

Half Ztwelve



A guide to performing the move

By Jo Sevau

SUBTLE CONCEPTS

Presents



Half 2 twelve

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"Jo Sevau is great! I was fortunate to meet and session with Jo on one of my visits to Hawaii. His absolutely flawless technique and unique way of thinking has led to his creating original sleights, beautiful and useful flourishes and some of the most visual magic with cards I have ever seen. One of the best things about Jo's material is that it is both doable and practical which means it is stuff you will learn and do! It's pretty obvious I'm a big Jo Sevau fan and you should be too!"

- Tom Dobrowolski (Creator of "In The Hands Wild Card")

Table of Contents

Introduction	pg. 6
How It All Began	pg. 8
Credits, Mechanics, and Related Moves	pg. 9
Function	pg. 10
Setup	pg. 11
Performance	pg. 14
Cover and Angles	pg. 16
Effects:	
Sudden Appearance & Quick Teleport Jump	pg. 17
Ace Production	pg. 18
Color Change	pg. 19
Boomerang/Spinner	pg. 21
Sandwich	pg. 22
Riser	pg. 23
Phase I	pg. 23
Phase II	pg. 27
Phase III	pg. 29
Closing Statement	pg. 31

Introduction

Jo Sevau is a very creative and clever card magician. He has come up with some fascinating ideas and I'm very excited to help introduce this extremely visual move of his to you. It is a "knacky" move to say the least. I've seen Jo do it over and over again so I know it can be done both controllably and masterfully. Don't get discouraged if you have trouble getting it to work. I still haven't mastered it myself, but the times that I do get the right position (with the correct pressure) it works like a charm! When I first met Jo, he performed most of his tricks via classic sleights: the classic pass, palm, false shuffle, and top change. It was refreshing to see a young street performer relying mostly on classic moves and misdirection rather than the more common (and easier) sleights such as double lifts, Elmsley counts, tip-over changes, and etc. He also was fond of creating tricks and moves rather than simply learning the "hot" new tricks and moves.

I showed him some of the newer covered versions of these classic moves, such as the block cover pass, one-handed bottom palm, various covers for the Herrmann pass, second-from-the-top-change, lateral palm/clip steal techniques, and etc. He would work hard on these sleights and within a short span of time, between a week and a month depending on the particular move, he'd mastered the sleight and showed me a trick he came up with using it. It was certainly impressive to say the least. This should give you an idea of his dedication with sleight of hand work.

During that time he also worked on developing his own moves. Two moves in particular that stand out are the "Mechanic's Shift" and "Half 2twelve". I immediately saw the potential with these moves and helped him with the initial development of them; however, it was Jo's initial idea, clever thinking, diligence, and perseverance that shaped these moves into their current form.

Jo, having mastered some of his new creations and seeing some of my ideas, convinced me to work on a DVD project with him. Prior to this I didn't even think about self-releasing a DVD, but I knew there'd be interest among card guys with some of the moves we had developed and were currently working on. Jo had some experience with shooting video and editing so we got started as soon as we could. The DVD came to be known as "Subtle Concepts" and featured both of Jo's aforementioned ideas ("The Mechanic's Shift" and "Half 2twelve").

The "Mechanic's Shift" later turned into an in depth download containing many of Jo's initial ideas (and some of mine) which certainly increased its popularity, thanks to 'Vanishing, Inc' (...as well as later being combined and re-taught in a few of my color-change techniques, thanks to 'The Blue Crown, Inc').

Jo's "Half 2twelve" appeared initially in its color-change form on "Subtle Concepts". It will also be appearing soon in 'MAGIC Magazine'. Here, in this e-book, it will be explained in depth! Not only that, but many of the current "Half 2twelve" ideas that Jo came up with, after the original release, are explained here for the first time! My personal favorite (of his), is the riser sequence. It's a nicely routined

three phase sequence with lots of visual appeal. However, be sure to try out the original production and color-change first.

There are lots of ideas here and the information you need to get started. I also think that this move has lots of potential, some of which have yet to be discovered; so, work on it and see what ideas you come up with! ...and best of luck on your voyage!

-Richard Hucko

How it all began...

*I*t was about a quarter after eleven, when a small group of magicians in Hawaii ruffled and bustled among the busy restaurant space. We were at our favorite local hang-out spot. A late night jam session was about to take place after an exciting night of street magic on the Waikiki strip. The other magician's started sharing some of their favorite card controls.

After sharing some ideas with the others, it was about 11:30 pm, half way to twelve, when I decided to experiment with a new idea. While on the side lines, I placed a card in familiar positions and places within the deck, twisting and turning the deck around... I was on to something! An idea that a perpendicular out-jogged card in the upper portion of the deck can swing with a twirl of the fingers into a stunning visual display.

I demonstrated the rough idea to the other magician's and they immediately got excited. The beauty of the move is that the card that appears is in not just in an open position, but also in a permanent, functional, and stunning position. This move later came to be known as "*Half 2twelve*" with a nod to a night I'll never forget (representing a session where this move was born), taking place half way to twelve O' clock!



Credits mechanics and related moves...

Jo's "Half 2twelve" works in an interesting and novel manner. In one hand, using pressure to create a pivot point and the fingers of the same hand to push this card out to create a sudden appearance of a card. It really is an amazing combination of actions that make it work. Even though Jo's approach is original, I think it's necessary to mention moves that are related in approach (especially those that existed prior).

Of course, secretly positioning a card perpendicular to the rest has been used way back, for an older reference see Hofzinsler's use in his book on card conjuring. Juan Tamariz has an effective modern approach to using a secretly turned card (perpendicular to the rest) in his TPC (see 'Sonata', 1989). Ken Krenzler also has work with a secretly positioned perpendicular card in regards to a controlling a card.

Jo's "Half 2twelve" has nice control which allows it to create a color change via the same mechanics as the appearance (simply "producing" a card above a previously out/angle jogged card). This color change approach was actually the first functional way Jo intended to use "Half 2twelve". The position of the card and use as a color change was loosely inspired by Jack Carpenter's "Impulse Change"; the method of course is entirely different.

