Product Line

- Peak Pro
- Master Perfection Suite *NEW*
- SoundSoap
- SoundSoap Pro
- Deck
A Welcome from our Founders

This past year has been a whirlwind of activity for all of us at BIAS. If you’re new to BIAS, it’s our pleasure to welcome you. If you’re a longtime user, it’s our privilege to welcome you back, and to thank you. Your comments have contributed to our ever-increasing and ever-improving BIAS family of products — now including options for both Windows and Macintosh users.

We founded BIAS with one mission in mind: to help people not just achieve their creative goals, but to exceed them. To start us on this path, we launched Peak. Sure, there were other editing programs on the market, from companies far more established. But with our mission in mind, Peak was different. Its features were unique. Its user interface was remarkably intuitive. It struck a chord, and before long, we were the proud parents of the world’s most popular stereo audio editing, processing, and mastering application for the Mac. And we’re proud to have recently brought you Peak Pro 5 — the most powerful, feature-rich version to date.

Now, ten years on, we’re fortunate to have so many enthusiastic users, and so many tremendously talented employees. We also have a great roster of products — including Peak Pro, Peak Pro XT, the new Master Perfection Suite, Peak LE, Deck, Deck LE, and our two audio restoration products, SoundSoap and SoundSoap Pro, which have
become even more popular than we originally anticipated.

Altogether, this represents a body of work of which we’re very proud. On behalf of all of us at BIAS, we thank you for your interest and patronage. But most especially, we thank you for allowing us to continue our mission. The chance to help you exceed your creative goals is our greatest reward.

Steve Berkley
President & CEO

Christine Anuszkiewicz Berkley
Vice President and CMO

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Here’s what the pros have to say about BIAS software

Every day, thousands of audio professionals rely on BIAS software. Our award-winning products can be heard on countless hit recordings, Hollywood and independent feature films, television productions, websites, video games, and other productions. To us, this means we’re doing our job right and continuing our mission of helping people exceed their creative goals. Staying in touch with our customers, listening to their feedback, incorporating their suggestions — these are all an essential part of how we develop our products, and why our users love our software so much.

Recently we caught up with some of our high-profile users to find out how our products keep their creativity flowing and get the job done. We found that for them, BIAS software is an essential part of any project. Here are some excerpts from those testimonials. The complete stories can be found on our website www.bias-inc.com/artistprofiles

**BT | Producer/Composer**
Collaborations include Sting • Peter Gabriel • NSYNC Sarah McLachlan • Tori Amos • Madonna • Seal • and others

“Working with Peak makes me feel like doing sound design, whereas working in a DAW makes me feel like writing a song. Still, although I primarily use Peak for sound treatment, I will often bring some beats into it and lay some bass and keyboard parts down in there in Peak. Or, I’ll pull a loop AIFF file into Peak and then just go absolutely crazy doing wild sound treatments on the groove.”

**George Massenburg | Producer/Composer**
Collaborations include Linda Ronstadt • Little Feat Earth, Wind & Fire • Philip Glass • James Taylor • Lyle Lovett Art Garfunkel and others

“BIAS Peak has got a really good EQ... Steve [Berkley, BIAS founder] and his coders do a good job and I love what they do. I’m obviously a fan of their software, and I think their business model is right, as well. The world is going more and more towards the virtual production environment. Having a really professional editor and having it up on a PowerBook that you can fly with anywhere in the world is phenomenally powerful. Peak and BIAS are right in line with the great virtual audio world that we’re in.”
Morris Hayes  |  Producer/Keyboardist
Collaborations include Prince • The Time • George Clinton Meshell N’degeocello • Larry Graham • Lenny Kravitz Maceo Parker • Chaka Khan • Philip Bailey • Mint Condition • R.L. & T-Low of Next • Najee • Nona Gaye Shanice Wilson

“I’ve just gotten hip to SoundSoap Pro, and it has just been crazy. I told [the BIAS folks] at the booth there was no way to fix a very old and badly-recorded dialog recording, like the one I played for them there at the booth. I just told ‘em it would be impossible and that I would have bet money against them being able to do it. Sure enough, they did it, and this demo of mine had it all on one tape: Noise, 60-cycle hum, rumble, crack, pop, fizzles, everything. Some of the tape sounded like someone poured a Coke all over the heads! But SoundSoap Pro totally wiped it all out and cleaned it up. It was unbelievable. Those people at BIAS are geniuses for coming up with SoundSoap Pro. Who would’ve thought of it?”

