



LEVERAGE

**One-On-One
Leverage**

The two broke their kiss, and kept together in a casual, playful embrace.

"It's you and me against the world, baby." One roughly groomed, tanned brute grinned hard enough that his cowboy hat fell off his head. A thinner, clean-cut, blonde rogue caught it in mid-fall.

"Not the whole world, Steven. Just the bad parts." He stepped back out of the loose hug, and grabbed a pile of keys from the nightstand. "So, can we go over the plan again?"

"Again, Mike?" Stephen groaned.

"Yeah. Again. We need to know what we're doing, down to the footsteps. The plan is everything, and we can't afford to deviate." Mike pulled a nylon stocking from his pocket and stretched it over his head. He put the cowboy hat over the makeshift mask and spun on his heel to pose. "Too much?"

"Yeah. It's too much." Steven sighed, and snapped the clip into the handle of a Glock.

"Hey wait. No guns. We're not hurting anyone!" Mike snapped and reached for the gun. Steven pulled it back and shook his head.

"You're right. We're not hurting anyone. But this sells the part. The plan's like so. I'll go in, and sweet talk the manager. Exactly three minutes later, you're going to march in and demand all the money in the safe. They'll open the safe, and you're going to fumble and drop your gun. Let the first would-be Dirty Harry take you down. While everyone's focused on you, and getting you in police custody, I slip in and rob the safe deposit boxes. I'm out, easy peasy." Steven nodded once, and turned the gun around to hand it to Mike.

"So, you get out. What about me?" Mike took the gun, and pensively slipped it into the waist of his jeans.

"You have to get caught. Sell the part. Besides, that gives me a window to guarantee escape. You'll leave in a cop car, and I'll set up a road block. The car stops, you break out. I'll have a car in waiting. We flee the scene." Steven said dismissively.

"What if I can't break out of the cop car?" Mike whined.

Steven kissed him, and made his way for the door. "I believe in you."

"Since you put it that way..." Mike sighed, and followed along, checking the cartridge in his chamber.



How To Use This Book

This book is all about the one-on-one game. Maybe you don't have anyone available for a full Crew. Maybe you want to play with your significant other once the kids go to bed. Maybe you just really want to try out a lone superstar criminal, and don't want to steal the spotlight from the rest of a Crew. No matter what your reason, this guide is full of tools for a two-player **LEVERAGE** game.

We've divided the guide into two sections, depending on the style of game you want. The first, *The Going It Solo Job*, is a game with a single Crewmember (the Con) and a single Fixer. The second, *The Bonnie and Clyde Job*, involves playing two Cons, but no Fixer.

Blending Styles

There's nothing stopping you from flowing from one style to another—go wild! For example, in a *Going It Solo* game, maybe you swap off Fixer duties between each Job, running two concurrent Cons. Then, once they've gotten to a certain important point in their careers, they meet and move into a *Bonnie and Clyde* Job. Or maybe a *Bonnie and Clyde* Crew has to go their separate ways for a while to lay low; maybe there's trouble in paradise and they need time to cool off. In those cases, you could follow up with a couple of *Going It Solo* Jobs to highlight the hiatus.

During a *Going It Solo* Job, a Flashback could draw in a Mark or a Foil. You could then do a *Bonnie and Clyde* Job set in the past, to reflect the intricacies of their shared past. The Mark or Foil would get a full Rap Sheet for this. Expanded rules for playing a Foil can be found in LC03: *The Foil*.





The Going It Solo Job

One Con, One Fixer

In this style of play, one player plays a Crewmember (or the entire Crew, really) and the other player is the Fixer. We've introduced a new Role, the Con, to foster this style of play. The two-player dynamic changes heavily

from a traditional **LEVERAGE** Job since there aren't extra Crewmembers to pick up the slack. One failure could mean game over without a Mastermind's support; a Mastermind alone has no Crew to execute the plan.

The Recruitment Job

For the first Job, you have to work up a Rap Sheet, just like normal. How you go about that has some major differences, however.

