



"A customer asked me to outdo my La Perla model. So I came up with El Dorado."

Enough remained for another guitar, so Teye used the leftover to cap a second El Dorado's spalted limba (korina) body. The zircote provides a snappy tone, as does the guitar's walnut neck. To bring out the grains and luminosity of these woods, and to allow them to vibrate optimally, Teye eschewed pore filler and applied a thin violin-type finish.

The Bedouin influence can be detected in the mother-of-pearl diamonds and raw copper dots that adorn El Dorado's top, in the fretboard inlay pattern, and in the purple abalone and ebony inlays around the top's perimeter. As on a Bedouin rifle, it's obvious that these ornamentations were rendered by hand. This tedious process required months of work, thus justifying the guitar's \$32,000 price tag.

Teye manually machined and engraved all of El Dorado's hardware and metal parts, save for its Grover Imperial tuners and generic control knobs. (He recently designed new knobs that will be standard on his pricier guitars and which he intends to send customers who already own those instruments.) The most detailed engraving, of a gathering around a campfire, can be found on El Dorado's starfish-shaped control cavity cover. "It's a reproduction of a drawing I did back in '99," Teye says. "The gentleman with a guitar on his back is actually me. My wife's in there, too, and the people clapping and playing are Gypsy friends of ours from Spain. The only thing fictive is the camp scene, since our friends all lived in the city."

Like other deluxe Teye models, El Dorado sports a trio of Jason Lollar humbuckers, which Teye had Lollar wind for extra clarity. The pickups are selected by a five-way switch, and the controls include two volume, one tone, and another called "Mood." Teye is cagey about the Mood control's inner workings, but it can be manipulated to produce single-coil, humbucking, and even acoustic-electric sounds. Teye says, "I designed the electronics that way because I got so tired of carrying around four or five electric guitars to get the sounds I wanted, when I only needed one instrument for a flamenco gig. This guitar does it all." GA