

BLEVINS AUDIO

LUNCHBOX

EIGHT-SLOT CHANNEL STRIP • AU • VST3

User Manual



WELCOME

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SECTION 1

Introduction

Lunchbox is a complete channel strip built like a rack of classic 500-series studio modules, each with its own faceplate, character and controls. It runs as an Audio Unit and a VST3 plug-in on macOS.

Signal flows left to right through **eight slots**, and every slot can hold any of seventeen modules: preamp and saturation, three kinds of EQ plus a graphic EQ, a de-esser, four kinds of dynamics, a gate, phase alignment, a transient designer, ambience tools, stereo width, tape and an enhancer. A master Output fader finishes the chain.

Every module is modelled on the behaviour of a well-known kind of studio hardware: the circuits, the way the controls respond, and the way the gear reacts when you push it hard. The panels borrow the look of that era of equipment, but the names, designs and artwork are original to Blevins Audio.

New in version 3

- **Eight slots** instead of six, and every one is assignable. Pre and Sonic are now ordinary modules you can put anywhere, use twice, or leave out.
- **Eleven new modules:** Gate, Phase, Transient, Graphic EQ, Program EQ, Air EQ, VCA Comp, Recovery, Width, Tape and Air Space, each with its own faceplate.
- **A MIX knob on every slot** for parallel processing.
- **Quality switch:** NORMAL (exactly as version 2), HQ, or HQ BOUNCE.
- Version 2 sessions open with everything in the same place.
- **3.0.1:** Air Space no longer goes silent at extreme settings; Transient reworked to behave like a classic transient designer; and a safety net in every slot, so one bad setting can never silence the plug-in.

SECTION 2

Installing Lunchbox

Lunchbox comes as a standard Mac installer. It installs two versions of the plug-in, so it works in almost any recording app:

- **Audio Unit (AU)** for Logic Pro, GarageBand, MainStage and other AU hosts.
- **VST3** for most other recording apps that load VST3 plug-ins.

What you need

- A Mac running macOS 11 or later (Apple silicon or Intel; it runs natively on both).
- A 64-bit AU or VST3 host.

Install

- 1 Quit your recording app.
- 2 Double-click the installer (.pkg) and follow the steps. Click **Customize** if you only want some of the plug-ins.
- 3 Open your recording app. If Lunchbox doesn't appear, ask the app to rescan its plug-ins.
- 4 **Logic Pro:** on a track or bus Audio FX slot, choose **Audio Units > Blevins Audio > Lunchbox**. **Other apps:** look in the VST3 list under **Blevins Audio**.

If something goes wrong

Problem	What to do
Lunchbox doesn't appear in Logic	In Logic, open Settings > Plug-in Manager , find Lunchbox, and click Reset & Rescan Selection .
Lunchbox doesn't appear in another app	Make sure the app is scanning /Library/Audio/Plug-Ins/VST3 , then rescan its plug-ins.

PLUG-IN LOCATIONS

The installer puts the Audio Unit in **/Library/Audio/Plug-Ins/Components** and the VST3 in **/Library/Audio/Plug-Ins/VST3**. To uninstall, delete **Lunchbox.component** and **Lunchbox.vst3** from those two folders.

SECTION 3

The rack at a glance



Lunchbox opens with Pre, Equaliser, De-Esser, Leveling, FET 76, Sonic and two empty slots.

Audio enters at the left, passes through each slot in turn, and leaves through the Output fader on the bottom rail.

Choosing a module

Click the plate under any slot and pick a module from the menu. The menu lists them in a sensible signal-chain order: Pre, Phase, Gate, Equaliser, Graphic EQ, Program EQ, Air EQ, De-Esser, Leveling, FET 76, VCA Comp, Transient, Recovery, Tape, Sonic, Width, Air Space, and Empty.

- **Any order, duplicates allowed.** Two Equalisers side by side, or a Leveling amp into two FET 76s, all work. Each copy has its own settings.
- **Settings are remembered.** Every slot keeps its own settings for every module type. Switch slot 3 from Equaliser to FET 76 and back again, and your EQ settings are still there.
- **Click-free.** When you change a module, Lunchbox fades the audio out and back in over about 25 ms.

The MIX knob

The small **MIX** knob next to each plate blends that module's output with what went into it. 100% is normal; lower settings give parallel processing, for example a heavily squashed FET 76 at 30% under the untouched signal.

