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# 1. Sight Picture Confirmation

**START POSITION:** Standing in box A, hands naturally at sides

**PROCEDURE:** Draw and establish an acceptable sight picture on the lower A-zone of T1 with finger on the trigger. Do not pull the trigger.

**DRILLS:**

10 in slow motion without the timer

10 with no par time

10 @ .2 over baseline

10 @ .1 over baseline

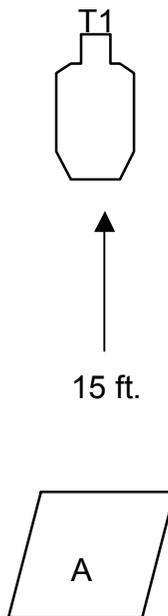
10 @ baseline

10 @ .1 under baseline

**Goals:**

This is doable down to .6 for me with my open gun, maybe a tenth slower in production.

If you start to miss your grip, focus more on the target before the beep, and really pick out the spot you wish to draw to.



I start every practice session with this drill. It is a great warm up, and it will help establish your index and fine-tune your reaction to the timer's beep. Remember, DO NOT pull the trigger on this one, you are just drawing to an acceptable sight picture. By acceptable, I do not mean to imply any less of a sight picture than normal. Acceptable sight picture is what YOU need to see to shoot an A on a given target. This is the level of sight picture refinement you should have when the buzzer sounds on your baseline par time. This one is done without pulling the trigger because we are trying to speed up your sight picture, not necessarily your first shot. It's far too tempting to snap the trigger to beat the par on this one if we actually fire the "shot." You do want to disengage all applicable safeties and finish with your finger on the trigger. The log for this drill does have a space for live fire times, so you should do some at the range with a loaded gun and record those times. You can choose to pull the trigger or not in live fire, but record only times for A zone hits if you fire the shot. I would do some both ways, with and without pulling the trigger and make those notes in the log.

## 4. Turn and Draw

**START POSITION:** Standing in box A, facing up range away from the target with hands above shoulders.

**PROCEDURE:** Turn, then draw and establish an acceptable sight picture on the lower A-zone of T1. Do not pull the trigger.

**DRILLS:**

10 with no par

5 @ .2 above baseline

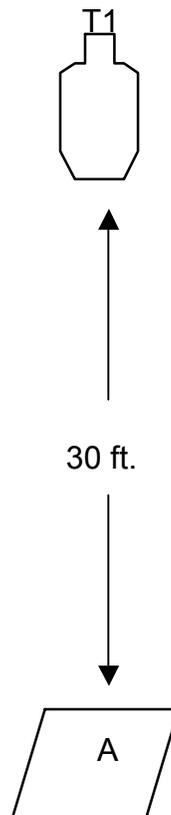
5 @ .1 above baseline

10 @ baseline

10 @ .1 below baseline

**Goals:**

The turn and draw should be almost as fast as the regular draw after practice and with the right head snap. Start with a goal of 1.1 seconds and then see where you end up. You will surprise yourself with the speed at which you can do this.



I have increased the reps on this one, primarily to indicate that it needs more refinement for most shooters. Of all the start positions in IPSC, I see the most wasted time on this one. The most important aspect of the turn and draw is the snap of the head to the first target. You can make a lot of mistakes with the feet and still be ok if the head snap is crisp and precise. I like to get a good hard snap, then draw as I'm moving the right foot as near as possible to its final position. On a great one, I'm firing the first shot as soon as the right foot touches, before the left is settled. This takes practice, and is another reason for the extra reps. Have fun!

# 7. Burkett Reloads

**START POSITION:** Gun on target in a freestyle position.

**PROCEDURE:** Hit the mag button while bringing a new mag just to the edge of the magwell.

**DRILLS:**

10 with no par

10 @ .2 above baseline

10 @ .1 above baseline

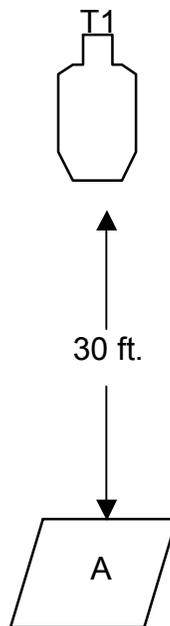
10 @ baseline

10 @ .1 below baseline

10 @ .2 below baseline

**Goals:**

Reaction to the beep is a barrier here, and the fastest I've done this is .6 from the belt to the magwell. Now that I've put that in writing, I KNOW I can beat it! 1 second is a good initial goal, and you will quickly surpass it.