Other relevant sourcing has been included in the text (such as the ambitious riser approach – inspired by Ray Kosby). However, the closest thing that I'm aware of that bears similar mechanics and position is an idea of Jerry Andrus (see 'Andrus Deals You In', 1956). Andrus used a secretly angle jogged card to create a two handed rising card. Jo starts from a different preset position and utilizes one-hand and a quick appearance as opposed to Andrus' method of two hands, different setup, and slower rising card appearance. With that said, Andrus' idea is certainly worth checking out.

A slight shake or jerk of the hand (or wrist action) is typically used in conjunction with "Half 2twelve"; however, it is by no means part of the secret mechanical action that makes it work (it can be done with the hand and wrist completely still if necessary).

I specifically pointed out that no hand or wrist action is necessary since another approach to a sudden appearance came out recently. Zach Mueller's approach to a sudden pop-out happens to bear some resemblance, but utilizes a hand/wrist action making a card appear via inertia. However, as far as I'm aware, Jo's "Half 2twelve" preceded Zach's move in both creation and publication. Also, Jo's move doesn't rely on inertia (except in the instance of the boomerang/spinner). Although, I do recommend that you check out Zach's move since it is an interesting approach none-the-less.

Function

Half 2twelve

is a move with lots of possibilities. Part sleight and part flourish, since it has both hidden and visual aspects to it, the move can add pizzazz to your tricks and routines. It can be used as a pop-out, ace production, color change, riser, boomerang card, and can be used in conjunction with visible sandwich effects. The limit of the move is to the extent of your imaginative and creative mind. Therefore, I recommend learning the basic move as well as some of the applications, but also to play around with it on your own and see what you can create. You never know, you may just come up with your next favorite routine. So grab your deck and get ready to start learning!

Setup

The setup is performed in two smooth steps combined into one, covered in the action of casually squaring the deck or packet. The goal of the setup is to secretly position the required card (or cards in some cases) perpendicular to the deck, sticking out from the center of the deck (to the right under cover of the hand). It may sound complicated, but certainly is not, the photographs on the following pages help depict the position (in particular figure "A-4" shows the completed setup).

The supportive hand (above in "Biddle-grip") helps to give "shade" to the move (and after the preliminary setup, it will be the hand holding the deck and performing the move). Even though the setup is done undercover of this hand and squaring action, the setup is meant to be done on the "off-beat".

Note: If the deck is being "burned" by the eyes of your spectators, be mindful of your angles.

1. Begin by positioning the packet in normal mechanics grip.
2. Obtain a pinky break beneath the desired/selected card via your favorite method.
3. Extend your pinky pushing the selected card above - outward. Continue with the action until the left upper corner of the selected card is felt against the skin of your left thumb (similar to performing a diagonal palm shift or cherry control type setup). The card becomes out-jogged/angled as noted, refer to A-1 below.



4. Pull using your left thumb, pinky and ring finger, downwards until the card corner is aligned to the horizontal midline of the packet. Refer to A-2 on the following page.



Note: Right hand (supportive hand) covers the action and secretly angled card.

5. Right hand now repositions/slides over so that your index finger is aligned with the vertical midline of the deck. You should now be covering half the packet with your supportive hand. Refer to A-3 below.



6. Using the left thumb, pinky, and ring finger turn the card into position/perpendicular in the upper half. From the previous position imagine touching your left ring finger to your right hands pinky. Refer to A-4 (below) for placement.

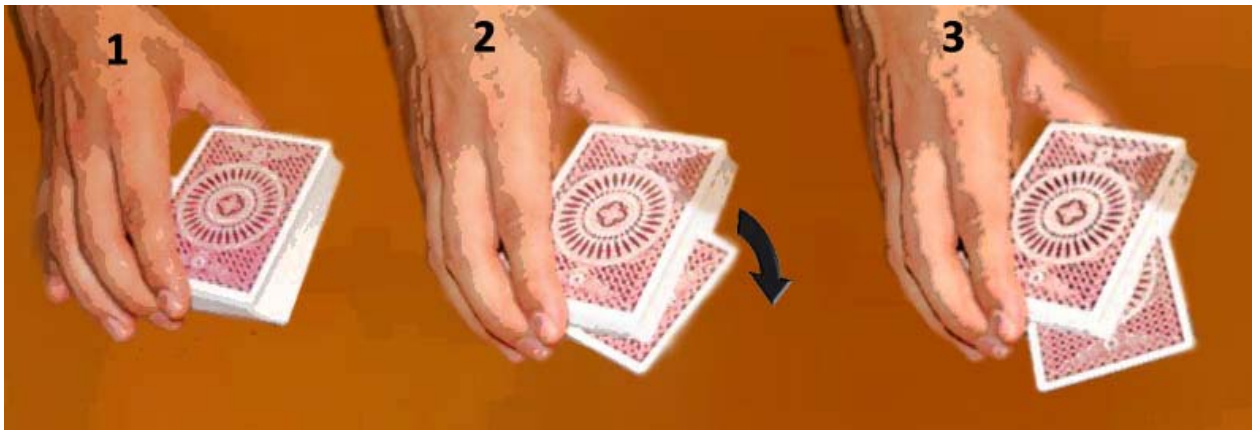


Below is a side view after setup is complete. You are now ready to perform "*Half 2twelve*". Keep in mind that these two actions are to be done in a single/smooth movement, passed off as a simple and light squaring of the packet.



Performance

To perform the basic pop out move, apply a slight pressure with your right index finger while executing a rolling action of the right pinky and ring fingers. Pinky first, followed by the ring finger. As stated previously the positioning of the index finger should already be at the vertical midline across from the thumb - covering half the packet. See figure below (steps 1 – 3) for reference.



