

Disco Hypnotica

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Boom Boom Shake X Disco Iskandar

"...music and movement collide in a blaze of color and sound." - The Ferryman

AT A GLANCE

Boom Boom Shake & Disco Iskandar collide in kaleidoscopic color and sound. Fusing Anatolian rock, Greek & Egyptian melodies, and original surf rock tunes, these two award-winning acts are bringing a brand new touring project to the American Southeast: belly dance and live music light up the stage in euphoric celebration.

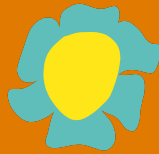


WATCH



Video opens in YouTube

About Disco Hypnotica



Disco Hypnotica is a touring live music and dance collaboration between two overlapping groups- Boom Boom Shake and Disco Iskandar. Both are independently award-winning artists. Recent accolades include Renaissance Festival Awards "Favorite Dance Troupe" in 2024 and 2025 for Boom Boom Shake. Disco Iskandar received the honor of "Best Dance Show" at the 2024 Orlando Fringe Festival.

Disco Hypnotica integrates the artistic vision and cultural education of both groups. The project features original music as well as reimagined traditional melodies by Boom Boom Shake from their eleven-album discography, including their new 2026 release "Blacklight." Combined with the prolific dance repertoire of Disco Iskandar and Boom Boom Shake alike, Disco Hypnotica is creating new works to be debuted on tour, bookended by established fan favorites.

Playing on the recent resurgence of interest in 1960's and '70's Anatolian rock, Disco Hypnotica celebrates this phenomenon in music history by bringing Turkish, Greek, and Egyptian tunes into the realm of rock and roll and other musical genres. With care and love, Boom Boom Shake and Disco Iskandar fuse modern styles with vintage themes, maintaining the integrity of the cultural source material while creating a unique and exciting experience for American audiences. Disco Hypnotica creates an accessible route for them to fall in love with traditional music and the dance that it inspires.



About the Artists



Boom Boom Shake was founded by dancer Elizabeth Muise and drummer Shane Chikeles (formerly of The Ataris). Since

their inception in 2010 the project has evolved into an award winning multi-instrumental music and belly dance performance company. Boom Boom Shake actively tours a wide range of venues such as theaters, clubs, festivals, and Renaissance faires. Noteworthy venues include Webster Hall in New York City, The Bearsville Theater in Woodstock NY, and Mr. Smalls in Pittsburgh PA.



Disco Iskandar was formed in 2022 by dancer Veronica Lynn and now includes 20+ dancers in chapters in Orlando, Los Angeles, and Texas. The company executed three national tours between 2023 and 2024, has held residencies at venues in Downtown Los Angeles and Hollywood, and continues to perform at high profile events such as Tiki Oasis in San Diego and Arab Fest in Orlando. Disco Iskandar maintains a presence in the nightclub and event scene in Central Florida.

