

Foremost Technology for Absolute Acoustic Reproduction

A photograph of Steve Vai playing a bright green acoustic guitar. He is wearing glasses and a black t-shirt. The background is a solid red color with faint, semi-transparent images of various stringed instruments like violins and cellos. The text "Hear the Truth" is overlaid in a white, handwritten-style font across the center of the image.

Hear the Truth™

Steve Vai

B-Band Transducer Systems
for Acoustic Guitar

B-BAND ARTISTS

Larry Carlton
Steve Vai
Scott Henderson
Carl Verheyen
Tim Pierce
Pierre Bensusan
Steve Trovato
John Rzeznik
California Guitar Trio
John Stowell
Ulli Bögershausen
Johnny Hiland
Richard Boukas
Rodney Sheppard
Allen Hinds
Ottmar Liebert
Sean Harkness
Jarmo Nikku
Michael James
El Teye
Anssi Kela
Art Turner
Jeff Richman
Jamie Kime
Wayne Johnson
John Gilliat
Philip Sheeran

MANUFACTURER'S BRANDS USING B-BAND PRODUCTS

Ibanez
Johnson
Lakewood
Larrivée
Simon and Patrick
Tacoma
Washburn
Yamaha



*"After carefully listening to the B-Band pickups,
I have to say that they are truly amazing, I've never
heard acoustic pickups sound so realistic."*

Steve Vai

COMPANY

B-Band Ltd has been remarkably swift to succeed in taking a place for itself in the music transducer industry. Fundamental to this success is the support and input of many which we have the highest respect, and also our mission to continually exceed customers' increasing expectations. B-Band's team spirit focuses on innovation and a commitment to continuous improvement of quality. We believe that to contribute to our customers' success we have to go beyond what they expect.

B-Band Ltd, known in the 1990's as EMF Acoustics Ltd, was founded in 1991.

The starting point of the company's new business in 1995 was the introduction of the proprietary material EMFIT, the invention of the well-known Finnish innovator Kari Kirjavainen. Lasse Räisänen, an associate of Kari's, and Lasse's brother Heikki Räisänen, founder and managing director of B-Band, nurtured Kari's idea - that EMFIT would make an excellent transducer for acoustic instruments. That idea was realized and continues to be a source of new inspirations for the accurate reproduction of acoustic sound. EMFIT is used in every B-Band transducer.

We care what the performer, luthier, dealer, distributor and musical instrument manufacturer want. We know that they express their industry not only in finances but, more importantly, in artistic pursuit of a great sounding quality product.

All at B-Band are honestly committed to help you reach your audience, and customers, through quality and innovation.

*Heikki Räisänen
Managing director
B-Band Ltd*

www.b-band.com

Visit the B-Band website! There you will find sound clips, a users discussion forum, installation information and all the latest news.

XOM™

XOM (Cross-Over-Mix) is the next giant step in B-Band's quest for the ultimate authentic acoustic tone.

Leading the market with the UST and AST combination technology, and the preamps that support this, B-Band takes another step ahead to offer an exciting new process that makes the amplified acoustic guitar sound much more complex and more sonically accurate to the actual acoustic tone.

The continuing spirit of innovation of the B-Band research and development team lead them to find a way to achieve an even more realistic acoustic tone from

a dual transducer system by combining the best aspects of each transducer into one complete source. Through extensive testing, the clever B-Band R&D discovered that the UST and AST along with a cross-over could achieve one really great acoustic sound.

The ideal process for authentic acoustic reproduction comes from combining the high frequencies of the AST and low frequencies of the UST. XOM uses the UST and AST to sense the guitar sound from two different locations making a sound that is much more complete, true and pure. In addition, a pan pot at the preamp

controls the mixing of the XOM tone with a full range UST tone giving unlimited possibilities.

The user will find XOM to be an amazingly flexible sound manager resulting in an elegant transparent tone at any performance level.

XOM is now being presented in the new A2.2 and A4.2 preamps.



"It's very natural, musical and dynamic."

Laurence Juber

UST

The B-Band UST* (Under Saddle Transducer) stands as the first transducer that unaccompanied sounds better than many pickup and microphone combinations. Instruments equipped with a B-Band UST have enhanced countless productions, whether it is in the studio or on stage live, by being able to produce an unparalleled acoustic tone quickly.