Frank Serafine  |  Sound Designer/Composer/Musician
Projects include Star Trek: The Motion Picture • Tron • Star Trek III Poltergeist II • The Hunt For Red October • and others

“The audio and music restoration business is exploding, and SoundSoap Pro is at the front of the whole thing. Now that the new DVDs can handle 24-bit/192 kHz digital sound to mimic analog quality, everyone including the Beatles are going to start taking their old master tapes and remastering entire catalogs to DVD. So, we’ll just take out the hiss and noise with SoundSoap Pro and end up with all that amazing, super-wide analog bandwidth. Until now, I couldn’t even begin to think about remastering my analog stuff until SoundSoap Pro. This is the way to do it now; I’m telling you, everyone into audio restoration is going to want to start using this plug-in.”

Brian Emrich  |  Sound Designer/Producer
Projects include Requiem for a Dream • Phone Booth • One Hour Photo • PI • The Matrix Revisited DVD • and others

“I can honestly say that I have never worked without Peak on any project. Even when I’m working with Pro Tools, I still import and export my new files back and forth between the two programs. I also re-master material through Peak when I burn vinyl and make mixes for my DJ work, I’m constantly editing with Peak in and I use it to audition any and every bit of audio I need to hear. Peak is the main software tool I use for for expressing design and creativity in all my work”
BIAS Peak — the industry standard stereo audio editing, processing, and mastering application for the Macintosh — is now better than ever.

From serious sound design for film, video, or multimedia, to rapid-fire broadcast editing, to music production and mastering limited only by your imagination, Peak Pro 5 does it better than anything else. Create unique dance loops and remixes. Optimize audio for Podcasting and Internet streaming. Dust off that pile of vinyl records or analog tapes and convert them to CDs, ultra-portable AAC (MP4) or MP3 files, or to just about any audio file format on Earth. Craft soundtracks or fix audio problems for digital video. Maximize your music’s sonic quality — and then burn your final masters directly to CD — with 100% Red Book compatibility.

Peak Pro 5’s new playlist offers advanced cross-fade control, PQ Editing, CD Text, ISRC, DDP Export* and more.

Superb new real-time and offline sample rate conversion algorithms ensure pristine results — where DAWs and competing products often fall short. Other enhancements include new high quality change pitch and duration DSP, advanced tape style scrubbing, support for virtual instruments and effects — even within Peak Pro 5’s integrated Vbox processing matrix.

All that’s just the tip of the iceberg. Dig in and hear for yourself exactly what Peak Pro 5 can do for you. It just might explain why more music and audio professionals depend upon BIAS Peak than any other competing product.

Peak Pro™ 5

- Supports built-in Mac I/O and Core Audio compatible hardware
- Integrated DSP Toolset, including Fade In/Out, Normalize (peak & RMS), Gain Envelope, Reverse, Invert, Harmonic Rotate, ultra-accurate POW™ dithering, Convolve, Mix, Change Pitch, Panner, Find Peak, Invert, Strip Silence & more
- Professional 100% Red-Book CD Mastering featuring advanced waveform views, crossfades, real-time effects, PQ sub-codes, ISRC, CD Text and more
- Integrated Batch Processor
- Ultra high quality real-time and offline SRC (Sample Rate Conversion)
- Includes SFX Machine LT plug-in with 21 real-time special effects
- Up to 32-bit 10MHz, including 24 bit 96KHz (HD) — high sample rate recording requires compatible hardware
- Advanced looping tools — including the highly acclaimed Loop Surfer, LoopTuner, Crossfade Loop & Guess Tempo
- AU and VST effects & instrument support with automatic latency compensation during bounce
- Dozens of high quality VST audio effects plug-ins free and AU effects from Mac OS X
- Includes BIAS Squezee compressor/limiter plug-in and BIAS Freq 4-band paragraphic EQ
- Advanced VST/AU plug-in processing matrix via integrated Vbox SE
- Automated Repair Clicks & Remove DC Offset
- ImpulseVerb™ — applies real room ambiance to any audio file – includes over 150 spaces
- Supports all SMDI hardware samplers

For complete information about the latest versions of Peak, see www.bias-inc.com/products/peakpro/other.php

Peak Pro XT: The Extended Technology Edition includes Peak Pro 5, the new BIAS Master Perfection Suite™ of 6 new BIAS plug-ins, plus SoundSoap and SoundSoap Pro restoration tools.

Peak LE: All of Peak’s essential tools — at an amazingly affordable price.

