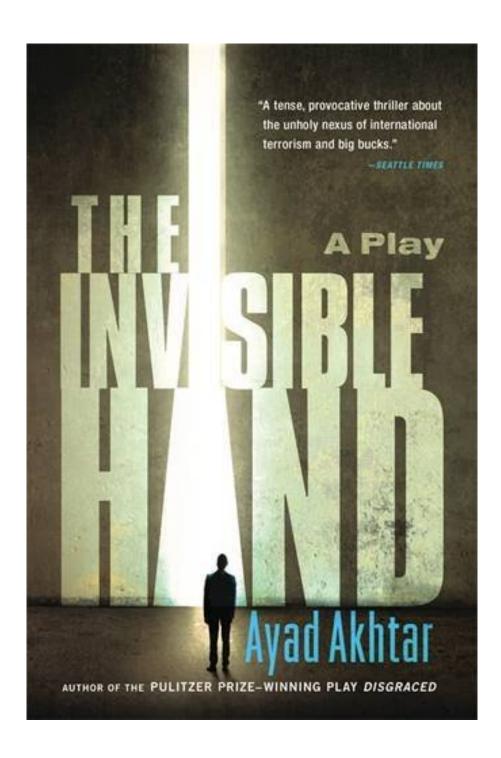


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#### Review

Praise for The Invisible Hand

"With The Invisible Hand, Ayad Akhtar solidifies the reputation he forged with Disgraced as a first-rate writer of fierce, well-crafted dramas that employ topicality but are not limited by it.... The prime theme is pulsing and alive: when human lives become just one more commodity to be traded, blood eventually flows in the streets."--Brendan Lemon, Financial Times

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"[A] tragically contemporary thriller.... There has been precious little activity on this front since Jerry Sterner's Other People's Money and Caryl Churchill's Serious Money.... Mr. Akhtar makes up for this oversight with a vengeance."--Harry Haun, New York Observer

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"Whip-smart and twisty.... Akhtar offers a hostage tale that balances violence, humor and geopolitical critique, never losing its edge or letting us complacently root for one side."--David Cote, Time Out New York

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Ayad Akhtar is a screenwriter, playwright, actor, and novelist. He is the author of a novel, American Dervish, and was nominated for a 2006 Independent Spirit Award for best screenplay for the film The War Within. His plays include Disgraced, produced at New York's Lincoln Center Theater in 2012 and on Broadway in 2014 and recipient of the 2013 Pulitzer Prize for Drama, and The Who & The What, produced at Lincoln Center Theater in 2014. He lives in New York City.

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"[A] tense, provocative thriller about the unholy nexus of international terrorism and big bucks...." (Seattle Times). "Ahktar again turns hypersensitive subjects into thought-provoking and thoughtful drama" (Newsday). "The prime theme is pulsing and alive: when human lives become just one more commodity to be traded, blood eventually flows in the streets" (Financial Times). "Whip-smart and twisty" (Time Out New York), "The Invisible Hand offers genuine insight into the future of the West" (Village Voice).

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By Alan L. Chase

I have systematically set out to read everything that Ayad Akhtar has written, and to see all of his played performed on stage. This play continues his exploration of the relation of America to Islam. In this work, he combines his personal knowledge of Islam, having grown up as a Muslim Pakistani-American and his understanding of finance. This narrative follows the relationship between big money and international terrorism, seen through the eyes of some memorable characters embroiled in a tense hostage situation in Pakistan. As always, Akhtar's writing is laser-focused and eye-opening. The arc of this story shines a light onto the question: "Why do the terrorists hate us?"

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