The UST is made of a very special patented electret film material exclusive only to B-Band. The material is a permanently charged film with microscopic gas bubbles trapped inside and produces signal in a completely different way than other mate

rials used for undersaddle pickups. As vibration is fed to the UST it passes without multiplying the output signal but with a very wide frequency response and dynamic range resulting in a more natural reproduction of the instrument's sound with none of the dynamic problems that other materials impart.

Even when attacking the strings very hard the sound will remain clear and free of synthetic tone. When picking softly all the subtle dynamics and nuances of the performance will be revealed. Also the UST has a natural immunity to feedback that enables performances in loud environments.

Physically the UST is ultra thin and flexible making it easy to install usually without the need for modifications to the saddle or slot. This makes installation fast. Also because the UST is so thin and very lightweight it does not interfere with the signal passing through to the body of the instrument retaining the instrument's original acoustic sound. The construction of the UST is a long consistent structure that ends with a connector for easy plug-in fitting to the preamp without soldering.

(* Patented, patents pending.)

AST

The B-Band AST* is genetically the same as the UST: made of the same exclusive electret patented material but designed to be used at the bridge plate or soundboard of the instrument. AST retains all the attributes including wide frequency response and dynamic range to capture all the detailed acoustics of the instrument. It has all the advantages of a microphone without the negatives of feedback.

The AST is very thin and lightweight. Because of the size, flexibility and the special two sided tape at the back, the AST it is very easy to fit anywhere inside an instrument

without critical positioning. The construction of the AST is a long consistent structure that ends with a connector for easy plug-in fitting to the preamp without soldering.

Compatible with all B-Band preamps, the AST can be used as a stand-alone source or in combination with a UST or AG-MIC with dual source B-Band preamps. AST can be used with any acoustic instrument that has good access to the interior of the instrument.

(* Patented, patents pending.)

UST



UST and AST Features:

- Exclusive electret film undersaddle and acoustic soundboard transducers
- Operation based a worldwide-patented elastic electret film
- UST has sizes to fit most guitars
- AST (1470) will fit all acoustic instruments with good access to their interior
- Reproduces original tone without affecting the instrument acoustically
- Ultra thin and light
- Wide dynamic range and frequency response
- High gain before feedback
- Easy and fast plug-in installation without soldering
- No or minimal modification

Order codes:

UST:

- 22L - 3/32" / 2.2 mm: for narrow saddle slot. Active area: 3" / 80 mm. Overall length: 13" / 330 mm.

AST



- 29L - 1/8" / 2.9 mm: for wide saddle slot. Active area: 3" / 80 mm. Overall length: 13" / 330 mm
- 22S - 3/32" / 2.2 mm: for narrow saddle slot. Active area: 3" 80 mm. Overall length: 9" / 250 mm.
- 29S - 1/8" / 2.9 mm: for wide saddle slot. Active area: 3" 80 mm. Overall length: 9" / 250 mm.

Note: There is no difference in performance of "L" (long) and "S" (short) transducers. "S" transducers should be used with A1 and A2 endpin preamps only where the distance is short from the bridge to where the endpin preamp is installed; for example like a classical guitar. Otherwise always use "L" transducers. All UST transducers work with all current B-Band preamps.

AST: 1470 - for all instruments.

Note: Transducers and preamps are sold separately except for the A1N-1470 bundle.

A6

The B-Band A6 was the first preamp to initiate a flexible design that used a UST and AST bringing control over the sound from the heart of a guitar. The A6 pristinely and clearly captures the true character of a guitar's unique voice like no other system before it.

Similar to pro audio hardware the dual inputs of the A6 has separate gain trims, at the faceplate for easy access, to guarantee wide dynamic range and enable signal matching of the UST / AST combination. For total sound control and ease of use smooth slider controls are used at the 3-band EQ, mix and master volume. The volume control is at the leading edge of the faceplate and the mix control is at a right angle to this for easy use when not viewing.

Set aside from the from the master control section, for easier application, is the Notch Depth and Notch Frequency rotary controls and a phase switch for feedback suppression, plus a low battery LED.

The A6 is an active preamp that is 9-volt battery powered. A robust high quality pre-wired endpin jack handles the mono mix output signal.

The A6 kit comes complete with all hardware for installing including the endpin jack and a hold-tight battery holder. For quicker battery changes an optional side mount battery box is available.

