

## **MEDIA QUOTES**



**'A star in the Making'**  
(Sydney Morning Herald)

**'Livewire!'**  
(Sydney Morning Herald)

**'Bright new talent'**  
(The Daily Telegraph)

**'Sends shivers down your spine'**  
(Broadway Australia)

**'Don't miss her!'**  
(Cabaret Hotline)

**'Alluring'**  
(Sydney Morning Herald)

**'Like a Bolt of Lightning'**  
(Broadway Australia)

**'Utterly arresting and chillingly convincing'**  
(Sydney Morning Herald)

**'Sizzling'**  
(Cabaret Hotline)

**"Kaye Tuckerman is a remarkable talent, with a powerful silky voice and a delightful stage persona. She is a first-rate improviser, and - not a bad thing - truly funny. I would recommend her for anything."**

(Richard Maltby – Tony Award Winner, Best Director 'Ain't Misbehavin')



**'Kaye Tuckerman is a multi-talented delight!'**

(David Shire – Oscar Award Winner, Best Song '*It goes like it goes*' Norma Rae)

**'I WORSHIP you'**

(Andrew Lippa – 'The Wild Party', 'John & Jen', 'Addams Family', 'Big Fish')

**'Kaye Tuckerman ..... brought the house down'**

(The Scene – The Sunday Mail)

**'Chilling, enthralling, witty and original'**

(John McBeath – The Advertiser)

**'emotional, witty, classy, and penetrating - with many stand-outs: Tuckerman's interpretation of Miss Byrd'**

(Fiona Scott-Norman – The Age)

**'I was thrillingly taken by a performer new to me, Kaye Tuckerman, who brought humour and zing to two of the show's best songs, 'Miss Byrd' and 'Back on Base'.'**

(Mark Shenton – Whatsonstage.com London)

**Kaye Tuckerman's Miss Byrd and Back on Base convinced me that there's no one in the country – not even Caroline O'Connor, whom she most resembles – who could have done the numbers with more flair and style. This was music theatre at its classiest, slickest and most perceptive.**

(Michael Morley – The Adelaide Review)

**'powerful performance and a delight'**

(Graham Strahle – The Australian)

**The show stealer, however, was Kaye Tuckerman in two superbly raunchy comic turns, first as Miss Byrd, the uptight secretary writhing in guilty pleasure behind her desk, and later singing and dancing her way Fever-style through a virtual orgasm to prove she was Back on Base, while double-bass player Steven Fleming remained obviously po-faced.**

(Patrick McDonald – The Advertiser)

**'one of the festival's top names - vocalist Kaye Tuckerman'**

(BBC Radio)



**Tuckerman's hymn to her late, rich, grandfather brought the house down, as memorable for its outrageously black Lehrer-like humour as for Tuckerman's absolutely vicious delivery.**

*(Tim Lloyd – The Advertiser)*

**Kaye Tuckerman, who has already appeared in New York, proved that her star turn in the Kit and the Widow broadcast the previous week, was not fluke. In her good-humoured, funny show Maneater she vamped and sizzled to great affect, putting one in mind of a young Eartha Kitt.**

*(Bill Stephens – Cabaret Hotline)*

**Finally, the sleazy sensuality and engaging humour of Kaye Tuckerman. She was hilarious in a song about braining her grandfather, utterly arresting and chillingly convincing elsewhere.**

*(John Shand - Sydney Morning Herald)*

**'Tuckerman's odd ball salute to the blondes in Alfred Hitchcock's movies...is the best part of the show..flecked with sex and horror.'**

*(Colin Rose – Sun Herald)*

**'Kaye Tuckerman plays a skit as a Hitchcock Heroine. Sexy but prim. Very funny, very weird, very good.'**

*(Tony O'Donoghue – [www.sceneonline.com.au](http://www.sceneonline.com.au))*

**'Tuckerman showing so much leg as to test one's blood pressure, hurled herself into a song that could have been written for her, *Raise the Roof*. With her fearlessness, looks, predatory sexuality, voice and acting ability, she is a star in the making.'**

*(John Shand – Sydney Morning Herald)*

**Kaye Tuckerman made a meal of the hilarious real estate saleswoman Miss Byrd before literally stopping the show again with Back On Base which involved an onstage orgasm induced by the po-faced double bass player.**

