If you thought 1950s B-movie marathons were the only place you could find greasers and robots altering home houses by housing an extraterrestrial being, you obviously haven’t heard about Rider’s upcoming dance concert. Rider Dance, which is hoped to become a new, annual tradition, features a combination of dance forms performed by students and community members. There will also be 10 students from Westminster Choir College singing during one of the performances. Dr. Kim Chandler-Vaccaro, an assistant professor at Rider, is ecstatic about the opportunities this concert has provided.

“Many people are not aware of our unique program since our classes are held off-site at American Repertory Ballet’s Princeton Ballet School,” Vaccaro said. “We are delighted to have two of the area’s foremost ballet artists, Mary Barton and Douglas Marlin, work with our students. Barton and Marlin, a husband and wife dance team, have been prominent members of the Princeton Ballet’s teaching staff for at least 10 years.”

“The main idea is to have students work with established artists in the community,” she said. “It’s also a place for students to present their work while building a bridge with Westminster.”

Praised Parke, a 2004 Rider graduate, is an “invited alumnus” who is participating in Rider Dance.

“I directed the dance concert last year,” Parke said. “Dr. Chandler-Vaccaro, an assistant professor at Rider, directed the dance concert as an independent study, like how I implement aspects of theater and dance at the same time.”

Parke has choreographed two of the dances that will be performed in the concert. One of his dances takes the Oberto's signature angular delivery and, while he may not be the greatest technical vocalist in the world, his voice lends additional intensity to each song. However, the inclusion of country superstars يستمتع (Harris) as a guest vocalist on several tracks feels tacked on and unnecessary in places. For example, in “We are Neither” and “It's Now,” Harris attempts to harmonize with Oberto during the chorus but can’t seem to match his offbeat delivery. The resulting sound strikes a harsh note and a dampener on what is otherwise a truly excellent album.

The true standout track on True Words, Oberto’s is clearly “Land Locked Blues.” In this song, the pairing of Oberto and Harris clicks into place and the result is something truly beautiful. The track features far more minimal instrumentation, giving the two vocalists a chance to shine while also placing even more emphasis on Oberto’s musical poetry. The band also reveals its political side to tracks such as “Another Travelin’ Song,” the most upbeat song about wonderings’ hips you could ever hope to hear, and “Road to Joy,” a cover of some of Beethoven’s “Ode to Joy.” Furthermore, those who enjoy Oberto’s writing abilities will especially love the album opener “At the Bottom of Everything.” The track begins with Oberto casually singing a story about a woman trapped in a deadly plane crash before kicking into an upbeat, acoustic-folk music-inspired pop song that will be stuck in your head for days.

“His trip was so strange and so belonged to him, only he could have called it off.” - David MacCar