Even though it's both the pinky and ring finger that are used to push the card in the proper position, you should first try using only the pinky. This will get you into a position similar to step 2 in the image above (you may even be able to angle it slightly more than depicted in this step of the image. Try to get it to angle out and stick out as much as you can with just the pinky. If it doesn't angle itself properly, push it back into setup position and try again. Then after you get the pinky to pivot the card out at an angle, use the ring finger to continue and complete the angling of the card by moving it back along the right edge of the deck as if 'squaring' the deck on the right side. The ring finger essentially nicks the corner of the card and by moving this finger in-towards yourself, it squares the card into the deck from the right side, causing it to angle out and protrude more (from the left and front of the deck). The position and pressure of the index finger (and middle finger holding the deck) create the pivot point needed to cause the card to angle itself out.

After you get the feel of doing the actions in steps, try combining the actions of the pinky and ring finger into a smooth action. It has been broken down into steps, but when performing the action, it is done in a fraction of a second.

The move is a bit "knacky", but the key to controlling how much the produced card out-jogs is solely determined by two things: the amount of pressure you apply to the top of the packet utilizing your right index finger, and the amount of power placed behind the rolling action of the right pinky and ring

fingers. The fingers roll to allow the card to project at the proper angle from the front. It will take some trial and error to figure out the timing with associated finger positioning to make it work.

...Imagine playing a piano, the keys are beneath your last two fingers



...Play the keys, make the music!

If it doesn't out/angle jog properly on the first attempts, I'm not surprised. Some may get it to work easily after the first few tries and others will no doubt struggle after the twentieth or even two-hundredth try. There is certainly a knack to it and it is important to keep the key points in mind. If you keep these points in mind and adjust it to make it work for you, you will no doubt get the move down. Re-read the description above and refer to the figures illustrating the action. Be sure to position your hand and fingers as closely as you can to these photos since the position and pressure are fundamental in making the move work.

Remember, even after you can do it, it takes extra practice to keep your fingers up to speed so make sure you put in the extra practice time to completely master it and just like the classic pass, be sure to continually practice it to keep your fingers in check.

Cover and Angles

The cover for "Half 2twelve" is supplied by the hand holding the deck from above. The angles are covered, except the left side (since the secretly positioned card can be seen in the gap between the right hand and the deck). Based on where your spectators are, the right hand can be tilted to accommodate a specific side. Example: Use a clip type of grip to favor the front, right and rear sides. Refer to A-5 below for covering hand positions.



Effects

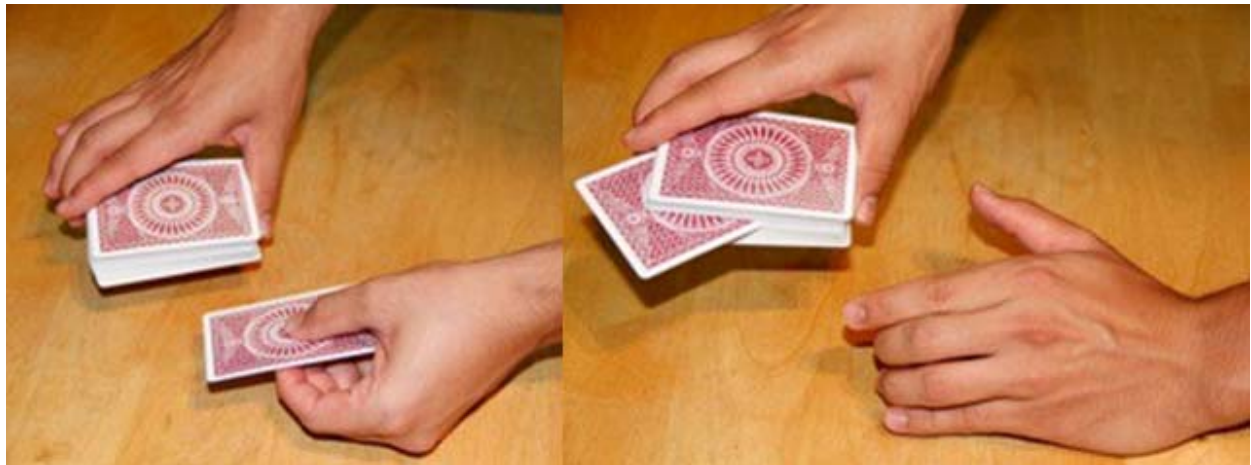
The tricks/effects of "Half 2twelve" were developed over time, the great and supportive minds of Richard Hucko, Patrick Kun, and Curtis Kam have helped to further develop the move into a more applicable and versatile tool.

Sudden Appearance:

The basic production can be utilized as a solo effect wherein a card appears suddenly sticking out of the deck in the final out/angle jogged position. Even though this is a basic use of the move, keep in mind that it is a surprising, visual appearance of a card. An even more stunning appearance can be obtained if you reverse the card prior so a face up card appears from a face down deck.

Quick Teleportation Jump:

This trick is of course meant to be quick and attention getting. A teleporting type/card effect can be performed by bottom palming a single card in the act of tossing while simultaneously performing the production. The effect is that a card is seemingly tossed (implied vanish) from the left hand and appears in the middle of the right hands packet. The appearance of the card in the deck takes the attention off of the card in palm. See pictures below:



Note: hand palming card is in exaggerated position above to illustrate that a card is in palm. Be sure to relax the hand when performing.

Since you end with a card in palm, the easiest way to clean up is to casually place the deck into the hand over the palmed card (retaining the card in palm) in order to allow you right hand to be free so that it

may remove the card sticking out of the deck for a better display (after the effect, on the offbeat, square the palmed card on the bottom of the deck).

Another “*clean up*” possibility is to produce the palmed card from your pocket as a different card (such as a different ace in an ace routine). If you’d like to use a selection and make it teleport for additional impact, see the first phase of “*Half 2twelve Riser*” for an effective switch/set to make it work then perform the teleportation as described above.

Ace Production:

A card suddenly appears sticking out of the center of the deck, upon turning the card over to reveal it, suddenly the mates of the card appear! This is a nice way to reveal four aces or any four of a kind. A quick appearance of one card and a second later, a surprise appearance of three more!

Place two aces on the bottom of the deck and a single ace on-top. The first ace to be produced needs to be maneuvered into the secret setup for “*Half 2twelve*” (to be produced face down from a face down deck). Once this first ace is produced, the left hand turns over stud fashion to seemingly take it out of the deck, but in the process secretly the thumb touches the bottom ace and takes it with it from the bottom. A twisting action of the wrist turning the cards over to display their values and pointing action of the right hands pointer/index finger produces the top card/ace and completes the sequence. Refer to A-7 and A-8 below.



