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Collage – Motel d’amour

A Lost Electro-Funk Gem from the NDW Era Resurfaces

When we first collaborated with Collage member Markus Kammann on the EP project “Mit den Puppen tanzen” at the end of last year, we never imagined what would follow: Kammann approached us with a completely unreleased full-length album by his former band. Upon receiving the first three preview tracks, we were floored. One of them was “Nachtcafé” — a track that kicks off with a funky bassline layered over the punchy rhythm of a Roland TR-808. Add shimmering synths and Katrin A. Kunze’s sharp, distinctive vocals, and we instantly knew we were hearing something special.

For a label dedicated to rediscovering lost treasures, this was exactly what we’d been searching for. The next two tracks — “Rendezvous” and “Casanova” — were just as compelling. When Kammann sent us the full album, we realized we were holding an electro-funk grail from the late golden days of the German Neue Deutsche Welle (NDW). We were listening to “Motel d’amour”.

“Motel d’amour” is a concept album, offering a sharp, vibrant perspective from a confident, intelligent, and radiant young woman eager to experience nightlife, love, and music. Kunze’s lyrics paint vivid scenes of flirtation (“Nachtcafé”, “Rendezvous”), encounters with men (“Casanova”), the pulse of nightlife (“Die Nacht ist noch jung”), love (“Rotes Licht für rote Liebe”), one-night stands (“Motel d’amour”), and more. Rarely has a German album from that era captured emotional nuance and social dynamics so insightfully. Without veering into the overly personal, Kunze’s direct, daring lyrical style was groundbreaking at the time — and remains refreshingly bold today.

While German listeners will fully appreciate the lyrical depth, the music speaks volumes on its own. Kunze’s words are masterfully complemented by the production of Markus Kammann and Jürgen Grah. As heard on the in-demand “Mit den Puppen tanzen”, their creativity seemed boundless. Each track is tightly composed, catchy, and full of character. While many German bands at the time leaned into rock, Kammann drew from the deep grooves of Earth, Wind & Fire, The Isley Brothers, Brothers Johnson, The Com-



Artist: Collage

Title: Motel d’amour

Label: The Outer Edge

Cat.Nr.: EDGE-032

Format: LP / Digital

Digital Release: June 13, 2025

Vinyl Release: June 20, 2025

Tracklist:

Side A

Nachtcafé

Rendezvous

Herzschlag

Motel d’amour

Casanova

Side B

Wir haben getanzt heut’ Nacht

All diese Jahre

Rotes Licht für rote Liebe

Musik

Die Nacht ist noch jung

more info about artist and label:

<https://theouteredge.bandcamp.com/>

<https://www.instagram.com/the.outer.edge>

<https://www.facebook.com/theouteredgeofficial>

<https://wordandsound.net/label/2073-The+Outer+Edge>



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modores, and the electro-futurism of Afrika Bambaataa’s “Planet Rock” and “Looking for the Perfect Beat”. The result: tracks with unmistakable electro-funk flair, powered by the classic 808 drum sound.

Though primarily rooted in funk and electro, the album retains flashes of NDW aesthetics — “Wir haben getanzt heut’ Nacht” being a prime example. The instrumentation is a dream list for vintage gear lovers: Yamaha keyboards, Roland Juno-60, vocoder, Micromoog, Hohner D6 Clavinet, Fender bass, and a Telecaster guitar all feature prominently.

Recorded in 1985 at the high-profile Delta Studio by Richard Rossbach, the album attracted interest from Polydor. However, the label proposed using the compositions for a solo project with singer Inga Humpe (of Neonbabies), who was already signed to their roster. This would have required replacing Kunze as the vocalist, an idea the group firmly rejected. As a result, “Motel d’amour” was shelved, and Kammann, Grah, and Kunze moved on to form Cold End.

The album cover features a rare archival photo of Katrin A. Kunze — rediscovered by Kammann and now finally seeing the light of day, 40 years later.

We believe Motel d’amour deserves recognition alongside cult German classics like P!OFF?, 1. Futurologischer Congress’ “Wer spricht?”, Ami Marie’s “Verrückt nach Glück”, the funkier cuts of Cosa Rosa, or Piet Klocke’s groove classic “Heute ist nicht sonst”. It’s a record that fits into adventurous DJ sets but also rewards a full, start-to-finish listen.

A note on audio quality: Sadly, the original master tapes were lost. The tracks were restored from a vintage TDK cassette. Thanks to modern digital tools, we were able to remaster them to a high standard — but in some songs light distortions remain. We appreciate your understanding and hope you enjoy this lost and undiscovered gem.

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<https://www.facebook.com/theouteredgeofficial>
<https://www.soundcloud.com/theouteredge>