

LOVE AND MARRIAGE, BU-STYLE

Celebrating Terrier couples who
met on campus, said “I do”

An estimated 18,060 Terriers (9,030 couples) have become acquainted at BU (or connected later) and married since Development & Alumni Relations started keeping track.

To mark Valentine’s Day this year, BU photographer Cydney Scott visited some local Terrier couples to find out how they came together. Some met in class, a dorm, or a dining hall. One couple was married in 2016, the year another couple celebrated their 61st anniversary. “BU is why we’re together,” says Sera Bonds (SPH’04), who is married to Adam Rosenbloom (SPH’05).

Their photographs and stories are at bu.edu/bostonia.



Barbara Karron Fox (SED’56) and Marvin Fox (Questrom’54) met her freshman year. Their lockers were close together.



Charles Spurlock (SED’71, LAW’76) and Susan Hicks Spurlock (SED’75, LAW’79) had a whirlwind courtship.



Melissa Jay (COM’11) and Laura Truex Jay (SAR’12, ’14) were introduced by friends freshman year.

Movement and Inner Truth

Dancer and choreographer Yo-EL Cassell
wants CFA theater students to
transcend the concept of “steps”



THE THEATER STUDENTS IN YO-EL CASSELL’S College of Fine Arts freshman movement class appear to be having such a rollicking good time that it’s easy for an observer to forget how demanding the work is, how intense the focus. Barefoot and clad in black, the 15 men and women fan out, slither, pounce, and sprint their way across and around the roomy dance studio. There is a method to their seeming madness, and it stems from Cassell’s rich and varied career as a choreographer and dancer and his belief that students should experience movement “not only for movement’s sake, but to treat it as an authentic channel through which they can express their inner truth.”

What does that mean? Cassell, a CFA assistant professor of movement and Boston Landmarks Orchestra resident choreographer (and a Commonwealth Shakespeare Company former choreographer), is in his element when he deconstructs and lends meaning to the strange alchemy he inspires in his students, most of whom are theater majors. “Think of your breath as a comma rather than a period,” he urges before guiding them to imagine they are walking on sand, but without leaving a deep imprint. He shifts from silence to music and asks the students to respond to it—“but don’t feel like you need to dance.”

For acting majors, movement is an essential foundation of their craft, which is why the required