The Basics

Since there's no Crew to gather, *The Recruitment Job* isn't intended to bring characters together and prove themselves to one another. A solo *Recruitment Job* can take numerous avenues. For example, you could use the *Recruitment Job* as an origin story, to explore how your Con became a criminal, then a hero. You could use it to set up your first major arc, introducing a Foil. If using a Foil, you can go back and forth establishing traits for him, too, just like they were a Crewmember.

As a side note, a one-on-one *Recruitment Job* is likely to go quicker than one involving a full Crew. One Con has three Roles, two Distinctions, two Talents, and two Specialties. That's as many as five Establishment Flashbacks and Spotlight Scenes, which go by quickly. With a full Crew, you could play through many times that number.

Step 1. So, like normal, start with a **blank Rap Sheet**.

Step 2. Consider your **background**.

Step 3. Assign your **primary Role**, but first determine whether or not you'll be using the Con Role for your game. If you are, it replaces the Mastermind Role.

Step 4. Assign your **secondary Role**.

Step 5. This next step is different. Assign a **tertiary Role**. Just pick another you want to be good with. Assign it a D8.

Step 6. Assign your **Attributes**. Remember, the spread options are two D10, two D8, and two D6, or one D10, four D8, and one D6.

Step 7. Compose one **Distinction**.

Step 8. Now you're ready to play through *The Recruitment Job*.

Spotlight Scenes

Spotlight Scenes still fill the same role: they're designed to make your character look awesome and hyper-competent, and they establish Talents, Roles, and sometimes Specialties. The Con's player controls these scenes; whatever she wants, goes.

However, with no other Crewmembers, the normal method of determining Roles won't work. Instead, use Spotlight Scenes to highlight those weaker points. Roll your missing Role, at either D4 or D6, like normal. The D4 still gives a Plot Point. If the roll succeeds, keep that die and continue the Spotlight Scene. If it fails, assign the other die type (and the remaining die). However, you can immediately raise the stakes with your primary or secondary Role.

As normal, when using a primary Role, you can assign Talents and Specialties. This remains completely unchanged. Either rewards the player with a Plot Point.

The Fixer can suggest a Specialty from the events of a Spotlight Scene. If the player takes the Talent, they also gain a Plot Point.

Establishment Flashbacks

Establishment Flashbacks also fill the same basic role: they establish a character's background and motivations, as well as Distinctions and Specialties. Establishment Flashbacks are almost identical in function. However, the Fixer must take up the slack of the other Crewmembers. The **Trigger** relies on a question from the Fixer. The player still establishes the **Scene Description**. Then, the Fixer and player should discuss a Distinction during the **Effect**. This nets the player a Plot Point. Since the Distinction comes from the player and the Fixer, you cannot spend two Plot Points to ignore the Distinction and pick your own. You can also choose Specialties or Talents here.

Finishing the Job

Once the Mark goes down, you can fill out the rest of the Rap Sheet. That's identical, except for the Distinctions. Those come from a discussion between the player and the Fixer. Or, you can just save those open slots for later Jobs.



New Role: The Con

The Con is an expert at all the classics. Not Austen, Chaucer, and Coleridge, but the Wire, the Rainmaker, and the Ponzi. The Con studies and loves every trick in the book. She uses this vast knowledge to plan capers, and to adapt and fill in the gaps when things aren't going as planned. The Con stands out for her discipline, and her love of the game. She's a professional, a veteran. Typically, she's a lone wolf.

What Cons Do

Cons apply theory. Cons apply precedent. Cons apply style. Cons build off the backs of criminal giants. Whereas a Mastermind's ideal involves putting all the pieces on the board and moving them effectively, the Con has to put herself on the board, and take the enemy king all by herself. So it's her job to know her own capabilities and limitations, and judiciously apply her versatile talents to every challenge that comes along in a caper.

What does the CON die do? A few things:

The Con Flashback: This replaces the Wrap-Up Flashback, and lets a Con cover her own tracks. Any time you'd normally use a Mastermind action, or take a Wrap-Up Flashback, the Con Flashback can come into play.

Unlike the Wrap-Up Flashback, your Con has no supporting Crewmembers. So all of the side Flashback Actions must be performed personally. Each costs a Plot Point, and you can take up to four (one each for Grifter, Hacker, Hitter, and Thief). However, if they succeed, take the lowest die you chose to include in your total, and take that level of an Asset for the final Con roll.