*(Bill Stephens – Showbuzz)*



**'Kaye Tuckerman stopped the show with a virtuoso set of numbers. As a performer she moves like a Las Vegas dancer, sings with the elegance of Cleo Laine and delivers lines with the rapier timing of a young Anne Bancroft. I have no doubt that she will be performing somewhere in New York City when she attends the NY Cabaret Convention; don't miss her.'**

*(David Schwartz – Cabaret Hotline)*

**A woman on a stage with a piano sounds like pretty standard cabaret show fare - unless that woman is Kaye Tuckerman and the show is *Stalker*.**

*(Ewa Jaremkiewicz – Brag Magazine)*

***Stalker* is an edgy and sexy rollercoaster ride into the deep corners of sociopathic humanity.**

*(Ewa Jaremkiewicz – Brag Magazine)*

**Kaye Tuckerman is more mod pixie-punk than a cliched picture of cabaret singer: cropped black hair, pale skin, flowing black dress, long lace-up boots, red wine coloured tights and a theatrical neckpiece glittering almost past her knees. Enough on her visual impact though.**

*(Ewa Jaremkiewicz – Brag Magazine)*

**Her command of the stage and her voice quite literally stops you in your tracks. She uses it to draw tears, illustrate gory stories, and induce spine-tingling melodic climaxes all while remaining poised in her chair.**

*(Ewa Jaremkiewicz – Brag Magazine)*

**"Stalker! Easily the best thing I've seen Kaye do."**

*(John Shand)*

**Kaye Tuckerman ....loads of spunk and spot-on comic timing.**

*(Michael Finn - Melbourne Stage: Review 'Dusty')*



**Kaye Tuckerman...a great comic...dozens of little scene stealers throughout the show.**

*(Michael Magnusson – The Age: Review: ‘Dusty’)*

**Kaye Tuckerman glows as the intriguingly off-beat friend of Dusty. With a deft sense of comic timing, she gives a warm measured impressive performance.**

*(Alison Lee-Tet – Musical Reviewer ‘Dusty’)*

**Kaye Tuckerman provides alot of the comic relief in the show**

*(AJ Marquez, musical reviewer ‘Dusty’)*

**‘Reminiscent of a young Eartha Kitt, she purred and growled her way through a rather macabre exploration of the mind of a stalker.**

*(Bill Stephens, Cabaret Hotline)*

**Tuckerman presented a striking figure, with the lithe figure of a dancer, clad in a slit black dress and red stockings, with short black face-framing haircut and bright red lipstick, perched on a black piano stool in a cocoon of red velvet**

*(Bill Stephens, Cabaret Hotline)*

**Sophisticated, disturbing, and at times hilarious’**

*(Bill Stephens, Cabaret Hotline)*

**‘Tuckerman was marvelous, reining herself in so her singing and acting were nuanced and adroit....funny for ‘If you love me please don’t feed me’,...predatory for the amusing ‘My Simply Wish’. Later she stepped away from comedy for the trance-like infatuation of ‘Nothing in Common’.**

*(John Shand, Sydney Morning Herald – ‘Listen the my Heart’)*

**‘Dynamic’**

*(Rohan Shearn, Aussietheatre.com – ‘An Evening with Jeremy Sams’)*

**‘Kaye Tuckerman's knockout performance of "the diet pill incident"’**

*(Murray Bramwell, The Australian – ‘Shane Warne the Musical’)*



**'The killer voice of Kaye Tuckerman'**

*(Troy Dodds, Aussietheatre.com – 'Listen the my Heart')*

**'Kaye Tuckerman, steals the show'**

*(Michael Feast, The Program – 'Shane Warne the Musical')*

**'Kaye Tuckerman's heavy metal show-stealer as Warnes diuretic dispensing mum.'**

*(Patrick McDonald, The Advertiser – 'Shane Warne the Musical')*

**'Kaye Tuckerman is the personification of the Adelaide Cabaret Festival's *Black Cats*.'**

*(Michael Feast, The Program – 'Shane Warne the Musical')*

**'Kaye Tuckerman raised the roof'**

*(Phil Scott, Adlib – 'Shane Warne the Musical')*

**'Kaye Tuckerman, was sensational in her heavy-metal show-stealer "Take the Pill."'**

*(Bill Stephens, Cabaret Hotline – 'Shane Warne the Musical')*

**'Kaye Tuckerman showed us she can not only sing, but move with energy and sparkle, while giving the songs all the power, suggestive allure and double entendre of songs like *'The Man with the Golden Gun'* and *'Moonraker'*.**

