

Bachelors Anonymous

website: bachelorsanonymous.band

email: info@bachelorsanonymous.band

Bachelors Anonymous Announces the Release of the Soundtrack Album *In a Viennese Vein*

FOR IMMEDIATE RELEASE
November 28, 2025 – Black Friday

Denver, CO – Bachelors Anonymous (1984–1992) is pleased to offer its second soundtrack album ***In a Viennese Vein*** on [Bandcamp](#), [Apple Music](#), [Amazon](#), and [Spotify](#) for streaming and digital download.

In a Viennese Vein is the original soundtrack for the October 31, 1984 performance of the same name by John Fleck, Lance Loud, Mary Lou Vozza, and the soon-to-be Bachelors at The Lhasa Club in Hollywood.

The soundtrack consists of six numbers: “The Cold Song” (by Henry Purcell and John Dryden), “Happy Birthday Leopold” (a medley of music and sound from the show), “It’s My Party (I’ll Die If I Want To),” a Leslie Gore parody, and “I’ve Got the Hunger” (an original song à la “Monster Mash”), all performed by John Fleck, as well as instrumental versions of the classics “Strangers in the Night” (a tango) and “We’ve Only Just Begun.” [John Lacques](#) contributed drums on “I’ve Got the Hunger.”

Focus group response to “I’ve Got the Hunger” was so positive, the Bachelors and John Fleck worked with director [Armin Siljkovic](#) to complete a [music video for the track](#) just in time for Black Friday.

Forty-one years ago, on Halloween 1984, *In a Viennese Vein* was presented at The Lhasa Club as a one-off performance by [John Fleck](#), the late [Lance Loud](#), and [Mary Lou Vozza](#) (substituting for Charlotte McGuinness), with cameo appearances by the Bachelors-to-be Rob Berg and David Hughes. The show was included in [Donald Krieger](#) and [Kristian Hoffman](#)’s first annual Zombie Jamboree, featuring [Bruce Schwartz](#), [Webb Garretson](#) and [Jerry Frankel](#), [Tom Siegel](#), [Tomata DuPlenty](#) and [Fayette Hauser](#), Donald Krieger, and Kristian Hoffman’s band The Swinging Madisons.

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

Access the [In a Viennese Vein 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](#).

continues on next page...

John Fleck's resistance to being pigeonholed as an actor and/or performance artist began in 1985 when after years of struggling as a theater actor a new world of creative opportunity opened up when he climbed on top of a punk bar in Silverlake, CA and began to striptease while singing Puccini's *Madame Butterfly* in a countertenor soprano. It was a heady uphill ride as his self-scripted work began to garner critical acclaim culminating in 1990 when he was labeled an "obscene performance artist" by Senator Jesse Helms and a chorus of others who put pressure on the National Endowment for the Arts to rescind funding to him and three other artists, thus forever branding them the [NEA Four](#). Their case went to the Supreme Court, which they won.

John recently performed his one-man show, [There are Fairies at the Bottom of the Garden](#) at the Odyssey Theatre in Los Angeles. He stars in the film [Dead Mail](#), which hit the festival circuit including the 2024 South by Southwest Film Festival and Toronto Film Fest, among others. See his [IMDB page](#).

Some of the theaters he's performed in: Old Globe, La Jolla Playhouse, Kirk Douglas Theater, LATC, South Coast Rep, Cape Playhouse (Dennis, Mass.), Getty Villa, Odyssey, Skylight, and UCLA Reprise.

A sampling of his award winning self-scripted work includes: *Blacktop Highway*, a gothic horror screenplay'd on one man's body; *Mad Women*; *Nothin' Beats a Pussy*; *A Snowball's Chance in Hell*; *Dirt*; *Blessed Are All the Little Fishes*; *Psycho Opera*; and *I Got the He-Be-She-Be's*. Performance venues presenting his self-scripted work include: The New Museum, The Public Theater, The Guggenheim Museum, PS-122, Second Stage, La Mama, Dixon Place & Joe's Pub (NYC), The Broad Stage, REDCAT, The Getty Museum, Cal Plaza, MOCA, Taper 2, Evidence Room, Bootleg & Skylight Theater (LA), the ICA (London), ICA (Boston), and The Warhol Museum (Pittsburgh).

John Lacques (drums: "I've Got the Hunger") has devoted his professional life to using music as a tool for empowerment and transformation. With Drumtime, John combines his unique talents and expertise as an educator, professional drummer, and theater artist to facilitate drum circles that encourage and support others to become creators—not just of music, but creators of joy, health, success, and community.

John has facilitated hundreds of drum circles. From corporate events, trainings, and team building, to large public festivals, retreats, and conferences, he brings to each circle an energetic, responsive, and nurturing method of leading.

John has worked for thirty years as a drummer and percussionist, both as a session and touring artist while continuing to be a fixture on the Los Angeles music scene. His musical styles include jazz, rock, pop, country, and kirtan. John plays drum set and numerous other percussion instruments including congas, djembe, cajon, and Indian tabla, which he studied intensively both in Los Angeles and in India, with such notable masters as Abhiman Kausal, Ram Krishna Bose, and Hari Har Rao. John has studied drum set with Jeff Hamilton, Casey Scheurell, Murry Spivak, and Fred Gruber.

John's work as a theater actor ran the gamut from drama, including a Dramalogue Award for his role in the play *Close*, to experimental theater, to touring children's plays throughout California. John trained extensively in a number of disciplines—notably in Meyerhold's

continues on next page...

Biomechanics with Genadi Bogdanov, Black Mask with Mario Zapien, Commedia dell'arte with Paul Verdier, and Suzuki and Viewpoints training with the Siti Company. He also worked as a composer and as a one-person on-stage improvisational orchestra for a number of well-known theater companies, including Zoo District and Fabulous Monsters.

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.

###