

ФГБД

ФАНТАСМАГОРИА ГАРМОНИЧЕСКИЙ
ДОСТОПРИМЕЧАТЕЛМЕХИНИЗМЪ

USER MANUAL

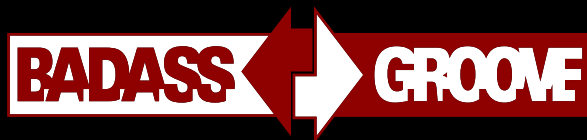
V1



OLGA is a virtual analog synthesizer unlike any other, designed from first principles to be distinctive.

During the golden era of analog synthesis, many breeds came and went. Some were popular, some were instantly forgotten, some became classics. One rare breed doesn't fit into any easy category: handmade experiments from unexpected places, synths that were filled with life and character. They encourage experimentation and exploration, and reward you with unexpected and exciting sounds, vibrant and human. These are the dusty gems you could spend your whole life searching for. This is OLGA.

OLGA's architecture is that of a classic analog poly-synth, but without the neurotic conformity. Approach with a sense of adventure; turn knobs, push buttons, play. Olga will respond to your attentions and you will discover new sounds; you will discover inspiration; you will discover a duck.



OLGA's unique, living sound is derived from groundbreaking signal processing advances, not from the same old recycled code dressed up in childish marketing acronyms. It's just coincidence that this new technology happens to spell out ...

Bezier Antialiased Dynamic Analog Synthesis System

A truly new approach to DSP waveform generation for the emulation of glorious analog imperfection. OLGA's free running oscillators are in a constant state of unstable variation. No mere 'pitch drift' but a subtle and deeply musical instability in the generation of the waveforms themselves, free of aliasing artifacts and light on your CPU.

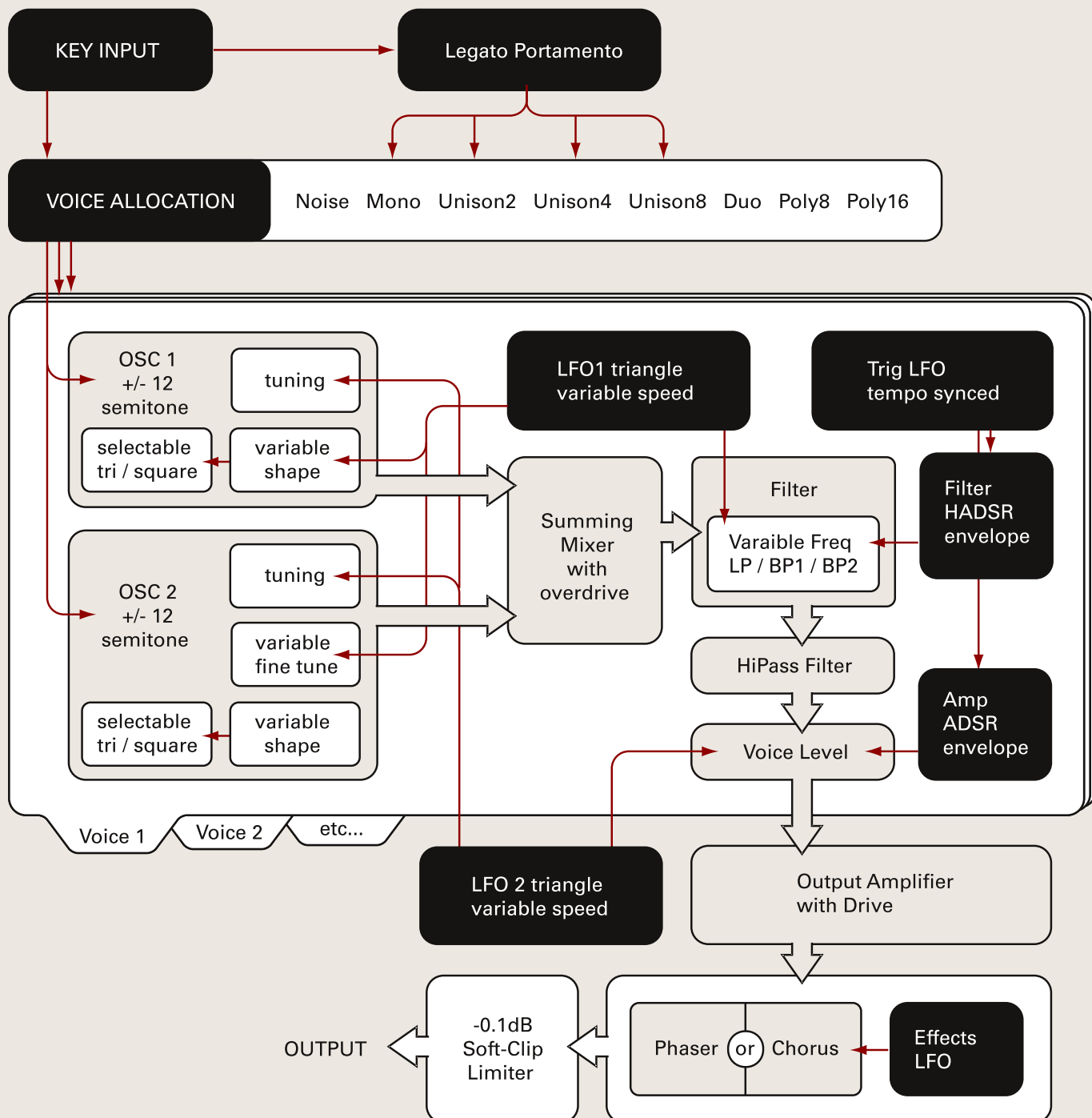
Gaussian Reactive Oscillator Overdrive Virtual Engine

Sometimes the joy of an analog synthesizer comes from abusing it, pushing internal levels beyond their intended limits in search of those cherished nonlinearities. Throughout OLGA's signal path levels can be pushed through saturation and into full overdrive, spreading a sound palette of warmth and character through to filth, drive and power.