Working the controls

- **Knobs:** drag up/down or left/right. Hold the mouse on a knob to see its exact value. Double-click to return it to its default.
- **Toggle switches and push buttons:** click to change.
- **IN switches:** every module has one. When it's off, the module is bypassed with a short crossfade.
- **Window size:** Lunchbox opens at 80% because eight slots are wide. Drag the bottom-right corner to resize; the size is remembered.

SECTION 4

Quality: Normal, HQ and HQ Bounce

The bottom rail carries the QUALITY buttons, the LUNCHBOX plate and the master **Output** fader (–48 to +12 dB; double-click to return to 0 dB).

The QUALITY buttons choose how much Lunchbox oversamples the chain. Oversampling runs the saturation and dynamics at a higher internal sample rate, so the harmonics they create don't fold back as harsh, unrelated tones.

Setting	What it does	When to use it
NORMAL	4x oversampling, exactly as version 2	Tracking and mixing; lowest CPU
HQ	8x oversampling: cleaner saturation and limiting on bright material	Heavily driven Pre, Tape or FET 76; final mixes
HQ BOUNCE	NORMAL while you play; HQ automatically when you bounce or export	Best of both: light on CPU while you work, highest quality in the final file

- Lunchbox's delay stays the same in every setting (see *Latency, automation and sessions*).

WHICH ONE SHOULD I USE?

Leave Lunchbox on HQ BOUNCE. You work at the lighter Normal setting, and every bounce or export is made at HQ without you having to remember. The setting is saved with your project.

SECTION 5

Module overview



Group	Module	In the style of	Use it for
Front end	Pre	A console preamp with three saturation voicings	Low-cut, level and analog colour
	Phase	Phase-alignment boxes	Lining up two mics
	Gate	A classic console gate / expander	Removing bleed and noise
EQ	Equaliser	A large-format console channel EQ	Precise four-band tone shaping
	Graphic EQ	A 500-series 10-band graphic	Quick, broad tone moves
	Program EQ	A passive tube program equaliser	Smooth weight and air
	Air EQ	A five-band air-band EQ	Big boosts that never get honky
Dynamics	De-Esser	Modern and broadcast de-essers	Taming sibilance
	Leveling	An optical leveling amplifier	Smooth, musical compression
	FET 76	A solid-state FET limiter	Fast, aggressive peak control
	VCA Comp	A 500-series VCA compressor	Clean, punchy compression
	Transient	A two-knob transient designer	More or less attack and sustain
Character and space	Recovery	Ambience recovery processors	More or less room sound
	Tape	A two-track mastering tape deck	Head bump and soft saturation
	Sonic	A phase-aligned enhancer	Clarity and definition
	Width	A stereo image box	Wider, narrower, mono-safe bass
	Air Space	A natural short ambience	Natural room on a close mic

SECTION 6

Pre



Pre is the front end of the strip: clean up the low end, set your level, and add as much analog colour as the track wants. Inside the module the signal runs High Pass, Gain, Grit, then Trim. The small tube window glows brighter the harder you drive it.

Grit is tapered so the first half of the knob adds colour and the heavy saturation lives in the top third. Its output is level-compensated, so turning Grit up changes the tone without making the track much louder.

Control	Range (default)	What it does
High Pass	Off, 20–400 Hz (Off)	Removes rumble before anything else hears it. 12 dB per octave.
Gain	–12 to +24 dB (0)	Level into Grit. More gain drives the saturation harder.
Grit	0–100% (25%)	Amount of saturation.
Tube / Tran / Tape	3-way (Tube)	Tube: warm, mostly 2nd harmonic, blooms on loud notes. Transistor: clean until near its limit, then a bright, crunchy edge. Tape: a slow 7.5 ips machine: soft onset, low-end bump, highs that saturate first.
Trim	–24 to +12 dB (0)	Level leaving the module.

SECTION 7

Equaliser



A four-band parametric EQ with high- and low-pass filters, modelled on the channel EQ of a classic large-format console. The HF and LF bands are shelves; press BELL to turn either into a peaking band.

The bells use proportional Q: small moves are broad and musical, big moves become focused and surgical. The module runs oversampled, so its top band keeps its true analog shape right up to 16 kHz.

Control	Range (default)	What it does
HPF	Off to 350 Hz	18 dB per octave. Fully left is off.
LPF	3–22 kHz or Off	12 dB per octave. Fully right is off.
HF (red)	1.5–16 kHz, ± 15 dB	Shelf, or bell with BELL.
HMF (green)	600 Hz–7 kHz, ± 15 dB, Q 0.1–4	Upper-mid bell.
LMF (blue)	200 Hz–2.5 kHz, ± 15 dB, Q 0.1–4	Lower-mid bell.
LF (brown)	30–450 Hz, ± 15 dB	Shelf, or bell with BELL.

