



DRIVER™



ATARI

WARNING: READ BEFORE USING YOUR PLAYSTATION®2 COMPUTER ENTERTAINMENT SYSTEM.

A very small percentage of individuals may experience epileptic seizures when exposed to certain light patterns or flashing lights. Exposure to certain patterns or backgrounds on a television screen or while playing video games, including games played on the PlayStation 2 console, may induce an epileptic seizure in these individuals. Certain conditions may induce previously undetected epileptic symptoms even in persons who have no history of prior seizures or epilepsy. If you, or anyone in your family, has an epileptic condition, consult your physician prior to playing. If you experience any of the following symptoms while playing a video game — dizziness, altered vision, eye or muscle twitches, loss of awareness, disorientation, any involuntary movement, or convulsions — IMMEDIATELY discontinue use and consult your physician before resuming play.

WARNING TO OWNERS OF PROJECTION TELEVISIONS:

Do not connect your PlayStation 2 console to a projection TV without first consulting the user manual for your projection TV, unless it is of the LCD type. Otherwise, it may permanently damage your TV screen.

USE OF UNAUTHORIZED PRODUCT:

The use of software or peripherals not authorized by Sony Computer Entertainment America may damage your console and/or invalidate your warranty. Only official or licensed peripherals should be used in the controller ports or memory card slots.

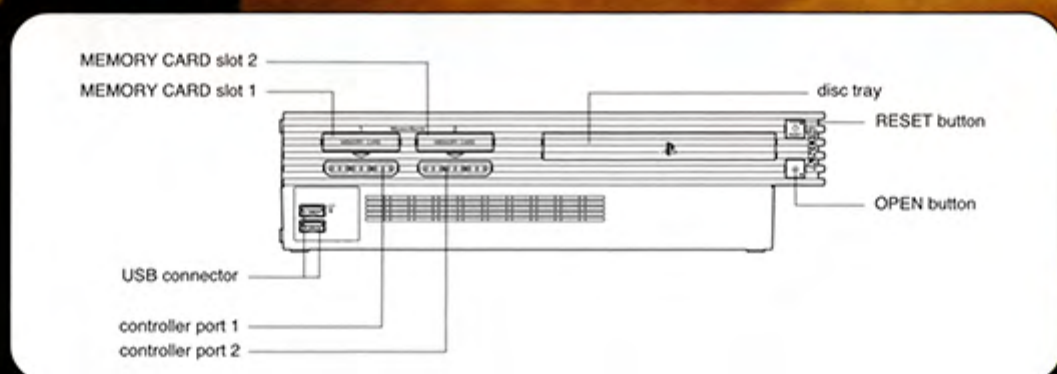
HANDLING YOUR PLAYSTATION 2 FORMAT DISC:

- This disc is intended for use only with PlayStation 2 consoles with the NTSC U/C designation.
- Do not bend it, crush it or submerge it in liquids.
- Do not leave it in direct sunlight or near a radiator or other source of heat.
- Be sure to take an occasional rest break during extended play.
- Keep this compact disc clean. Always hold the disc by the edges and keep it in its protective case when not in use. Clean the disc with a lint-free, soft, dry cloth, wiping in straight lines from center to outer edge. Never use solvents or abrasive cleaners.

TABLE OF CONTENTS

Getting Started	2
Controls	3
The Story	6
The Characters	6
Main Menu	7
Options	8
In-Game Menus	9
Heads-Up Display	10
Replay Mode	11
Film Director Controls	11
Credits	14
Atari Web Sites	19
Technical Support	19
End-User License Agreement	31

GETTING STARTED



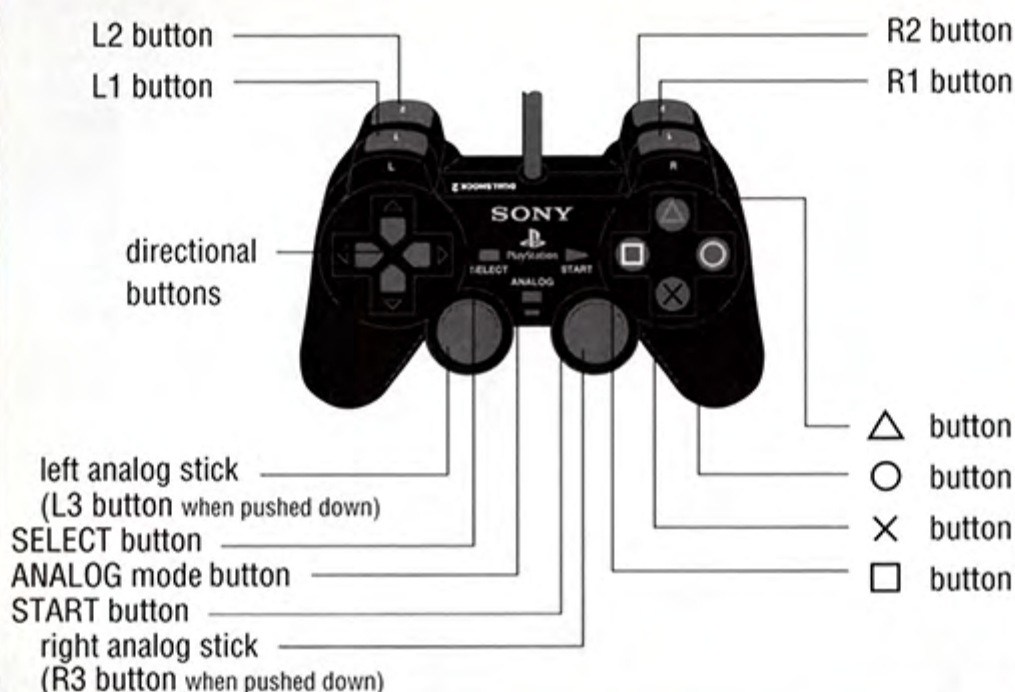
Set up your PlayStation®2 computer entertainment system according to the instructions in its Instruction Manual. Make sure the MAIN POWER switch (located on the back of the console) is turned ON. Press the RESET button. When the power indicator lights up, press the OPEN button and the disc tray will open. Place the *DRIV3R*™ disc on the disc tray with the label side facing up. Press the OPEN button again and the disc tray will close. Attach game controllers and other peripherals, as appropriate. Follow on-screen instructions and refer to this manual for information on using the software.

Memory Card (8MB) (for PlayStation®2)

To save game settings and progress, insert a memory card (8MB) (for PlayStation®2) into MEMORY CARD slot 1 of your PlayStation®2 system. You can load saved game data from the same memory card or any memory card (8MB) (for PlayStation®2) containing previously saved games.