Example: Grifting to the Finish Line

If you are wrapping up, and you want to use a Grifter Flashback, you may spend a Plot Point and roll STRENGTH D10 + GRIFTER D8. You roll a 4 and an 8, respectively. Assuming you raise the stakes, you get to keep a D10 Asset because that was the lowest-rolling die you used. Then, if you wanted to take a Hacker Flashback, you would spend another Plot Point, and repeat the process. Once you're done with those, take a final action against the Fixer using your Con Role, and any accumulated Assets from the Flashbacks.

Staging: Any time you need resources in the field, a Con Role roll can retroactively place those resources where they need to be. Need a fake ID? Excellent. You planned for that. Need to get the Mark under a closed-circuit camera? Wonderful. This was the trick you played to get him there.

Cut and Run: Since a Con works alone, escape must always be on the table. The Cut and Run is a last-ditch effort, and can be used at any time, even if the Con is taken down. Spend a Plot Point, and resolve the Cut and Run like a Face Action (there's no back and forth; the Con's player sets the stakes). If successful, narrate how your character eluded the bad guys. *You can continue to Cut and Run until successful.* Each use requires a Plot Point. However, resolve each failure. Work with the Fixer to narrate how each particular plan went wrong.

It's also important to note, as loners, Cons must be masters in many other fields. Every good Con is a jack-of-all-trades. While she'll have weak points in a couple of Roles, a Con must always be versatile. Consider using a Specialty to bolster your D4 or D6 Role. Or, when determining Distinctions with the Fixer, try to sway the conversation toward picking up the slack from one of those weak points. If Hacker is your D4 Role, consider a Specialty such as Early Adopter, or a Distinction such as DESTROYER OF TECH.

Who Becomes a Con

Any criminal with a passion for the art of the caper can become a Con. Any Grifter, Hacker, Hitter, or Thief can step beyond their normal Role and become a Con. The difference is that Cons are less concerned with the tools of the trade, and more concerned with the trade itself. They see everything as part of the bigger picture. A Hacker is a master of technology; a Con/Hacker is an expert at applying advanced technology to support a grift or other element of the Job.

Attributes for a Con

For a Con, INTELLIGENCE is often the most important Attribute. However, unlike with most Roles, this is a very light priority. Good Cons need to know how to apply all their facilities.

Secondary Roles

Here are some ideas for Cons using each of the possible secondary Roles.

The Plant: The CON D10/GRIFFER D8 has a thing for running the game from right atop the epicenter. She gets in close to the Mark, and micromanages the caper using live updates straight from the Mark's playbook (and

rolodex). The Plant is often a thrill seeker, putting herself in the line of fire if any single thing goes wrong.

The Buzz: The CON D10/HACKER D8 keeps a finger on the pulse of the game. She has monitoring systems in place to guarantee that if something goes wrong, she'll be the first to know. This lets her stay close to the Job, since her automated protocols give her up-to-the-minute alerts.

The Guru: The CON D10/HITTER D8 is the consummate warrior-scholar. He never sees violence as the end, but as a means to a greater end. He doesn't celebrate warfare; he recognizes it as a tool for peace. All violent acts are quick, brutal, and efficient. Style is kept to a minimum, unless needed for the psychological effects.

The Hoarder: The CON D10/THIEF D8 is all about the right tool for the Job. And since you can never predict the needs of a Job, you have to be willing to steal them. At every safe house, he keeps gobs of stolen merchandise, tech, identity documents, and whatever else he might need. He's never satisfied. If something seems like it could be useful, he takes it.



Con Talents

Here are a few Con-centric Talents. We encourage you to make your own as well. Look to the Mastermind Talents in the **LEVERAGE** book, or in the *Grifters and Masterminds* supplement book, for ideas. Some will work better than others. Note that these Talents are generally a bit stronger than the core Role Talents, since the goal is to give the Con a bit of oomph when acting alone.

Competitive Streak

You're very talented, but you excel when faced with a worthy challenge. Any time your adversary steps up his game, you step up yours to meet and exceed. However, your competitive streak will often come back to bite you when you overstep in the name of the rivalry.

ROLE: Con

ACTIVATION: You spend a Plot Point for an Asset to use in a roll against a Foil.

