

Dear Tom,

Partly to use up the extra 50 live stamp I have, and partly to relax after this morning, I write. Actually I ought to write the tomorrow's double-axe speech I have from now (13:55) to 8:45 tomorrow to ~~do~~ finish it, and get a night's sleep. Can I do it? It's much changed in structure from what I did in Austin, with more hope that it will be understandable English.

After long wait, at 9:15 today a young chap came from Anna to suggest we go to try out the slides, etc. So we walk up to find Anna and then to that semicircular hall you remember from the Congresso. It took at least 15 min to find someone to find the keys, then a proper machine was sent for, and came, then after trying it (ok) we sent off for the second machine I'll need Friday - and one tray for slides. The need for a second signal cord, and two signal extensions was noted [will we have shown up by 9:00 am (when I am to ~~go~~ get to the hall for preparations - for an 11:00 am performance). Then some of my slides were too thin - have to get thicker mounts. At 12:00 we were done with all this. Anna & I and the boy went off to the bank (where I think I am to be reimbursed for the travel expense) BUT I hadn't my passport on me, and Anna didn't have the number of the account. So we have to try tomorrow.

The photographic store near by said mounts were difficult to find. So I asked my friendly musical companion Rochetti, and he went to the Institute photographic person, and several were produced. So I went out after re-mounting about 16 slides to find a new and good lunch place, and so here I am ready to start up my computer and begin to finish my speeches.

12 Maggio 1992

T T R

Plus Tech
on hours

By 3:00 pm some progress — but *no-papirós Eíma!*!
— and the slides are all re-mounted, 15 of 'em.

I meant to mention that at the bank, by pure chance, we happened to get in line behind Enrica Triandra, whom (with one of our Orinda colleagues whose name I can't remember) I had not yet seen — fine reunion, and she's just come by the Institute.

P.S., I have at last found a wonderful new interpretation of the gold-axe — better than the "Ida-Mater" by a long shot. But I can't believe it either. But it fits nicely into a lecture form, if the audience knows Mycenaean.
Some of the