



Miss Revolutionary Idol Berserker

“With every facet of our being we want our audience to look at, focus on, and witness Japan.”

The theatre is filled with a cacophony of sounds from Japanese subculture, and songs from anime and J-pop idol groups. It may look messy at first, but a well-trained group of 30+ performers with specialised glow sticks and props-in-hand rush around the space. They are performing and pushing the limits of their bodies.

In this space, water, seaweed, and even tofu fly. Audience members end up soaked in water (and covered in food), but watch on, ecstatic.



Toco NIkaido



Toco Nikaido was born on 16th October, 1986 and hails from Sapporo, Hokkaido prefecture. She graduated from Obirin University, from the School of General Culture, majoring in Group Theatre.

During her time in University, when Toco was also working as an Underground Pop Idol, she started to develop a way of transforming “Otaku” (Anime Fandom) Culture into Art. Toco developed her own method of mixing Idol Songs, Anime, and Otaku culture, creating works for the Tokyo Performing Arts Theatre and FESTIVAL/TOKYO '11. This garnered a lot of attention, culminating in a tour to Europe (Switzerland, The Netherlands, and Germany) in 2013. This marked Toco’s debut on the world stage.

With the base belief that “People cannot be impacted emotionally without being shocked,” Toco created the performance style commonly referred to as the “Ohagi Live.” The “Ohagi Live” was birthed from Tokyo culture; a super rich, super fast, and super excessive natural phenomenon. A chaotic, wild energy is released by the performers, youth of our current generation, creating an incredibly powerful, super in-sync, performance. The performance takes the existing busy, messy, unrestrained nature of subcultures and turns that into a performance. It may be an information overload, looking chaotic and disorderly at first, but the piece is controlled by strict rules; the information is presented to the audience all at once, in a flood.

Domestically, Toco is in demand in all areas of the Arts. She has acted as a judge at the “GEISAI ‘20” Arts festival, has appeared in TV commercials for Google Android, and regularly appears on the TV programme “Amazipang,” teaching members of the male idol group V6 how to perform “Otagei” - dances performed by Otaku in support of idol groups. While Toco does not appear in the live performances she directs, she has a ladder prepared in a place where she can look over the entire performance space, and takes excessive notes on the performers. She does so at an explosive pace; the sight of her is almost part of the performance as well. This spectacle of a Director in dogged pursuit of perfection has become well-known.

What's "Ohagi live"

The "Ohagi Live" consists of the following sections: "Preset", "Main Event", "Encore" and "Audience Send-Out". Throughout the performance, the sounds of Japanese subculture, anime songs, and J-pop idol songs sound, and the performers dance through it all with military precision, filling the space with chaos.

In overseas tour performances, 25 or so performers dance and speak in Japanese, English, and many other languages. Uniquely, Miss Revolutionary Idol Berserker heavily incorporates a quintessential Japanese geek cultural dance, "Otagei", into performance. Costumes are bright and colourful, and the performers look as though they have jumped straight out of anime and manga.

The backdrop and sides of the theatre space feature projections accompanying what is seen on stage. Recently, projection has extended to the walls either side of the audience. The "Ohagi Live" is a Dance Performance that breaks down all barriers and forces audience participation, presenting the perspective of "Life-Size Tokyo Youths" living in Modern Japan.

●Preset

A feature of Miss Revolutionary Idol Berserker is that the performance always starts before the Main Event with the Preset. The 25 performers spend approximately five minutes pre-setting a mountain of props. In this moment, a blank space is transformed and filled with things.

For the performers, this is a time to also assess the mood of the crowd and the general atmosphere of the performance space. With this information, they can bring the best possible performance to that specific audience.

●Main Event

Each show follows a particular motif (previous examples include: Earthquakes, Life, the Evolution of AI, and the Olympics).

Rather than a simple linear storyline, the performance blends dance, action and mixed-media into an array of metaphors.