SECTION 8

De-Esser



Turns down harsh “s”, “sh” and “t” sounds only when they jump out. The LED ladder shows the reduction.

Setting it up: turn on LISTEN and sweep Freq until you hear mostly the “s” sounds; turn LISTEN off; lower Thresh until the ladder lights on the sibilants. Around 3–6 dB is natural.

Control	Range (default)	What it does
Freq	2–16 kHz (6.5 kHz)	Where the sibilance lives. Most voices sit between 5 and 8 kHz.
Width	wide to narrow	Width of the band (Band filter only).
Thresh	–60 to 0 dB (–22)	How loud the sibilance must be before it acts.
Range	0–24 dB (8)	The most it will ever turn things down.
Attack / Release	0.1–10 ms / 10–250 ms	How fast it reacts and lets go.
Mode	Wide / Split (Split)	Split turns down only the sibilant frequencies; Wide ducks the whole signal for a moment.
Filter	Hi / Band (Hi)	Hi targets everything above Freq; Band targets a band centred on Freq.
Detect	Abs / Rel (Abs)	Rel compares the sibilance with the rest of the voice, so it keeps working as the singer moves.
LOOK / LISTEN	on / off	2 ms look-ahead to catch the first edge; solo the targeted band.

SECTION 9

Leveling



A smooth, program-dependent compressor modelled on a classic optical leveling amplifier with a tube output stage. Two big knobs and almost nothing else.

The attack takes about 10 ms, so the first part of a transient slips through. About half the reduction recovers within a tenth of a second and the rest over one to several seconds; the harder it has worked, the slower that last part.

Control	Range (default)	What it does
Peak Reduction	0–100 (0)	How much compression.
Gain	0–100 (40 ≈ unity)	Make-up gain, about –20 to +30 dB. It doesn't change the amount of compression.
Mode	Comp / Limit	Comp is gentle, about 3:1. Limit is firmer, about 10:1 and more.
Meter	GR / +4 / +10	Gain reduction, or output (0 VU at –18 or –12 dBFS).
HF Emph	0–100 (0)	Makes it react more to bright material. Useful on vocals that get edgy when loud.
Trim	–24 to +12 dB (0)	Output level after the tube stage.

SECTION 10

FET 76



A fast, aggressive peak limiter modelled on a later revision of a classic solid-state FET limiter, with a gentler 2:1 ratio and an extra-slow attack. There's no threshold: set the compression with Input, match the level with Output.

ALL lowers the threshold and over-compresses, so louder input can come out quieter; on room mics and drum buses it gives the classic explosive, pumping sound.

Control	Range (default)	What it does
Input	0–48 (20)	Drives the signal into a fixed threshold. More input, more compression.
Output	0–48 (28)	Make-up gain, –24 to +24 dB (24 is unity).
Attack	SLOW, 1–7 (3)	SLOW = 10 ms. 1 to 7 runs from 800 µs to 20 µs; higher is faster.
Release	1–7 (5)	1 = 1.1 s, 7 = 50 ms; higher is faster.
Ratio	2, 4, 8, 20, ALL (4)	2:1 and 4:1 compress; 8:1 and 20:1 limit; ALL is the all-buttons mode.
Meter	GR, +8, +4, OFF	Gain reduction, output level, or needle parked.
Trim	–24 to +12 dB (0)	Final level.

SECTION 11

Sonic



A phase-aligned enhancer: it makes a track clearer and more defined without adding distortion. It delays the lows by about 2.5 ms and the mids by about 0.5 ms, so the highs arrive first and every attack snaps into focus.

With both knobs at 0 the frequency response is perfectly flat and only the timing changes. Start with both around 3.

Control	Range (default)	What it does
Lo Contour	0–10 (3)	Adds weight in the low end, up to +12 dB.
Process	0–10 (3)	Lifts the high end from about 2.5 kHz, peaking near 5 kHz, up to +12 dB.

SECTION 12

Gate



A gate and expander in the style of a classic console dynamics section. In GATE mode it opens at the threshold and closes 3 dB below it, so it doesn't chatter. EXPAND is a gentle 2:1 downward expander below the threshold.

The KEY filters shape only what the gate listens to: high-pass a snare mic so the kick doesn't open it. KEY LISTEN lets you hear the key.