Why the Russian? The right kind of limitations can be surprisingly liberating, even inspiring. Most people "program" a synth by picking a preset and, maybe, turning the cutoff knob a bit. We wanted to design an instrument that would invite more creative play, and create an environment where you will turn a knob you'd never think to turn if you thought you knew how it would affect the sound. Olga is meant to be approached in a spirit of playful experimentation and exploration, and our hope is that she will reward your sense of adventure.

Of course, even the best adventures benefit from a map to find your way home, so if you find where White Tie is hiding on Olga, you can also find some remedial language help. **Have fun!** 🎭



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1.1 OSCILLATORS

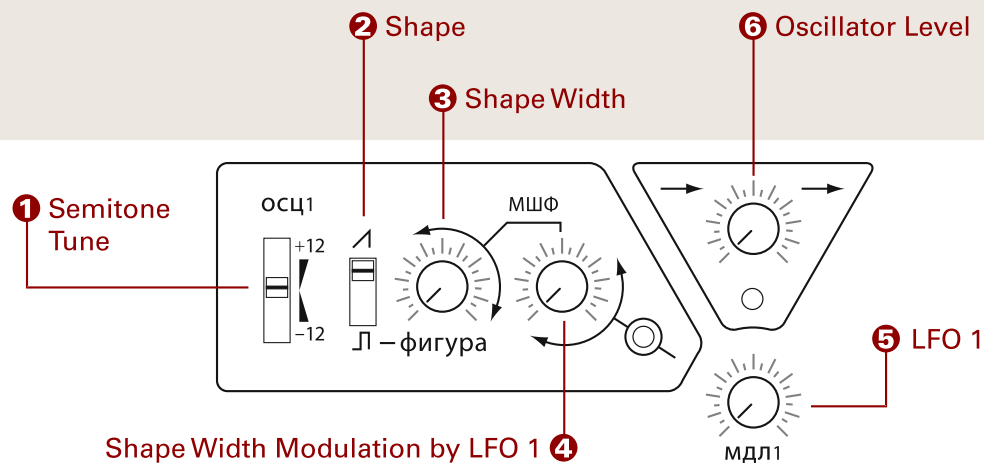


fig1.1a
Oscillator 1

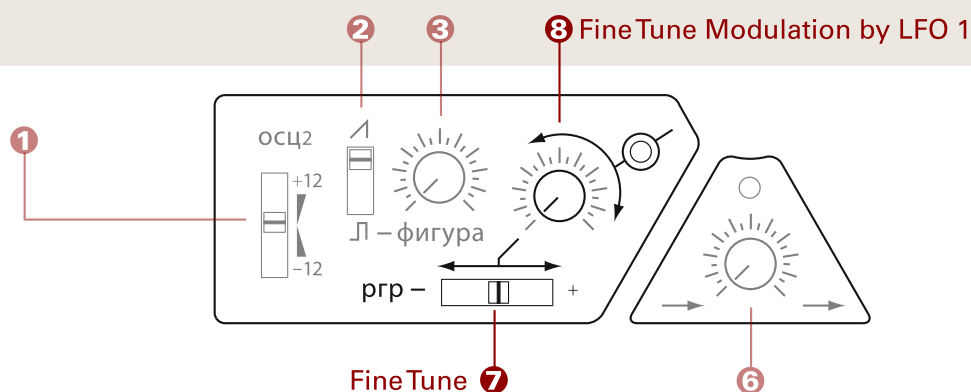


fig1.1b
Oscillator 2

1 Semitone Tune For coarse tuning of the oscillator, from an octave up to an octave down, in semitones.

2 Shape The most fundamental control of the oscillator, choosing whether to produce a square or a triangular waveform.

3 Shape Width Fully variable modification of the character of the waveform selected by control **2**, from saw to triangle, or thin pulse to square.

4 Shape Width Modulation by LFO1 The act of changing the shape width while playing can create many rich sounds, but having to turn the knob yourself will get boring very quickly... this control tells LFO1 to do it for you, by a variable amount.

TIP Try setting the Shape to square, Shape Width to half and LFO1 to a moderate speed. Then raise this knob for the classic PWM effect at the heart of many great string sounds.

5 LFO1 Low Frequency Oscillator 1 generates a triangular control signal. As we have just seen, it

can be used to vary the Shape Width of Oscillator 1, it can also vary the fine tune of Oscillator 2 and /or vary the cutoff frequency of the filter. This knob controls its speed.

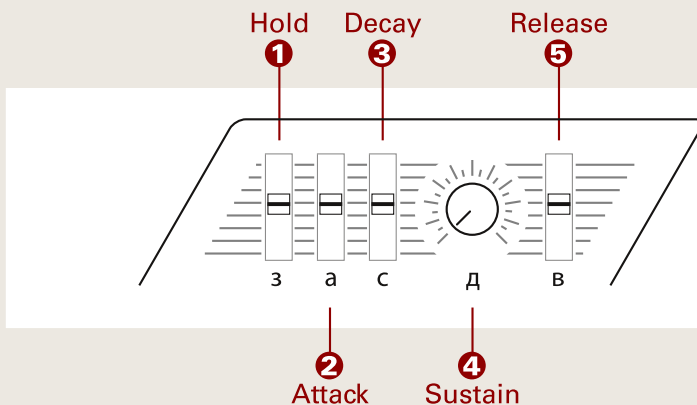
6 Oscillator Level Adjusts the level at which this oscillator is summed with the other and passed on to the filter to be used in your sound.

TIP The oscillator level is similar to the input gain knob on a guitar amplifier, not just a volume control, and so can be used to introduce pleasing non-linearities to your sound by overdriving the summing amplifier. If you're looking for a clean sound, keep it quite low and compensate for the reduced volume using Olga's output knob. (p7)

7 Fine Tune Oscillator 2 can be detuned against Oscillator 1 using this slider, for a thick and complex sound that can be further enhanced using...