Burkett Reloads are reload drills I learned from Matt Burkett's first video series, *Practical Shooting 1-3*, and is absolutely the best reload drill I have ever tried. With the gun on target, at the buzzer, execute a reload JUST to the edge of the magwell and stop. You should be looking at the mag at its point just outside the magwell. As I mentioned earlier, I start with an empty gun and hit the button as the gun comes back for the new mag. Feel free to drop a mag if you prefer, I just hate picking up mags. You WILL do more of these if you don't drop a mag, and that is a very good thing. If you decide to start with an empty gun, be sure you do drop a mag occasionally to make sure you're not getting lazy on the button press. When doing these, resist the temptation to actually put the mag in the gun. We're trying to get that mag to the gun as fast as possible, with the eyes controlling the whole process. Listen hard for the timer, as you can really sharpen your reaction time on this one. You can record your live fire times for this if you wish. For the live fire version, start with a loaded gun on target, do the full reload and fire an A.

## 8. 6 Reload 6

**START POSITION:** Standing in box A, hands naturally at sides.

**PROCEDURE:** Engage T1-T3 with two “shots” only, perform a reload, and then engage T1-T3 with two “shots” only.

**DRILLS:**

3 with no par time

3 @ .2 over baseline

3 @ .1 over baseline

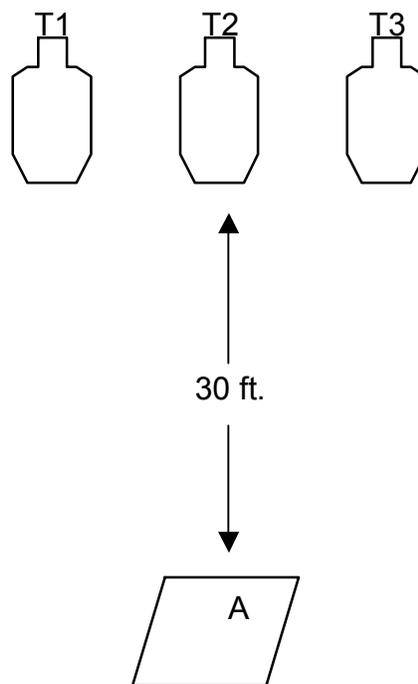
5 @ baseline

3 @ .1 below baseline

3 with no par time

**Goals:**

Start with a goal of 5 seconds, make sure you are seeing all A's, then bump it down in tenths. 3.5 seconds is my best on this to date, anything 4 seconds and under is excellent here.



This drill will speed your draw, your transitions, your splits, and your reloads and make you much more relaxed when you shoot classifiers. The targets should be 3-5 feet apart, and it doesn't matter how far apart they are as long as you keep them the same and track your baseline accordingly. Your goal should be to have your splits and transitions the same on this one, so don't pull your “doubles” faster than you can transition to the next target. You will gain a lot of speed on this one, so be sure to do it with no par time at the end to focus on the visual aspect of what you are doing. It's a good idea to practice this one from both directions so you won't develop a strong preference for one direction. I like to shoot the same direction both before and after the reload, it seems to help the cadence of the shots stay consistent.

## 23. Enter the Box

**START POSITION:** Hands at sides, varying distances behind the box.

**PROCEDURE:** Draw while entering the box and acquire an acceptable sight picture on the lower A-zone of T1. Do not pull the trigger.

**DRILLS:**

3 with no par, 1 step out

3 with no par, 3 steps out

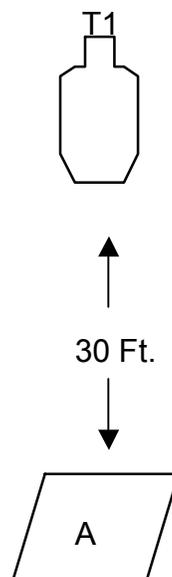
3 @ baseline 1 step out

3 @ baseline 3 steps out

3 @ .1 below baseline 1 step out

3 @ .1 below baseline 3 steps out

Time goals are inappropriate for this one too, because of the varying length of strides and setup distances. Just record your own times and whittle them down.



Occasionally you will face stages that require you to enter a shooting area before firing a shot. You will be allowed to draw out of this shooting area, but you will not be able to shoot until at least one foot is in the shooting area and no feet are touching outside the shooting area. This drill will teach you to break the first shot as soon as possible. In your natural stance, you will likely have one foot slightly ahead of the other. This is the foot you will be shooting from in these drills. For most right-handers, this will be the left foot. Time your draw so that the gun is out and on target just as your forward foot is touching the ground inside the box and your other foot is still in the air. Experiment with the number of steps outside the box you use as your starting point. I have designed the basic drill at 1 and 3 steps, but it can and should be done from varying multiple distances from the box.

To keep things interesting, once you learn to time your steps to enter on the preferred foot, mix it up and try the other foot. The goal of unusual start positions is to distract you from your shooting. Learn to ignore these distractions and you will never be thrown by weird start positions.

This one also helps you get used to reacquiring your sight picture after some movement to the next array of a stage, and will help you get "set up" to shoot faster and with more confidence.