A6 Features:

- Dual input (UST / AST only)
- Dual input gain trims
- 3-band EQ
- Notch Depth and Frequency controls
- Phase switch
- Battery status LED
- Pre-wired high quality endpin output jack
- 150 hours average battery life



A6 Specifications:

- Bass control range: ± 12 dB @ 70 Hz
- Middle control range: ± 12 dB @ 1.1 kHz
- Treble control range: ± 12 dB @ 10 kHz
- Notch frequency range: 100 Hz ... \gg 330 Hz
- Notch depth range: -15 dB; Q 3.3
- Frequency response: 50 Hz ... \gg 20 kHz on both channels
- UST channel voltage gain: +24 dB
- AST channel voltage gain: +24 dB
- Output impedance: 1 k Ω
- Nominal output level: 775 mV - $>$ 245 mV
- UST channel input impedance: 50 M Ω
- AST channel input impedance: 50 M Ω
- Power supply: 9-volt battery (not included)
- Current consumption: 4 mA typical
- Weight (with accessories): 139 g
- Dimensions: H 1.65" / 42 mm, W 2.20" / 56 mm, L 2.40" / 61 mm

Order code: A6

Options: SMB Side mount battery box

"I was amazed at the warm, rounded tone. It wasn't the usual thin, tinny sound of a piezo pickup."

John Rzeznik,
Goo Goo Dolls

A5

The A5 is for the guitarist who takes a straightforward approach to their sound and wants more quality EQ possibilities and feedback control at his fingertips. Easy to use and view slider controls are used for the extra smooth 4-band EQ that include bass, middle, treble and presence bands. The volume slider is set at a right angle from the EQ sliders to provide quick changes when not viewing.

Set aside from the from the master control section, for easier application, is the Notch Depth and Notch Frequency rotary controls and a phase switch for feedback suppression, plus a low battery LED. The single input A5 can take advantage of either the UST or AST transducers and is 9-volt battery powered.

The A5 kit comes complete with all hardware needed for installing. Includes a pre-wired high quality endpin jack and hold-tight battery clip. For quicker battery changes an optional side mount battery box is available.



A5 Features:

- Single input (UST or AST)
- 4-band EQ
- Notch Depth and Frequency controls
- Phase switch
- Battery status LED
- Pre-wired high quality endpin output jack
- 150 hours average battery life

A5 Specifications:

- Bass control range: ± 12 dB @ 70 Hz
- Middle control range: ± 12 dB @ 400 Hz
- Treble control range: ± 12 dB @ 2.5 kHz
- Presence control range: ± 12 dB @ 12 kHz
- Notch frequency range: 100 Hz ... >> 330 Hz
- Notch depth range: -15 dB; Q 3.3
- Frequency response: 50 Hz ... >> 20 kHz
- Max voltage gain: +24 dB
- Output impedance: 1 k Ω
- Nominal output level: -10 dB ref. 245 mV r.m.s.
- Input impedance: 50 M Ω
- Power supply: 9-volt battery (not included)
- Current consumption: 4 mA typical
- Weight (with accessories): 139 g
- Dimensions: H 1.65" / 42 mm, W 2.20" / 56 mm, L 2.40" / 61 mm

Order code: A5

Options: SMB Side mount battery box

"B-Band guitar transducers render pure, quality acoustic sound."

Pierre Bensusan

A4.2

The B-Band A4.2 is a totally new side-mount preamp that shatters the barriers of its predecessors. The select advanced design includes B-Band's radical new XOM circuit with mix control and a great and functional new look. The A4.2 has dual inputs for exclusive use with the combination of B-Band UST and AST.

For the ultimate acoustic guitar mix the A4.2 features the XOM* process mix control, a 3-band "graphic" EQ and master volume that are all of the rotary type. Input gain controls for both the UST and AST are

also at the faceplate for easy adjustment. The mono output is done through an included high-quality output jack. The preamp is 9-volt battery powered. All hardware mounting and a hold-tight battery clip are included. Installing the preamp is simple; only requiring the drilling of small holes - no routing is necessary. Options of a wood-like faceplate and side mount battery box are available.

