

## Reviews for *Girlfriends*

"It's a GREAT IDEA - a musical about the air battles of World War II which focuses not on brave bombers flying off into the night skies to victory, but on the WAAF women who got them up there . Howard Goodall's score is complex . filtering individual story lines into strange choral swells of GREAT BEAUTY AND POIGNANCY."

Barney Bardsley, *City Limits*

"A ROUSING tribute to the Women's Auxiliary Air Force . accompanied by a BLAZINGLY DRAMATIC score. Mr. Goodall has a wonderful gift for reflecting situation in melody. It . rises effortlessly to the occasion for ardour, grief and protest."

Irving Wardle, *The Times*

". The subject is a terrific idea for a musical . FUNNY AND TOUCHING, CHARMING BUT REALISTIC. Howard Goodall's score is CONTEMPORARY AND DRAMATIC - a rare combination - and also carefully balanced, contrasting romantic melodies with perky rhythm numbers."

Mark Steyn, *Plays and Players*

".A MUSICAL OF STYLE AND CONTENT, and ultimately very MOVING. Howard Goodall has given us a COMPELLING evening . there is much to savour and enjoy in John Retallack's superbly imaginative production . an ENGROSSING, TOUCHING show."

Michael Leech, *What's On*

"It is the ATMOSPHERIC score that predominates .. Goodall dwells in the mind - particularly in the choruses - in its strong and repetitive resolution."

J.C. Trewin, *Illustrated London News*

"Written by Howard Goodall in the form of a light opera, there is a MELODIC THROB to the music . which the girls sing tunefully while marching in drill formation, saluting smartly or trying not to look too depressed about the unsexy uniforms the Air Force has imposed upon them."

Milton Shulman, *London Evening Standard*

"Goodall has come up with some SPLENDID CHORAL NUMBERS, expressive of joy, grief and, above all, the will to win."

Francis King, *Sunday Telegraph*

"Mr. Goodall has been dealt a strong Parryesque hand as a composer . The music itself is sinewy, rich, trumpet-dominated, and DISTINCTIVE."

Michael Billington, *Guardian*

"He excels at the orchestral accumulation of narrative power – making classical use of Bach-boogie, Forties' harmonies, instrumental continuo and obligato, which color and enrich the score throughout."

Michael Ratcliffe, *Observer*

"Mr. Goodall lets rip with some ROBUST canticles of war, and . his instinct for recasting syncopated dance forms (beguine, tarantella, rumba) in a scheme most resembling broque oratorio."

Michael Coveney, *Financial Times*

"Goodall mixes '70's pop, with '30's Broadway musical and a touch of Kurt Weill to an ORIGINAL blend."

*Girl About Town*

". Goodall comes across yet again as our most EXCITING new popular theatre musician."

John Peter, *Sunday Times*