Control	Range (default)	What it does
Threshold	−80 to 0 dB (−50)	Level at which it opens.
Range	0–80 dB (40)	How far it turns down when closed.
Fast	on / off (on)	Fast attack, for drums; off for a softer opening.
Hold	0–500 ms (20)	Keeps it open after the signal falls away.
Release	5 ms–2 s (120)	How long it takes to close.
Gate / Expand	switch (Gate)	Hard gate, or soft 2:1 expansion.
Key HPF / LPF	Off–1 kHz / 1–20 kHz or Off	Filters on the detector only.
Listen	on / off	Hear the filtered key.

SECTION 13

Phase



A phase-alignment tool for lining up two mics on one source, such as a bass DI and amp, or kick in and out. Best in the first slot.

Below 100% Blend, the shifted signal sums with the original and carves a moving notch, like the phase-EQ boxes.

Control	Range (default)	What it does
Polarity (Ø)	on / off	Flips the polarity, click-free.
Phase In	on / off	Switches the variable phase shift in.
Phase	0–180° (0)	Phase rotation at the reference frequency.
Lo / Hi	switch (Lo)	Reference frequency: Lo = 80 Hz, Hi = 400 Hz.
Delay	0–4 ms (0)	Fine time alignment, accurate to a fraction of a sample.
Blend	0–100% (100%)	Processed against untouched signal.

SECTION 14

Transient



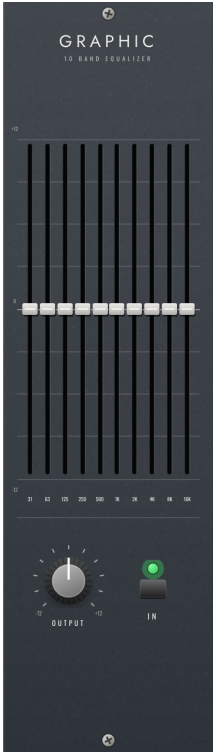
A two-knob transient designer. It works the same at any level, so a quiet hit is shaped like a loud one, and steady sounds are left completely untouched.

ATTACK shapes just the front edge of each hit, easing off over about 15 ms. SUSTAIN follows how fast the note decays, resetting on every new hit.

Control	Range (default)	What it does
Attack	±15 dB (0)	Up for more punch, down to soften the front of each hit.
Sustain	±24 dB (0)	Up to bring out the body and ring, down to tighten.
Output	±12 dB (0)	Level.

SECTION 15

Graphic EQ



A 500-series style 10-band graphic EQ. Each band's width depends on how far its slider is moved: small moves are wide and gentle, big moves get focused. Neighbouring bands overlap and add up the way the hardware's do.

Control	Range (default)	What it does
31 Hz – 16 kHz	±12 dB each (0)	Ten octave-spaced bands.
Output	±12 dB (0)	Level.

SECTION 16

Program EQ



A passive tube program equaliser. The low Boost and Atten are deliberately offset: use both at once for extra weight at the very bottom and a dip in the low mids just above it. The tube make-up stage adds a faint, level-dependent warmth.

Control	Range (default)	What it does
Low Freq	20, 30, 60, 100 Hz (30)	Frequency for Low Boost and Atten.
Low Boost / Atten	0–10 (0)	Boost up to about +13.5 dB; Atten up to –10 dB, a gentler shelf sitting higher.
High Freq	3–16 kHz (8 kHz)	Centre of the high boost.
High Boost	0–10 (0)	Up to +18 dB.
Bandwidth	0–10 (5)	Sharp to broad.
Atten Sel / High Atten	5, 10, 20 kHz / 0–10	High shelf cut, up to –16 dB.
Output	±12 dB (0)	Level.

SECTION 17

Air EQ



A five-band air-band EQ: boost-mostly, very broad curves that you can push a long way without the sound getting honky, plus the AIR high shelf. Each band spans three to four octaves.

Control	Range (default)	What it does
Sub (10 Hz), 40, 160, 650, 2.5k	−4.5 to +15 dB (0)	Broad bells.
Air	0 to +20 dB (0)	A very wide high shelf.
Air Freq	Off, 2.5k–40k (Off)	Where the shelf sits. 40k adds a gentle lift you feel in the top octave.
Output	±12 dB (0)	Level.

SECTION 18

VCA Comp



A 500-series style VCA compressor: clean, punchy and predictable. NEW is feed-forward with an exact ratio; OLD is a feedback design with the softer, glued response of older units.