The B-Band XOM process at the A4.2 includes a mix control that is added before the output of the signal. With the mix con-

trol panned fully clockwise the sound is only the UST. With the mix control fully counter-clockwise the sound is the XOM of the UST and AST. Turning the mix control from the UST side towards the XOM side, the UST broad high frequencies gradually mixes in the broad high frequencies of the AST. Therefore subtle mixes of XOM tone character can be made with the full range tone of the UST.



* Read more about XOM on page 3.

"My clients have consistently raved about the B-Band systems I've installed, and have often commented that the sound and personality of the instrument actually comes through amplified."

Mike Doolin,
Doolin Guitars

"These are great pickups. What more can I say? I have installed hundreds of pickups, of all flavors, and the B-Bands are: the easiest installation, the best balance between strings, and the individual tone of the instrument actually comes through the amp."

Kent Everett,
Everett Guitars

A3.2

The most popular onboard B-Band guitar product worldwide is the A3. Now it is destined to be even more popular as the upgraded A3.2. With a new look, a 4-band "graphic" EQ and easy installation the A3.2 side mount preamp is bound for glory among users, luthiers and manufacturers. The transducer choice for the

single input A3.2 can either be a UST or AST. The preamp is powered by 9-volt battery.

The A3.2 new 4-band graphic EQ design features rotary linear potentiometers. The four bands are cut / boost shelving bass, peaking middle and treble and shelving presence controls.

Installing the preamp is simple; only requiring the drilling of small holes - no routing is necessary.

The A3.2 kit comes complete with all mounting hardware, a pre-wired high quality endpin jack and hold-tight battery holder. Options of a wood-like faceplate and side mount battery box are available.

**A4.2 Features:**

- Dual channel input (UST and AST only)
- XOM / UST rotary mix control
- 3-band "graphic" rotary EQ
- UST / AST input gain trims
- Master volume
- Hold-tight battery clip
- Battery status LED
- 250 hour average battery life
- High quality output jack
- Simple preamp installation

**A4.2 Specifications:**

- S/N ratio: Greater than -90 dB
- Distortion: 0,05 %
- Frequency response, both AST and UST input channels: 50 Hz - 23 kHz
- Low-cut slope: -6 dB/oct
- Voltage gain: AST channel, 0 - +24 dB; UST channel, 0 - +24 dB
- Input impedance, both channels: $50\text{ M}\Omega \parallel < 10\text{ pF}$
- Output impedance: $150\ \Omega$
- Bass control range: $\pm 11.6\text{ dB @ }70\text{ Hz}$
- Middle control range: $\pm 11.3\text{ dB @ }1.1\text{ kHz}$
- Treble control range: $\pm 11.3\text{ dB @ }10\text{ kHz}$
- Nominal output level: -10 dB ref. 775 mV r.m.s.
- Connections: Transducer input, 2.54 mm header; Output, 1/4" jack
- Power supply: 9-volt battery (not included)
- Current consumption: 2.4 mA typical
- Weight (with accessories): 87 g
- Dimensions: L 2.36" / 60 mm, W 1.85" / 47 mm, H 1" / 25 mm

Order code: A4.2**Options:**

- WFP-A4.2 Wood-image faceplate
- SMB Side mount battery box

**A3.2 Features:**

- Single input (UST or AST)
- 4-band "graphic" EQ
- Simple preamp installation
- Battery status LED
- Pre-wired high quality endpin output jack
- 750 hours average battery life
- Complete metal enclosure

A3.2 Specifications:

- S/N ratio: Greater than -90 dB
- Distortion: 0,05 %
- Frequency response: 50 Hz - 23 kHz
- Low-cut slope: -6 dB/oct
- Input channel voltage gain: 24 dB
- Input impedance: $50\text{ M}\Omega \parallel < 10\text{ pF}$
- Output impedance: $150\ \Omega$
- Bass control range: $\pm 12\text{ dB @ }70\text{ Hz}$
- Middle control range: $\pm 12\text{ dB @ }400\text{ Hz}$
- Treble control range: $\pm 12\text{ dB @ }2.5\text{ kHz}$
- Presence control range: $\pm 12\text{ dB @ }12\text{ kHz}$
- Nominal output level: -10 dB ref. 775 mV r.m.s.
- Transducer connections: Input, 2.54 mm header; Output, 1/4" jack
- Power supply: 9-volt battery (not included)
- Current consumption: 0.8 mA typical
- Weight (with accessories): 87 g
- Dimensions: L 2.36" / 60 mm, W 1.85" / 47 mm, H 1" / 25 mm

Order code: A3.2**Options:**

- WFP-A4.2 Wood-image faceplate
- SMB Side mount battery box

"I recently began using B-Band and the sound difference is remarkable... the most lively, responsive, and accurate that I have ever experienced. My customers can't believe what they're hearing."