8 Fine Tune Modulation by LFO1 sweeps the fine tuning of Oscillator 2 with LFO1, by a variable amount determined by this knob.

fig1.2a
Filter Envelope



Olga's filter is a sophisticated emulation of a 4-pole analog ladder filter, offering Low Pass or a choice of two widths of Band Pass, all with resonance. A separate High Pass filter follows the main filter to allow low frequencies to be trimmed away.

The cutoff frequency of the filter can be varied by LFO1 and/or its own dedicated envelope.

THE FILTER ENVELOPE

1 Hold A variable delay between a key being pressed and the envelope starting to open.

2 Attack The level of the control signal rises from zero to full over a time period determined with this slider.

3 Decay After the Attack time is completed the control signal falls from full to the sustain level (see slider **4**) over a time period determined with this slider.

4 Sustain After the Attack and Decay times are completed, the control signal outputs at the level determined with this slider. This level is held until the end of time, or the key is released, whichever comes first. At that point, the envelope enters its final phase...

5 Release The level of the control signal falls from the sustain level to zero over a time period determined with this slider.

TIP To experiment with the filter envelope, adjusting a few other controls to the following settings may be useful: The Cutoff Modulation Source (p6) to fully up, the Cutoff Modulation to full, Cutoff to zero, The Velocity to Filter Envelope Scaling to zero (p11) and the Amp Envelope (p7) to zero Attack, zero Decay, full Sustain and full Release.

fig1.2b
Stages of the
Filter Envelope

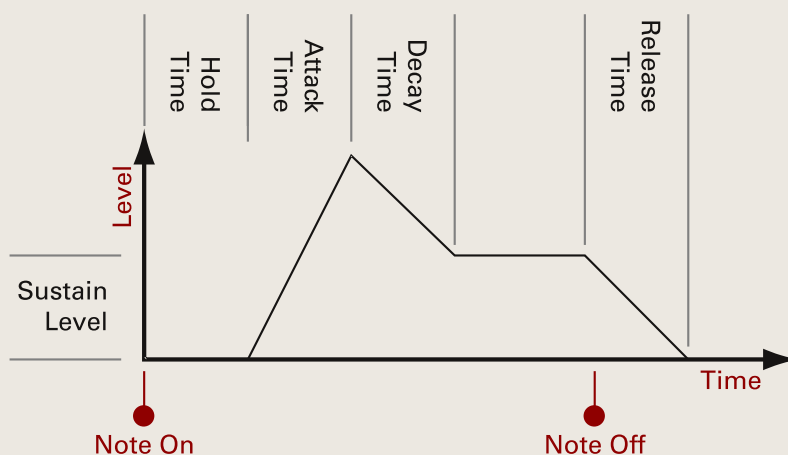
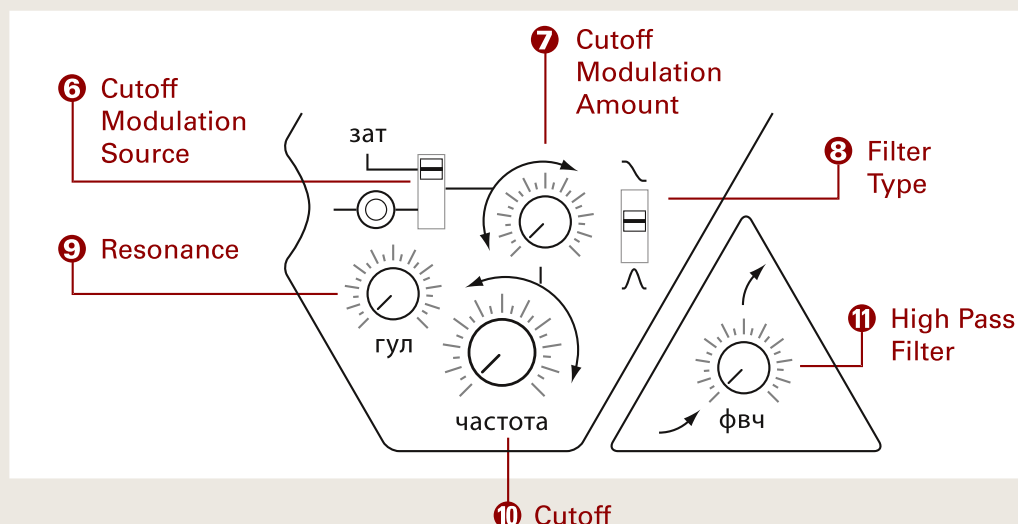


fig1.2c
Filters



THE FILTERS

6 Cutoff Modulation Source As previously mentioned, the cutoff frequency of the filter can be varied by LFO1 and the filter envelope. This slider is used to determine what proportion of these two sources is used; when the slider is all the way up, only the envelope is used to vary the cutoff frequency; when the slider is all the way down, only LFO1 is used.

7 Cutoff Modulation Amount The control source chosen with slider **6** will vary the cutoff by the amount chosen with this knob. If it is set to zero, neither the envelope nor LFO1 will have any effect on the sound.

8 Filter Type Olga's powerful non-linear filter can operate in three modes: Low Pass, which removes frequencies above the cutoff, and a choice of two widths of Band Pass, which remove frequencies above and below the cutoff.