THRUST tilts the detector so it reacts to energy per octave instead of the low end, so kick and bass stop pumping the mix.

Control	Range (default)	What it does
Threshold	–40 to +10 dB (–10)	Where compression starts.
Ratio	1:1 to ∞:1 (4:1)	Amount of compression above the threshold.
Attack	1–25 ms (10)	How fast it clamps down.
Release	50 ms–3 s (300)	Recovery time; short peaks recover faster.
Output	–12 to +24 dB (0)	Make-up gain.
Thrust / Old-New / Hard	switches	Detector tilt; feedback or feed-forward; hard or soft knee.

SECTION 19

Recovery



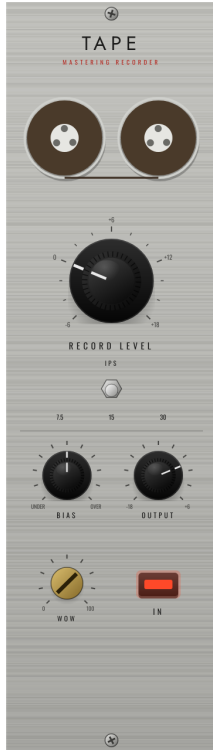
One knob that reduces or recovers the room sound in a single track. Negative values lower the room and bleed in the decays smoothly (never chopped like a gate); positive values bring up the ambience and the low-level decay of every note.

Direct sound and steady notes are left untouched, so sustained parts never pump.

Control	Range (default)	What it does
Amount	–100% to +100% (0)	Reduce (–) or recover (+).
Tail	50 ms–1.5 s (250)	How long after a peak the treatment lasts.
Low Cut / High Cut	20 Hz–1 kHz / 2–20 kHz	Limits the treatment to a band, so bass and top don't bloom.
Width	0–100% (0)	Applies the recovered ambience more to the sides.

SECTION 20

Tape



A two-track mastering deck on modern tape as a channel colour box: head bump, smooth top-end loss and very soft, gradual magnetic saturation. It's a different animal from Pre's Tape grit, which is a slow machine pushed hard.

Control	Range (default)	What it does
Record	–6 to +18 dB (0)	Level onto tape. More level, more saturation.
Speed	7.5, 15, 30 ips (15)	Slower is warmer, with a lower head bump and earlier top-end saturation.
Bias	Under – Nominal – Over	Under-bias is brighter and grittier; over-bias is darker and cleaner.
Output	–18 to +6 dB (0)	Playback level.
Wow & Flutter	0–100% (0)	Subtle pitch movement of the transport.

SECTION 21

Width



A stereo image module. The low end can be kept in mono, and SPACE adds a subtle, mono-compatible widening: anything it adds cancels exactly when the track is summed to mono.

Control	Range (default)	What it does
Width	0–200% (100%)	0 is mono, 100 unchanged, 200 very wide.
Mid / Side	±12 dB (0)	Levels of the centre and sides.
Mono Bass	Off, 40–300 Hz (Off)	Keeps everything below this frequency centred.
Space	0–100% (0)	Frequency-dependent widening that stays mono-safe.

SECTION 22

Air Space



Gives close-miked, dead sources a natural sense of space, like moving the mic back a little in a good-sounding room, rather than an obvious reverb. The dry signal is never touched; at Amount 0 the output is identical to the input.

Control	Range (default)	What it does
Amount	0–100% (25%)	Ambience level. 100% is still tasteful.
Size	0–100% (40%)	Small booth to medium live room.
Distance	0–100% (30%)	Near to far: more pre-delay, darker, more room.
Tone	0–100% (50%)	Darker to brighter ambience.
Width	0–100% (70%)	Stereo spread of the ambience.

SECTION 23

Latency, automation and sessions

Latency

Lunchbox delays audio by about 8 ms, whatever modules are loaded and in every quality setting. Most of it is the De-Esser's look-ahead, and the rest is the oversampling. The delay never changes when you swap modules, and your host compensates for it automatically. When recording through Lunchbox, use your host's low-latency monitoring mode if the delay is distracting.

The first four De-Essers in the rack get the 2 ms look-ahead; a fifth or more run without it, so the delay never changes.

Automation

Every control can be automated. Parameters are named by slot, for example *Slot 3 EQ HMF Gain* or *Slot 5 FET Input*, so duplicate modules never get mixed up. Automation for a module that isn't currently loaded in that slot is kept, and takes effect when you select that module. The module choice itself can be automated too; each change makes a short fade.