CONTROLS

DUALSHOCK®2 ANALOG CONTROLLER CONFIGURATIONS



Menu Controls

CONTROL	ACTION
directional buttons	Move highlight
× button	Accept
△ button	Back

Driving Controls

CONTROL	ACTION
left analog stick	Steering
left / right directional buttons	Steering
right analog stick up / down	Accelerate / Brake / Reverse
× button	Accelerate
□ button	Brake / Reverse
△ button	Handbrake
○ button	Burnout
L1 button	Enter / Exit vehicle
R1 button	Horn / Fire weapon (when applicable)
L2 button	Look left
R2 button	Look right
L1 button + R1 button	Thrill Cam
L2 button + R2 button	Rear view
SELECT button	Change view
START button	Pause Menu

On-foot Controls

CONTROL	ACTION
left analog stick	Walk
directional buttons	Walk
right analog stick	Look / Aim
✕ button	Jump
■ button	Toggle weapons
▲ button	Holster / Draw weapon
● button	Reload
L1 button	Enter vehicle / Exit vehicle / Action
R1 button	Fire weapon
L2 button	Crouch / Roll
SELECT button	Change view
START button	Pause Menu

DUALSHOCK² Analog Controller

DRIV3R[™] is best played with the DUALSHOCK² analog controller. The controller should be connected to controller port 1, and the ANALOG mode indicator should be red (ON).

Driving Controls Explained

Accelerate

Press the **✕ button** to put the pedal to the metal.

Steering

Steer your car by either pressing the **left** or **right directional button**, or by moving the **left analog stick** left or right.

Brake and Reverse

Press the **■ button** to hit the brakes. Once your car has stopped, continue to hold down the **■ button** and your car will go in reverse.

Pull Handbrake / E-Brake

You can throw your car into tight turns or spin 180° to avoid oncoming trouble. Press the **▲ button** to apply the car's handbrake and lock up the rear wheels. Watch out though, this can cause extreme over-steer if you're not careful.

Burnout

If you find yourself in a tight squeeze and need a quick getaway, press the **● button** for a rear-wheel burnout.

Horn

Press the **R1 button** to hit your horn. You reduce your felony rating when you warn pedestrians out of your way by sounding your car's horn.

Look Left / Right

Press and hold the **L2 button** or **R2 button** to look left or right, respectively. You can look for handy shortcuts, hidden alleyways, oncoming traffic and, of course, the cops.

Look Behind

Press and hold the **L2 button** and **R2 button** simultaneously to look behind you. This functions as your rear-view mirror. You'll see how close the cops are, as well as what they're doing.

Switch Camera View

DRIV3R can be played entirely in first-person view (inside the vehicle or through Tanner's eyes) or third-person view (behind the vehicle or behind Tanner). Press the **SELECT button** to toggle between the two settings.

Pause

Press the **START button** to pause the game.

On Foot

During Undercover missions, you can exit your vehicle and walk freely around the city. While on foot, you can perform basic functions, such as unlocking doors, flipping switches, setting detonator timers, etc. Many of these tasks are required to complete the missions.

Run

Press the **up directional button** or move the **left analog stick** forward to run in the direction you're facing.

Move Backward

Press the **down directional button** or move the **left analog stick** down to move backward.

Exit a Vehicle

Press the **L1 button** to exit a vehicle.

Enter a Vehicle

When you're done walking, you'll want some wheels. To jack a car, walk into the path of an oncoming vehicle, causing it to stop. Once the car is stopped, press the **L1 button** to climb in and get behind the wheel. Most vehicles in the game can be stolen this way.

Draw Weapon

Press the **▲ button** to draw or holster your currently selected weapon. Press the **R1 button** to fire.

Change Weapon

Press the **■ button** to scroll through the weapons. Press the **R1 button** to select the weapon. Press the **● button** to reload.

Ammo

You can automatically re-equip with ammo by walking over dead gunmen.

Crouch

Press the **L2 button** to crouch while standing. When running, press the **L2 button** to run into a roll.

Jump

Press the **✕ button** to jump while on foot.

Actions

When on foot you can perform mission-specific actions by pressing the **L1 button**. In some missions you will be required to trigger switches, which are highlighted by a bright yellow box.

THE STORY

A gang of Miami car thieves attempts to ship 40 of the world's most expensive cars to a mysterious international buyer. Taking their pick of cars in Miami and the South of France the gang keeps on the move and coordinates the sale in Istanbul, a city straddling both Europe and Asia. But in the gang of car thieves, posing as a getaway driver, is Tanner, an obsessive and ruthless undercover cop, determined to stop the sale of the cars and discover the identity of their buyer.

You play the role of Tanner as you work both for and against the gang of car thieves. You must use your skills in driving and firearms to infiltrate your way into the gang and then work out how to stop them in time.

There are 40 stolen cars. They have a street value of \$20 million. But there is only one cop who counts.

THE CHARACTERS



Tanner

Undercover cop a.k.a. "The Driver." Obsessive risk taker, with brutal methods, accustomed to highly dangerous undercover work. Frequent tendency to ignore and override authority.



Tobias Jones

Police detective, Tanner's partner. Cool, calm and confident, accustomed to working with Tanner, admiring and repelled by his methods in equal measure. Jones is more restrained, but no less dedicated.



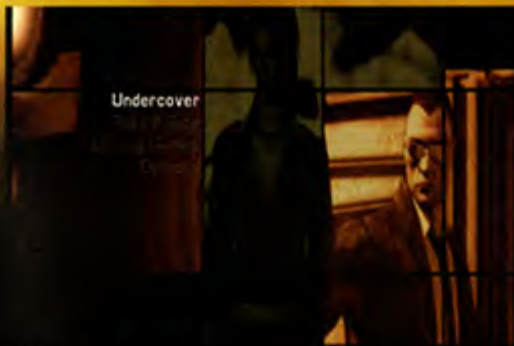
Jericho

Former lieutenant to Solomon Caine, a gangster with an empire stretching from Chicago to Vegas. Unpredictable and unflappable, his ruthlessness is matched only by Tanner, the man who's trying to stop him.



Calita

Head of "South Beach," a notorious Miami-based car theft outfit. She is cold, efficient and ambitious. They say she once killed her own crew members in a hostage standoff — no one has crossed her since.



MAIN MENU

After the boot-up sequence, you'll be taken to the Main Menu, where you can choose from various options and game modes. Press the **up** and **down** **directional buttons** to highlight the option or game you want. Press the **X button** to select.

UNDERCOVER

This is the story mode and the main game in *DRIV3R*. You may want to try the "Take A Ride" mode first to polish up your behind-the-wheel skills before embarking on this expansive range of missions.

Continue Game

Load and continue your previously saved game.

New Game

Start a new Undercover game. If you want to save your game, you must have a memory card inserted in MEMORY CARD slot 1.

Replay Mission

You have the option of replaying completed missions. Once you have selected a saved mission, a short movie will play, which will bring you up to speed with the storyline to that point in the game.

View Cutscenes

View the cinematic sequences to bring you up to speed on the *DRIV3R* storyline.

TAKE A RIDE

In this mode, you can freely drive wherever you like, taking any vehicles you can see, picking up police tails and losing them however you want. Explore cities to unlock cheats and secrets. **Warning:** If you unlock any item in Take A Ride the auto-save feature will not be initiated. In order to save your game progress, exit the game and save your profile manually. Your profile can be located in the Options Menu under Settings > Profiles.

DRIVING GAMES

Quick Chase

Chase and destroy the opponent's car before the timer runs out.

Quick Getaway

Ditch the cops in the fastest time possible.

Trailblazer

Knock over a trail of cones placed around the city. You'll start with a set time on the clock and receive one additional second for each cone hit. Reach the end in the fastest time while hitting as many cones as possible.