W.T. Johnson,
W.T. Johnson Guitars

A2.2

The B-Band A2.2 with XOM* is the future of acoustic sound reproduction design. This all-new dual input / single output on-board preamp, for use with the UST and AST combination of transducers, excels in performance over other preamps of this type. The A2.2 includes the XOM technique with mix control to bring the best of the UST and AST characters together resulting in a sound that is true to the guitars unique voice in any performance venue.

The A2.2 has a small remote control pad with a volume and mix control that mounts without modification at the inside edge of a guitar's soundhole. The preamp is housed in a lightweight all-metal box and can be mounted inside the guitar at the side or back and is powered with a 9-volt battery. At the preamp there are two input gain trim controls for both the UST and AST to match input levels. The entire system installs easily with very minor modifications- one small drill hole each for the pickup and endpin jack. For fast connections all components plug in without soldering. All mounting hardware, including a high quality endpin jack and hold-tight battery clip, are supplied.



* Read more about XOM on page 3.

"The first time I ever plugged in my guitar with its new B-Band pickup system, the studio engineer ripped off his headphones and said, "That's a recordable sound. I love this pickup."

Steve Trovato,
Studio Guitarist / Instructor

A2

The B-Band A2 is a first class endpin preamp: first class in sound and versatility. Even though the name has changed over the years, the classic A2 has endured and provided an important link between artists and their audience.

The A2 is ultimate in flexible design for those who want to keep their instrument original with minimal intrusion. The dual input / dual output preamp accepts the B-Band ideal combination of the UST and AST. This combination of transducers coupled with the sophisticated electronics of the A2 reproduce all the instrument's nuances. Alternatively, input channel 1 will accept either the UST or AST. Input channel 2 will accept an AST, or the B-Band AG-MIC soundhole condenser microphone or a magnetic pickup. Separate output channels, accessed with the use of a standard stereo cable; give the user control of the two sources at a mixer or preamp.

Inside the A2 is a matrix of four DIP-switches that determine specialties. At channel 1 there is a switch for a unique contour filter for upper register tone enhancement. In the off position the frequency is flat. In the on position the LF enhancer gives a mild boost to the highs. At channel 2 there are DIP- switches to turn on bias voltage for the AG-MIC, to turn on a high-pass filter for microphone feedback reduction and to lower the gain from 24 dB down to 0 dB.

The A2 kit includes all mounting hardware, hold-tight battery clip and wire harness.

A1 / A1N-1470

The A1 is the little brother of the classic B-Band A2 preamp and is big on classic B-Band sound. The single input A1 has a direct frequency response with 24 dB of gain making a perfect fit with the B-Band UST (not included). The 1470 AST can alternatively be fitted with the A1 if the user is looking for a more flat response than that of the A1N. Either way, the sound reproduction is amazingly pure and clear.

The B-Band A1N-1470 bundle includes a special version of the A1 that has a slight frequency notch of 6 decibels at 180 hertz giving the system a smooth acoustic sound at louder volume levels and is packaged along with, and for use only, with the 1470 AST. This gives the user great tone at a great value. The A1N-1470 can be used in any acoustic guitar, or similar instrument, that has good access to its interior.

Both preamps' 9-volt battery powered electronics are mounted in a small tube that is directly coupled with a high quality endpin jack making an all-in-one structure. The structure is light in mass adding very little weight to the instrument.

Both kits include all mounting hardware, hold-tight battery clip and wire harness.

AG-MIC

The B-Band AG-MIC condenser microphone is an alternative, high quality, source for A2 channel 2 that can mount inside the guitar. Use only with the model A2 preamp.



