

Bachelors Anonymous

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Bachelors Anonymous Announces the Release of the Soundtrack Album *Music from John Fleck's I Got the He-Be-She-Be's and Other Plays*

FOR IMMEDIATE RELEASE

Los Angeles, CA – Bachelors Anonymous (1984–1992) is pleased to offer its third soundtrack album ***Music from I Got the He-Be-She-Be's and Other Plays*** on [Bandcamp](#), [Apple Music](#), [Amazon](#), and [Spotify](#) for streaming and digital download.

I Got the He-Be-She-Be's is the original soundtrack for a solo performance of the same name by John Fleck, directed by the late David Schweizer, which debuted at the Wallenboyd Theatre, Los Angeles, on October 24, 1986. It received a 1986 *L.A. Weekly* Theater Award for Performance in a One-Character Show. It also received the Theater Award for Set Design by Tomata du Plenty (1948–2000). No awards were issued for music. (See [press clippings](#).)

This soundtrack consists of six numbers:

1. Heaven
2. Hell
3. Armchair Waltz
4. Honey, I'm Home
5. Sex
6. Hell Blues

Megan Terry's Home is the original soundtrack for Zack's production of *Megan Terry's Home: or, Future Soap*, through UCLA's MFA directing program in February of 1987. Zack and Friends (from the cast) performed an adaptation from the score, "Exercise in Revolution," at the Bachelors' May Day '87 show. Michael Henry is the soloist on "Anthem."

Included in this compilation are three tracks:

7. Morning / Anthem
8. Appreciation
9. Dreams

Two of the original *Home* tracks not included here were previously reinvented and released by the Bachelors: "Exercise" became "[Exercise in Revolution](#)" and "[Exercise in Eternity](#)"; "Honeymoon" became "[Salt Doll](#)" and "[Salt Doll Gita](#)."

Suitcase

B.A. contributed the score to ZP Productions' staging of *Suitcase* by Kobo Abe directed by William Zack at The LAB, San Francisco, January 10–20, 1991. On this single track Charles Cameron reads Kobo Abe's poem from the one-act play:

10. Happy Birthday Mona Lisa

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Scheherazade

This synthesized arrangement of Rimsky-Korsakov's "The Ship Breaks against a Cliff Surmounted by a Bronze Horseman" (the fourth movement of *Scheherazade*) was created for a production (1992) that never was mounted.

11. Sinbad's Shipwreck

This brings to a total of fifty-five tracks the Bachelors have remixed and remastered for digital distribution. More collections of alternate versions and outtakes are planned for future release.

Access the [soundtrack album and credits](#) on [BachelorsAnonymous.band](#), a website that features [biographical details](#), [music and video](#), a [timeline](#) of publicity and press, and the [BachelorBlog](#) in which the Bachelors tell the stories behind their songs.

Bachelors Anonymous is the creation of Los Angeles musicians Rob Berg and David Hughes, with a little help from their friends. B.A.'s work treads the boundaries of music, theater and art.

Photos of Bachelors Anonymous and John Fleck are available in the [Press Room](#).

As Bachelors Anonymous, Berg and Hughes performed their original material at venues ranging from poolside at a West Hollywood health club to large concert halls. In addition to a six-song cassette and 45 RPM single, they completed a music video, [Looking For You](#), with screenplay co-written by performance artist Tim Bennett and directed by Adam Soch.

Their work for theater began in 1984 collaborating with John Fleck and Lance Loud on *In a Viennese Vein* for the first annual Zombie Jamboree at Lhasa Club. In 1986 they composed the music for John Fleck's award-winning *I Got The He-Be-She-Be's*, directed by David Schweizer, as well as the score for the 1987 UCLA Theater Arts production of Megan Terry's *Home*, directed by Zack. In December 1990 they provided the music for *Bachelors*, choreographed by Anne Atwell-Zoll for the Terri Lewis Dance Ensemble. Two months later they composed the score for *Made in L.A.*, for the Rudy Perez Performance Ensemble, featuring Perez's award-winning solo "Remain in Light." Between the two they created incidental music and sound for the San Francisco production of *Suitcase* by Kobo Abe (*Woman in the Dunes*) at The LAB.

Robert Berg (vocals/keyboards/composer/lyrics) was born and raised in Saskatchewan and was classically trained in piano and flute. He has been composing and performing since 1971. He was previously a founding member of both The Mystery Group in San Francisco and The Razor's Edge in Hollywood. He is the composer of the acclaimed *AIDS! The Musical!*

David Hughes (vocals/drums/lyrics) was born and raised in the Rocky Mountains. After years of working as a full-time political activist and organizer, and an attempt at a formal education in music and art, his solo performances in 1980-81 led to the pan-sexual rap group Age of Consent. He studied and/or collaborated with poet Alan Ginsberg, choreographer Rudy Perez, and performer Josie Roth, among others.

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Michael Henry (soloist) was a member of the choir of St. Philip the Apostle Catholic Church in Pasadena, Calif., at which Bachelors Rob and David met. He was tapped for "Anthem" due to the purity of tone he brings to this dystopian praise-song.

Charles Cameron (narration, "Happy Birthday Mona Lisa"; 1943–2020) was the designer and developer of HipBone Games: thought-tools for use in brainstorming, conflict resolution, education, and therapy, and as meditative works of multimedia art. He was considered a leading authority on translating the Glass Bead Game described in Hermann Hesse's Nobel-winning novel *Magister Ludi* into playable internet reality. He worked with game developers and was Editor-at-Large for *The Cursor*, a trade magazine. Earlier in his career, he was associated with Tim Gallwey's *Inner Game* practice, and ghost-edited Barry Green's book *The Inner Game of Music*. An Oxford graduate in Theology, Charles also was a Principal Researcher with The Center for Millennial Studies at Boston University.

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