Learn more about these other editions of Peak on page 16, or at: www.bias-inc.com/products/peakpro/other.php

Selected Features

- Fast and powerful non-destructive & destructive sample accurate editing, processing, and professional audio CD mastering
- Simultaneous document viewing with window tiling
- Multithreaded processing and MP optimized
- Unlimited Undo/Redo with gtraphic edit histories
- Customizable display, key commands, tool bar
- Reads/Writes AIFF, SDII, QuickTime, MP3, AAC (MP4), WAVE, AU, Sonic AIFF, JAM Image, Raw, DDP* (optional), and more
- Read & write region, loop & reference markers
- Supports built-in Mac I/O and Core Audio compatible hardware
- Integrated DSP Toolset, including Fade In/Out, Normalize (peak & RMS), Gain Envelope, Reverse, Invert, Harmonic Rotate, ultra-accurate POW™ dithering, Convolve, Mix, Change Pitch, Panner, Find Peak, Invert, Strip Silence & more
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- Supports all SMDI hardware samplers
Peak Pro 5 — The industry standard
to master stereo editing, processing, and mastering for the Mac

Ships with more than 25 free VST plug-ins, including:
- BIAS Sqweez pro-quality compressor/limiter
- BIAS Freq 4-band Paragraphic EQ
- Reverb
- Limiter
- Stereo Imager
- Spectral Analyzer
- Auto-Pan
- Degrader
- Detune
- Leslie Simulator
- Overdrive
- Resonant Filter
- DubDelay
- Stereo Simulator
- Sub Bass Synthesizer
- Pitch Tracker
- Vocoder
- and more

Also bundled free with Peak Pro 5:
- BIAS Vbox SE [fully integrated multi-effects control environment]
- SFX Machine LT [powerful real-time effects plug-in — includes 21 earbending presets]
- discWelder Bronze Trial — allows 5 high resolution DVD Audio discs to be burned at no additional charge
- Transparent DSP — divides LP/Tape recordings into single tracks for easy CD burning, export to iTunes and more
- Use stand alone or integrated as an external editor launched from Deck, Digital Performer, Live, Final Cut Pro, and more
- Ideal editing, processing, and CD mastering companion for Cubase, Digital Performer, Live, Logic, Pro Tools, and more
- Over 300 MB of high quality loops & audio content from PowerFX and Sound-FX-Design

System Requirements
- G3, G4 or G5 desktop Apple Macintosh, iBook or PowerBook (100MHz processor recommended)
- Macintosh OS 10.3.9 minimum (CD Text requires 10.4 or greater)
- 256 MB RAM (512 MB recommended)
- Minimum 1024 x 768 screen resolution
- 18 ms hard drive (average seek time) or faster
- 330 MB available disk space
- QuickTime 6.0 or later
- ImpulseVerb requires a G4 processor or faster
- Support for third-party audio hardware may require compatible Core Audio drivers

For most up-to-date info, see www.bias-inc.com/peak

Import QuickTime movies and digital video for audio sweetening. Peak Pro maintains better-thanframe-accurate sync, letting you play the movie while making audio selections or scrubbing audio.

VST and Audio Units plug-ins are also included.

Peak Pro offers ultra-high quality DSP, including Change Pitch, Change Duration and Sample Rate Conversion. The Tempo Envelope window changes duration over time.

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Master Perfection Suite

- Designed from the ground up for mastering and sound design professionals, these state-of-the-art plug-ins were originally available as part of Peak Pro XT. Now the Master Perfection Suite is available for virtually any host application on Mac and Windows.

  Repli-Q™ matches spectral qualities of your favorite mix to your own tracks. PitchCraft™ delivers super natural pitch and formant control. Launching Reveal™ exposes what’s really going on inside your mix — with seven powerfully integrated analysis tools. Sqweez-3™ & -5™ offer the ultimate in linear phase multi-band processing.

  SuperFreq™ offers 4, 6, 8, and 10 band paragraphic equalization. Our powerful GateEx™ offers a high quality gate and downward expander.

  Hear for yourself, and you’ll agree the BIAS Master Perfection Suite offers more sonic quality, features and interface improvements over most other plug-ins in their class.

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If you’re looking to add a suite of polished processors to your effects arsenal, the [Master Perfection Suite] bundle is now one of the best deals on the Mac.”

January 2006 Macworld review of Peak Pro XT (4.5 mice) - with the included Master Perfection Suite, by Peter Kim

“BIAS has got a really good EQ…[the BIAS] coders do a good job and I love what they do. I’m obviously a fan of their software, and I think their business model is right, as well. The world is going more and more towards the virtual production environment. Peak and BIAS are right in line with the great virtual audio world that we’re in.”

