



Moving on in time, that is the art of Bob Dylan in the new millennium. Nothing has changed, yet every day seems different from the previous one. Dylan keeps the right moment up, after taking a

well deserved break for four months. Indeed the 1999 tour season was a long and a big one, with co-jauant adventures with Paul Simon (summer) and Phil Lesh (autumn). Not all shows were legendary, but the ones we picked out proved that on that right night Bob was capable of stopping the time for two hours. Note that we are still working on the

definitive autumn compilation, which will be a triple set of a complete show and about twenty bonus-tracks. Stay tuned for the last missing link from 1999. But right now you hold

the very first notes of the new century in your hands. Dylan starts his new touring season exactly the same way as he ended the last one: taking care of business in a small sweaty club.



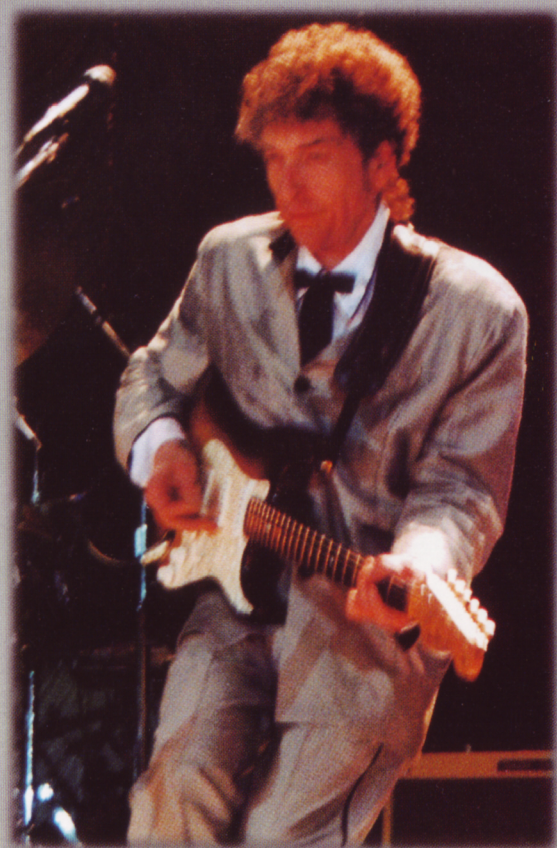
The marvellous Sun Theatre in Anaheim is the perfect location for the opening ceremonies, holding only four hundred fans. Just like in New Jersey at the Copa Room, Dylan decided to play

both an early and a late show. We chose the early show, in order to select many tour rarities and some unique premières. The shorter acoustic set features the ever welcome return of Tomorrow Is A

Long Time and It's Alright, Ma, but far more important is the inclusion of This World Can't Stand Long, a traditional treated with respect that turned into a musical tour-de-force. The electric set is simply outstanding. Starting with Dignity, not played since the European spring tour of 1995 and sounding so much better than way back then. On songs like this one,

the band shows their tremendous impact, and Dylan replies with anger. Unfortunately, this masterpiece would seldom be repeated during the following weeks. Bob, being aware of the

inclusion of the original studio version on the soon to be released Best Of, Volume Two, wanted to go back to the roots of the song and brought a version far superior than any previous live take. Next is the first live performance of Tell Me That It Isn't True (from Nashville Skyline), a nice ballad, but alas featuring some of his weakest lyrics. Far more interesting is another world live première of his latest single Things Have Changed. Again, we are short of words when it comes to judge this impressive outing. Great, funny lyrics and a simple, but catchy line that hooks every soul in the Sun Theatre. This song proves that Dylan still rules, and it also proves that he is still capable of writing instant classics. We can only hope for more new studio material to come soon. Back to Anaheim,





where Bob finishes his set with Not Dark Yet, becoming a live classic. This song takes a leading role in the grand finale, sung with a voice that commands, that heals and transports the listener to another level. Three encores follow, including his au revoir to pal Jerry Garcia: Not Fade Away.

As always, we have remastered the original recording in order to give you the best. Sun Beating At The Altar is the living proof of another extra-ordinary touring year. Check out the brand new release "The Violence Of A Summer's Dream", a double set from Cologne, Germany and all will be revealed. See you all down the road in September and October!

The Gentlemen's Club
Of Spalding Treasurer