9 Resonance Focuses the filter's energy tightly at the cutoff frequency (see Warning, below).

10 Cutoff The key frequency at which the filter operates.

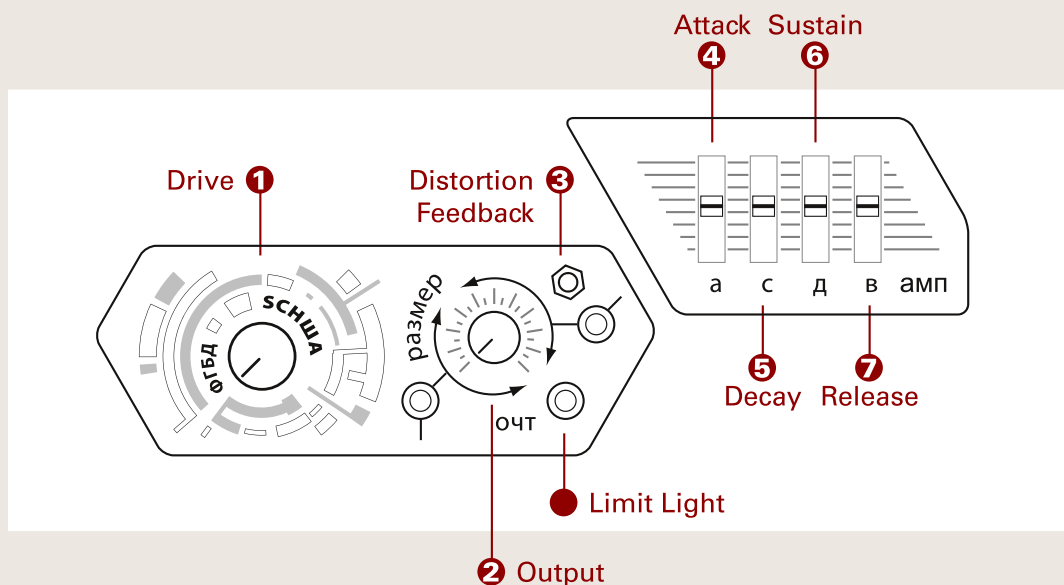
11 High Pass Filter This knob sets the frequency below which the dedicated High Pass filter trims away low frequencies. Olga's main filter can generate considerable sub-harmonic frequencies, which can be removed here, or it can be used to remove unneeded mid-range frequencies from bright sounds.

TIP If the filter is not behaving as expected, check the settings of the Key to Filter Tracking knob. (p11)

TIP The filter has a great many uses beyond making trance sweeps. Please. Try setting the Key to Filter Tracking knob (p11) to 1 (straight up), the Cutoff Modulation amount to zero and the resonance to fairly high. Then use the Cutoff knob to tune the filter to a harmonically pleasing pitch. This pitch will follow the notes you play, with the resonance acting like a third oscillator. Because of Olga's filter non-linearities, a great range of exciting sounds can be created with this technique.

WARNING Olga's resonance control is live ammunition. Like a true analog ladder filter, the resonance will feed back, self-oscillate, and generally take on a life of its own when the knob is at higher levels. Although Olga has automatic brickwall limiting at -0.1dB, please take care when quickly raising the resonance control, if you value your delicate audio perception soft tissues.

fig1.3a
Amplifier



1 Drive Raising the drive level increases the power through the whole system, which in turn increases the overall instability, overdrive, distortion and wildness of the sound.

2 Output This is Olga's master volume control. Automatic soft-clipping will brickwall limit the output to -0.1dB, in the likely case that Olga slips her leash now and then.

TIP If the output limit light comes on, and you don't want the additional saturation that the soft-clipping limiter will impart to the sound, turn down the output knob.

3 Distortion Feedback When engaged, the drive output is fed back into the distortion circuit for a sharper, edgier sound.

AMPLIFIER ENVELOPE

The Amplifier Envelope creates a control signal that shapes the volume of each voice in response to key

articulation. It is similar to the Filter Envelope but without its Hold stage.

4 Attack The level of the control signal rises from zero to full over a time period determined with this slider.

5 Decay After the Attack time is completed the control signal falls from full to the sustain level (see slider 6) over a time period determined with this slider.

6 Sustain After the Attack and Decay times are completed, the control signal outputs at the level determined with this slider. This level is held until the key is released, at which point the envelope enters its final phase...

7 Release The level of the control signal falls from the sustain level to zero over a time period determined with this slider.

fig1.4a
Stages of the
Amp Envelope

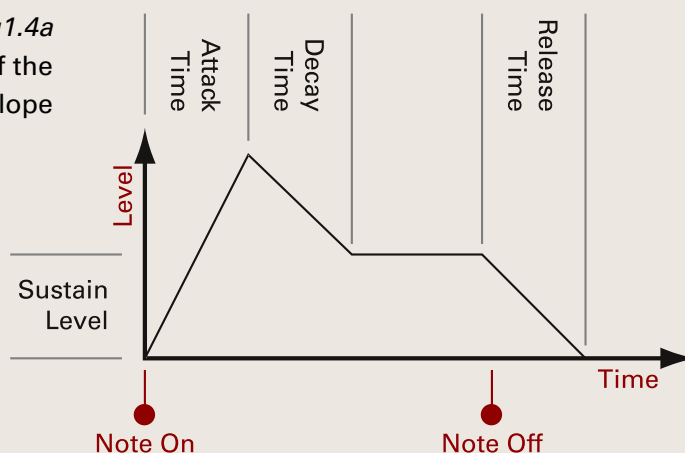
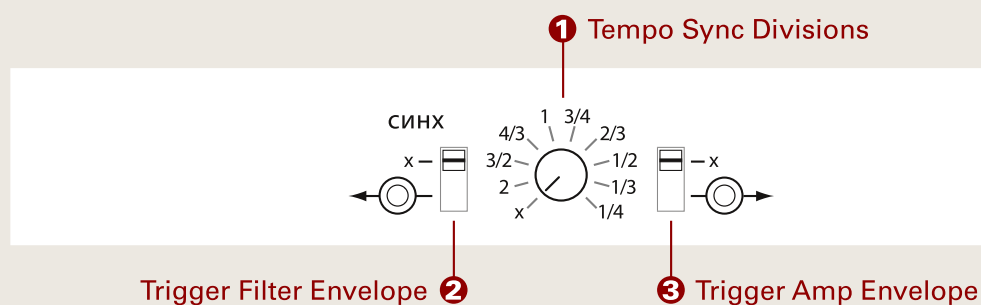


fig1.5a
Sync Retrigger



In normal use the envelopes are triggered in response to note-on and note-off from keys being played. This section can override that behaviour and cause the envelopes to be repeatedly retriggered in synchronization with your host's tempo setting.

