I was delighted to read the article written by Anastasia Papaioannou, «Η μαρτυρία του Γιώργου Φαρσακίδη για το θέατρο στον Άη Στράτη κατά το διάστημα 1950-1961», which was published in the most recent issue of *Skene*. The author has actively engaged with both oral and written testimonies as well as with my own work, *Theatre of the Condemned: Classical Tragedy on Greek Prison Islands* (OUP 2011) (not, however: *Theatre of Condemned*, as stated in the author’s bibliography and repeated footnotes).

May I take this opportunity to draw the author’s and the readers’ attention to an infelicity that I wish to correct? This infelicity stems from the author’s misreading of some of the comments I made in my English-language book. On page 132 (not: pp. 58-59, as per Papaioannou) of *Theatre of the Condemned*, I refer to the 1951 production of Aeschylus’ *Persians*, which was staged by the political prisoners of Ai Stratis, with the following exact words: “Especially the actors’ wigs made out of sheep’s wool left the audience of inmates, guards, and islanders impressed.” I then repeat the word “wigs” in footnote 2 on the same page, where I expand briefly on the raw materials used for the wigs that the actors wore in this and other inmate productions.

On page 90 of Papaioannou’s article, however, I read with consternation that the actor playing the messenger in the same 1951 production of Aeschylus’ *Persians* wore wings («φτερά») made of sheep’s wool, and that my work is somehow the source of this piece of information. Needless to say, the messenger of the *Persians* did not appear in a costume with wings (as can be ascertained from the preserved pictures, also reproduced by Papaioannou), which would not befit the original text nor its 1951 stage version. Key to this unfortunate misunderstanding is the misreading of “wings” for “wigs” on the part of the author. I hope Papaioannou will gracefully accept my correction, and I thank the editors of *Skene* for allowing me to submit it to the journal.