Sessions and presets

Your host saves everything with the session. Use its preset menu (in Logic Pro, the Settings menu at the top of the plug-in window) to save and recall your favourite chains.

Version 2 sessions open with everything in the same place: Pre in slot 1, the four assignable modules in slots 2–5, Sonic in slot 6, and slots 7 and 8 empty.

SECTION 24

Starting points

These chains are places to start, not rules. Set the Output fader last, and adjust every setting by ear.

Source	Chain, left to right
Lead vocal	Pre (HPF 80 Hz, Tube, Grit 30%) → Equaliser (LMF -2 dB at 300 Hz, HF shelf +2 dB at 10 kHz) → De-Esser (Split, Hi, about 6.5 kHz, 3–5 dB) → FET 76 (4:1, Attack 3, Release 5, 3–5 dB) → Leveling (Comp, 2–3 dB) → Air EQ (Air +4 dB at 15k) → Air Space (Amount 20%)
Bass DI	Pre (HPF 30 Hz, Tube, Grit 50%) → FET 76 (4:1, Attack 3, Release 6, 4–6 dB) → Leveling (Comp, 2 dB) → Equaliser (LF +2 dB at 80 Hz, LMF -3 dB at 250 Hz) → Tape (15 ips, Record +4) → Width (Mono Bass 120 Hz)
Kick and snare	Gate (Fast, Key HPF 80 Hz on snare) → Transient (Attack +5, Sustain -4) → Equaliser → VCA Comp (4:1, Attack 10 ms, Release 150 ms, Thrust on)
Drum room	Pre (Tape, Grit 60%) → FET 76 (ALL, Attack 4, Release 7, MIX 50%) → Recovery (+40%) → Program EQ (60 Hz Boost 4 + Atten 3, 10 kHz Boost 3)
Acoustic guitar	Phase (line up the two mics) → Pre (HPF 100 Hz, Tape, Grit 30%) → Equaliser (LMF -3 dB at 250 Hz) → Leveling (Comp, 2–3 dB) → Air Space (Amount 25%, Size 30%)
Mix bus	VCA Comp (2:1, Attack 25 ms, Release 300 ms, Thrust on, 1–2 dB) → Program EQ (30 Hz Boost 3, 12 kHz Boost 2) → Tape (30 ips, Record +2) → Width (Mono Bass 100 Hz)

SECTION 25

Tips and troubleshooting

Problem	What to do
The level jumps when I turn up Gain or a compressor	That's the module working. Bring the level back with that module's Trim or Output, or with the Output fader.
A short dip when I change a slot's module	Normal: Lunchbox fades out and in over about 25 ms so the change never clicks.
Automation on a slot has no effect	That automation belongs to a different module type. Select that module in the slot.
The De-Esser isn't doing anything	Check that IN is lit and lower Thresh. Use LISTEN to make sure Freq is on the sibilance.
The gate chatters	Raise Hold, use the Key HPF/LPF to focus it, or switch to Expand.
Width makes the track sound phasey in mono	It shouldn't: Width and Space are mono-safe. Check another plug-in after Lunchbox.
A slot suddenly passes the dry sound	Lunchbox's safety net reset a module after an invalid sample. Play on; it recovers by itself.
I hear a delay while recording	Lunchbox adds about 8 ms. Use your host's low-latency monitoring mode while tracking.
Many instances use a lot of CPU	Use NORMAL or HQ BOUNCE, raise your host's buffer size, or bounce finished tracks.

SECTION 26

Specifications

Item	Value
Formats	Audio Unit (AU) and VST3 effect; universal binary (Apple silicon and Intel)
Channels	Mono or stereo (stereo is processed with linked detection in the dynamics modules)
Sample rates	44.1 kHz to 192 kHz
Processing	64-bit floating point; the whole chain runs at 4x oversampling (8x in HQ)
Latency	About 8 ms, fixed (390 samples at 48 kHz), reported to the host for automatic compensation
Slots	Eight, each assignable to any of seventeen modules, with a MIX knob
Modules	Pre, Equaliser, De-Esser, Leveling, FET 76, Sonic, Gate, Phase, Transient, Graphic EQ, Program EQ, Air EQ, VCA Comp, Recovery, Width, Tape, Air Space
Output	−48 to +12 dB
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 27

Legal

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Lunchbox is an original Blevins Audio design. Where this manual describes a sound or a module as being in the style of a kind of classic equipment, that describes the character Blevins Audio set out to capture; it does not imply any connection with, or endorsement by, any manufacturer.

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