George Massenburg
Producer/Engineer
[ Collaborations include: Linda Ronstadt
Earth, Wind & Fire • Philip Glass
James Taylor • Kylie Minogue • and others ]

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PitchCraft™
A real-time pitch correction/transposition plug-in that fixes out-of-tune vocals or other single voice instruments easily and with minimal artifacts. Humorous, eerie, and even supernatural effects can also be obtained, making PitchCraft a great sound design tool as well.

Reveal™
Seven powerful analysis tools in a single plug-in interface — Oscilloscope, Peak and RMS Power History, Spectrogram, Pan Power, Spectral Analysis, Lissajous Phase Scope and Peak and RMS Level Meters. An “all” view displays every tool in a single window. Additionally, users can select any tool as desired via a tab style interface.

SuperFreq™
A mastering-quality 4, 6, 8 & 10-band paragraphic equalizer that includes everything for professional caliber equalization, including -24dB to +24dB Gain Values; 0.1 to 30 “Q” (bandwidth) values; sweepable frequencies from 20Hz to 20kHz, individual band bypass buttons; 24dB stereo input/output meters; and filters including Peak, Notch, High Shelf, Low Shelf, High Cut, and Low Cut.

Repli-Q™
Repli-Q matches the EQ of one source to another target signal. By learning the spectral profiles of the source and target signal, Repli-Q allows the degree of matching and smoothing to be manipulated. Repli-Q provides a spectral matching function, as well as the ability to improve an improperly equalized track, and can also help ensure equally optimized playback in multiple listening environments.

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SuperFreq
High performance 4-, 6-, 8- & 10-band paragraphic EQ

PitchCraft
Super natural pitch correction

Repli-Q
Spectral/EQ matching, with astounding results

GateEx™
Top-performing gate/expander plug-in
**System Requirements**

**Macintosh**
- G4 or G5 desktop Apple Macintosh, iBook or PowerBook (>500MHz processor recommended)
- Macintosh OS 10.3.9 minimum (10.4 recommended)
- Compatible RTAS, AU, or VST host application

**Windows**
- Intel CPU (P3 or greater), Athlon CPU, with SSE Instructions (>1GHz processor recommended)
- Windows XP Home or Professional
- Compatible RTAS, DirectX or VST host application

**Both**
- Minimum 1024 x 768 screen resolution
- 256 MB RAM (512 MB or more recommended)
- 250 MB available disk space
- An available USB port for the included BIAS USB key

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**Sqweez-3™ & Sqweez-5™**

3- and 5-band compressor/limiter/upward expander with linear phase performance.

**GateEx™**

A new pro-quality Gate/Expander plug-in with graphic displays, advanced parameter control, and downward expander – effectively removes signals below an assignable threshold and helps reduce residual noise.

**Reveal™**

Professional 7-tool audio signal analysis suite.

**Spectrogram View**

Reveal includes an intuitive tabular interface. Look at all 7 tools in a global view, or click on any of the tabs to see a close up view of any of Reveal’s seven analysis tools.

**For complete information about the Master Perfection Suite, see** www.bias-inc.com/mps
Whether you’re shooting videos, restoring vinyl LPs, building websites, creating presentations, or making music, you know how unwanted noise problems can ruin even the best work.

Some are obvious: Buzz from an amp. Hum from a bad cable. Pops and crackles from old records. Air conditioning noise. Analog tape hiss. But then there’s subtle noise, from microphones, preamps, mixing consoles, outboard gear, video cameras, and more. Even from top-end gear, these noise problems take an inevitable toll on the sonic quality of your work.

Now, there’s an easy-to-use tool that will make your work sound better than ever. BIAS SoundSoap scrubs audio squeaky clean — dramatically reducing tape hiss, clicks and crackles, buzzing and hum, rumble, and most other types of unwanted noise.

SoundSoap is amazingly versatile: Use it as an Audio Unit, DirectX, RTAS, or VST plug-in — or as a standalone application with almost any digital audio or video file. And best of all, working with SoundSoap couldn’t be simpler: Click its one-step “Learn Noise” button, then watch the noise disappear in the Wash Window. Or grab its intuitive controls and make your own adjustments. Any way you choose to use it, SoundSoap’s advanced DSP capabilities give you crisp, pro-quality results in just seconds.

So when your sound could use some serious sanitizing, or even just a little freshening up, count on SoundSoap. Nothing does the job faster, easier, or more affordably.

