



An empty studio,
informal tinkling on piano...

and a SECRET listener...

The start of Frank Duval's career as a composer was rather coincidental. 1965, in Munich, the man from Berlin accompanies his wife to a radio-play at the Bayerischer Rundfunk, the Bavarian Radio Station, and waits in a studio. The place is empty, except for a grand piano in the large room. Duval sits down and starts improvising. Heinz-Günther Stamm, the director, happens to be nearby and hears the melody. Spontaneously, he "buys" it as the central theme for his radio play "Fräulein Julie".

Word about Duval spreads, and, shortly after this, the first large commission from the radio station follows. The young composer writes the music for the Goethe-satire "Faust auf eigene Faust" (Faust by himself). Even television gets

wind of Duval, and ZDF shows the play in a TV version. The Bavarian Radio Station relies on Duval for the production of the large musicals from then on. At the same time he takes charge of the musical background of complete series of radio plays, such as the galactic cult parody "Der Anhalter ins All" (literally Hitchhiking into space, an adaptation of the third and fourth novels of The Hitchhiker's guide to the Galaxy). Very favorable comments from musical critics.

"A magical music without limits by Frank Duval in C minor. For these radio-plays, he has composed and produced musical pieces which conform to the strict norms of the baroque suite."

HEYNE SCIENCE FICTION MAGAZIN

Apart from his work for the radio, Frank Duval also begins to work for other artists. For Ivan Rebroff, Alexandra, Johanna von Kocian, Margot Werner, Maria Schell or Klaus Lowitsch. He writes chansons and couplets for them - the melodies and lyrics. Many of them become hits, like the Rebroff songs "Nidsche-wo" and "Giess mir einen Wodka ein" (Pour me out a vodka) – titles which, even today, are considered authentic Russian folklore. Also for Karin Hübner's LP "Eine Strasse führt durch mein Gesicht" (A road leads across my face), for which Duval also signed as composer and songwriter, there is much acclaim.

"Naive, droll, ever temperamental, somewhat ballad-like, somewhat hit-like – something of everything. The lyrics prove to be above average. For the connoisseur, this record is a delicacy..."

newspaper: HANNOVERSCHE ALLGEMEINE ZEITUNG

A multi-talented Duval develops his own, distinct personal style of music. Meanwhile he is also in demand as a musical arranger.

In the early 70's Duval has moved from Berlin to Munich – and in addition to his professional success, luck is added to his private life: Kalina Maloyer. In this woman from Slovakia, he not only finds a new partner for his life, but also, as he himself says, his "muse, his inspiration, and at the same time his harshest critic". The painter inspires Duval and advises on his work, harmonizes with him in song and writes most of the lyrics.

Finally, in the summer of 1977, the breakthrough comes. TV director Helmut Ashley hears about Duval and puts his trust in Duval for the music of the crime thriller film "Schüsse in der Schonzeit" (Shots in the closed season). A tremendous instrumental success, soon to be followed by more.