Color Change

The move as a color change was originally published on the first “Subtle Concepts” DVD, explained as a single card change. A quick shake of the deck and the out/angle jogged card changes! The effect is similar to Jack Carpenter’s famous “Impulse Change”, the method of course is entirely different.



Begin by placing a card lower in the deck to where the soon-to-be produced “*Half 2twelve*” card will be/appear. Be sure to place the card in the ‘*shadow*’ position (approximately the same position/angle of where the produced card will appear, but lower down in the deck and sticking out slightly less). Perform the production to complete the color change.

Note: The right hand index finger placement should as stated before be a vertical midline for maximum cover. The index finger is responsible for covering a portion of the old/to be changed card should the production not be exact. Refer to A-9 on the following page.

A-9



Boomerang/Spinner

The boomerang effect can spin out single or multiple cards. It can be used to produce sandwiched cards spinning across a table, or as usual in the air. Practice catching two cards at the same time/always a crowd pleaser, still the effect allows you to keep complete control over the packet.



Execute by simply positioning the desired amount of cards in the "Half 2twelve" position, only this time second from the bottom. The amount of pressure applied by the right hands index/ pointer finger will determine the speed/height of the boomerang. Assist with the right hands wrist/twisting outwards for better results. Refer to A-10 Below.



Note: Use a long shot, disc throwing action while performing "Half 2twelve", propels the card outward >10 feet. "You can play fetch using it".

Half 2twelve Sandwich

*A*n additional effect, credited to the mind of Patrick Kun was applying “*Half 2twelve*” via a sandwich production. Example: Two aces protruding from the deck, a selected card appears instantaneously between them. Easily done by placing a pair of aces (1) above and (1) below the selected cards (in setup position for the production).



*Half **2**twelve Riser!*

*T*his is a beautiful effect and my method has some nice additions and subtleties in it. “*Half*

2twelve” allows a really nice touch of a packet to packet jump (upwards) in a visual ambitious card sequence. Before we get into it, here’s a little background... The visual ambitious card plot has grown extremely popular over the years, from Geoff Latta’s idea utilizing passes, Shigeo Futagawa’s “Elevator”, Chris Kenner’s “SWElevator” & “Shifty”, Ray Kosby’s “Raise Rise”, Aaron Fisher’s “Ambitious Graduate”, Chris Mayhew’s more recent “Lazy Rise”, Daniel Garcia’s interesting approach, and finally the Buck’s flourish “Uzumaki”. These are all extremely clever methods that are well worth examining. Specifically Ray Kosby’s finesses on Eric Mason’s ambitious riser move within his use in “Raise Rise” inspired this sequence.

Most visual riser effects have a repetitious look where a card slowly moves up through the pack without deviation; however, I don’t feel this is absolutely essential in the plot. It seems to me that a card moving and jumping up as opposed to simply rising up from a static deck creates an effect that is at least as strong, if not stronger.

Although, different, Gary Kurtz used a non-linear concept very effectively in his visual coins across, making coins jump from hand to hand and back again instead of a sequential straight forward first coin goes across, then second, etc. This was certainly a nice touch to the visual coins across plot.

Although, we are dealing with cards in a rising ambitious effect, this concept of a break in continuity can still apply and be effective. Even though the card is sequentially rising up in the deck, the idea of splitting the pack and creating a visual jump upwards adds variety; this slight deviation also makes it seem even more impossible while still matching with the overall effect.

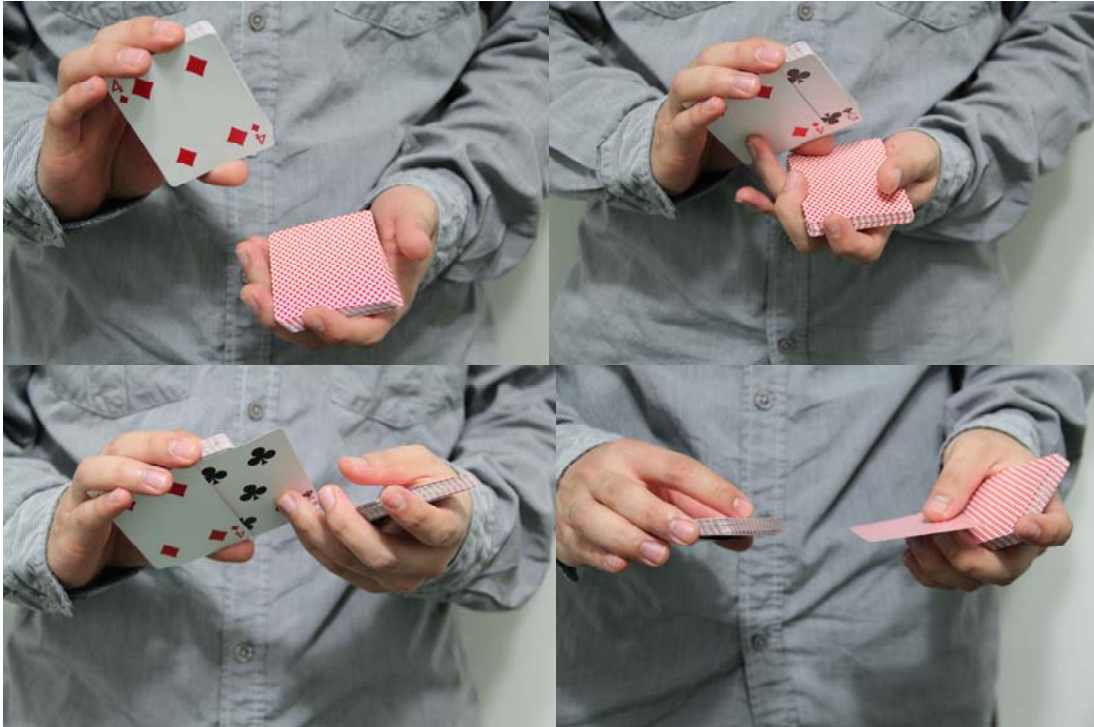
My take on the rising plot, starts similarly with the selection angle jogged on the very bottom of the deck and visually melts upwards to the middle. However, the advantage here is that the card can start below the deck not touching it and gives the appearance of a toss melting through to the center. The full packet is then split into two packets, the selected card transposes via a visual jump from the lower packet to the upper packet (certainly different, but has a somewhat familiar feel to Earl Nelson’s visual “Submarine Sandwich” trick). The two packets are then placed together, the selected card now positioned in the final “*Half 2twelve*” position - lastly and instantly within the action of a simple shake; “jumps” to the top (essentially Ray Kosby’s final rise in his “Raise Rise” sequence, which blends in perfectly with the sequence and creates the final visual rise to the top). A very effective and extremely visual three phase sequence which has a nice animated effect to it.