For complete information about the latest version of SoundSoap, see www.bias-inc.com/soundsoap
**SoundSoap 2** The one-click noise reduction solution for Windows or Mac OS X — there’s simply no easier way to sanitize your signal

SoundSoap intelligently analyzes the noise portion of almost any signal, then applies advanced DSP algorithms to reduce the noise — while leaving the signal intact. These screenshots from Peak show an example of an interview recorded initially on a small handheld analog tape recorder. As you can see (above), there’s so much noise that the actual signal is almost impossible to discern. After using SoundSoap (below), you can see how virtually all the noise has been removed — and the original signal is dramatically restored.

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**System Requirements**

**Macintosh**
- G4 or G5 Apple Macintosh desktop, PowerBook, or iBook (≥ 400MHz processor recommended)
- Macintosh OS 10.2 minimum
- Standalone mode requires QuickTime 6.5 (included)

**Windows**
- Pentium III or Pentium IV desktop or laptop (≥ 600MHz processor recommended)
- Windows XP Home or Professional
- Standalone mode requires QuickTime 6.5 (included) and Windows Media 9 (included)

**Both**
- 128MB RAM minimum
- 20MB available disk space
- Plug-in mode requires compatible Audio Units, DirectX, RTAS or VST host application (contact BIAS for compatibility information)

**Note**
SoundSoap’s single-platform software license entitles the user to run this software on either a Windows or Macintosh platform but not both.

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For most up-to-date info, see www.bias-inc.com/soundsoap
Crackle... hiss... rumble... click... pop... hum... When it comes to audio, it can be a filthy mess out there. Fortunately, the fastest, best-sounding, one-stop audio cleaning solution is now at hand: SoundSoap Pro.

Designed from the ground up for power and efficiency, SoundSoap Pro offers unparalleled noise reduction and audio restoration — with a minimum of tweaking, and greatly reduced chances of undesirable sonic artifacts. That’s because SoundSoap Pro takes an innovative approach to the classic problem of restoring audio content.

Competing high-end solutions may do a decent job, but are typically complex, costly, and cumbersome — in some cases forcing you to tweak hundreds of controls before you can get close to your desired results. Based upon newly developed algorithms that are dramatically more “intelligent” and efficient, SoundSoap Pro delivers truly amazing results — faster, more easily, and at a fraction of the cost. Furthermore, its advanced technology means that your final product is far less prone to inadvertent “chirping”, “muffling”, “flanging”, and other artifacts — while preserving your desired content.

SoundSoap Pro’s comprehensive approach combines, all in a single plug-in, three reduction and restoration tools — Broadband, Click & Crackle, and Hum & Rumble — plus a sophisticated Noise Gate with visual waveform feedback, for that final polish. A unique, fully integrated interface means you’re only one click away from a complete arsenal of tools.

Whether you’re archiving from vinyl, transferring studio and live analog recordings, performing forensic audio analysis, or battling a noisy recording environment, SoundSoap Pro scrubs away problems — leaving nothing behind but sparkling clean results.

Selected Features

- Compatible with most plug-in hosts from Adobe, BIAS, Cakewalk, Digidesign, Emagic, MOTU, Sonic Foundry, Steinberg and others
- Supports VST, RTAS, AudioSuite, DirectX & Audio Units plug-in formats
- Mac OS X & Windows XP compatible
- Unsurpassed combination of performance, speed, and control — all with minimal unwanted sonic artifacts
- ABCD Compare function offers instant comparison of up to four different settings
- Total store/recall of all parameters
- Integrated approach offers four noise reduction & audio restoration tools in a single plug-in; interface suggests order of operations to achieve optimal results
- Hum & Rumble tool effectively eliminates buzzing & hum from RFI, EMI & other sources: 20 – 500 Hz (Hum & Rumble), and up to 10 harmonics (Hum); also reduces low-frequency & subsonic rumble
- Click & Crackle tool is ideal for digital transfers of vinyl records; also a great problem solver for pops & other brief, transient problems
- Broadband provides deep, sonically transparent elimination or suppression of tape hiss, tire noise, wind, HVAC noise, fluorescent lighting noise & other continuous broadband problems; operates across 512 distinct audio bands (controlled by 12 Threshold & reduction sliders with grouping capability); also features attack, release, & tilt knobs for greater control
- Noise Gate effectively silences noise that falls between desired program material; also useful for creating a variety of extreme special effects
- Real-time spectrogram provides constant, global visual monitoring of spectral noise; color coding lets users discern problem areas & make required adjustments, while listening to & watching the immediate results
- “Noise Only” button allows the user to hear, on a global level, only what is being removed
- Bypass function bypasses processing either globally or for each tool
- Thumbnail view shows each tool’s parameters with a minimum of screen real estate
SoundSoap Pro: The most powerful collection of audio restoration tools available, all at your finger tips in a single universal, plug-in

Hum & Rumble
Even the faintest hum or rumble can ruin an otherwise perfect instrumental solo or irreplaceable dialogue performance. Need to remove 60Hz hum, 50Hz hum, anything in between, or anything a lot lower? This tool gives you complete control over Q (filter width), Depth, Frequency, and up to 10 Harmonics. And in case you don’t trust your ears, we’ve included a handy Hum meter as your guide.