Survival

Survive as long as possible while manic cops ram and try to wreck you.

Checkpoint Race

Race from one checkpoint to another. Each checkpoint is placed somewhere in the city. Use your map to find the quickest route through all of the gates in the fastest possible time.

Gate Race

Drive through as many cones as possible. If you hit a cone, time is deducted from your total. The gates become narrower as you progress. Reach the end before time runs out.

OPTIONS

Extras: Access to a variety of bonus materials.

Replays: This section takes you to the Replay Management screen, where you can load, view or delete any saved replays. Once you've selected a replay, you can take it into the Film Director and start editing.

Profiles: You can load / save or delete any saved profiles.

SETTINGS

Sound



SFX: Use the **right** or **left directional buttons** to increase or decrease the sound effects volume.

Music: Use the **right** or **left directional buttons** to increase or decrease the music volume.

Mode: Select mono, stereo or surround sound.

Accept: Confirm changes and return to the Settings Menu.

Display

Subtitles: Turn the on-screen subtitles ON / OFF.

Speed: Choose the unit of measurement for the speed display: miles per hour (MPH) or kilometers per hour (KPH).

Aspect Ratio: Choose 4:3 for normal televisions or 16:9 for widescreen.

Adjust Screen: Use the **directional buttons** to adjust the screen position.

Accept: Confirm changes and return to the Settings Menu.

Controls

Vibration: Turn the DUALSHOCK®2 analog controller vibration function ON / OFF. During the game, the controller will vibrate in response to your actions. For example, you'll feel vibrations whenever the cops spot you, or when you collide with another car or object.

Invert Look: When turned ON, pressing up on the **right analog stick** will cause you to look down and pressing down will cause you to look up.

Look Sensitivity: Adjust how sensitive the look function is to **right analog stick** input.

Auto-Aiming: When this option is enabled, the target crosshair will automatically drift and lock on to the nearest target.

Controller Configuration: View the controller configuration.

Accept: Confirm changes and return to the Settings Menu.

Game

Auto Weapon Upgrade: When turned ON, your weapon selection will change to the better weapon when one is acquired.

Thrill Cam: Adjust the amount of blur displayed during a Thrill Cam view. Turn the Pressure Slo-mo ON / OFF.

Accept: Confirm changes and return to the Settings Menu.

Language

Audio: Select a language for the in-game dialogue.

Text: Select a language for the in-game text.

Accept: Confirm changes and return to the Settings Menu.

IN-GAME MENUS

Pause Menu

Press the **START button** to display the map for the city you are in. You can rotate, move and zoom in on the map to find the exact location you want.

To rotate the map clockwise move the **right analog stick** left. Rotate the map counter-clockwise by moving the **right analog stick** right.

Move the **left analog stick** to move the map. The map can be moved in any direction on the screen.

To zoom in, move the **right analog stick** forward. Move the **right analog stick** back to zoom out.

Continue: Continue with the game.

View Replay: Show an Auto Director Replay.

Film Director: Launch the Film Director.

Thrill Cam: Press the **L1 button** and **R1 button** simultaneously to see the action in dramatic real-time slow motion. Adjust the amount of motion blur displayed by increasing or decreasing the setting. Turn the Pressure slo-mo ON to make the slo-mo sensitive to the pressure you apply to the buttons. Release them to return to normal speed.

Options: Turn the controller vibration function ON/OFF and adjust SFX and Music volume.

Restart: Start the game over.

Quit Game: Quit and return to the Main Menu.

Mission Complete

After successfully completing a mission, you'll have several options.

Next Mission: Continue on to the next mission.

View Replay: Show an Auto Director Replay.

Save Replay: Save your replay onto the memory card.

Save Profile: Save your game progress.

Film Director: Launch the Film Director.

Restart: Retry the current mission or objective.

Quit Game: Quit to the Main Menu.

Mission Failed

View Replay: Show an Auto Director Replay.

Save Replay: Save your replay onto the memory card.

Save Profile: Save your game progress.



Film Director: Launch the Film Director.

Restart: Retry the current mission.

Quit Game: Quit and return to the Main Menu.

HEADS-UP DISPLAY



Timer

In timed missions, the timer appears at the top-center of the screen, indicating your current mission time. The time can run either up or down, depending on your current mission.

Cop Location Arrows

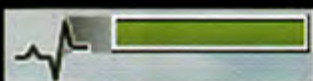
When the cops are chasing you, the red arrows at the bottom of the screen indicate their position. The number of arrows corresponds to the number of cops. How red the arrows are tells you how close they are; the redder the arrows, the nearer the cops.

Radar

You can use the radar on the mini map to help you navigate to your mission objective or driving game waypoint (green dots). The cities in *DRIV3R* are huge so it's not always possible to see your objective this way (remember you can see the whole map from the Pause Menu).

You can also use the radar to detect Armories (blue dots), Safehouses (red crosses), bad-dies (red dots) and cops. Cops are shown as a white cone, indicating their direction and field of vision. Commit felonies in sight of a cop and he'll give chase, alerting HQ to dispatch more cars. When this happens their vigilance increases and range of vision expands. When you're being pursued the radar will flash red and blue. When you lose or badly damage the cop, the radar will return to its usual color.

Health



You lose health if you're shot, hit by a vehicle, fall from a great height or spend too long in the water. When this meter reaches zero, you're dead.

Your health is restored when you walk over health packs.



Felony



The felony meter appears underneath the Health meter in the top left-hand corner of the screen, indicating your current felony rating. Each time you commit a crime in view of a cop your felony meter rises and the cop will give chase. If you continue to commit crimes while the cops are watching, the meter will rise further, as will the aggression of the officer in pursuit. Here's a brief list of the major crimes you can commit:

- Speeding
- Running a red light
- Destruction of public property
- Dangerous driving

- Drawing a weapon
- Terrorizing / shooting pedestrians

Damage



Each time you plow your car into another vehicle, wall, building or other solid object, your vehicle takes damage. The severity of the damage depends on the severity of the crash itself. But, once the damage meter, located at the top-left corner of the screen, reaches its limit, your car is wrecked.

You can however crash through benches, tables and various clutter without causing damage to your vehicle.

However, don't forget that if you wreck your car you can get out and steal another one.

REPLAY MODE

Film Director

This unique and extensive editing suite lets you watch your saved replays or re-edit them into your very own car chase movies. By following the simple instructions over the next few pages, you'll learn about camera placement, frame advancement, zooms and editing. You'll be creating cinematic delights before you know it.

FILM DIRECTOR CONTROLS



VCR Controls



Play / Pause

Select the Play icon and press the **✕ button** to start the replay. Press the **✕ button** again during playback to pause the replay and return to the icon set. Play is normally used to reach a particular point of interest or action sequence that you wish to edit. Press the **up** or **down directional button** to fast forward or slow down the action.



Frame Advance

Carefully tap the **✕ button** to advance the replay frame-by-frame — ideal for picking out those exact moments you want to view or edit.



Fast Forward

Hit Fast Forward to view the replay at twice its normal speed. This allows you to select your desired position or camera change. Press the **✕ button** to return to the replay, in Pause mode.