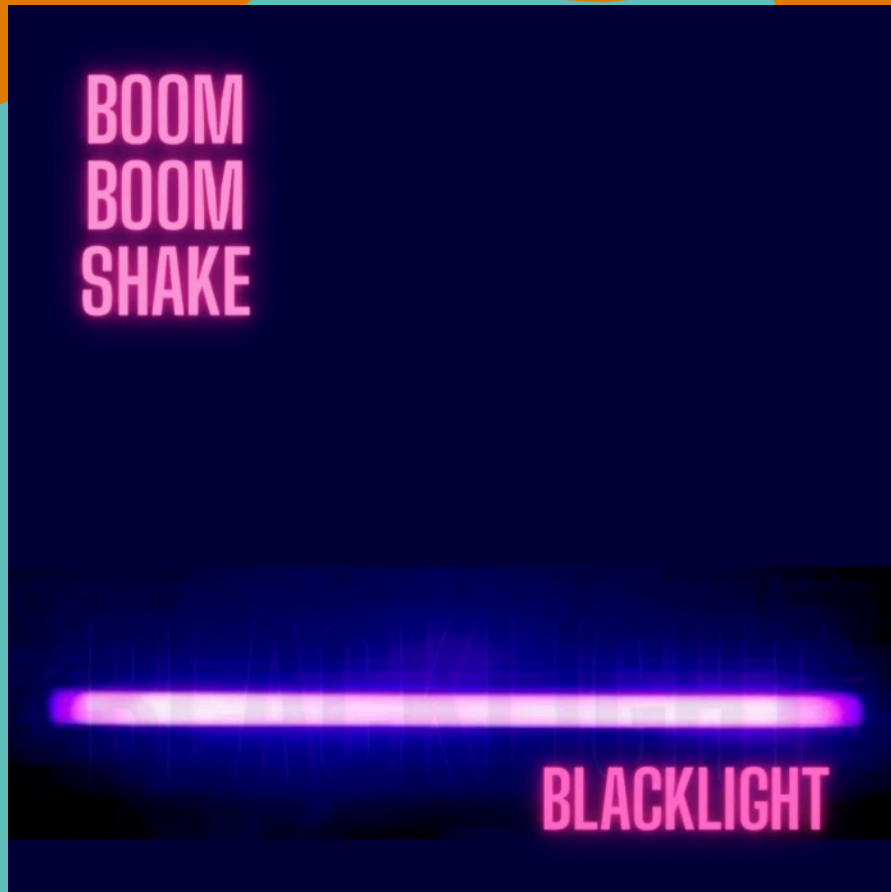


They are known for their groovy aesthetic, retro music, and elaborate quick changes.

The two groups have mixed artistically over the years, and Disco Hypnotica is the natural culmination of that creative interaction. All members share a common ethos of artistic and cultural integrity, professionalism, and originality without sacrificing authenticity.



LISTEN



BLACKLIGHT

Boom Boom Shake's brand new album of all original music is out now!
All albums, singles, and EPs are available on Spotify, Amazon, Apple Music, YouTube, and other digital platforms.

Listen & Buy

Press

Orlando Sentinel, 2024:

"Disco Iskandar's 'Journey from the Nile to the Tigris' is a love letter to Middle Eastern dance and music. The company's commitment to the cultural and historical integrity of belly dance is laudable, and it is clear that director Veronica Lynn is not only impressively talented (the rhythmic articulations through Lynn's body are masterly), but well educated in her craft... it is the splendid artistry and variety presented that make this show mesmerizing to watch."

The Ferryman, 2025:

"Boom Boom Shake is a whirlwind of rhythm, grace, and fearless energy— an award winning Middle Eastern fusion spectacle where music and movement collide in a blaze of color and sound. With hypnotic drumming, soaring melodies, and electrifying live instrumentation, the grounds become a living pulse as dancers command the stage with swirling silks, flashing blades, and fluid, spell-binding energy. Every performance is a celebration— of culture, of passion, of unrestrained joy— drawing the crowd into a world where every beat ignites the soul and every movement tells a story. Boom Boom Shake doesn't just perform. They awaken something ancient, vibrant, and unforgettable."

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ORLANDO FRINGE FESTIVAL REVIEWS

Marvelous magic, Jane meets Taylor ... and waiting

By Lania Berger
Special to the Sentinel

Today's Orlando Fringe Festival reviews include "At the Table With Keith Brown" (highly recommended), "Death of a Dandelion," "Journey from the Nile to the Tigris," "Pride, Prejudice and Promposals" and "The Waiting Room."

I check in, fill out the new patient form, take a number and a seat... and now I'm in "The Waiting Room" (outside Visual Fringe, 60 minutes). I examine the different channels on the provided "silent party headphones." The hold music on blue is my favorite, but I'm also digging the Fringe commercials on green.

The girl next to me takes a selfie. A gentleman wanders around looking at artwork. My pink eyeglasses fall, I have to crawl under the bench to recover them. My neighbor looks at me quizzically. I show him my glasses. He smiles and nods. We return to waiting.

Number 3000 is called, and we all look up to see who reports to the desk. It's artwork, guy. We go back to waiting.

I still don't even know what I'm waiting for, but isn't that sort of how life is? We're content to wait, even though it's not always clear what we hope to find on the other side.

