Dear Glenda,

I have revised the article in accordance with the reviewers’ comments.

Reviewer 1:

1. I have not yet changed and used the professional transliteration of Arabic terms and names. I will carry this out later as per our email correspondence.
2. I attempted to find dates of birth and death of persons mentioned in the article, and when successful, this has been added.

Reviewer 2:

1. As per the reviewer’s suggestion, I used the concept of “microhistory” and explained the historical sources and their limitations in terms of conducting a detailed performance analysis – see p. 2 and p.20.
2. As per the reviewer’s request, I elaborated somewhat on the conclusion that foregrounds the importance of this event for contemporary Israeli theatre and society – see p. 22-23.
3. I changed my argument, and described only the growth of Jewish-Iraqi theatre without dealing with its contribution to the field of Iraqi theatre. Furthermore, I explained why it is important to mention this piece of history – see p. 6.
4. I have explained more about the Ohel theatre, its theatrical position, and its economic condition, to better understand why it agreed to sponsor Ur Ensemble – see p. 11.
5. I attempted to explain the role of Lilit Nagar as a narrator in the play – see p.12.
6. I expanded on the theoretical frameworks: the intercultural theatre and postcolonial theatre - see p. 3-4.
7. I also emphasized that Fischer-Lichte’s theoretical framework has two main points: first, viewing aesthetically, as well as politically, the interweaving between cultures on the stage; and second, pointing out the utopian-transformative experience that emerges from this interweaving. These two points allow me to understand and analyze the Ur Ensemble better than the previous theoretical frameworks: the intercultural and postcolonial. See p. 4-6, 20-21.

Sincerely

Naphtaly