TIP Leave this section disabled ('x' = disabled) if you're not yet clear on how the envelopes work.

1 Tempo Sync Divisions A retrigger command is sent on every beat as your host plays back, or on a subdivision of each beat, as selected with this knob. 'x' disables the entire sync retrigger section.

2 Trigger Filter Envelope If on, the retrigger commands are routed to the filter envelope.

3 Trigger Amp Envelope If on, the retrigger commands are routed to the amplifier envelope.

TIP Try setting the filter envelope (p5) to a snappy, decay-only shape but the amp envelope (p7) to a long attack and release. Set the sync retrigger section to rapidly retrigger just the filter envelope. Each note played will sound a run of synchronized filter spikes whose volume fades in then out.

fig1.5a
LFO 2



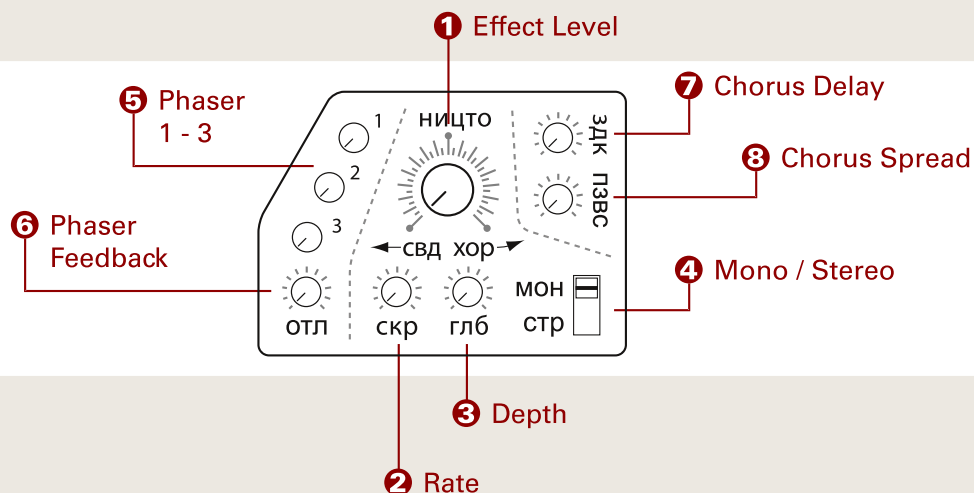
LFO generates a triangular control signal that can be used to apply global output level modulation (tremolo) or global tuning modulation (vibrato) to the sound.

1 Rate This knob controls the speed of the tremolo and/or vibrato.

2 Tremolo This knob controls the depth of the output level (volume) modulation.

3 Vibrato This knob controls the depth of the output pitch modulation.

fig1.6a
Effects



You can apply either a phaser or a chorus effect to Olga's output.

1 Effect Level Controls which effect, and how much of it, is applied. "Dry" (straight up on the knob) means that no effect is applied. Turn the knob left and the phaser is applied with increasing strength. Turn the knob right and the chorus is applied with increasing strength.

2 Rate Controls the oscillation rate of the phaser or chorus effect.

3 Depth Controls the oscillation depth of the phaser or chorus effect.

4 Mono / Stereo Controls whether the phaser or chorus runs in mono or stereo. Both effects offer a good deal of stereo image movement in stereo mode.

PHASER

We have to say here that this is the wildest phaser we've ever heard. Please expect your bowels to be stirred. The following controls affect specific phaser settings.

5 Phaser 1-3 The phaser has 3 resonant frequencies. Adjust these controls to change them.

You can get an amazing versatility of sound with different resonant frequency settings. Changing the order of the resonant frequencies changes the sound as well. These controls offer high rewards for experimentation.

6 Phaser Feedback Controls how much of the phaser output is fed back to its input. As with the main ladder filter's resonance control (p6), this is a live ammunition. The output is always brickwall-limited to -0.1dB (see p7), but pushing the phaser feedback quickly can still cause some brain membrane penetration.

CHORUS

Olga offers a deep, lively chorus effect based on the same unstable nonlinear architecture as the main ladder filter. The following controls affect specific chorus settings.

7 Chorus Delay This control affects the "roominess" of the chorus effect, and also introduces a slight initial delay.

8 Chorus Spread This affects the width between different voices in the chorus control. The wider the spread, the stronger the perception of separate voices in the chorus.

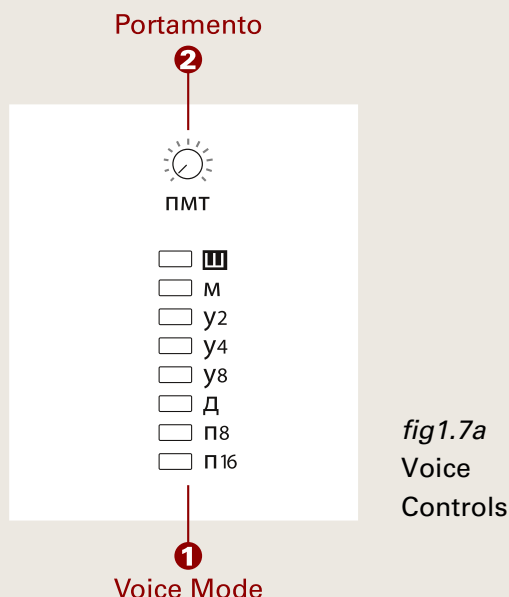


fig1.7a
Voice
Controls

Olga emulates the 'voice board' architecture of analog polyphonic synthesizers. Notes you play on the keyboard are assigned to the next available voice depending on the settings made here.