There's no guarantee your number will get called, and I'm not sure I would mind if mine didn't. Then, "Number 42" interrupts the jazzy hold music, and I meet with an agent. I'm happy to share, but not to spoil, so I will tell you only that I left my appointment with a sticker and a snack... and that it was worth the wait.

Grandmother "Mama Judy" is portrayed by her grandchild, JJ Ivey, in "Death of a Dandelion" (Scarlet, 60 minutes) on a grass-green rug with silk flowers placed within its folds.

As Mama Judy, Ivey "picks" flowers—which inspire anecdotes based on each flower's traditional meaning, for example, tulip for motherhood, rose for romance, etc. In the end, the audience has a metaphorical bouquet of stories that are a bit like a Pablix 3/512: pretty and colorful, if a bit skippy.

However, the seeds have been planted, and if Ivey continues to water them and cultivate the soil, there may be a future adaptation that offers deeper contemplation and a more satisfying ending.

And speaking of satisfaction, the pin-back buttons Keith Brown promotes his show with claim that he is "Hotter than Potter." Since Harry Potter requires CGI for all of his magic, and Brown is a master of the authentic, dexterous and artistic sleight of hand, I think I agree with the button. Brown is hotter than Potter.

"At the Table with Keith Brown" (silver, 60 minutes, highly recommended) offers up-close magic tricks using a simple deck of playing cards from Costco. The tricks are astonishing, but beyond that, Brown is a great storyteller with a charismatic presence.

The large silver venue may seem daunting for an up-close magic show, but with live cameras, Brown projects his feats onto a large screen so that audience members feel, well, up-close. There are also "triglide seats" on the stage, so arrive early if you want to literally be at the table with Brown.

Disco Iskandar's "Journey from the Nile to the Tigris" (Blue, 60 minutes) is a love letter to Middle Eastern dance and music. The company's commitment to the cultural and historical integrity of belly dance is laudable, and it is clear that director Veronica Lynn is not only impressively talented (the rhythmic articulations through Lynn's body are masterly), but well-educated in her craft.

Film clips create the backdrop, and there are fun props such as swords, hookah headpieces and fingercymbals. However, it is the splendid artistry and variety presented that make this show mesmerizing to watch.

"Pride, Prejudice and Promposals" (Coral at Fringe ArtSpace, 54 W. Church St., 75 minutes) sets Jane Austen's beloved great work of literature to the music of Taylor Swift and in the age of texting, TikTokking and trending. Austen fans will appreciate clever nods to the novel. As an example: Betty Bennett, Will Darcy and their friends attend Pemberley Prep School, which (according to their sweat-shirt) was established in 1813. (If you're a Brit, I bet, you are surely slapping your knee right now.)

However, if you're simply a Swiftie, you'll appreciate a nice blend of her hits, such as "Shake It Off" and "Love Story," as well as some lesser-known tracks. There were some very strong vocals in the cast; however, at a prelude, technical hiccups made it hard to hear the voices. Some of the dancing was a bit sloppy, and one actress was out sick, but as with "Pride and Prejudice" in the final chapters, all will surely come together.

Magician Keith Brown returns after winning a Critics' Choice Award in 2023.

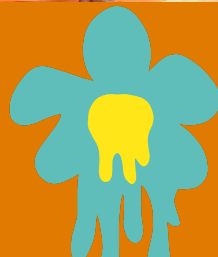
JJ Ivey plays Mama Judy in "Death of a Dandelion" at the Orlando Fringe Festival. ORLANDO FRINGE FESTIVAL

"Journey from the Nile to the Tigris" is a theatrical dance production at this year's Orlando Fringe Festival.

ORLANDO FRINGE FESTIVAL

- Where: Shows at Loch Haven Park are in color-coded venues; off-campus locations are identified by name.
- When: Through May 27
- Cost: \$10 button required for ticketed shows, then individual performance tickets are no more than \$15.
- Schedule, tickets, more info: OrlandoFringe.org
- More reviews: OrlandoSentinel.com/fringe

Media



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