Order code: AG-MIC

A2.2 Features:

- Dual channel input (UST and AST only)
- XOM circuit
- Remote soundhole volume and mix controls
- UST and AST input gain trim
- All plug in connections
- Hold-tight battery clip
- 400 hour average battery life
- High quality output jack



A2.2 Specifications:

- S/N ratio: Greater than -90 dB
- Distortion: 0,05 %
- Frequency response: 50 Hz - 20 kHz
- Low-cut slope: 6 dB/oct at both channels
- Voltage gain: AST channel, 0 - +24 dB; UST channel, 0 - +24 dB
- Input impedance, both channels: 50 M Ω || < 10 pF
- Output impedance: 150 Ω
- Nominal output level: -10 dB ref. 775 mV r.m.s.
- Power supply: 9-volt battery (not included)
- Current consumption: 1.5 mA typical
- Connections: Transducer inputs, 2.54 mm header; Output, 1/4" jack
- Weight (with accessories): 45 g
- Dimensions: L 1.65" / 42 mm, W 1.26" / 32 mm, H 0.6" / 15 mm

Order code: A2.2

A2 Features:

- Dual input and output channels:
Channel 1 - UST or AST, Channel 2 - AST or sound-hole condenser microphone or magnetic pickup
- On/off switchable treble enhancer at Ch 1
- On/off switchable high-pass filter at Ch 2 (-6 dB/oct; 500 Hz)
- On/off switchable mic bias (phantom) voltage at Ch 2
- High gain / low gain switch at Ch 2
- 400 hours average battery life



A2 Specifications:

- Frequency response: 50 Hz >> 20 kHz on both channels
- Low-cut slope: -6 dB/oct on both channels
- Ch 1 voltage gain: +24 dB
- Ch 2 voltage gain: +24 dB
- Ch 1 input impedance: 50 M Ω || < 10 pF
- Ch 2 input impedance: 20 M Ω (2.2 with mic phantom on)
- Output impedance: 150 Ω on both channels
- Nominal output level: -10 dB ref. 775 mV r.m.s. on both channels
- Mic bias voltage: 9 V through 2.2 k Ω
- Preset table enhancer boost: +3 dB @ 6.3 kHz; +5 dB @ 14 kHz (when on)
- Power supply: 9-volt battery (not included)
- Current consumption: 1.5 mA typical (2 mA with mic)
- Weight (with accessories): 49 g
- Dimensions: W 1.26" / 32 mm, H 0.71" / 18 mm, L 3.29" / 82 mm (incl. jack)

Order code: A2

A1 / A1N-1470 Features:

- A1 can use either UST or AST (sold separately)
- A1N special design preamp (only for use with 1470 AST)
- A1N-1470 bundle includes A1N preamp and 1470 AST transducer
- High quality endpin output jack
- 750 hours average battery life



A1 / A1N Specifications:

- Integrated notch filter: 6 dB @ 180 Hz (A1N only)
- S/N ratio: Greater than -90 dB
- Distortion: 0,05 %
- Frequency response: 40 Hz - 23 kHz
- Low-cut slope: -12 dB/oct
- Input channel voltage gain: +24 dB
- Input impedance: 50 M Ω || < 10 pF
- Output impedance: 1 k Ω
- Nominal output level: -10 dB ref. 775 mV r.m.s.
- Power supply: 9-volt battery (not included)
- Current consumption: 0.8 mA typical
- Connections: Transducer input, 2.54 mm header; Output, 1/4" jack
- Weight (with accessories): 42 g
- Dimensions: Diameter 0.51" / ϕ 13 mm, L 3.38" / 86 mm (incl. jack)

Order code:

- A1
- A1N-1470

"My B-Band system captures all the dynamics and delicate nuance of a superb microphone sitting in front of my acoustic guitar. It produces a faithful acoustic tone without the harshness or electric "sizzle" of my prior systems."

Tim Pierce,
Studio Guitarist

TECHNOLOGY WITH SPIRIT!

The outstanding sound reproduction of the B-Band transducer is based on the technology of a novel, world-wide-patented high-tech electret film exclusive to B-Band and is manufactured in the spirit of true acoustic instrument aficionados.

This film is very different from piezo-electric films and transducers and is entirely unique in the industry. How is it different? We could go into a long discussion about the technical aspects, like the "microscopic lens-like gas bubbles"™ inside the permanently charged film but the most important difference is the sound. Whereas piezo pickups tend to impart a sound of their own (often described as "quacky" or "plastic"), B-Band transducers act in much the same way a condenser microphone does. This results in excellent reproduction of your acoustic guitar's unique sound.

www.b-band.com

Visit the B-Band website! There you will find sound clips, a users discussion forum, installation information and all the latest news.



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