All facets of the performance must develop from the core motif, but that can evolve into the discussion of personal subjects such as love, or become a representation of current society as a whole. The sound of the music and performers' voices seem cacophonous and disorderly. However, everything is cued with perfect precision; the sound is presented faster than the audience can process, to evoke strong feelings and emotions.

Country and Country. Audience and Performer. Audience member and fellow audience member. You and I. Myself and my values. Each piece aims to break any and all barriers to see what is on the other side. For this reason, each "Ohagi Live" Main Event incorporates a representation of people wanting understanding from others but never quite able to understand other people, a "human paradox" of sorts.

There are two other prominent features of the Main Event:

One, performers split into groups and do different elements at the same time.

Two, approximately 50 music tracks are remixed into one performance track; this track changes with each piece and creates a different world for each performance.

By releasing everything listed above into each performance, any audience in any country has an emotional response to the piece, and performances are regarded highly no matter the location in which they are performed.

●Encore

The Encore is an Otagei performance performed after the Main Event. At the end, the audience area and stage are swapped. Otagei is a cultural dance performed by the fans of pop idol groups, and is part of a culture of supporting performers. By bringing the whole space together as one, the aim is to make the audience realise that they are also a part of the show who are bringing forth their own energy into the performance.

By bringing the performers and audience members together, we create a special moment, and by using the subcultural performance style of Otagei, the piece becomes Performance Art: it is celebrating each audience members' individual interests, however obscure they may be.

●Audience Send-Out

After a 40 minute-or-so hurricane, we return the audience back to reality. What do they feel at that moment? What are the feelings born from that moment? What stays with the audience as they leave? All of this is by design, carefully calculated, and we finish by involving the audience. Miss Revolutionary Idol Berserker keeps the audience engaged, thinking, and asking questions to the very end: What is revolution to you? What is Berserking? Subculture? Why were you holding onto your insecurities?

●Domestic History of Publication

16/10/2016 - In Shirabee: “Miss Revolutionary Idol Berserker: a stage filled with chaos, going beyond any shred of sense.”

27/4/2016 - The Japan Foundation Artist Interview: “Toco Nikaido’s subcultural soul, poured into mad performance.”

12/6/2015 - Hamarepo.com: “A Strange and Mysterious Group! Who is the ‘Miss Revolutionary Idol Berserker’, that is undertaking these ‘Guerilla Performances’? The Hamarepo editorial team go to their rehearsal room! What did Miss Revolutionary Idol Berserker look like to us? You can see rare images of their rehearsals right here.

Other domestic publications in which Miss Revolutionary Idol Berserker have appeared include: “Art Handbook,” “A Theory of Theatrical Supremacy,” “Pia,” “Theatre Book,” “Koumei Newspaper,” “Yuri-Ika,” “Theatre Guide,” “Hokkaido Newspaper,” “GEISAI Arts Festival,” and “TV Bros.”

Appearances in International Media Include: “MOMA,” A German National Broadcast by “nachmagazin” featuring a performance in Hamburg, a cover feature in “TANZ” magazine, a review in “globe”, articles in “Hamburg Morgenpost” and “DerSpiegel,” and a national broadcast featuring a Berlin show on “Channel RBB.”

●Media Appearances

September, 2014 - Miss Revolutionary Idol Berserker interviewed on German National Television. Scenes from the opening performance in Hamburg for the “Internationales Sommer Festival Kampnagel” were aired.

2015 onwards - Regular Appearances on TV program “Amazipang.”

August, 2015 – Featured in a documentary made by a German television channel. A tour performance at the Barbican Centre in London is featured.

August, 2015 – Appeared on the TV programme “Naoki Yoshida’s 9th d-Studio supported by docomo.” This programme aimed to showcase the various fun features of communications company docomo’s entertainment service by doing fun live performances. Miss Revolutionary Idol Berserker was one of the featured guests.

June 2015 – Appeared in a TV advertisement for Google Android.