*(Peter Bleby, Australian Stage – 'Licence to Thrill – The Scores of James Bond')*

**'Tuckerman is slinky sex on legs with *'Mr Kiss Kiss Bang Bang'***

*(Matt Byrne, The Advertiser – 'Licence to Thrill – The Scores of James Bond')*

**Jane Doyle's Top 10 "Hot Picks" for the 2008 Adelaide Cabaret Festival**

"Two for the Road **ANYTHING** featuring Kaye Tuckerman is worth the ticket price - let alone the music of Mancini with Colin Lane, Dale Pengelly and Julia Zemiro to boot. A must for the whole family's musical education."



**‘Sheer physical vibrancy’**

*(Tim Lloyd, The Advertiser – ‘Two for the Road – The Music of Henry Mancini’)*

**‘Plays the sexy cabaret role perfectly’**

*(Anna Solding, The Independent Weekly – ‘Two for the Road – The Music of Henry Mancini’)*

**‘Gritty Kaye Tuckerman pulls off a drunken-chanteuse routine (in heels and evening dress, no less)’**

*(Time Out Magazine – New York)*

**‘gorgeous guest vocalist Kaye Tuckerman, the song brought the house down as the two female panthers prowled the house, covered in chocolate cake. (You had to be there—but call Karen Finley now, and tell her she has serious competition!)’**

*(Miami Sun Post)*

**Kaye Tuckerman — a vocalist of incredible power and variety who's on hand all evening — sings of a bittersweet love affair, Rida swoops around the tiny wood-and-stained-glass tent seemingly channeling the emotions in Tuckerman's tune.**

*(Alex Probst - Backstage.Com)*

**Australian chanteuse Kaye Tuckerman in various guises provides musical interludes with songs like "Nasty, Naughty Boy," which she sings, drunk, literally lying in the laps of the audience.**

*(Gus Solomons – Gay City News, New York)*

**Audience members in the first row are likely to be groped by a drunken chanteuse by the name of Kaye Tuckerman.**

*(The New Yorker)*

**Australian vocalist Kaye Tuckerman in full '80s-rock-chick mode, and her stiletto heels are a mere lovely appetizer**

*(Eric Grode – The New York Sun Post)*



**So this year's chief standouts: The alcohol-inclined chanteuse Kaye Tuckerman, who swallows and spits songs as diverse as Jacques Brel's "Carousel" and "Let the Sunshine In" when she's not trolling (& rolling through) the audience**

*(Matthew Murray – Talking Broadway, Off Broadway)*

**the drunk singer lurching around with her empty Champagne bottle, the funny Kaye Tuckerman.**

*(Rachel Saltz – The New York Times)*

**Vocalist Kaye Tuckerman, an attractive power balladeer who at one point goes into the audience asking patrons to spank her as she sings "Nasty, Naughty Boy" (What gentleman would refuse?)**

*(Broadwayworld.com)*

**There is also a superb Australian cabaret chanteuse, Kaye Tuckerman, whom I have previously encountered on my regular forays to the Adelaide Cabaret Festival, and is now making a bid for serious international acclaim, to change the mood and even provide a little menace.**

*(Mark Shenton – thestage.com - UK)*

**the languorous lounge singer Kaye Tuckerman**

*(Bill Hirschman – The Sun Sentinel, Miami, FL)*

**Absinthe features a new centerpiece singer, Kaye Tuckerman**

*(The Sun Sentinel Miami FL)*

**Under the Spiegel-tent, glittering between mirrors and lights the night swirled around like a bottle of Absinthe does. "Like a carousel spinning round and round," sang the vixen mingling with the audience. It is part confusing, sweet and glowing in the twisted way Absinthe does. I have never been so afraid at a live show.**

*(MiamiBeach411.com)*