Rewind to the Beginning

Select this to instantly rewind and restart your replay. Your camera changes and edits will remain the same after the restart. **Note:** Only available for use while the replay is playing.



Full Screen

Selecting this toggles off the timeline to display the screen with no overlays. Press the **X button** to toggle the timeline back in view. **Note:** Only available for use while the replay is playing.



Auto Director

By selecting this icon, the Film Director runs the replay in full and adds cameras automatically. This is an easy way to view your replays, as well as learn the finer details and functions of the Film Director. You can interrupt the replay at any time and edit it using any of the pre-determined Film Director cameras.



Add Camera

Opens up a sub-menu, giving you several different cameras from which to choose. Each added camera will be effective beginning at the point at which you stopped the replay, and will be represented by an orange timeline marker.

Mounted Cameras



Chase Camera

Follows Tanner or the selected vehicle to which the camera is attached.



First Person Camera

Change the viewpoint to a first-person perspective viewed from the vehicle on which the camera is mounted or Tanner.



Rear Bumper Camera

Captures the action behind the selected vehicle. **Note:** This camera is not available for use when Tanner is on foot.



Wheel Camera

This is the classic wheel mounted camera, giving you a great shot of the road. **Note:** This camera is not available for use when Tanner is on foot.

Mounted Camera Effects



Slow Motion

Slows down the action in view. The slow motion speed can be adjusted using the slider.



Motion Blur

Blurs the action in view. The amount of blur can be adjusted using the slider.



Which Car?

Cycles through any vehicles involved in the chase to choose a vehicle on which to mount the camera. Press the **X button** to confirm your choice. **Note:** This icon will not be selectable if you are not involved in a chase.



Rotate Camera

Sets the camera rotating around the object. **Note:** Can only be used with Chase Camera.



Confirm

You must select Confirm to implement any changes made and to take you back to the play screen.

Tripod Camera



This fixed, static camera focuses on any specified action point or vehicle of your choice. Use the **left analog stick** to move the camera forward and backward with the **L1 button** to move the camera down and the **R1 button** to move the camera up. The **right analog stick** changes the direction in which the camera is pointing.

Tripod Camera Effects



Slow Motion

Slows down the action in view. Again, the slow motion speed can be adjusted using the slider.



Motion Blur

Blurs the action in view. The amount of blur can be adjusted using the slider.



Zoom

Allows you to zoom in on a target. Amount of zoom can be adjusted using the slider.



Lock Camera to Car

Locks to and follows the car's movement across the screen.



Which Target?

Cycles through and locks onto vehicles that are involved in the chase.



Confirm

You must select Confirm in order to implement any changes made and take you back to the play screen.

Edit Camera



Opens up a sub-menu in which cameras can be edited by swapping types, changing positions and effects, adjusting start positions and deleting cameras. The camera type will be highlighted to correspond with your position on the timeline. Press the **X button** on the highlighted icon to edit the camera effects or choose one of the other camera types to swap to that camera.



Time

Move the current camera's start time (indicated beneath the orange marker) forward and backward in time by pressing the **left** and **right directional buttons**. Press the **up** or **down directional buttons** to switch from the start time to the end time. This is indicated by the flashing marker displayed on the timeline bar. **Note:** The film will not actually move.



Delete Camera Position

Delete the current camera type positioned beneath the orange timeline marker.



Save Replay

Save the replay.



Eject

Exit Film Director.

The Making of DRIV3R

The audio for "The Making of DRIV3R" video plays only in English. To view the localized subtitles, the Subtitles option must be turned ON in the Display Menu and the appropriate text selected in the Language Menu.

CREDITS

Reflections Interactive

Development Director
Martin Edmondson

Project Management

Project Manager
Gareth Edmondson
Associate Project Manager
Tony M Roberts

Design Team

Steve Boland
Martin Edmondson
Craig Lawson
Mark Mainey
Sound Engineer
Seb Thomas

Programming Team

Technical Lead
Christopher Phillips
Tools and Technology Management
Philippe Paquet
Physics Team Lead
Chris Jenner
Programming Team
Allan Bentham
Andrew Davies
Dave Chambers
John Connors
Gavin Freyberg
Jonathan Grant
James Hopkin
Russ Lazzari
Will Musson
John McKenna
Tom Morris
Steve North
Jeanette Phillips
Steve Robb
Paul Ryland
Andrew Scott
Allan Walton
Additional Programming
Alistair Brown
Stephane Beley
Wayne Coles
Paul Ivorra
Peter Jones
Aaron Leiby
Awen Limbourg
Patrick Lau
Paul Maidens
Ben Merrick
Steve Meyer
Andrew Newton
Chris Preston

Himansu Patel
Mark Rowley
James Rutherford
Chris Simpson
Gary Ushaw
Peter Young

Mission Programming Management
Robin Wardle

Art Teams

Art Manager
Dave Oxford, Sr.

Miami

City Lead
Dan Oxford
Steve Adams
Mark Adamson
William Brown
Kally Chow
Richard Daglish
Tim Flowers
Nick Honey
Jim Nelson
Alex Nye

Nice

City Lead
Dave Oxford, Jr.
Andrew Bales
Allison Best
Paul Foster
Emma Nye
Graham Sergeant
Guy Walker

Istanbul

City Lead and In-Game Art Lead
Phil Baxter
Andreas Tawn
Anthony Erskine
Gavin Greaves
Paul Gerrard
Andy Sharratt
John Smiley
Martyn Wilson
Dean Windle
Mark Wright
Additional Art
Jack Couvela
Alex Mallinson
Chris Willacy
Vehicle Art
Simon Auchterlonie
Paul Dykes
Additional Vehicle Art
John Roxburgh
Mark Wilks
Kally Chow

Scripting

Lead Scripter

Steve Boland

Craig Anderson

Lee Barber

Bob David

Anthony Erskine

Paul Gerrard

Martin Oliver

Jonathan Rivers

Andrew Stewart

Stuart Varrall

Cinematics

Cinematics Project Management

Dave Oxford, Sr.

Mark Akester

Robin Armstrong

David Cockburn

Marcus Hardy

Richard Robinson

Chris Rubery

Maha Subramanian

Additional Cinematics

Lyndon Munt

Pete Collier

Storyboard Artist

Paul Davidson

Screenplay & Cut Scene Director

Maurice Suckling

Animation Production Coordinator

Simon McKeown

In-Game Animation Team

Lead

Gavin Williams

Raphael Nogues

Mike Thompson

Additional Animations

Gavin Whelan

Additional Character Modelling

Richard Smith

David Hall

Andrew James

QA

QA Manager

Graeme Jennings

Lead

John Hopkin

Testers

Andrew Ball

Alick Gardiner

Richard Todd

Ray Cicero

Joe Taylor

Tech Support

John Hurst

Paul Noble

Special Thanks

Big thanks to all the long-suffering families and friends of the *DRIV3R* team members. Thanks for being patient.

Giselle Stewart, Bridgette Smith, Jan Hurst, Rob Watts, Gareth Betts, Lynn Daniels, Keith Leary, Lee Kirton, Dominique Morel and our Corsican Chum, Mike Webster, Jeff Sehring, Matt Frary, Dave Gatchel, Stephane Baudet, Rob Dobi, Turbo PACS Performance Center in Durham

All the *DRIV3R* fansites — Yes we do read the forums.