Phase I: (Card melts from below the bottom of the deck up into the center)

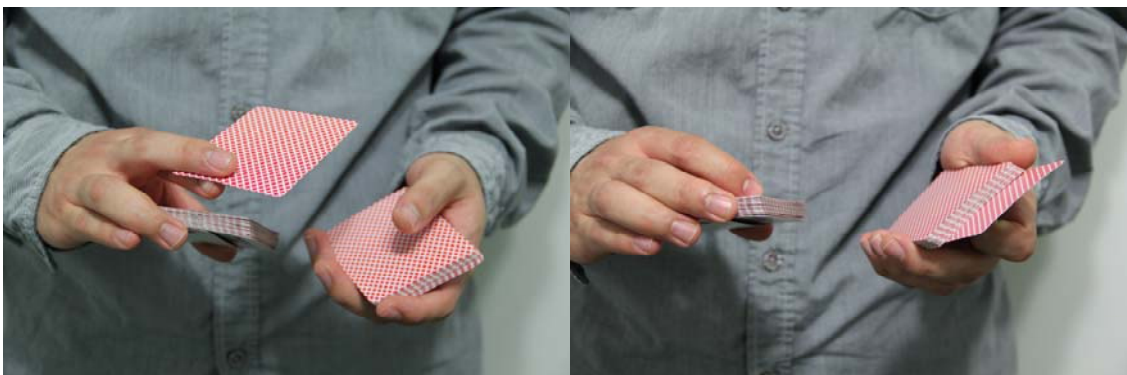
Setup (Initial Switchout)

Start by performing a simple card switch. In this method, tell your spectator to call out stop as you dribble the cards. At the position the spectator calls “stop”, display the face card of the upper packet (spectator’s selection). After the spectator has noted the card, tilt the packet back to its original position

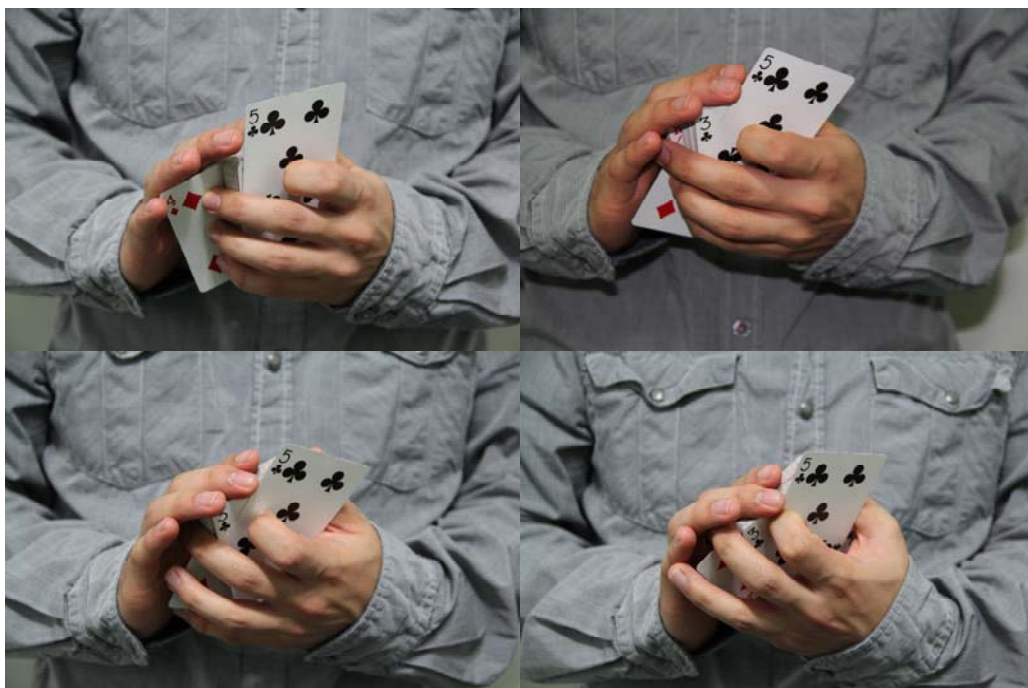
(face down, packets still separate) and use your left hand's middle finger to push (Vernon side-glide) the selected card into the right hand clip position (lateral-style clip position between third and fourth fingers). This creates an easy access point revealing enough flesh/white of the next (card above the selected card). At this point, use your left hand middle and pointer fingers to pull out the non-selection, enough to properly grasp and switch the card. Refer to figures below (note: 4 of Diamonds being the selected card in this particular case)



