By Duane Thomas

An IDPA Master Tells You How to Do It, Too!

In our last installment of this series on shooting the IDPA classifier, we finished up Stage 1, all of which occurred at seven yards. We now continue on with Stage 2 which begins at 10 yards. We will cover both Strings 8 and 9 together since they both entail shooting while moving.

**STRING 8:** Start at 10 yards, draw and fire 2 shots each T1-T3 while advancing with a forward fault line at 5 yards.

(My time: 3.87 seconds.)

**Tip #1:** There are two basic ways to hold your upper body while moving. (1) Lean forward into the recoil, (2) a much more upright stance, almost leaning backward while moving. Try both, chose what works best for you.

**Tip #2:** Bend at the hips to get your center of gravity (butt) closer to the ground.

**Tip #3:** Think about why your upper body moves, causing shots to go wide, when moving forward. It’s because as you step forward with one foot your body leans to that side, then when your foot hits the ground there’s an impact that causes your body to vibrate, then you take the next step and all that movement and vibration happens again in the other direction. Side-to-side, up-and-down with every step. This does not lead to much accurate shooting while moving. We need to minimize that effect. To start with, while moving keep your knees close together, put your feet one in front of the other, like walking a tightrope, to avoid side-to-side body and therefore side-to-side gun movement.

**Tip #4:** To minimize up-and-down muzzle bounce, we also need to deal with that whole “impact” thing when our foot hits the ground. The key, I find, is to, as much as possible, minimize body movement above the knees, and do all your movement with the lower legs. Think in terms of taking baby steps, where the heel of one foot lands barely in front of the toes of the other foot with each step.

When we’re developing and executing techniques, we come up with little mental images, ways of thinking of things that allow us to do them. I think of this as “Mexican skirt” walking. We’ve all see the stereotypical scene of the Mexican dancer in a cantina, wearing a skirt so tight at the knees she can only take these little shuffling steps because she can’t move her knees very far forward. You could do worse than to tie your knees together with a short piece of rope while practicing your shooting-while-moving skills. You