Click & Crackle
Ideal for serious vinyl noise, static-induced pops, cable connection crackles, or practically any brief and annoying transient, SoundSoap Pro’s Click & Crackle tool delivers. A streamlined set of controls — Click Threshold & Crackle Threshold provide instant, effective relief, while you monitor your work visually (via the spectrogram) and audibly (using the ABCD Compare and Noise Only options).

Noise Gate
As SoundSoap Pro’s last restoration stage, this fully integrated Noise Gate puts a final polish on your project. Threshold, Attack, and Release controls — accompanied by an impressively useful waveform display — let you easily eliminate whatever noise may still be present between the desired content. The display can even be frozen in time — so you can continue making adjustments at a desired location without stopping audio playback.

System Requirements

<table>
<thead>
<tr>
<th>Macintosh</th>
<th>Windows XP Home or Professional</th>
<th>Both</th>
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</thead>
<tbody>
<tr>
<td>• G4 or G5 desktop Apple Macintosh or PowerBook (&gt;500MHz processor recommended)</td>
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<td>• Available USB port for included USB key</td>
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<td></td>
<td>For most up-to-date info, see <a href="http://www.bias-inc.com/soundsoappro">www.bias-inc.com/soundsoappro</a></td>
</tr>
</tbody>
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With SoundSoap Pro’s fully integrated toolset, not only can you save and load a virtually unlimited number of individual settings as presets, you can also store and recall any individual tool or combination of tool settings. Life is full of options, and your audio restoration software should be too. Rather than limiting you to a conventional A/B comparison; SoundSoap Pro’s ABCD Compare feature lets you instantly compare up to four unique settings and tool combinations. A true asset when fine tuning your results.

Each of SoundSoap Pro’s tools features a highly informative spectrogram display. Your unrestored signal (the input to the plug-in) is represented in white, the restored signal is in red. You get instant, accurate, real-time feedback, with each passing moment of program material, and with each parameter you adjust. You’ll find it an incredible time-saver — especially at the end of a long session, when you’re not quite trusting your ears as much as you did hours earlier.

Customize the controls you view using this slider. To the left, you’re viewing the Threshold controls only; to the right, the Reduction controls; in the center, you’re seeing both simultaneously (as shown here).

This Broadband Noise reduction tool is at once amazingly simple and powerful. Use the Learn Noise button to set the degree of reduction automatically — or fine tune it yourself using the Threshold (blue) and Reduction (yellow) sliders. Attack and release controls (plus Q3 functions) further enhance the power at your command.

SoundSoap Pro offers all the tools you need for audio restoration in a simple, ergonomic interface. Each tool palette has a thumbnail view, which displays information on that tool’s particular settings. Thumbnails provide a quick and easy way to move between tools, or to hear the results with any tool or combination of tools in bypass mode.

No need to fuss and tweak every slider to find the right settings. The slider lock provides an easy and efficient way to group broadband sliders. Find just the right balance by grouping discontiguous sliders, or all 12 together.

SoundSoap Pro
| Advanced Broadband Noise Reduction | Yes (512 bands; 12 T/R sliders) |
| Basic Broadband Noise Reduction | — |
| Automated Attack/Release Settings | — |
| Variable Attack/Release Settings | — |
| Advanced Hum & Rumble Removal | — |
| Basic Hum & Rumble Removal | — |
| Advanced Click & Crackle Removal | — |
| Basic Click & Crackle Removal | — |
| Advanced Noise Gate | — |
| Advanced Click & Crackle Controls | — |
| Advanced Broadband Noise Reduction | — |
| Basic Broadband Noise Reduction | — |
| Automated Attack/Release Settings | — |
| Variable Attack/Release Settings | — |
| Advanced Hum & Rumble Removal | — |
| Basic Hum & Rumble Removal | — |
| Advanced Click & Crackle Removal | — |
| Basic Click & Crackle Removal | — |
| Advanced Noise Gate | — |
| Advanced Click & Crackle Controls | — |
| Standards Operation | — |
| Plug-In Host Formats Supported | VST, RTAS, DirectX |
| Basic visual display of noise | — |
| Advanced visual display of noise | — |
| Platforms | Mac OS X, Windows XP |

