounds super "karate kid" but this is exactly what we are trying to accomplish with a firearm. If you ask a professional in any number of the disciplines I just mentioned they will tell you it took thousands and thousands of repetitions to achieve varying levels of mastery of their craft. We will be using "feel" to maximize our efficiency. Be conscious of what your hands, arms, head, and fingers are doing while you're doing it. The more you pay attention to your body, the faster you will be able to identify and correct issues.

Thought Processes for Refinement

When you draw the pistol, I would like you to think about exactly what your body is doing. For example, How consistently are you forming your firing hand grip in the holster. How consistently are your hands coming together and forming your grip? When you first start really honing your draw stroke. I recommend using a mirror or recording yourself on video and looking for inconsistency (not the same every time) and inefficiency(wasted time). What do I mean by inefficiencies? An inefficiency in anything you are doing that is not contributing to forming your grip in the holster, drawing the gun, forming your 2 handed grip, presenting the gun and prepping the trigger. Its extra stuff, that cost you time… and you may not even know youre doing it. The only thing that should be moving on your body when you draw your gun are your hands… there are certain speed sacrifices I make for consistencies sake. For example… the fastest way to form your grip on the gun is moving

your firing hand in a straight line from wherever your starting position is, to the gun. But I like to move my firing hand above the gun first, then come down on it in the holster to really solidify my firing hand grip and ensure it is formed correctly. This draw style is called a “Pluck”. My muscle memory point for this portion of the draw is my thumb knuckle coming over the top of my rear sight (on Striker fired guns) or my middle finger on the trigger guard combined with my thumb on the thumb safety (on nice guns). The fastest way to present the pistol is moving it in a straight line from the holster to full extension… But personally, when I present my gun, I form my 2 handed grip, present the pistol just below my eyeline, and then raise it up under my dominant eye, for me this is the most consistent way of forming my grip and presenting my gun. But it may not be for you. When you start speeding things up you will find that not every strategy everyone uses is conducive to YOUR success. After all, everyone is different. So, getting faster requires some experimentation. Try different things and see what you can do most consistently, then once you’ve picked one. Hone it

in dry fire and live fire practice. You can build speed on any technique, but building speed on the one you can do most consistently will yield you the best result in the least amount of time. You should be willing to try any technique you see, worst case scenario, it's not for you and you've eliminated it from the options. Remain open-minded. Two presentation methods you can try are the Escalator and the Wave (Scott Jedlinski). The escalator is the strategy I mentioned before about bringing the gun up from under my dominant eye. The Wave is when you orient the muzzle up before extension and bring it down as you roll your support hand into your grip. Try both, make your own up and test them. Remember, consistency is what we are looking for here.

The Trigger Press Continued

The Next thing Ide like to talk about is honing your trigger press for the purpose of shooting faster. In Stage 1 of this book I talked about 2 different types of trigger presses, the Slap and

Staging. You should practice both, but the one that is most important, and requires the most practice, of all the fundamentals of shooting, is the trigger staging technique. It requires the most focus and work because it is a small movement, and if done correctly, the reset is done while the gun is moving.

To review, to perform the trigger "press" you must make initial contact with the trigger and in one fluid motion take up the "slack" of the trigger and pause momentarily at the wall before confirming your sight picture and pressing though that wall in one fluid motion. The instant you feel the trigger break; you reset the trigger while the gun is recoiling. To do this efficiently, you must only release it as far as is necessary to reset it. Your finger should be in constant contact with the trigger during this entire process. Avoid releasing the trigger so far; your finger comes completely off the trigger. As you practice this, you will inevitably come across a phenomenon called "trigger freeze." Trigger freeze happens when you fire the gun and release some pressure on the trigger to reset it,

but you did not let it out far enough to reset it. The result is you are pulling the trigger, and it feels frozen in place until you release it completely and realize what has happened. A drill I referenced in the Stage 1 Training Guide (Max Michel Trigger Control Drill) is my favorite drill to learn how to prevent trigger freeze. Another tip for preventing trigger freeze; do your best to relax your firing hand. As you start to pull the trigger quickly, most people's gross motor skills take over and start over gripping the gun with their firing hand. You may even start pulling the trigger and feel your entire firing hand starts to clench up while your trigger finger moves. This is inefficient and will result in a loss of accuracy and speed even if you do manage to reset the trigger properly. The only thing moving on your hand when you pull the trigger should be your trigger finger. Another concern when you start to relax your firing hand is the tendency for people to continue to relax it increasingly, thinking that this will result in a faster trigger pull. It is important to note that once your grip pressures are established, they should not change, regardless of target difficulty or the speed at which you are trying to shoot. While

you're exploring techniques and finding this balance, it is key to remember this principle. If your grip pressure is constantly changing, your accuracy will be affected negatively.