1 Voice Mode The voice modes available are:

NOISE The oscillators are bypassed and all notes are sent to Olga's noise generator. Oscillator 1's level knob sets the level of low frequency noise. Oscillator 2's level knob sets the level of high frequency noise. Mixed together in equal parts, the output will be white noise..

MONO All notes are sent to the first voice only, so only the most recently played note is sounded. However, and you'll like this, the playing order of the other notes is remembered, so if you release the most recent note, the next most recent note (if still held down) is sounded again.

UNISON2 The same as Mono mode, but the active note is assigned to two voices simultaneously. The voices are slightly detuned.

UNISON4 The same as Mono mode, but the active note is assigned to four voices simultaneously. The voices are slightly detuned.

UNISON8 The same as Mono mode, but the active note is assigned to eight voices simultaneously. The voices are slightly detuned, and it sounds thickvery thick.

DUO Voice 1 plays only Oscillator 1, Voice 2 plays only Oscillator 2, and successive notes alternate between voices. You sort of have to play it to understand.

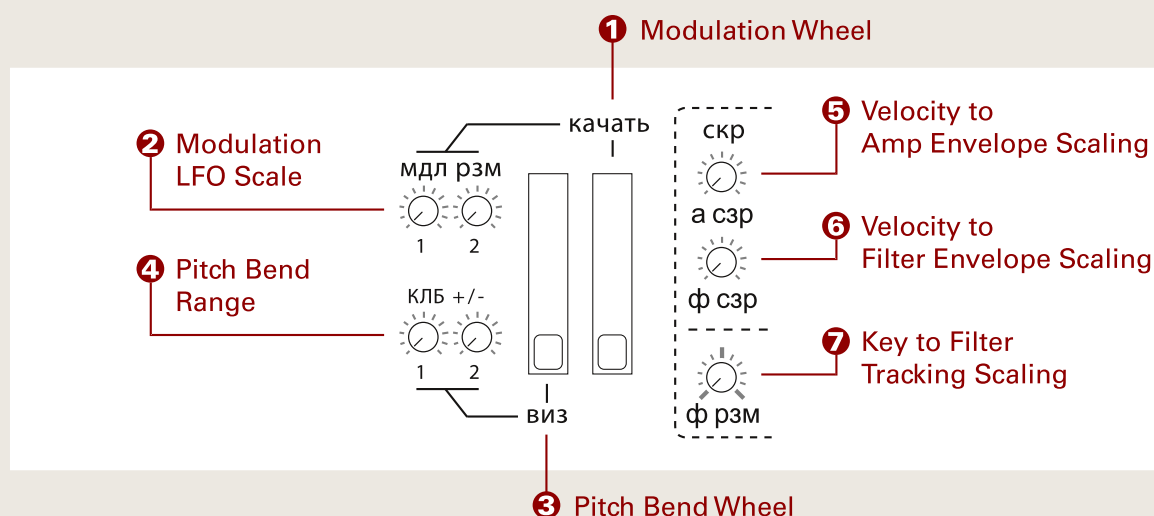
POLY8 Up to eight simultaneous notes are played and assigned to the first eight voices polyphonically. When a ninth note is played, the oldest voice is silenced and reassigned to the new note. When using long release times, this mode may sound similar to the full Poly16 mode, but save on CPU load.

POLY16 All sixteen voices are used, assigned to the sixteen most recent notes. When a seventeenth note is played, the oldest voice is silenced and reassigned to the new note.

2 Portamento When this knob is set above zero, and the Voice Mode (see **1**) set to Mono, Unison2, Unison4, Unison8, or Duo, legato portamento is activated. Play a note while another is held down and the pitch of the oscillators will sweep to the new note. The time taken to perform the sweep is determined with this knob.

TIP Try stringing a number of notes together in this legato style, and they will continue to sweep from note to note. Olga will not retrigger the envelopes until all notes are released, so, for example, a long filter attack could be used to ramp up the filter over the period of the phrase.

fig1.8a
Performer's
Controls



This section controls how Olga responds to the most direct source of the performer's expression: note, note velocity, pitch bend and modulation.

TIP For the more involved performer, all of Olga's knobs and switches respond to MIDI Control Changes. (p13)

1 Modulation Wheel Great singers and instrumentalists often use variations in modulation to accent or soften phrases, and to develop sustained notes. Olga's modulation wheel can be used to introduce modulations in oscillator shape, fine tune, tremolo and/or vibrato by scaling the depth of the LFOs.

2 Modulation LFO Scale These knobs determine the amount by which the modulation wheel scales the depth of LFO1 (p4) and/or LFO2 (p8). When a knob is on full it means that the complete travel of the modulation wheel will scale that LFOs depth from zero to its normal depth.

3 Pitch Bend Wheel Bends the pitch of the oscillators up or down.

TIP If a can't-stop-widdling guitarist is disrupting your recording session, set him (its always a him!)

up with Olga, some headphones, and show him what the Pitch Bend wheel does. Come back in an hour or so.

4 Pitch Bend Range Pitch Bend can independently bend the pitch each of Olga's oscillators by a variable amount, determined with these knobs.

5 Velocity to Amp Envelope Scaling Causes the playing velocity to affect the scale of the Amp Envelope's control signal (p7), and thus the level (volume) of the note.

6 Velocity to Filter Envelope Scaling Causes the playing velocity to affect the scale of the Filter Envelope's control signal (p5). If the Filter Envelope is set to alter the cutoff frequency, this will result in a change in the timbre of the note.

7 Key to Filter tracking Scaling Determines the degree to which the pitch of each note played alters the Cutoff Frequency of the Filter (p6). When the knob is pointing directly upwards, this key tracking will be 'perfect' - i.e. a semitone change in the note played will result in a semitone change in the Cutoff Frequency.