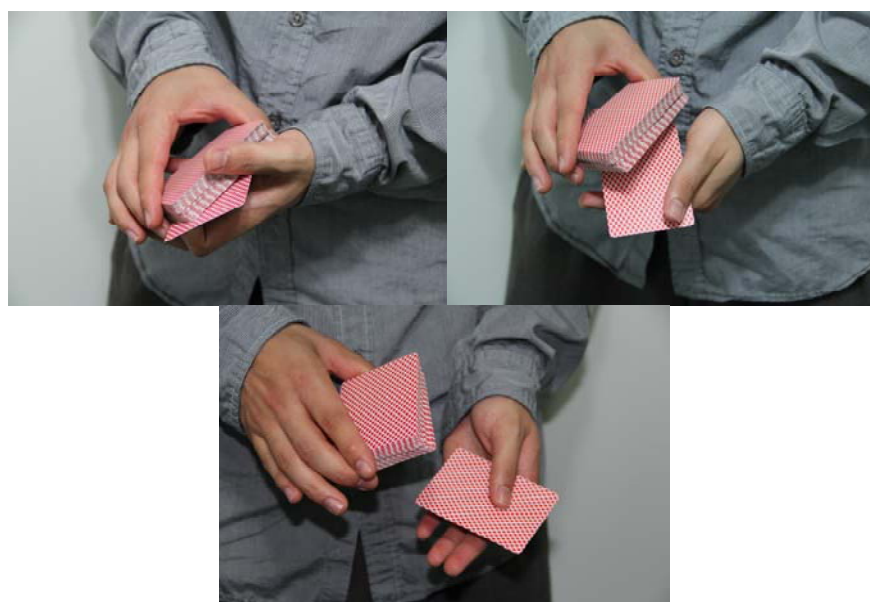
The setup is all done in the action of supposedly placing the selected card on the very bottom of the packet or in the "taking away" action of the left hand (momentarily, place the supposed selection, actually an x-card, between the right fingers which allows you to temporarily reposition the card at the bottom of the deck outjogged).



The right hand's secretly clipped card is repositioned by the left hand, achieving the "Half 2twelve", setup. See the following figures for details. Also, notice the open angle-jogging of the x-card. If necessary, refer to the original setup for "Half 2twelve", skipping the initial/1st step and continue on to a simple repositioning from right hand clip to the perpendicular out jog.



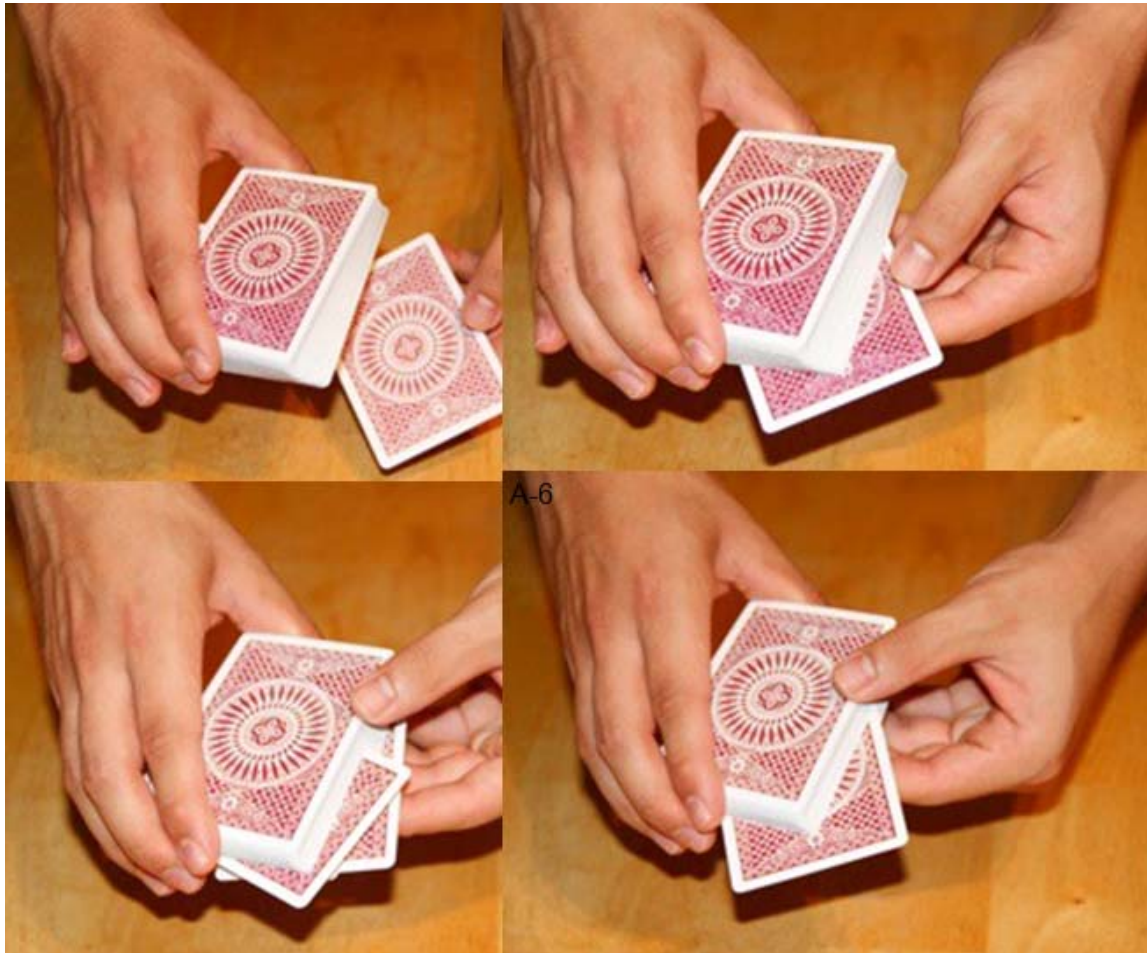
These actions flow into a smooth sequence in performance. From the spectator's perspective all that seems to have happened is a selected card is openly positioned at the bottom of the deck sticking out (deck dribbled card stopped at shown, taken out by left fingers then transferred to right fingers to be placed on the bottom of the deck sticking out, during this process the separated packets come together). From here, take the x-card down slightly away from deck in preparation for the first rise. Refer to figures below.



Performing the First Riser Sequence (*Visual Melt/Bottom away to middle*)

Now that you've switched the selection with another card and the selection is perpendicular in the center ("*Half 2twelve*" starting position), you are ready to create the effect of a card melting from the bottom to the center. Start by positioning the non-selection or switched card in the "*Half 2twelve*" position either at the bottom or preferably slightly away from the deck (as described previous). Keep in mind that you are already setup to perform "*Half 2twelve*".