SoundSoap 2
| Advanced Broadband Noise Reduction | — |
| Basic Broadband Noise Reduction | — |
| Automated Attack/Release Settings | — |
| Variable Attack/Release Settings | — |
| Advanced Hum & Rumble Removal | — |
| Basic Hum & Rumble Removal | — |
| Advanced Click & Crackle Removal | — |
| Basic Click & Crackle Removal | — |
| Advanced Noise Gate | — |
| Advanced Click & Crackle Controls | — |
| Standards Operation | — |
| Plug-In Host Formats Supported | VST, RTAS, DirectX |
| Basic visual display of noise | — |
| Advanced visual display of noise | — |
| Platforms | Mac OS X, Windows XP |
Looking for a high-performance multitrack digital audio workstation? Nothing else touches Deck's combination of features, speed, compatibility and value. And now, new enhancements — including support for Mac OS X and OMF file importing — make Deck 3.5 an even more compelling choice.

Deck has a huge feature set, with virtually everything you'd expect in a pro DAW, at just a fraction of the cost. For less than you might spend on just one competing system, you could equip an entire team with Deck workstations — including hardware and computers (desktop or PowerBooks) — without sacrificing quality or capabilities.

No wonder so many audio post-production, video editing, and DVD authoring studios — plus radio stations, music studios, and sound designers — are turning to Deck.

Deck 3.5 is particularly strong for film, video, and rich media, including audio for the Web and DVD — making it a great complement to Final Cut Pro, DVD Studio Pro, iDVD, Avid, Premiere (for Mac), and other video editing or DVD authoring systems.

Deck 3.5 imports, exports, and accurately syncs to QuickTime movies. Scrubbing and spotting audio events is astoundingly easy and fast. Unlike certain budget versions of other audio tools, you get true SMPTE/EBU timescale display. Deck 3.5 is also fully surround-sound capable, with built-in 5.1 panning. And with OMF file importing, Deck integrates perfectly into any professional production environment.

For complete information about the latest versions of Deck, see www.bias-inc.com/deck

Deck LE: Entry-level audio workstation optimized for personal studio recording — great features, great price.
Learn more about Deck LE at www.bias-inc.com/deck
Deck 3.5: Includes OS X and OMF support —
exceptional performance & value in a professional multitrack digital audio
workstation

Ships with more than 25 free VST plug-ins, including:
  • BIAS Freq 4-band Paragraphic EQ
  • Reverb
  • Auto-Pan
  • Spectral Analyzer
  • Limiter
  • Detune
  • DubDelay
  • plus over 20 other great plug-ins (see Peak, page 5, for a more detailed list)

Also bundled free with Deck 3.5:
  • BIAS Peak LE
  • BIAS Vbox SE [fully integrated multieffects control environment]

In addition to moving fader and mixer states
automation, Deck has “rubberband-style” break-
point automation. Even better, it’s clip-based
— so your automation levels follow any clips
that you might choose to move.

The transport window features
location times plus tape deck style
playback, stop, rewind, fast forward,
and record buttons. A unique pitch
control and scrub control sliders
— as well as automated punch
in/punch out, and looping controls
— further your playback and
recording options.

The tracks window is used for
arranging and editing audio
clips and crossfades, using up
to 64 simultaneous tracks for
recording and playback (or up to
999 virtual tracks). You can also
individually mute, solo, name,
and arm-for-record each track
within this window, without
having to use the mixer.

The CPU meter lets you keep track of all your system’s resources,
including CPU, disk, and RAM usage and availability.

The realtime mixer offers a fast and intuitive control surface, with
individual channel faders, pans, mutes, solo and record controls —
plus user definable input/output assignments and renamable
track labels. You can expand or contract the mixer window to view
as few or as many tracks as you like. Deck 3.5’s mixer also gives you
advanced moving fader automation — to store and recall all your
moves with ultra-smooth precision. As with high-end mixing consoles, you can update or overwrite
automation on the fly, just by grabbing a fader (using your mouse or external control surface).