Knobs, sliders, buttons, and other controls in all Schwa audio plugins (*please visit www.stillwellaudio.com to see the menagerie*) can be manipulated in various ways.

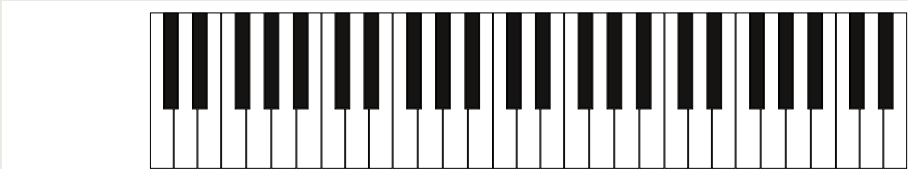
Mouse click / drag : moves the control.

Mouse click / control-drag : moves the control very slowly, to allow fine adjustment.

Mouse double-click : resets the control to the initial value.

Mouse right-click : opens a number entry window over the control, for keyboard entry of precise values. If you grab the control behind the number entry window with the mouse, you can see the exact value change as you drag the mouse.

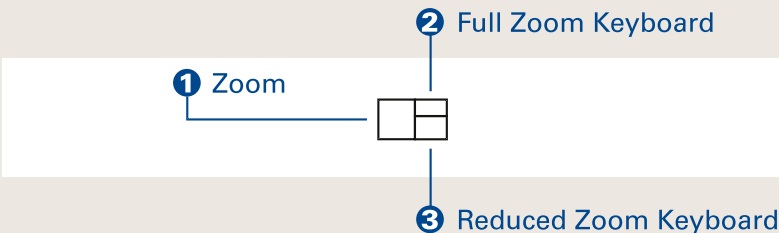
fig2.3a
Keyboard



Olga's interface keyboard can be used as a handy way of testing sounds by clicking on the keys. The effects of velocity can also be tested; clicking at the top of the key produces a low velocity note, at the bottom of the key generates a full velocity note.

In keeping with almost all fictional synthesizers, Olga's keyboard is 4.4167 octaves long. Note, however, that the synthesis engine will respond to the full octave range of MIDI notes.

fig2.4a
Interface Sizing
Controls



Olga's interface has several view modes, which are selected with the interface sizing buttons. The large left-hand button sets the overall size of the interface, between full and reduced zoom. The right-

hand buttons select whether the keyboard and performer's controls are shown, allowing you to flip between the smallest view (reduced zoom, no keyboard) to full view with one click.

Osc1 Semitone Tune	28
Osc2 Semitone Tune	85
Osc1 Shape	29
Osc2 Shape	86
Osc1 Shape width	30
Osc2 Shape width	87
Shape Width Modulation by LFO1	31
LFO1 Rate	90
Osc1 Oscillator Level	102
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Fine Tune	89
Fine Tune Modulation by LFO1	88
Hold	104
Attack	105
Decay	106
Sustain	107
Release	108
Cutoff Modulation Source	109
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Filter Type	111
Resonance	71
Cutoff	74
High Pass Filter	112
Drive	14
Output	7
Distortion Feedback	15

FiltEnv Attack	73
FiltEnv Decay	75
FiltEnv Sustain	9
FiltEnv Release	72
Tempo Sync Divisions	114
Trigger Filter Envelope	113
Trigger Amp Envelope	115
LFO2 Rate	76
LFO2 Tremolo	92
LFO2 Vibrato	77
Effects Level*	93&95
Effects rate	12
Effects depth	13
Effects mono / stereo	8
Phaser frequency 1	116
Phaser frequency 2	117
Phaser frequency 3	118
Phaser feedback	119
Chorus delay	78
Chorus spread	79
Portamento	5
Voice Mode	20
Modulation Wheel	1
Modulation LFO1 scale	21
Modulation LFO2 scale	22
OSC1 Pitch Bend range	23
OSC2 Pitch Bend range	24
Velocity to amp envelope scaling	25
Velocity to filter envelope scaling	26
Key to filter tracking scaling	27

*Changing controller 93 makes Chorus the active effect and modifies its level;
Changing controller 95 makes Phaser the active effect and modifies its level.



Q : Is Olga Free?

A : No. Olga is not "freeware" or "donationware." Olga is a paid software product just like one you buy in a box from a store. It represents a lot of hard work by us.

But we subscribe to the Reaper Ethic. Firstly, we believe that nobody should be tricked into buying something they don't need, so we want you to be able to fully evaluate Olga before you buy it.

Secondly, we believe that crippled evaluations (beeps, hisses, time limits, intentionally disabled functionality) and copy protection schemes (dongles, passwords) serve primarily to degrade the experience of legitimate users, while providing only minor protection against illegitimate users. Basically, if you want to steal Olga, there's not much we can do to stop you. But if you try Olga, and like it, and you get value from our hard work, we trust that you will visit www.stillwellaudio.com (you can get there by clicking the word "unregistered" on Olga) and buy a license. A license also buys you enthusiastic support directly from us, the creators of Olga.

The only downside of a license is that you don't get to watch the amazingly cool countdown intro screen any more.

Q : What is Olga's resource use like?

A : We think it's very good. Any serious virtual instrument needs to strike a balance between its use of CPU and RAM resources. Where possible, we have tried to use RAM to save CPU, while keeping overall RAM use within reasonable limits. Here are some details:

- Almost all RAM resource use is shared among all active instances of Olga, so only the first Olga will use any meaningful RAM. RAM is essentially free for all subsequent instances.
- All else being equal, unison voice mode will use more CPU than mono ([p10](#)), poly16 voice mode will use more CPU than poly8 ([p10](#)), the phaser or chorus will use more CPU on than off ([p9](#)), and long

filter or amp envelope release times will use more CPU than short release times ([p5](#) & [p7](#)). Poly voice mode with long envelope release times can be especially CPU hungry.