Atari

Executive V.P. Sales & Marketing – North America
Wim Stocks

V.P. Corporate Communications – North America
Nancy Bushkin

General Manager, Santa Monica Studio
Yves Blehaut

Senior Producer

Gareth Betts

Associate Producer

Chris Dawson

Director of Brand Marketing

Jean Raymond

Director of Brand Marketing

Mike Webster

Brand Manager

Jeff Sehring

Director of Marketing Communications

Kristine Kever

Director of Creative Services

Steve Martin

Director of Editorial & Documentation Services

Elizabeth Mackney

Art Director

David Gaines

Documentation Specialist

Chris Dawley

Copywriter

Norm Schrager

Director of Publishing Support

Michael Gilmartin

I.T. Manager/Western Region

Ken Ford

Manager of Technical Support

Michael Vetsch

Q.A. Supervisor/Manager

Dave Strang

Lead Testers

Chris Dawson

Pepe Jauregui

John Seefurth

Mike O'Shea

Testers

Joe Acedillo

Mike Bruce

Adam Caldwell

Elong Chiu

Andy Fang

Al Flores

Daniel Garcia

Jason Gates

Mike Greenler

Jon Hockaday

Jeff Loney

Stefan Nelson

Chris Reimer

Amy Patterson

Howell Selburn

Arif Sinan

Mike Shamsid-Deen

Piers Sutton

Leo Trac

Engineering Services Specialist

Ken Edwards

Engineering Services Technician

Eugene Lai

Sr. Manager Strategic Relations

Cecelia Hernandez

Sr. Manager Strategic Relations

Joy Schnee

Strategic Relations Specialist

Shaila Patel

Content Manager

Mark T. Morrison

Senior PR Manager

Matt Frary

V.P. of Business and Legal Affairs

Steve Madsen

Director, Business and Legal Affairs

Travis Stansbury

Rights and Clearance

Tony Peterson

Director, Global Web Services

Jon Nelson

Producer, Online

Scott Lynch

Senior Programmer, Online

Gerald "Monkey" Burns

Senior Web Designer, Online

Richard Leighton

Online Marketing Manager

Sarah Horton

Special Thanks

Susan Tumang

Paula Richardson

Voice Actors

Dubois

Jake Canuso

Vauban

Stephan Cornicard

Bad Hand

Demitri Goritsas

Tanner

Michael Madsen

Gator

Quarie Marshall

Baccus

Iggy Pop

Lomaz

Eluid Porras

Jones

Ving Rhames

Calita

Michelle Rodriguez

Jericho

Mickey Rourke

Fabienne

Sirine Saba

Additional Voices

Emmanuel Bonami

Fesun Burgess

Jake Canuso

Chris Dawson

Demitri Goritsas

Nathalie Hom

Quarie Marshall

Rafael Nogues

Zeki Okar

Iggy Pop

Regina Reagan

Huseyin Saken

Martin T Sherman

Additional Cinematics Credits

Additional Direction

George Milton

Casting Director for UK-based Actors

Sarah Hughes

Photography

Laurence Jessop

UK Recording Studio

Aquarium Studios

www.aquariumstudios.co.uk

Centroid Motion Capture Studio, Shepperton,
www.centroid3d.com; Ben Murray, Mike Stilgoe,
Phil Stilgoe.

Motion Capture Actors

Chopper

Sean Cronin

Joseph Gatt

Jane Lesley

Tom Sykes

Audio Post Production

Game Audio Ltd. www.gameaudio.com

Music

Music Design

Nimrod Productions

www.nimrodproductions.com

Music supervisor and Official Soundtrack concept

Marc Canham

In-game and FMV music composed by Marc Canham/Rich Aitken/Narco



In-game music performed by Narco



Music Produced by Rich Aitken and Marc Canham.

Engineered by Edwin 'Chopper' Scroggie

Mixed by Rich 'Narco'

Mastered by Robert Gretsch

In-game music featuring the The Nimrod Session Orchestra:

Arranged and Conducted by Jonathan Williams

Lead Players

Robin Ashworth

Ben Griffiths

Dominic Jewel

Andrew Joyce

Carys Lane

Anna Starkey

Jon Stone

Special thanks for making the music happen to Iggy Pop, Art Collins, Charlie Rapino, Wolf Urban, Nick Feldman, Caroline Henley, Karen Mai Jones, Louisa Demetriades, Carlos Bedoya, Martin Edmondson and Maurice Suckling.

DRIV3R Soundtrack available on Epic Records.
www.epicrecords.com

"Epic" Registered Trademark.  is the exclusive trademark of Sony Music Entertainment Inc.
www.sonymusic.co.uk
www.sonymusic.com



Music Artists

"Move Over"

Performed by Teddybears STHLM

Written by Teddybears STHLM

Published by Madhouse

© 2001 Sony Music Entertainment (Sweden) AB
Licensed courtesy of Sony Music Entertainment (UK) Limited

"c'mon and try"

Performed by mellowdrone

Written and produced by Jonathan Bates

Mixed by Brian Virtue

Published by boring music (BMI)

© 2004 boring music

Licensed courtesy of ARTISTdirect Records

"The 2nd Evolution"

Written and performed by Narco

Mixed by Rich N

Copyright Control

Licensed courtesy of Nimrod Productions Limited

"Black Thread"

Performed by Los Halos

Written by Los Halos

Recorded by Jason Knight at Minor Street Records

Mastered by Walt Bass Sonic Studios

Published by Loveless Records

© 2001 Loveless Records

Licensed courtesy of Loveless Records

"Static in the Cities"

Performed by Hope Of The States

Written by Sam Herlihy, Paul Wilson, Jimmi

Lawrence, Anthony Theaker, Mike Siddell,

Simon Jones

Copyright Control

© 2003 Sony Music Entertainment (UK) Ltd

Licensed courtesy of Sony Music Entertainment (UK) Limited

"Gimme Danger"

Performed by Iggy And The Stooges

Written by Iggy Pop and James Williamson

Published by Bug Music Ltd, EMI Music

Publishing Ltd

© 1973 Sony Music Entertainment Inc.

Licensed courtesy of Sony Music Entertainment (UK) Limited

"Destiny"

Performed by Syntax

Written by Syntax, Tim Gordine

Published by Salvation Music / Copyright Control

© 2003 illustrious Records Ltd./Sony Music Entertainment (UK) Limited

Licensed courtesy of Sony Music Entertainment (UK) Limited

"Bowels Of The Beast"

Performed by The Raveonettes

Written by Sune Rose Wagner

Published by Crunchy Tunes (KODA)

© 2002 Sony Music Entertainment Inc.

Licensed courtesy of Sony Music Entertainment (UK) Limited

"Ripe For The Devil"

Performed by Okunieff

Written by David Okunieff

Orchestration Nat Woodcock

Copyright Control

"Boy From The City"

Performed by SLO-MO

Written by David J. Gledhill

Published by Circus Records

© 2003 Circus Records

Licensed courtesy of Circus Records

"Big Brat"

Performed by Phantom Planet

Written by Alexander Greenwald

Published by Flying Saucer Fuel Music (ASCAP),

Johnny Rebel Music (ASCAP), I Like Music

(ASCAP), Shaggstar Publishing Co. (ASCAP)

© 2003 Sony Music Entertainment Inc.