EFFECT: Instead of the normal D6, take the Foil's Role die type, and a D4. You may only use this Talent once in a given Fight Action.

Knowledgeable in the Classics

Every trick is old hat. Peppered with the right con, any task becomes that much easier.

ROLE: Con

ACTIVATION: Making a roll with a Role that isn't Con. Spend a Plot Point.

EFFECT: Swap out the other Role die with your Con die and a D4.

Roll With the Blows

You've seen it all. There's no unforeseen circumstance you aren't prepared to deal with. You always have a little game to run, a little trick to pull.

ROLE: Con

ACTIVATION: The Fixer rolls a Complication die against you. Spend a Plot Point.

EFFECT: Ignore that Complication if it's a D8 or less. If it's a D10 or higher, add a D4 to your roll.

Considerations for the Con

If you're playing the Con, you should consider a few things.

Own Problems

Every hurdle, every problem, every Complication should be a boon in this type of game. You have to trust your Fixer not to overwhelm you. So, roll with it. Have fun. Play up the issues, and celebrate when you overcome them.

Don't Win: Look Awesome

You don't have to focus on winning. The basic dice of the **LEVERAGE** RPG will help you with that. Con Flashbacks will help you with that. The Cut and Run mechanic will help you with that. You need to focus on being flashy and exceptional. Go big. Be awesome.

Don't Unnecessarily Escalate

With a Crew, it's easy to piggyback off each other when things get really bad, really quickly. Not that you can't do big things—quite the opposite. But don't take conflicts to the point where suspension of disbelief suffers. Don't play narrative chicken. If a security guard pulls a baton, don't pull a gun. If you're in FBI headquarters, it's probably not a good time to test that improvised fake ID.

Considerations for the Fixer

Here are some important considerations when acting as the Fixer for a single Con.

Don't Win: Give Challenges

In a normal game of **LEVERAGE**, the Crew has its own back. Every Crewmember on the field has at least a couple of allies to jump in when things go wrong. The lone Con does not have this privilege. This means that even when the Con should be taken down, find ways to let her pull out. Defeats can still be defeats, but they shouldn't be complete. Even if the Con ends up in prison, that makes for a great follow-up Job.

Share the Load

When you're spotlighting one Con, share the narrative load. Give her a wide breadth in describing scenes. Instead of making statements, whenever you can, ask questions. Encourage the player to take those reins. If she asks what's in the box, you say, "I don't know. What's in the box?"

Love Your Con

Your most important job is to play cheerleader. There's exactly one Con doing all these unbelievable heists, and running circles around powerful people. You facilitate that. You make everything look better. When your Foils and Marks are bested, play it up. Make them look like complete fools. When you present hurdles, they're meant to be overcome.





The Bonnie and Clyde Job

Cons in Cahoots

This game model assumes two players, no Fixer. It's a little less structured, and requires a bit of improvisation and legwork on part of the players, more than in your average **LEVERAGE** Job. We're providing some guidelines and basic ideas to foster play—a detailed process could take a whole book of its own.

No Fixer?

For some, this might seem completely illogical and unintuitive. After all, who comes up with the Client, the Mark, the Foils? The best answer involves *The Recruitment Job*. Look to the Establishment Flashbacks and Spotlight Scenes for inspiration.

In Establishment Flashbacks, another player asks you questions, and you answer them with a Flashback. This back and forth question and answer will guide play.

In Spotlight Scenes, you take primary control of your Crewmember's environment. You guide the narrative to suit the goal you desire. Without a Fixer, you'll have to pick up half of that slack.

Keep these two principles close to heart. Make sure both of you are on board.

Dice?

Even if you stick with those basic principles, asking each other questions, and taking personal control, the dice must roll. Stakes must be set. By default, it's easy to just have the other player roll Fixer dice. However, a few things need to change to keep the game flowing effectively, and to make passing off the Fixer duties that much easier.

This becomes a lot easier if you avoid teamwork rolls. The game flows better with a back and forth story, even if both Crewmembers are in the same place at the same time.

Plot Points

In this play style, Plot Points flow a bit more freely. There are three pools, one for each player, and a Fixer pool. Put one Plot Point in each player pool, and seven in the Fixer's

pool. Any time a Plot Point is spent, it immediately goes to someone else.