The selected card is pressed up against the packet and squared as the right hand simultaneously performs "*Half 2twelve*", the production.

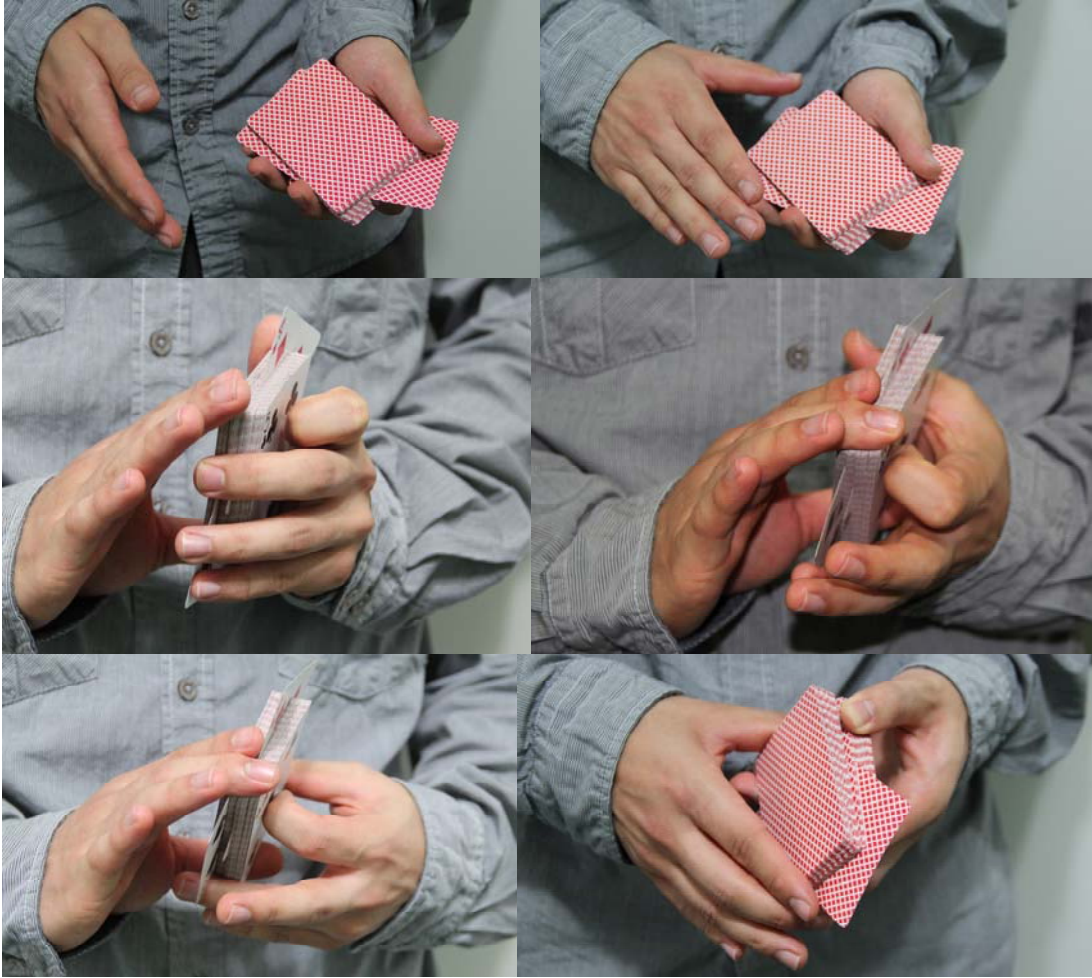




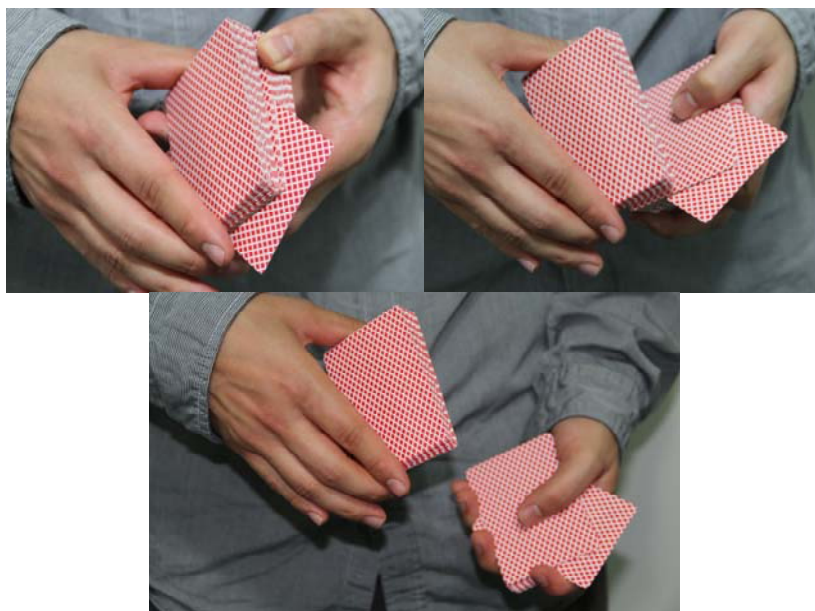
Phase II: *The packet to packet jump* (lower to upper)

Setup (Breaking deck into two packets while setting a card in “*Half 2twelve*” position)

Using a riffle action, locate and create a break with the left hands thumb, above what is now the selection. This action can be freely shown to the spectator while explaining with patter. The hidden action is: with the left hand pinky, break anywhere above the selection and utilize the random card for the next “*Half 2twelve*”, setup via pressing up on the card and kicking it out into the secret perpendicular position (similar to Kosby’s Raise Rise). See figures on the following page (note: right hand removed for clarity, but actually held above throughout).



Follow up by breaking the packet into two separate sections, performed after the random/card setup is achieved. See figures below.