Licensed courtesy of Sony Music Entertainment (UK) Limited

"Exit"

Performed by Stateless

Written by Jonathan Taylor, Christopher Alcock,
Gerard Roberts, Archibald Buchanan-Dunlop,
James Sturdy

Copyright Control

© 2004 Sony Music Entertainment (UK) Ltd

Licensed courtesy of Sony Music Entertainment (UK) Limited

"Zero PM"

Performed by The BellRays

Written by Tony Fate

Published by The BellRays

© 2002 The BellRays

Licensed courtesy of The BellRays

"Evil Brother"

Written and performed by Narco

Mixed by Rich N

Copyright Control

Licensed courtesy of Nimrod Productions
Limited

ATARI WEB SITES

To get the most out of your new game, visit us at:

<http://www.us.atari.com>

To send e-cards to your friends, download wallpapers, or get access to other free stuff, visit our Freebies section at:

www.us.atari.com/freebies

If you would like to chat with other gamers, as well as developers, visit our Community Forum area at:

www.ataricommunity.com

Kids, check with your parent or guardian before visiting any web site.

Chat Messages: Atari does not monitor, control, endorse, or accept responsibility for the content of chat messages. You are strongly encouraged not to give out identity or other personal information through chat message transmissions. Kids, check with your parent or guardian if you are concerned about any chat you receive.

Use of Atari web sites is subject to terms and conditions, which you can access at:

www.us.atari.com/terms_of_service.asp

TECHNICAL SUPPORT (U.S. & CANADA)

Help Via the Internet

Up-to-the-minute technical information about Atari products is generally available 24 hours a day, 7 days a week via the Internet at:

<http://www.atarisupport.com>

Through this site you'll have access to our **FAQ** (Frequently Asked Questions) documents, our **Hints/Cheat Codes** if they're available, and an **E-Mail** area where you can get help and ask questions if you do not find your answers within the **FAQ**.

Note: In the event we must send you a Hint Sheet, FAQ document, patch or update disc via E-mail, we may require verifiable consent from a parent or guardian in order to protect children's privacy and safety online. Consent Forms are available at the web site listed above.

Help Via Telephone in the United States & Canada

For phone assistance, call **Atari Technical Support** at **(425) 951-7106**. Our **Interactive Voice Response** system is generally available 24/7, providing automated support solutions immediately.

This console-based product has automated support, which includes information such as gameplay tips, information on Control Keys, possible Cheat Code combination keys, and instructions for finding secret screens and/or additional game levels (if these type of items exist and are made available for this particular product).

Great News! We've improved our Automated Systems so that you can get product-specific Troubleshooting help more quickly. All you need to do is enter the product's **Part #** when prompted to do so. This will take you directly to all of our known issues and solutions for this title. The product's **Part #** is located in several places (on the CD label, Game Pak, package and/or plastic disc case, if applicable) and is usually identified by a number such as **04-12345**. When prompted by the Automated System, enter the **last five digits** of your product's Part #. (For example, Part # 04-12345 would require that you enter the "12345" portion of the number for that product.) **Note:** Some products simply feature a five-digit Part # without an "04-" prefix.

Live support is generally available Monday through Friday, 8:00 AM until 6:00 PM (Pacific Time). **Note:** We may be closed on major holidays.

Product Return Procedures in the United States & Canada

In the event our technicians at **(425) 951-7106** determine that you need to forward materials directly to us, please include a brief letter explaining what is enclosed and why. Make sure you include the Return Merchandise Authorization Number (RMA#) supplied to you by the technician, and your telephone number in case we need to call you. You will receive the mailing address when the technician gives you the RMA#. Any materials not containing this RMA# will be returned to you unprocessed.

Warranty Policy in the United States & Canada

If our technicians determine that the product storage medium is found to be defective within ninety (90) days of original purchase, (unless otherwise provided by applicable law), Atari will replace the item free of charge, to the original purchaser, if the item is accompanied by the original dated receipt and packaging.

DRIV3R – THE SOUNDTRACK

Ear-crunching drums, blistering guitars, scorching vocals, ripped up synths, a busted-up drum machine and some of the most exciting underground bands around were thrown into a blender, and out shot *DRIV3R* — The Soundtrack.

Imagine trawling through radio stations late at night, so late it's starting to be early. You find a signal where you never noticed one before. You hear a DJ talking, playing tunes, and talking, and it's like the unstoppable last will and testimony of a lost prophet spilling out into the world. If no one listens he still talks all the same, pours out what his experience and insight over long dark years have given him. And for a time you listen, as he carries you on a journey which, though his, is also yours and everybody's. Then the next night you may try to find him again, and the station will be gone.

This was the voice of Iggy Pop.

Maurice.

www.mauricesuckling.com



"c'mon and try"

mellowdrone

Described as "multilayered sonic textures," mellowdrone started as Jonathan Bates, a Mac and a Radio Shack keyboard. Born in Miami, Bates studied in Boston and landed in L.A., joining up with Greg Griffith, Tony De Matteo and Scott Ellis. Now they're a band and about to explode with a self-produced EP and a full length debut in 2004.

www.mellowdrone.com

"c'mon and try" features in the opening Miami scene, taken from the EP *go get 'em tiger*, released Spring 2004.



"Big Brat"

Phantom Planet

Fredonia, that famous New York Amish community, had no idea what was going down in that log cabin in the woods. Phantom Planet were holed up in there with producer Dave Fridmann. From that session comes "Big Brat."

www.phantomplanet.com

"Big Brat" features in the Face Facts scene, taken from the album *Phantom Planet*, released June 2004.



"Gimme Danger"

Iggy And The Stooges

Track 2 of the *Raw Power* LP, the album that drop kicked Punk Rock into existence. When that Punk ball lands in '76, three years later, the world panics.

www.iggypop.com

"Gimme Danger" features in The Good Guys scene, taken from the album *Raw Power*, 1973.



"Bowels Of The Beast"

The Raveonettes

So what's it all about, Raveonettes? "It's about the ground whooshing transformative power of unbridled electricity." Their debut EP won Best Rock Album in their native Denmark last year. Every track was in Bb minor, was under 3 minutes long and used no more than 3 chords. That's a bolt of lightning, and it's just struck again in their new album *Chain Gang of Love*.

www.theraveonettes.com

"Bowels Of The Beast" features in The Bagman scene, taken from the EP *Whip It On*, 2002.



"Boy From The City"

SLO-MO

"The boy from the city is operating with an overload of information." He's got wide-boy swagger, drawling the sharp lyrics of a tragi-comic story; samba beat, bongos and fuzz guitars. It's a sound oscillating between laid-back and stamping all over you.

SLO-MO on www.circusrecords.net

"Boy From The City" features in the Escape scene, taken from the album *SLO-MO*, 2003.