If a player spends it in a roll against the Fixer's dice, it goes to the Fixer pool. If the Fixer uses a Plot Point, it goes to the most logical player involved.

If a player gains a Plot Point, it comes out of the Fixer's pool. The only exception is if the Fixer's pool is completely empty. In this case, the player has to give the Fixer three Plot Points instead. Yes, that's right. Instead of gaining a Plot Point, she has to give the Fixer three. This keeps players from hoarding Plot Points, and gives them an incentive to keep a couple of Plot Points in the Fixer pool.

The players shouldn't allow the Fixer pool to go past about five, once it's dipped in the first place. A healthy range is about two to four Plot Points at a given time. Consider the flow of Plot Points your greatest responsibility during a *Bonnie and Clyde* game.

Assets and Complications

For a *Bonnie and Clyde* game, Assets and Complications are universal, and the same thing. They're never one or the other; both players can access them for their characters, and during Fixer rolls. We'll just call them Assets throughout this section. Jot down the names and die ratings on index cards, and put them on the table between the players. This way, they're visible at all times.

Instead of buying Assets and Complications with Plot Points, just add a new one or step up an existing one any time someone rolls a 1. When generating a new Asset, give the index card to the other player if it was rolled on Fixer dice, or put it with the Fixer pool if rolled by a player. Don't put it in the center spot yet. The first use of a new Asset is free. Once used, the Asset goes to the general pool.

With this style of play, drawing an Asset into a roll costs a Plot Point. Remember, if it's for the Fixer's dice pool, the Plot Point goes from the Fixer pool to the opposing player. If it's for a player's pool, the player's Plot Point goes to the Fixer's pool.

When applying Assets, just use logic, the way you should any other time. If it makes sense, you can draw it in with a Plot Point.

From a strategic standpoint, Assets may seem equally valuable to the Fixer and the Crewmembers. You might wonder why you'd even bother taking Assets if they can

be used by either side of a conflict. Asset assignment provides a fun challenge for the players; some Assets will only rarely make sense for the opposition. For example, the CREW'S MASTER PLAN Asset would take a pretty heavy stretch to use as a Fixer Asset.

The Recruitment Job

Recruitment works a bit different in a *Bonnie and Clyde* Job. Since there are only two Crewmembers, and they have to cover all the necessary fields, the process has to be much more collaborative, even before starting *The Recruitment Job*.

- Step 1.** Get a **blank rap sheet**. This works the same.
- Step 2.** Discuss **Backgrounds**. Did they know each other beforehand? Are they set to meet during *The Recruitment Job* for the first time? Discuss their relationship, and their complementary histories.
- Step 3.** Assign your **Primary Role**. Discuss this. Each pick one. Avoid choosing the same one. Neither may take Mastermind as a Primary. Do not choose a secondary Role at this time.
- Step 4.** Assign your **Attributes**. Use the normal spreads of Attributes. It's advisable to consider diversity between the two characters, but it isn't essential at this point.
- Step 5.** Craft one **Distinction**. This works similarly. But do it in discussion. Let the other player know what you intend with it.
- Step 6.** Play through **The Recruitment Job**. This works a little differently. The idea is to build complementary characters that have all basic fields covered.

Secondary Roles

Secondary Roles are determined by a single Spotlight Scene between the two characters. During this scene, both Crewmembers must each take an action with their primary Role. The one that sets the highest stakes gets to choose secondary Roles. They choose one of the

remaining Roles that is not Mastermind. The other Role goes to the other character as a secondary. Fill in the remaining two Roles at D6. These two Roles should be the other player's primary and secondary Roles. Leave Mastermind blank at this time.

Talents

Assign these during Spotlight Scenes. This part remains unchanged.

Specialties

Assign these during either Spotlight Scenes or Establishment Flashbacks. This part remains unchanged.

Distinctions

As normal, these appear during Establishment Flashbacks. You may assign one or both of these, using the normal method.

