

# TRAINWRECK GUITAR AMPS

Have you ever found yourself saying about a product, "I wish just once someone would make these right. I would be willing to pay a little more if only the quality and performance weren't compromised." If you've ever said that about a guitar amp, let me introduce you to Trainwreck Circuits, the most radical amplifier company in the world. In this age of hype and flash and Swiss army knife amps, Trainwreck stands alone. Trainwreck approaches amplifier design from the only two factors that really matter-- quality and performance.



## QUALITY OF COMPONENTS AND WORKMANSHIP

Trainwreck amps are entirely hand built. While some companies turn out hundreds of amps in a single day, we spend 40 to 50 hours building a single amp. That's just one of the reasons why, as of this writing, more than four years into production not one Trainwreck amp has ever seen a repair shop. We like to stress the quality of our components. Of course, many other amp companies stress quality too. However, at Trainwreck we don't see parts such as flimsy plastic jacks and cheap plastic rocker switches as signs of quality. Our quality is real-- not just marketing hype. Besides our ultra-high quality components and construction, Trainwreck has some other unique quality touches. Every amp has a solid cherry wood face plate and cabinet. Each face plate has a one-of-a-kind design wood-burned by award-winning artists. No two face plates are the same. These amps are given a female name stamped into the chassis after they play their first note at birth. You wouldn't give your children serial numbers, neither would we.

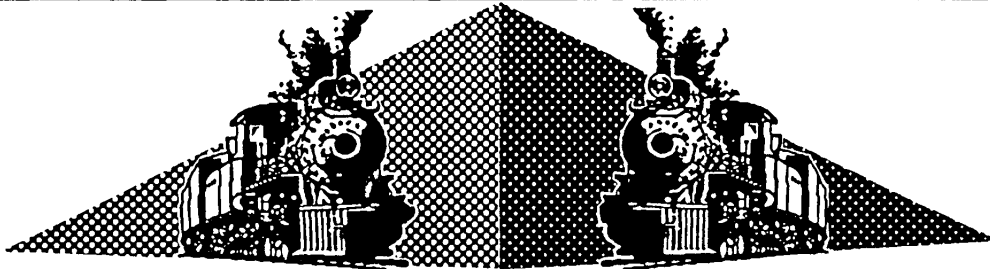


## PERFORMANCE

The main reason for buying a particular amplifier is its performance characteristics. To understand what makes a Trainwreck different than the current crop of amps, we will use the following analogy: If you record a cassette, then transfer the contents to a second cassette, then take the second cassette and transfer it to a third, the third to a fourth and so on, needless to say, by the time you get to the fifth or sixth tape the quality of sound will be quite poor. Exactly the same thing happens in a guitar amp. Each circuit the signal passes through exacts its losses. In a typical Swiss army knife amp, besides passing through the circuits needed for basic amplification, the signal typically passes through an effects loop circuit, a reverb drive circuit, a reverb recovery circuit, a graphic EQ circuit, a channel switching circuit, assorted pull pot or switching circuits for gain and tone boosts, or frequency shifts, and a master volume circuit. That's why these amps typically have a flat "shoebox" sound. At Trainwreck we have returned to the roots of guitar amplification. All our amps have one channel with just these basic controls: volume, treble, middle, bass, presence, and a bright switch. The back panel contains a fuse, two speaker jacks, and a 4-8-16 ohm speaker selector. You won't need a computer course to operate our amps.

## THE EXPRESS AMP

This is the amp for the majority of guitarists. Its clean tone is very warm and rich with more detail and sparkle than any amp you've ever heard. The Express is ultra responsive and your individual touch and expression will shine through. When pushed a little harder, the amp breaks into a thick warm distortion. This is a rich classic distortion, a bit less hostile than the current trend. When pushed harder, a very sustaining thick lead sound appears. Because of correct harmonic and phase relations, endless feedbacks, jumps, and harmonics are easily obtained without the common problem of annoying nonmusical squeals. You control the amp--not the other way around. The feel is very elastic and responsive. The Express amp mikes up very well and is extremely easy to record. While some famous brand amps sound great live, they record like cheap fuzztones. Not so with a Trainwreck amp. Use a good guitar, good speakers, and a good mike, and you can set the board flat and get a killer tone without any hassle. Studio time is expensive and spending half a day trying to get a tone just doesn't make sense anymore. The Express can use two types of output tubes. The 6V6's give 22 true watts RMS of output before clipping, and the EL-34's produce 36 true watts. They also produce different sounds. The 6V6 is more "Hi-Fi", and the EL-34 is thicker and beefier. Only in a Trainwreck amp are they directly interchangeable to let you choose the tone and final power level that suits your style. It should be noted we use the European style EL-34.



## THE LIVERPOOL 30 AMP

This amp is very specialized in its purpose. It's designed to complement the tone of vintage Straits and Telecasters. It uses four European EL-84's in a class "A" output stage. It is also tone matched to Celestion speakers of 1960's vintage. Its clean sound is a combination of extraordinary chime and clarity, and Strat players will love its mystical, smoky, out-of-phase sounds. The Liverpool 30 has a sweet, rich distortion sound. If you're a fan of Hendrix, Clayton, or Texas blues, this is the amp for you. The solo notes cry and sing, and the chords have a warm, chunky quality with none of the heavy-metal grit common to the typical amp of today. For those who play in stereo, a Liverpool 30 combined with an Express amp equipped with EL-34's is guaranteed to stun and dazzle.

**TRAINWRECK**

## THE LIVERPOOL ROCKET

Since 1983, Trainwreck has been building a class "A" amplifier equipped with four EL-84 output tubes. Throughout the years many guitarists have asked if the Liverpool 30 was the same as the British built class "A" amp, made famous by four chaps from Liverpool, England. The Trainwreck amplifier was-- and is-- a totally different design with it's own unique sound.

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After years of requests by fans of the British amp asking us if we would build an amp with the classic British class "A" sound but without the problems associated with a thirty year old original, we are proud to introduce the LIVERPOOL ROCKET 30.

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The Liverpool Rocket has all the "RIGHT STUFF" of the early sixties design including a 5AR4 tube, hand wiring, and we chose to build just one channel, the much sort after top boost configuration.

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We opted to leave out the hum, buzz, and crackle of the original amps. We also traded the sometimes brittle and glassy timbre in the high end of most originals for a bit more warmth and chime. In side-by--side tests with the originals, better than 90% of original amp owners chose our '30 over their original amps.

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The Liverpool Rocket is built only in head form. It's the standard size and shape of our other models and fits the same flight case.

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Front panel controls are: VOLUME, TREBLE, BASS, and CUT. The POWER, and the STANDBY (missing on the original) are also up front.

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The rear panel contains the POWER CORD, FUSE HOLDER, 4-8-16 OHM SELECTOR, and TWO SPEAKER JACKS.

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The British amp has always been one of our personal favorites. Unlike the flood of reissues and clones that have hit the musical equipment market and never really sound as good as the originals, we made sure the Rocket is right in SOUND, not just in print!

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