"Destiny"

Syntax

Listen, and there's a relentless surge, growing and pushing up, driving through; unavoidable and inescapable. Like the roots of a black plant rippling through concrete, on the palms of the black stalks the question clings to the thick air: how can I escape the

path that I'm on? Syntax are on their way.

www.syntaxonline.co.uk

"Destiny" features in the Destiny scene, taken from the album *Meccano Mind*, released Spring 2004.



"Ripe For The Devil"

Okuniev

The devil is a fallen angel of god, banished from heaven for questioning. Okuniev are musicians and visual artists. They are from East London, which is below Angel on the underground. They have questions too. Can the blind not see them with their ears and can the deaf not hear them with their eyes?

www.okuniev.com

"Ripe For The Devil" features in the Istanbul scene, taken from their debut LP, released Summer 2004.



"Move Over"

Teddybears STHLM

The Teddybears STHLM started life as a thrash punk band on the Stockholm underground. They came to realize they could cause more havoc and throw more surprises in the studio, so that's what Patrik Arve, Klas Åhlund and Jocke Åhlund do now.

www.teddybearssthlm.com

"Move Over" features in the menu screens. Teddybears STHLM have just finished working on their new album *Fresh!*



"Evil Brother"

"The 2nd Evolution"

"Stand Off"

Narco

"Look out baby 'cause I'm using technology." No laws. No chords. Real people and real machines. Ultra modern and no compromise. In your face and going through it. Like the man says, "what do you think?"

www.narcomusic.co.uk

"Evil Brother," "The 2nd Evolution" and "Stand Off" feature in *DRIV3R*, and are taken from the album *Control Of The Stereo* released Summer 2004.



"Black Thread"

Los Halos

The truth is such a simple lie. If truth is finite and less than the space it hopes to fill, then lies fill the vacuum. Since 1998 Los Halos have filled the space with their truth.

www.loshalos.com

"Black Thread" features in the Hostage scene, taken from the album *Los Halos*, 2001.



"Exit"

Stateless

"I used to think it was a beautiful dream... to fly away like a bird. Birds get shot down." There's the spinning and reaching in the keyboards, like a small bird tied to a post trying to fly, straining to get away only going round and round. But in the chorus you start to believe it's going to get free.

www.stateless-online.com

"Exit" features in the Face Facts and Drop Site #2 scenes, taken from their debut album, released late 2004.



"Zero PM"

The BellRays

I had this dream where I was at a gig hearing explosions of sound from a band, my mind crashing backwards trying to find ways to describe them, slamming into dead ends. I was afraid to wake up, when I did I swear I smelled octane. Meet The BellRays. The band beyond your dreams.

www.thebellrays.com

DRIV3R features the track "Zero PM" in the end credits, taken from the album *Meet The BellRays*, 2002.



"Static In The Cities"

Hope Of The States

Drive as fast as you like, for as far as you like and Hope Of The States will still be right where they were when you started; still inside you. The solitude of the guitar, and the soaring aspiration of the strings. We can't escape these things. They are us.

www.hopeofthestates.com

"Static In The Cities" features in the Contacts scene. Hope Of The States release their debut album Summer 2004.

Nimrod Productions and *DRIV3R*:

For Nimrod Productions *DRIV3R* was a wholly engrossing project. Responsible for the overall music design — from selecting the tracks for the album with game developers Reflections — to writing the original score for the game, Nimrod strove for a filmic feel with a cutting edge. They spent over six months recording with Narco and The Nimrod Session Orchestra at their Oxfordshire studios, as well as jetting out to Miami to record the legendary Iggy Pop. Nimrod, alongside Epic Records and Reflections, have been working for *DRIV3R* — The Soundtrack to set a new standard for all game soundtracks to follow.

www.nimrodproductions.com

Special Thanks

Iggy Pop, Art Collins, Charlie Rapino, Wolf Urban, Nick Feldman, Caroline Henley, Karen Mai Jones, Louisa Demetriades, Carlos Bedoya, Martin Edmondson and Maurice Suckling.

Atari does not control, and disclaims any responsibility or liability for, the functioning and performance of third-party web sites and any content on or available through third-party web sites.

YOU'VE GOT THE GAME NOW GET THE GUIDE



Exhaustive drivethroughs of all missions

Thorough strategies and maps for Istanbul, Nice, and Miami Beach

**Expert tips for taking charge of more than 70 playable vehicles,
from muscle cars to buses**

For more information visit www.primagames.com



DRIV3R © 2004 Atari, Inc. All rights reserved. Created and developed by REFLECTIONS Interactive Limited, an Atari studio. All trademarks are the property of their respective owners.



IN STORES NOW



BLAZING THE TRAIL FOR DRIVING ACTION GAMES *DRIV3R* FEATURES THE MOST GROUNDBREAKING BANDS, LINKING GRITTY UNDERGROUND SOUNDS WITH HARDCORE GAMING.

THIS SOUNDTRACK RECREATES THE THRILL RIDE OF WHITE-KNUCKLE ACTION AND INTRIGUE THROUGHOUT THE GAME. SETTING THE SCENE IS THE LEGENDARY IGGY POP. HEAR ALL THE FULL LENGTH TRACKS FROM CUTTING EDGE BANDS INCLUDING **PHANTOM PLANET, IGGY & THE STOOGES, THE RAVEONETTES AND SYNTAX.**



EPICRECORDS.COM

DRIV3R'S ED



THE OFFICIAL INTERACTIVE STRATEGY GUIDE ON DVD
MISSION WALKTHROUGHS * VEHICLE FIELD TESTS
CITY HIGHLIGHTS * SPEED TIPS * SECRETS & CHEATS
PLUS ONLINE, PRINTABLE, & BONUS CONTENT

Get the iGuide. Rock the Game.



DISTRIBUTED BY:



© g-NET Media, LLC. All Rights Reserved. g-NET Media, the g-NET logo, and the iGuide Official logo are trademarks of g-NET Media, LLC. Distributed by FUNimation Productions, Ltd. DRIV3R ©2004 Atari, Inc. All Rights Reserved. Created and developed by REFLECTIONS Interactive Limited, an Atari Studio. All trademarks are the property of their respective owners. Manufactured and marketed by Atari, Inc. New York, NY

WWW.IGUIDES.NET

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal grey lines across its entire width, providing a guide for handwriting or typing. The paper itself is a clean, off-white color.

END-USER LICENSE AGREEMENT

IMPORTANT — READ CAREFULLY: Please be sure to carefully read and understand all of the rights and restrictions described in this End-User License Agreement ("EULA").

AGREEMENT

This document is an agreement between you and Atari, Inc. and its affiliated companies ("Company"). The enclosed software game disc(s), cartridge or Game Pak ("Software") and any accompanying printed materials are licensed to you only on the condition that you accept all of the terms contained in this EULA.

By opening this package and installing or otherwise using the Software you agree to be bound by the terms of this EULA. If you do not agree to the terms of this EULA you may not install or use the Software and within 15 days of purchase you must call the Tech Support telephone number listed in the manual accompanying the Software (the "Manual"). Select the Automated Phone System's Main Menu option for Consumer Services and follow the prompts.

You will be given a Return Merchandise Authorization number (RMA #) by the technician. You then have 15 days from the date of this contact to return the Software in its protective covering, the Manual and the original sales invoice to the address supplied to you.

