Dear Glenda

I have revised the article through the comments of the reviewers.

Reviewer 1:

1. I have not yet changed and used of the professional transliteration of Arabic terms and names. I will do it later according to our email's correspondence.
2. I attempted (and partly succeeded) to find as much as possible the dates (birth and death) of the persons who mentioned in the article.

Reviewer 2:

1. According to the reviewer's suggestion, I used the "microhistory" concept and explained the historical sources and their limitations to make detailed performance analysis – see p. 2 and p.20.
2. As the reviewer's request, I elaborated a little bit the conclusion that foregrounds the importance of this event to contemporary Israeli theatre and society – see p. 22-23.
3. I changed my argument, and only described the growth of the Jewish-Iraqi theatre and did not deal with its contribution to the Iraqi theatre field. 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 and its theatrical position and economic condition for understanding why it accepted to sponsor Ur ensemble – see p. 11.
5. I attempted to explain clearly the role of Lilit Nagar as narrator in the play – see p.12.
6. I expanded more about the theoretical frameworks: the intercultural theatre and postcolonial theatre - see p. 3-4.
7. I also emphasized that in Fischer-Lichte's theoretical framework has two main points: first, seeing aesthetically as well as politically the interweaving between cultures on the stage and second, pointing out the utopian-transformative experience that grows 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 ones. See p. 4-6, 20-21.

Sincerely

Naphtaly