The "Jump"

Perform the transposition by simply pulling the selection into the left hands packet, utilizing the pinky and first finger in the action of a shake, keeping in mind that the pinky must maintain a break on the bottom right hand corner of the selected card, important for the final rise effect. Simultaneous performance of the "Half 2twelve", production in the right hand will achieve the transposition effect. To the spectator it should appear as if the selected card traveled instantly from the left or lower packet into the right or higher packet.

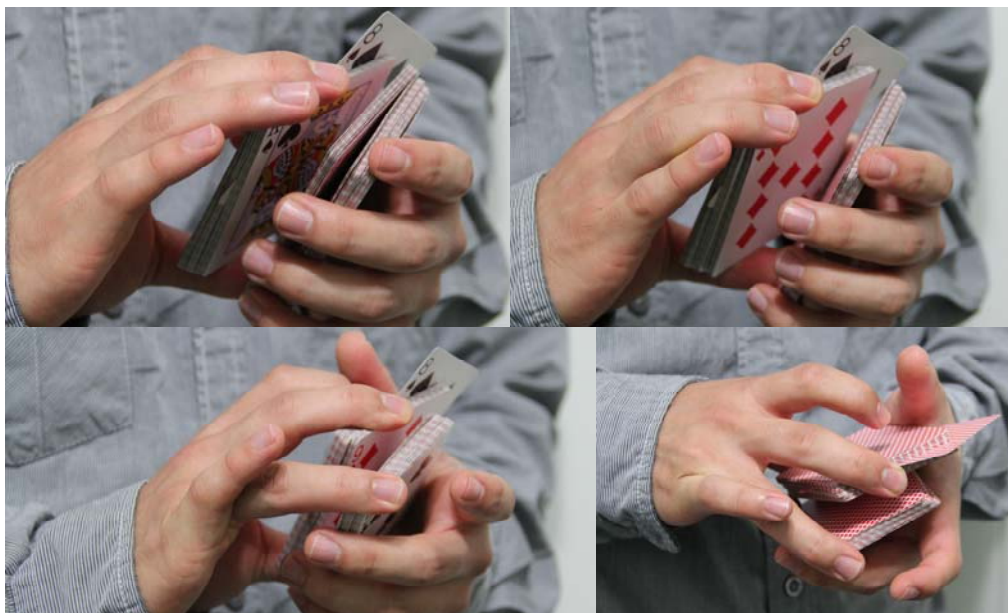
The "Jump" illustrated in 3 Steps below (left to right).

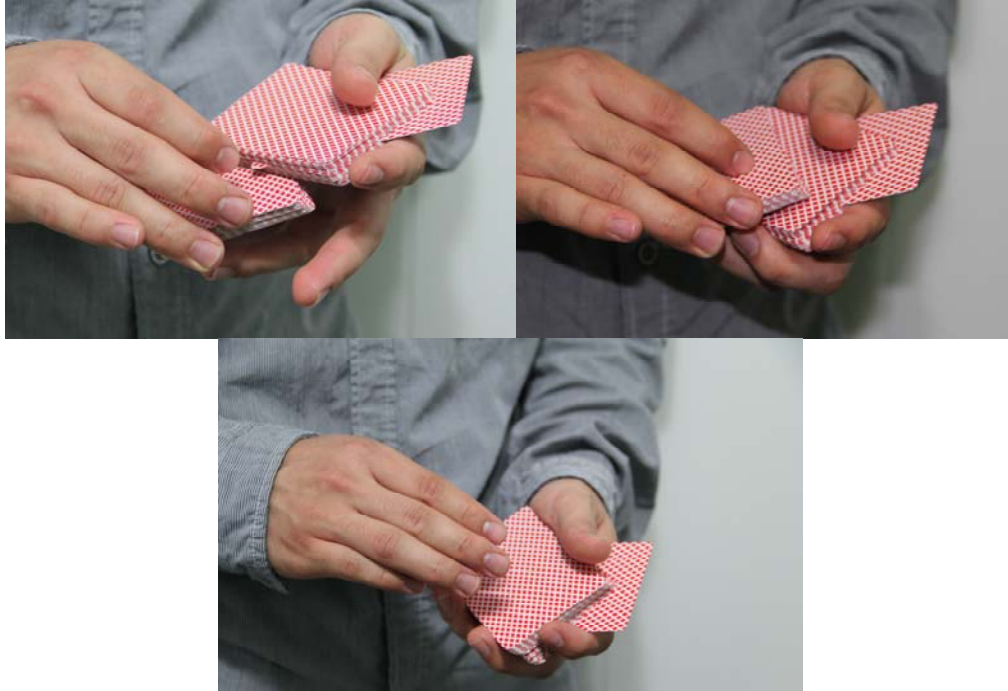


Note: In actual performance these 3 Steps take a fraction of a second creating the illusion of the card "Jumping" from the center of the lower packet melting through to the center of the upper packet. Make sure not to reveal the face of the card after the "Jump" since it's not the selection and to move right into the next step.

Phase III: The Final Rise!

Setup: The final setup is executed by bringing the two packets together and simply cutting the selection (previously marked with a pinky break) to the top of the packet (via modified swing cut). Maintain the right hand's out/anglejogged x-card in position. See figures below and on the following page.





Once more in the action of a shake the protruding card is pulled into the packet by the pinky and first/pointer finger while the selection (now on the top) is pushed/pulled outward by the thumb, into the previous shadow or *"Half 2twelve"*, position. Reveal the selection on top to complete the effect.

Note: the final step is performed as soon as the packets come together, leaving no time for the spectator to request to look at the face of the card. (The effect is finished - clean - and the final reveal gives closure to a nice routine).

Final Rise illustrated below (left to right).



Closing Statement

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alf 2twelve is a utility move; without a doubt there are more applications and effects yet to be discovered. Brainstorm ways to include the production/move into your existing tool box and repertoire. Remember that often new developments with moves come about after publication and that there is always room for potential advancements and variants.

We hope you've enjoyed this detailed look into an interesting move of ours and hope you put in the time necessary to master it. ...and if you haven't yet mastered it, be sure to review the suggestions mentioned previous and utilize this guide as a reference. With that said, it certainly has been a journey worth taking! Till we meet again...