By now you are thinking "well my striker fired guns trigger is heavy and the reset is terrible, I could shoot faster and more accurately with a single action trigger like on a 1911 or Czech gun." And largely you would be correct. However, there are plenty of shooters utilizing factory striker fired guns and putting down sub second draws and sub 2 second Bill drills accurately with completely factory guns. So… you can buy a racecar, but that doesn't make you a racecar driver. Will the racecar be faster than your super-efficient and boring daily driver? Absolutely, even with you behind the wheel, but you'd be better off learning to hone your shooting technique and refining your process on a harder to use platform first. This will allow you to truly get the most out of, as well as appreciate and respect the racecar and what it can do when you're behind the wheel. I still carry a mostly factory striker fired handgun every day and

based on the evidence put forth by other high-level shooters. After nearly a decade I am still not out-running that pistol. But when I go from my striker fired gun to my refined, crispy competition gun trigger, the performance I can draw from that gun is fruitful and effortless. I owe that to my plastic fantastic…

Quantifiable Results

How do you know you are getting better?... You use quantifiable measurements, such as time, inches, Hit Factor etc. Do you need a shot timer? YES. Do you have to use silhouette targets with scoring zones? No.

Hit Factor scoring is a quantifiable way to determine your balance of speed and accuracy. For example, competition targets are set up with 3 scoring zones. A-Zone, C-Zone & D-Zone. A hit in the A-Zone is worth 5 points, C-Zone is worth 3 points and D-Zone is worth 1 point. Using a Bill drill as an example, a perfect 6 shot group in the

A-Zone is worth 30 points. Hit factor scoring works by dividing your total points by the time it took you to accomplish the drill. If I put 6 shots in the A-Zone in 2 seconds, 30 points divided by 2 Seconds = 15 points per second or a 15 HF. If I scored 4A and 2C (or 26 points) in 3 seconds my HF = 8.6 HF. You can use this metric to understand very quickly, exactly how well you balanced your speed and accuracy. You can do this on your own as well without using competition targets. You can add a scoring zone based on the difficulty of the target and do your own hit factor calculations. HF scoring will keep you very honest.

When it comes to measuring performance, shot timers are an essential tool. Worth every penny as far as your personal development and dry fire/live fire practice are concerned. Utilizing a par time on a shot timer during dry fire is a great way to set a training goal and measure progress. The par time function on a shot timer works by giving you an initial beep to start your exercise followed by a second beep at a pre-set time standard. For example, if

I want to know how fast my draw is during dry fire I can set a par time of 2 seconds and simply listen. Was the click of my striker falling before or after the second beep of my timer? Before? Great! I can drop 0.10 seconds off the par time and try again until the click and the second beep are happening at the same time. If I want to speed my draw up, I drop it another 0.10 seconds and race the timer. This process can be repeated throughout your entire shooting career with each portion of your draw, reloads, gaining site picture, movement, unloaded starts, all of it. They even make shot timers now that are dry fire compatible, which means they will pick up a hammer falling or a striker falling and record a time so youre not relying on your hearing or a feeling which is not the most scientific way to practice but was all that was available for a long time. So, it is easy to see how if you have a shot timer and a dry fire planner or notebook you can creatively find work to do every day. One way you can break up your dry fire routine when youre first starting could be… (cont. on next page)

1 Week of dry fire Draw Practice (Begginer)

Day 1: 10 minutes of step one, form initial firing hand grip and stage your support hand to receive your firing hand and gun.

Day 2: 10 minutes of Isolating Step 2, drawing the gun from the holster and finding your muscle memory point of contact using your firing hand and support hand.

Day 3: 10 minutes of Step 3, Forming your 2 handed grip presenting the gun, prepping the trigger and confirming your site picture.

Day 4: 15 minutes, combine all steps of the draw smoothly and press the trigger.

Day 5: 10 minutes Draws on the shot timer to a set part time faster than I can currently go, with the goal of noticing what fails in my draw that prevents me from reaching that goal time and isolating that skill to refine it in my next dry fire session.

