

Kudos for Mike Wiley Productions

goingbarefoot•inc. a presenter's point of view... an artist's standard of performance

1410 Shepherd St., Durham, NC 27707
Stephen Barefoot 919.489.1541
Jennifer Hovey 208.870.7235

www.goingbarefoot.com
stephen@goingbarefoot.com
jennifer@goingbarefoot.com

"This is more than mere versatility - it's virtuosity."

American Theatre Magazine

"Mike Wiley is a brilliant artist and educator... This is about mending the broken world through the power of story, and making scholarship and art speak to the breach in our common life. I am proud to have Mike as a colleague in those efforts..." Author Tim Tyson, Blood Done Sign My Name

Theater at its most powerful occurs when deep connections between material, performers, and audiences occur. This is one such experience that delivers on all counts... At the Booth on Thursday theater goes experienced the kind of brightness that accompanies the heat of a fiery performance. It was on full display with Mike Wiley at the helm of no less than twenty separate character portrayals. From young ten-year-old Tim Tyson, to his father and main protagonist, Reverend Vernon Tyson, to Tyson's mother and various Oxford resident antagonists Robert and Larry Teel, Wiley shifts into character with the ease and aplomb.

Michael J. Solender, Charlotte Viewpoint

"Mike Wiley's THE PARCHMAN HOUR is magnificent, moving, historically pitch-perfect, brilliantly conceived... Don't be put away when I say it is as well-executed a piece of learning as I've ever seen -- because it is great, great theater." Hodding Carter

"Almost fifty years after the Freedom Rides I was blessed to witness the dramatic retelling of our struggle and see a new generation of young folks learning about our efforts to break down barriers. I felt the presence of the "beloved community" we dreamed about in 1961." (Freedom Rider)

Attorney Charles Jones

"Over the past decade, the region has come to admire Mike Wiley's series of intensely researched—and brilliantly crafted—original one-person shows that have illuminated significant (but frequently neglected) events in America's long and problematic racial history. Wiley's unerring ear for

*dialogue, acute editorial sense of scene, and significant gifts as an actor and a mimic have made solo works like **DAR HE: THE LYNCHING OF EMMETT TILL** (partially captured in the film [EMPTY SPACE](#), which took honors at last year's Carrboro Film Festival) actually feel like an evening spent among an intense community of people, united at times and divided at others by a common dilemma. The taut, tense editing and layering of the witnesses' testimony counteracts the sense of condensation such a story could easily have. Mike Wiley's new work is a strong—actually, make that necessary—reminder, not only of some of the starkest realities of the segregated South, but of the astounding resilience of those who chose to stand against it. The production's scrupulous accounting of the very real divisions among the leaders of the civil rights movement, their own crises of conscience and cowardice, and the “measured” political responses of government representatives (including then-U.S. Attorney General Bobby Kennedy), adds appreciable depth, dimension and veracity to the times depicted.* Byron Woods, Independent Weekly, Durham, NC

“An intensely physical actor and writer who can turn on the charm like nobody's business. When it comes to working a crowd, Wiley makes Bill Clinton look like a wallflower.” Independent Weekly

“A tour-de-force ... a riveting evening of theater, one of the year's ten best.” - Raleigh News & Observer

“A depth and clarity as distinct as an entire cast of players could make them...so packed that we are rapt from the very first word.”
Classical Voice of NC

“I've never found any other artist who (1) delivers more valid educational content, (2) involves and connects with school audiences more successfully, or (3) is more pleasant to work with. He has a knack for taking sensitive and sometimes painful topics, and making them accessible in non-threatening — even humorous — ways. You will not regret bringing him to your school.” Christian B. Rothwell, Chorus/Drama Specialist, Apex NC

“A few more like this and I'm going to request that all Temple Theatre productions be reduced to one- or two-man shows... Wiley's performance is one of the best the Temple has seen in years... left the crowd speechless...” Sanford (NC) Herald

“An astonishing work, both in its content and in its performance. Wiley's singular performance brought a series of six [Duke University] packed houses to their feet...” CVNC.com

“As Nash-Rocky Mount High School Teacher of the Year, I found myself with the unique opportunity to put my cash “award” to work in a way that could impact both my school and my community. After teaching the book, I believed it was important to donate my award to bring the play *Blood Done Sign My Name* to both my school and community. Mike Wiley performed both for our students at Rocky Mount Senior High, followed by a public evening performance at the Dunn Center for the Performing Arts at Wesleyan College. In all my years of teaching, I can think of no greater history lesson for my students. Mike Wiley is spellbinding, brilliant, sensitive and remarkable. I promise you will be as inspired as I am when you see his outstanding performance and this compelling theatrical work.”
Betsy Hester, Rocky Mount, NC

“Dar He Is The Best of the Best... By our count, there were 426 theatrical productions in the Triangle in 2006; but only one of them - the stirring multimedia presentation of *Dar He: The Story of Emmett Till* - made all four Top 10 lists published by the Raleigh-Durham-Chapel Hill news media. A one-man show written and performed by Mike Wiley and directed by Serena Ebhardt, *Dar He* was a devastating dramatization of one of the most infamous murders of the Civil Rights era... so packed with intense, tight characterizations and creatively-portrayed locales that we were rapt from the very first word. Those first words are spoken by Look reporter William Bradford Huey, as he begins to tell us what he learned from the men responsible for the death of 14-year-old Emmett “Bo” Till. Wiley is a marvel to watch as the characters he portrays appear and disappear before us. Wiley recreates Till, Huey, and all of the other characters with a depth and clarity that make each one readily identifiable, and as distinct as an entire cast of players could make them.” Robert McDowell,
Triangle Theatre Reviews

“Mike’s performance was so powerful, passionate and strong. We could not have been more pleased. Mike has been and remains one of the most talented actors I have ever seen. He immediately captured our audience, and as with his other productions, made it utterly clear when he changed character and setting. The production is an amazingly well-organized, articulate performance. This is such an important story and Mike pulls the audience in through the humor he finds in the characters. He takes a brutal subject and packages it in such a way that it slips by the audience’s defenses so that they actually see the situation in a new and different light. During the Q and A following the show, one audience member remarked that for the first time she felt as if she understood the issue from the point of view of the black person. Powerful statement. In fact the Q and A went on and would have continued for who knows how long if Mike hadn’t decided that it was time to end it...” Noelle Scott, Pres./CEO, Cabarrus Arts Council, Concord, NC