System Requirements

• OS3, OS4 or OS5 desktop Apple Macintosh or
  PowerBook (128MB RAM minimum)
  Macintosh OS 8.6 or later
  128MB RAM minimum
  20MB available disk space
  18 ms hard drive (average seek time) or faster
  QuickTime 3.0 or later

• CarbonLib 1.4 or later (Mac OS 8.6 to 9.x only)
  Built-in 16-bit Macintosh sound, or CoreAudio
  (OS X) hardware, or supported ASIO (OS 9) hardware / drivers

For most up-to-date info, see www.bias-inc.com/deck

Controls allow you to zoom in or out, and
adjust track height (with zoom memo-
ries). Location displays show current
location, plus start, end, and duration
of selections.

In addition to moving audio regions
— further your playback and
recording options.

The tracks window is used for
arranging and editing audio
regions, plus over 20 other great plug-ins (see
Peak, page 5, for a more detailed list)

Import QuickTime movies and DV clips, then sync them to your
session with better-than-frame accuracy. You can scrub frame-by-
frame through a move with full audio chase. Alternatively, once you
select an audio region, you can easily spot it to picture by scrubbing
the move, releasing the mouse button, and you’re done.

Deck 3.5 has auto-looping (not shown). Need
to repeatedly paste a drum loop, room tone,
or some other portion of audio? Don’t bother
pasting over and over — with Deck 3.5 you
simply define how many times you’d like
to drop the loop into a track and Deck takes
care of the rest, automatically.

With Deck 3.5, you can work in stereo or 5.1 surround (shown)
Stereo mode features familiar left/right pan controls on each
channel and a stereo master output. In 5.1 surround mode,
each channel displays its respective “c” panning across the
center, left, right, and two surround channels, and is quickly
set using a master “virtual joystick” surround panner. You can also
set the subwoofer (LFE) level and choose between three
panning algorithms, with optional width and room ambience
enhancements.

In 5.1 surround mode, the master outputs window
features a smooth master fader for all of the six surround
outputs (including the subwoofer/LFE channel), plus
individual meters. In stereo mode (not shown), the
master output offers a master stereo fader and precision
metering. It also features eight mono (four left and
four right) effects inserts, plus four stereo effects inserts
— ideal for applying EQ, compression, limiting, or other
processing to an entire mix.

The realtime mixer offers a fast and intuitive control surface, with
individual channel faders, pans, mutes, solo and record controls —
plus user definable input/output assignments and renamable
track labels. You can expand or contract the mixer window to view
as few or as many tracks as you like. Deck 3.5’s mixer also gives you
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panning algorithms, with optional width and room ambience
enhancements.
Do you buy CDs or listen to the radio? Go to the movies or play video games? Ever surf the Web? No doubt you’ve heard BIAS Peak at work — because when it comes to serious audio for the Mac, more Hollywood sound designers, music and radio producers, video editors, and other professionals depend on Peak than any other stereo editing application. And now, with Peak LE, you get many of Peak Pro’s core features at an amazing price.

Easily edit and customize MP3 or AAC mixes for iTunes. Convert vinyl and cassettes to CD or iPod. Optimize audio for the Web. Record & Edit audio for Podcasting, presentations, interviews — even voice mail prompts. Enhance QuickTime and iMovie audio. Change duration without affecting pitch, or vice versa. Create dance remixes with cross-fades. Design loops for GarageBand and other applications. Master mixes to Red Book CDs and more.

Peak LE makes great-sounding audio easy and affordable.

If you want to record music and audio like a pro — but don’t feel like breaking the bank — we’ve got some great news for you: your Macintosh is already half the solution. The other half is Deck 3.5 LE.

BIAS Deck 3.5 LE turns your Mac into a full-fledged recording studio. Easily record up to 12 tracks, with full CD quality. Edit your work instantly (while always being able to revert to your original recordings). Process your tracks, using EQ and other built-in digital signal processing. You can even play back MIDI files in perfect sync. Then mix it all down using Deck 3.5 LE’s virtual mixing console.

Deck 3.5 LE is everything you need and then some. Sure, you could always take a few months to learn some other multitrack software, or buy a complicated hardware recorder. But no other competing solution is as easy to use and as fast to learn. No other is more compatible with so many different kinds of optional audio interfaces. And nothing else gives you an affordable upgrade path to Deck 3.5 — BIAS’ acclaimed 64-track professional multitrack audio workstation.

Deck 3.5 LE. It’s so intuitive, capable, and affordable. So why settle for less?

Also Available
Peak Pro XT Studio Includes BIAS Peak Pro XT 5 and Deck 3.5
Peak Pro Studio Includes BIAS Peak Pro 5 and Deck 3.5
Peak LE Studio Includes BIAS Peak LE 5 and Deck 3.5 LE

Have questions? Want to find out more? Contact the friendly folks at BIAS [www.bias-inc.com] or visit your local BIAS dealer today!