1 Week of dry fire Draw Practice (Intermediate)

Day 1:

20 draw to first shot, 2 second par time, very small target,

20 left to right transitions, no par time, visual discipline of identifying spot on next target and moving the gun to it.

20 right to left transitions no par time, visual discipline of identifying spot on next target and moving the gun to it.

10 step forward draws to small target

10 step back draws to small target

Day 2:

20 grip check drill

20, full speed 1,2,3,4 counts with pauses and analysis between each step

20 trigger resets

20 draws to easy target, 100% speed in order to induce failures, find weaknesses

20 draws to an intermediate difficulty target, (medium speed)

20 precise draws, whatever speed you have to go to precisely place the dot on the center of the difficult target

Day 3:

Mini Stage Day: set up a small multi target dry fire stage (3 to 6 targets) and run it for time. Identify deficiencies and

practice mind fullness of everything you are trying to do at the same time. This is a great way to find new things to work on.

Day 4:

Mini Stage Day Corrections. After identifying your weaknesses during mini stage day, identify drills you can use to overcome them, if you need to do research to find new drills to fix the things you've identified. DO IT. Then put that knowledge to work.

Day 5:

Live fire prep and reinforce-ment dry fire. Today you plan your live fire session. Identify the drills you can do that will test the dry fire you've been doing in a measurable way (time and accuracy). Then dry fire those drills in order to make sure you are applying all the things you've been practicing. When you go to live fire them you will have evidence on the target and the timer of

whether you are making

progress or not.

Take notes through out this entire process of dry fire and live fire. I promise you, you will forget what you practiced, you will forget time goals, you will forget some of the most valuable nuance information that you need to apply to get better... unless you write it down and revisit it often...

There are many resources for dry fire training, including books, apps, videos and more. I will include some of my favorite processes in this guide, but you would get even more benefit by seeking out those resources in addition to this guide.

Target Selection:

Targets come in many forms. 3x5 cards, playing cards, competition targets, steel, paper plates, a piece of tape, a poorly

drawn circle in permanent marker. The one thing that changes with every single target is size. Different sized targets at different ranges require a different level of attention. The farther or smaller the target the more respect you must give it, while the closer and larger the target, the more quickly you can engage it. Choose a target size and distance, deliberately for what you are doing. I want to practice a bill drill, hitting an A- zone in a competition target at 7 yards, 6 times as quickly as possible, I need to use that target in live fire, and I need to use a very close analog in dry fire to yield the best results. If I want to practice hitting a pie plate, 25 yards in dry fire, I need a way to simulate that target in dry fire in a limited amount of space. The easiest way to do this is using premade dry fire targets that you can find on the internet. These are scaled to represent targets at varied simulated distances. I highly recommend using these rather than light switches or lamps or your tv. Although there are some cool videos online specifically made for dry fire that I do recommend you try on your tv. Once you have these targets, you can trace them on cardboard you have laying around and cut them out and make as

many as you could need for the future without spending any more money.

The Reload

It is obvious why we need extra magazines for competition, but what about concealed carry? I carry a spare mag for concealed carry for a couple of reasons. The first reason is if I grab my gun incorrectly, present it, and the magazine just falls out, in the middle of a dangerous situation. This has happened to me a handful of times in competition and my instant reaction is not to pick up the mag I dropped, its to grab a fresh one off my belt, slap it in and get back to business. In the real world there is always the chance that you could catch a round through the bottom of your mag, it blows the spring and follower out and now your left with a paper weight. But if you have a spare magazine you can just throw it in there and get back to work. The last reason is the people I am out and about with carry as

well, and we even have magazine compatibility between us. So in the event I need to throw someone a mag, I have that option. The benefits far out way the slightly additional weight on my belt, to me.

Reloading Technique:

Step 1: If you have a garment, clear it, then grab your magazine. My muscle memory point is the tip of my pointer finger to the tip of the top round of my magazine.

Step 2: As soon as my 2 handed grip separates, my firing hand thumb hits the magazine release and drops the magazine.

Step 3: At this point my eyes transition off the target and on to my mag well. Then I "point" my magazine into my mag well while also bringing my mag well to my magazine, inserting it firmly.

Step 4: Eyes Transition back to my spot on the target, my support hand finds the muscle memory point on my firing hand as mentioned in the stage 1 section. I complete step 3 from my draw

process. Present the gun, confirm my sight picture, prep the trigger and continue doing what I was doing.