June, 2016 – Toco Nikaido’s life turned into a radio play for BBC Radio.

Other media appearances include: “Natalie” “Theatre Pia” “Special Entertainment Info Media Spice,” “Theatre Production PLUS,” “PL TIMS,” “Shirabee,” and “Peatix.”

●History of Activity

【2014】

【2008】 Miss Revolutionary Idol Berserker is featured on German National TV,

“Banana Elementary School Pure Girl Group” Debuts and is then featured on the cover of German Dance Magazine “TANZ”

【2011】 for their August/September edition.

June 24-27 – Arts Theatre Special Performances “20 Years of Stability” 【2015】

and “Banana Elementary School Eyes★Arts Theatre Big Big Big Big Big May – The Group is invited to Perform in Munich, Germany and Krems, Austria,” Suitengu Pit Big Studio.

October 26-November 1 – “Banana Elementary School eyes★☆A Big September – Miss Revolutionary Idol Berserker embarked on their

Sports Day for Hot Blooded Souls - Tokyo Edition,” Theatre Green, inaugural tour of Asia and is invited to perform in Adelaide, Australia as BIGTREE THEATRE (as Part of FESTIVAL/TOKYO ‘11).the feature event of the OzAsia Festival 2015. Miss Revolutionary Idol

【2012】 Berserker members had their faces plastered onto trams that ran through

New York Tour – “We are BANANA!!!! FROM NEO★TOKYO Adelaide. Australian newspaper “The Sydney Morning Herald” said of

made in Dangerous JAPAN!!!!”the performance: “[Miss Revolution Idol Berserker] made the audience

28-31 December – “Banana Elementary School Big Big Big Big Big Big explode with the power of youth culture and anger.”

Graduation Ceremony ~Farewell Banana ~,” Oji Small Theatre.In Austria, Miss Revolutionary Idol Berserker won “The Otto Retter

(“Banana School Pure Girl Group” disbanded after this performance)Theatre of Cruelty Award 2015.”

【2013】 【2016年】

June – upon invitations from Germany, Poland and the UK, the group April – Following the disbanding of the previous Group, “Miss embarked on a long tour. “Destruction, Rebirth, and Reconstruction,” Revolutionary Idol Berserker” is formed, welcoming many new members. were major themes.

Also, during the LIFT Festival in London, Miss Revolutionary Idol

August – After receiving invitations from Switzerland, The Netherlands, Berserker received a number of creatively named awards at “The

and Germany, Miss Revolutionary Idol Berserker embark on their debut Children’s Choice Awards.” All awards were named and presented by performance tour.children with disabilities.

October – The group was invited to perform at “ArtLine Kashiwa” in Kashiwa, Chiba Prefecture. The performance took the form of a 200m parade. In Japan, Miss Revolutionary Idol Berserker has performed in many places other than the theatre, including live venues, Pop Idol Events, Documentary Screenings, Outside performance areas, Wrestling Events, and at schools (teaching Otagei to 100+ middle- and high-school students in workshops and camps).

【2017】

September – Tokyo Arts University Festival 2017 - “Let’s go Berserk at Tokyo Arts University and beat them up!” Tokyo University Main Stage in front of the General Workshop.

August to November – Exhibition and Guerilla Performances at the Ougonchou Bazaar 2017 –Double Façade, “We thought we’d try and make Miss Revolutionary Idol Berserker an exhibition.” Underpass Studio Site A-Gallery.

【2018】

February - Invited to perform “Totes Adorbs 💎 Hurricane,” at the Rotterdam International Film Festival Thematic Programme Maximum Overdrive

-“Totes Adorbs 💎 Hurricane” also toured to the YOKOHAMA TPAM Fringe Festival, performing at the Yokohama Doll’s House Red Show Theatre.

Miss Revolutionary Idol Berserker

Email: office@missrevodolbbbbbbberserker.asia