The Wrap-Up Flashback

This is a big difference in *The Recruitment Job*. At the end of the Job, you'll determine who is the Mastermind of the duo, the "brains of the operation." Set the stakes for the Mark. Then, both players make a Wrap-Up Flashback roll, but use both a D10 and D4 in place of the Mastermind die. Whoever gets the highest stakes gets to assign a D10 to their Mastermind die. The other character takes a D4, but gets either an additional Talent, or chooses an additional Distinction to make up for it. In this case, she chooses her own Distinction.

The Flow of the Game

In a *Bonnie and Clyde* Job, you also have to share control of characters, from Clients, to Marks, to Foils, and everything in between. Just like with Fixer dice rolls, it's easiest just to switch off on Spotlight Scenes and have the other player handle those characters. But the fun of cooperation comes down to teaming up. One way to do this is to use a Cast Pool.

The Cast Pool

The Cast Pool is a little trick to help make sure you're bringing in bit part characters regularly. At the beginning of a scene, when you're discussing what should be happening, choose a relative importance for the scene, between one and five. One should be for a trivial, bit scene. Five should be the biggest, most important. Take that many D6s, and set them aside. This is the Cast Pool.

At any time, either player can take one of the Cast Pool dice by introducing a supporting character to the scene. This can be a rival, friend, bystander, or whatever. But the reward comes for bringing in and portraying the character as well as your own. It can be a recurring character, even. The only rule is that it has to be a speaking part.

The claimed Cast Pool die only works on one Action, but you can apply it without Plot Point cost. If you don't use it in the same scene, you lose it.

On the other hand, if you're using a Cast Pool, any Fixer Actions add the whole unclaimed Cast Pool.

Creating the Job

Fortunately, preparing for a Job without a Fixer is no more difficult for players than it is for a Fixer. The difference is that the players know everything on the front end. The best way to accomplish this is to have an in-character discussion with the Crew, as you develop the Job out-of-character. As you design the caper, play it like a briefing.

Supporting Crew

The Bonnie and Clyde Job assumes two Crewmembers. This doesn't mean there can't be other Crewmembers, but the main two are the spotlight characters. Maybe your Crew has a Hacker that handles all the communications, research, and logistics in the back end. Maybe there's a Mastermind that helps them find Marks.

If you're using supporting Crewmembers, it's easiest to keep them away from dice. After all, your two Crewmembers have every Role as a primary or secondary die rating already. However, if you want to represent a particularly frequent Crewmember, consider using a Talent:

A Friend Indeed

You have a Crewmember standing by to support your Job.

ACTIVATION: You spend a Plot Point.

EFFECT: Swap out your current Crewmember for the alternate Crewmember. The alternate Crewmember has a limited Rap Sheet. If she cannot accomplish a task with the dice she has available, she just can't do it. This alternate should never be the star. When choosing this Talent, use the dice to build the limited Rap Sheet:

Primary Role: D8, **Secondary Role:** D6, **Attributes:** D8, D6, D6, D6, D4, **1 Talent, 1 Distinction, 1 Specialty.**

The Whole Live Crew

As an alternative to the *Bonnie and Clyde* two-Crewmember Job, you can just play the whole Crew with two players. It's not unreasonable to do a four member Crew, with two Rap Sheets each. Just alternate out which character happens to be active at a given time.

We recommend using accents or other vocal inflection to differentiate your two Crewmembers. After all, the Fixer in a traditional **LEVERAGE** game plays numerous characters. Why shouldn't you be able to play two?

The Foil(s)

To piggyback off that idea about playing multiple characters, here's a fun twist to mix up *The Bonnie and Clyde Job*. Go through *Recruitment* twice, each time generating one Crewmember and one Foil. This way both Crewmembers have perfect rivals. When one character takes the spotlight, the other player can use their Foil and take up some of the normal Fixer duties.

With two Crewmembers and two Foils, you can build multiple strong dynamics, and explore multiple angles for each character. You get to toy with contrast in relationships. If the Crewmembers are on tense ground, maybe their Foils maintain romantically-charged relationships with them. If the Crewmembers are new friends, maybe the Foils are long-lost mentors.



LEVERAGE

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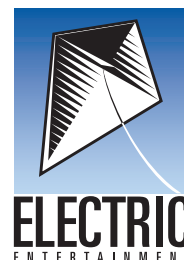
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