If this is a PC product, when you install the Software you will be asked to review and either accept or not accept the terms of the EULA by clicking the "I Accept" button. By clicking the "I Accept" button you acknowledge that you have read the EULA, understand it and agree to be bound by its terms and conditions.

COPYRIGHT

The Software is protected by copyright laws and international copyright treaties, as well as other intellectual property laws and treaties. All title and copyrights in and to the Software (including but not limited to any images, photographs, animations, video, music, text and "applets" incorporated into the Software) and any printed materials accompanying the Software are owned by the Company or its Licensors.

GRANT OF LICENSE

The Software is licensed and not sold to you and its use is subject to this EULA. The Company grants you a limited, personal, non-exclusive license to use the Software in the manner described in the user documentation. The Company reserves all rights not expressly granted to you in this EULA.

PERMITTED USES

1. If the Software is configured for loading on a hard drive, you may install and use the Software on a single computer.
2. You may make and maintain one copy of the Software for backup and archival purposes, provided that the original and copy of the Software are kept in your possession.
3. You may permanently transfer all your rights under this EULA, provided you retain no copies, you transfer all of the Software (including all component parts, the media and printed materials and any upgrades) and the recipient reads and accepts this EULA.

RESTRICTIONS

1. You may not delete or obscure any copyright, trademark or other proprietary notice on the Software or accompanying printed materials.
2. You may not decompile, modify, reverse engineer, disassemble or otherwise reproduce the Software.
3. You may not copy, rent, lease, sublicense, distribute, publicly display the Software, create derivative works based on the Software (except to the extent expressly permitted in the Editor and End-User Variation section of this Agreement or other documentation accompanying the Software) or otherwise commercially exploit the Software.
4. You may not electronically transmit the Software from one computer, console or other platform to another or over a network.
5. You may not use any backup or archival copy of the Software for any purpose other than to replace the original copy in the event it's destroyed or becomes defective.

EDITOR AND END-USER VARIATIONS

If the Software includes a feature that allows you to modify the Software or to construct new variations (an "Editor"), you may use such Editor to create modifications or enhancements to the Software, including the construction of new levels (collectively the "Variations"), subject to the following restrictions. Your Variations: (i) must only work with the full, registered copy of the Software; (ii) must not contain modifications to any executable file; (iii) must not contain any libelous, defamatory or other illegal material, material that is scandalous or invades the rights of privacy or publicity of any third party; (iv) must not contain any trademarks, copyright-protected work or other property of third parties; and (v) may not be commercially exploited by you, including but not limited to making such Variations available for sale or as part of a pay-per-play or timesharing service.

TERMINATION

This EULA is effective until terminated. You may terminate this EULA at any time by destroying the Software. This EULA will terminate automatically without notice from the Company if you fail to comply with any provisions of this EULA. All provisions of this EULA as to warranties, limitation of liability, remedies and damages will survive termination.

LIMITED WARRANTY AND DISCLAIMER OF WARRANTIES

You are aware and agree that use of the Software and the media on which is recorded is at your sole risk. The Software and media are supplied "AS IS." Unless otherwise provided by applicable law, the Company warrants to the original purchaser of this product that the Software storage medium will be free from defects in materials and workmanship under normal use for ninety (90) days from the date of purchase. The warranty is void if the defect has arisen through accident, abuse, neglect or misapplication. If the Software fails to conform to this warranty, you may at your sole and exclusive remedy, obtain a replacement free of charge if you return the defective Software. Follow the Product Return Procedures described in the Manual. The Company does not warrant that the Software or its operations or functions will meet your requirements, or that the use of the Software will be without interruption or error.

TO THE FULLEST EXTENT PERMISSIBLE UNDER APPLICABLE LAW, EXCEPT FOR THE EXPRESS WARRANTY SET FORTH ABOVE, THE COMPANY DISCLAIMS ALL WARRANTIES, EXPRESS OR IMPLIED, INCLUDING AND WITHOUT LIMITATION, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE AND NON-INFRINGEMENT. EXCEPT FOR THE EXPRESS WARRANTY SET FORTH ABOVE, THE COMPANY DOES NOT WARRANT, GUARANTEE OR MAKE ANY REPRESENTATION REGARDING THE USE OR THE RESULTS OF THE USE OF THE SOFTWARE IN TERMS OF ITS CORRECTNESS, ACCURACY, RELIABILITY, CURRENTNESS OR OTHERWISE. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF OR LIMITATIONS ON IMPLIED WARRANTIES, SO THE ABOVE EXCLUSIONS AND LIMITATIONS MAY NOT APPLY TO YOU.

LIMITATION OF LIABILITY

IN NO EVENT WILL THE COMPANY OR ITS EMPLOYEES OR LICENSORS BE LIABLE FOR ANY INCIDENTAL, INDIRECT, SPECIAL, CONSEQUENTIAL OR PUNITIVE DAMAGES, OR ANY DAMAGES WHATSOEVER (INCLUDING, WITHOUT LIMITATION, DAMAGES FOR INJURY TO PERSON OR PROPERTY, FOR LOSS OF PROFITS, BUSINESS INTERRUPTION, LOSS OF BUSINESS INFORMATION, LOSS OF PRIVACY, FAILURE TO MEET ANY DUTY AND NEGLIGENCE) ARISING OUT OF OR IN ANY WAY RELATED TO THE USE OR INABILITY TO USE THE SOFTWARE, EVEN IF THE COMPANY OR AN AUTHORIZED REPRESENTATIVE OF THE COMPANY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF LIABILITY FOR INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE EXCLUSION MAY NOT APPLY TO YOU.

IN NO EVENT WILL THE LIABILITY OF THE COMPANY FOR DAMAGES WITH RESPECT TO THE SOFTWARE EXCEED THE AMOUNTS ACTUALLY PAID BY YOU FOR THE SOFTWARE.

CHOICE OF LAW AND VENUE

This EULA is governed by the laws of the United States of America and the State of New York, exclusive of its conflicts of law provisions. The exclusive venue for litigation regarding or arising from this EULA is New York County, New York and you agree to submit to the Jurisdiction of the courts of New York County, New York for any such litigation.

MISCELLANEOUS

If any provision or portion of this EULA is found to be unlawful, void, or for any reason unenforceable, it will be severed from and in no way affect the validity or enforceability of the remaining provisions of the EULA.

This EULA constitutes the entire agreement between you and the Company regarding the Software and its use.

DRIV3R © 2004 Atari, Inc. All rights reserved. Created and developed by REFLECTIONS Interactive Limited, an Atari Studio. All trademarks are the property of their respective owners.

www.DRIV3R.com

www.atari.com

DRIV3R © 2004 Atari, Inc. All rights reserved.
Created and developed by
REFLECTIONS Interactive Limited, an Atari studio.
All trademarks are the property of their respective owners.

Atari, Inc.
417 Fifth Avenue
New York, NY 10016 USA
MADE IN THE USA.

Register Online Today!
It's as simple as 1, 2, 3!

1. Go to www.gameregister.com
2. Enter your game's info
3. Select a great offer

Receive game-related info and other special
offers by registering online today!
That's it.

Atari will not contact you without your express permission.
For more information about our privacy policy, go to
http://www.us.atari.com/privacy_policy.asp