Q : I have an awesome song with 13 instances of Olga running simultaneously. How can I keep track of which instance is the Killah Lead and which is the Big Booty Bass?

A : We're a step ahead of you! Try choosing different clutter for visual cues.

Q : What is SSE2 and why should I care?

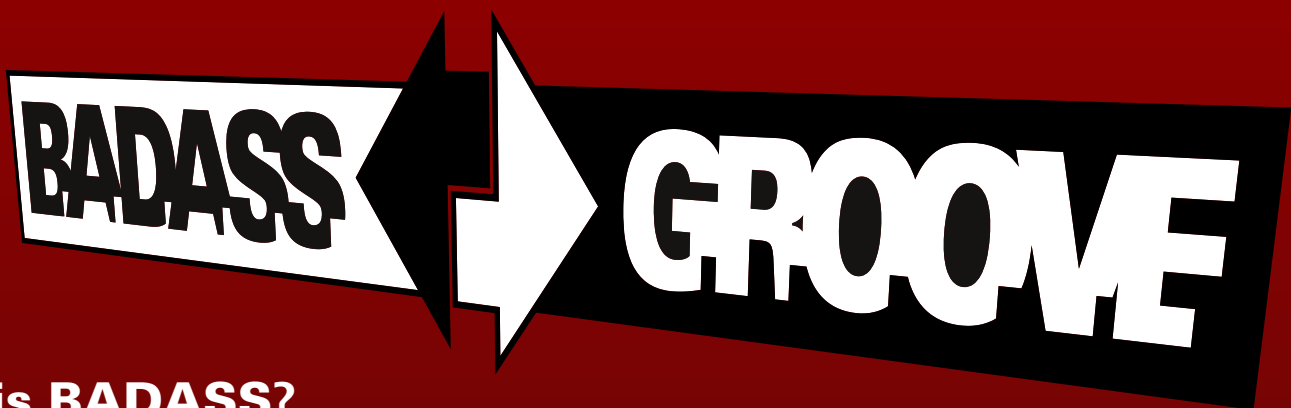
A : SSE2 is an extended CPU instruction set first available on processors made in 2001 and supported by virtually all processors made after 2004. Olga makes extensive use of SSE2 to minimize CPU load. Notable older processors that do not support SSE2 are the Pentium 3 and pre-64 Athlon XP series. Computers with these processors will simply not recognize Olga as a loadable plugin. We provide a special non-SSE2 build of Olga for these machines, which has exactly the same functionality, usage and licensing terms, but somewhat higher CPU load.

Q : How did that one guy make that crazy cool sound with Olga?

A : Please check out the demo songs on the Olga page at www.stillwellaudio.com. The songs cover a breadth of musical styles and there are many different kinds of Olga sounds represented. For each song, the artist has graciously allowed us to post the entire project as a Reaper project file (please visit www.reaper.fm if you don't already have Reaper). You can open the project files and see exactly how each sound was created.

Q : Where's the "Van Halen Jump" preset?

A : Go away. We hear some generic bland synthesizer calling you.



what is BADASS?

Analog equipment is unpredictable. Grumpy old handmade analog equipment is more than unpredictable: it's alive. Digital efforts to emulate analog unpredictability and liveliness tend to fall into two categories.

There's the Kinda Soundslikeit approach, where for example waveshaping is used to create tube saturation. Waveshaping does sound kind of like tube saturation, in that it's sort of fuzzy when you play loud. But waveshaping has no movement over time, so it can't ever sound alive and dynamic the way real hardware can.

Then there's the Randomly Changeit approach, where a digital sound is created and then randomly twiddled in an effort to sound unpredictable. Many analog emulations rely on random pitch modulation, for example, which adds a wobble to the sound, but again there's no development to the sound. It's still a digital signal being changed in a digital way.

We've taken a new approach: our **Bezier Antialiased Dynamic Analog Synthesis System**, which we call **BADASS**, with a tone that we calculate is ironic and patronizing yet tongue-in-cheek and clever in just the right blend to appeal to you, gentle reader. At the heart of the approach is new DSP technology that bandlimits arbitrary Bezier curves in real time to allow essentially freehand drawing of waveforms with no aliasing artifacts. We then layer on a unique organic algorithm, which allows the bezier waveforms to grow, change shape, and develop over time.

What this all means is that rather than creating digital sounds and attempting to digitally modify them to sound analog-like, instead Olga has life and motion designed into *the very foundation of the waveforms themselves*.

what is GROOVE?

There's a unique sensation you get when you stand in front of an old guitar amp and turn the input gain way up. Will my eardrums survive? Will the amp explode? It sounds OK when I play normal dynamics, but if I slam a power chord, will I die instantly? You simply can't get that thrill from a piece of software. We've tried to capture that sensation of barely controlled chaos with our new **Gaussian Reactive Oscillator Overdrive Virtual Engine.. GROOVE**, like **BADASS**, manages to be nerdy, hip, self-deprecating, and smug all at the same time.

GROOVE modifies every part of Olga's virtual circuitry so that the more power you send through it, the wilder the output is. The key to **GROOVE** is that the output becomes less predictable instant-to-instant, yet remains structured, and never flies completely out of control. Well, sometimes it can fly completely out of control, if you're overly libertine with the resonance (p. 5) or feedback (p. 5) controls.

To hear what we mean, slowly increase the oscillator level knobs (p. 4) to overdrive the ladder filter (p.5), or increase the drive knob (p. 7) to overdrive the output amplifier. The distortion will develop and move over time. **GROOVE** : More Than Just Fuzz! (tm)

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ФГБД

© 2008 John Schwartz
Synth Design & Graphics : White Tie

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If you have any support needs, or questions on usage or anything else regarding this plugin, please visit the forums at www.stillwellaudio.com.