The same principles of efficiency and consistency used to speed up your draw, also apply to reloads. Minimize excess movement, hit your index points, and you'll have a super-efficient reload that you can rely on. I recommend buying dry fire magazines to simulate the weight of loaded mags rather than dry firing with empties. It makes a difference. If you cant afford them just practice with unloaded mags, it will work until you can get the weighted ones.

Shooting On The Move

I am going to break down shooting on the move into a couple categories. When entering a position, when exiting a position and in between positions. But the basic principles you need to know before I go into detail about those categories are, one, shooting on the move

is all about separating your hips from your shoulders and allowing them to move independently of each other. Two, there is no reason to crouch or shrug when shooting on the move, you've been walking your whole life (unless you haven't been) so just do that, no special forces, cool dude crouching tiger walk is needed. A little extra bend in your knees can help absorb some of the bounce, but shooting on the move is really about being patient on your sight picture and firing when your dot is where it needs to be. Not to early, not to late.

Entering a position:

When entering a shooting position with the intent to fire, it is important to have your gun up in your eye line before you get to the position, this allows you to gain your sight picture as early as possible. It is important to be aware of the surface you are on, if it is slippery or loose gravel, start decelerating (if your running) earlier than you think you need to, and when you come to a stop stay low in a near squatting position. This ensures you will have a stable

shooting position, and you will keep your legs loaded in the event you need to move explosively out of that position.

Leaving a Position:

When firing while exiting a position it is important to remember that you still need to have a stable platform from which to shoot. It most cases I will recommend not firing while backing out of a position unless the shots you need to make are perceivably easy. Lets say 5 to 7 yards.

In-Between Positions:

When firing in-between positions I will refer back to the original concepts you needed to know. Do your best to separate your hips from your shoulders. Isolating your hips to the direction you are moving and allowing your shoulders to move separately. Like a turret on a tank. Ensure your sights are on the target and pull the trigger without disturbing your sight picture and you will be good to go.

A good way to practice this is Ben Stoegers bar hop drill. The drill is done by placing a stick or line on the ground and setting up 2 targets about 7 yards away and about 5 yards apart. On the timer, draw and fire 2 shots into each target, then during your transition, shoot the same 2 targets again but cross step, or take a wide step over the stick and complete the step before you are finished shooting the same 2 targets. Do this to the left and to the right back and forth. It will really help you get a feel for moving and shooting as a concept. You can apply the lessons you take away form that drill to a lot of diverse types of moving and shooting scenarios.

Attentiveness:

When you first start dry firing seriously, you will be interested and engaged. It is important to be consistent in both your dry fire schedule and your performance while dry firing. Discipline and commitment to overcoming failure are what creates skill; I don't believe that talent is the only way to be the

best at something. I believe that anyone who puts the time, effort, blood, sweat and tears into what they want to learn, with good intentions, will succeed in doing so. I also believe firmly that I do not have all the answers. I am open to all criticisms and points of view. Entering any training environment with an open mind is critical to your growth as a shooter, instructor and quite frankly, as a person. I will defend what I know to be right, but I will always listen to other ideas as well. You never know what you're going to pick up from somebody.

Thank-you for reading all ,I'm glad you're here ,With that the way through my ramblings about the intricacies of handgun And Thank-you so much for giving me a chance to .training The reason I started doing this is because I .improve as an instructor genuinely care about my fellow Americans getting better and being safer and I hope to encourage you to live up to the freedoms this country offers without fear.

Stay Dangerous,

Grey Judy

Greytshot LLC.

Origins of “Big Hearts, Require Fast Hands”: The phrase “big hearts require fast hands” is one that came to me while I was thinking about military members and first responders. In my military career there were many times where I realized that my desire to protect the people around me had put me in harm's way. Whether that was protecting my airman from making terrible life choices or deploying to a clandestine country to do my job. I coined the phrase to remind myself and others that martyring yourself, though selfless, noble and at times inevitable, is an “inefficient” way to help other people, and that the best way to help someone is the way that allows you to continue to help. That means staying alive, by staying righteously dangerous. Whether that's enforcing a hardline boundary in a relationship that keeps you safe from emotional harm or whether you’re a police officer answering a domestic violence call that turned out to be an ambush... don’t let your heart sign a check, your skills can’t cash. If you're going to put yourself out there you owe it to yourself and your family to do all that you can to get the job done AND stay safe doing it...

Since youve made it this far...At every class I teach I ask “so who here has read my training guide?” instead of raising your hand, I want you to say “Cincinnati”... If youre the first one to say it... there is a prize... thanks for reading :)