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One Man's Harrowing Path from Abuse to Survival

By Rebecca Dube

One Friday night last November, after saying Kiddush and putting his children to bed, Pinny clicked the send button on his e-mail and turned to the work of killing himself.

To the outside observer, and even to friends who knew him well, Pinny seemed like an upstanding, *frum* guy with a great life. He had a beautiful wife, three wonderful children, a good job and a secure place as a respected member of his Orthodox Jewish community in the Boro Park section of Brooklyn. He had all those things, and he cherished them. But he also had a secret.

At age 15, Pinny was raped repeatedly and violently over the course of several months by a teacher at his yeshiva. When he told a rabbi about the abuse, his molester threatened to kill him unless he recanted. When he tried to tell him again, he was labeled a liar.

He stayed quiet for almost two decades, stuffing the pain deep within himself. He got a job, got married, had kids and went through the motions at synagogue with a smile on his face. But every step of the way, he carried with him the broken 15-year-old boy who was betrayed by his mentor. Eventually, that boy's pain became too much to bear.



Fenced In: Pinny, who asked that his identity be shielded, shared his story of abuse after years of painful silence. He had built "a gate around himself," said a friend, who finally was able to help.

the community as it happens over and over again... I am in so much pain writing this, *gevult*, so many victims between us going around silently crazy with deep pain and suffering."

kept him silent for so many years. To live, he realized, he had to talk about what had happened to him and try to keep it from happening to anyone else. When approached by the Forward after making at

nity, he is not yet ready to use his full name in this article. The Forward has checked Pinny's account with other sources, including his therapist, friends and a school official who have been able to confirm

Probable Pick For New Israeli Envoy Often at Odds With U.S.

But Michael Oren's Main Job Is To Marshal Jewish Support

By Nathan Guttman Washington

Michael Oren, a prominent historian widely seen as Prime Minister Benjamin Netanyahu's imminent pick to represent Israel in Washington, is a highly regarded writer and an articulate and telegenic speaker. But his public viewpoints on a number of key issues clash sharply with those of the Obama administration, to which he soon may be credentialled.

That, Washington insiders say, may not actually interfere much with his main function as Israel's ambassador to Washington: marshaling Jewish and broader American support for the policies Israel favors. For that job, Oren's background seems, in many respects, tailor-made.

"It's becoming harder and harder for ambassadors to maintain their presence in the diplomatic realm, particularly given that Israel's preference is for conducting diplomacy from Jerusalem," said Scott Lasensky, a Middle East expert at the United States Institute of Peace. He stressed that out-

Fast Forward

Music of the Mind

A 'Happy Soul' in Argentina Blends Sounds of the World

By Adam J. Sacks

Hailing from the land of Tango in Buenos Aires, Simja Dujov writes music that resembles almost anything other than that classic genre. Known as "the Jewish Manu Chao," he has a sound that is ironic and humorous rather than wistful and melancholy, rhythmic and driving as opposed to nonpercussive. Dujov's music is uniquely of its time and place, avoiding the character of Tango, which longs for a Europe of the past. A fusion of Cumbia (a Colombian urban dance music) and reggaeton, with traces of hip hop and klezmer, Dujov's heady brew could be possible only in South America. The artist is currently at work on his latest album, set for release in September, and his back story is almost as interesting as the music itself.

Dujov (his full name is pronounced Simcha Du-chov) was born Gabriel Dujovne in Córdoba, Argentina, the nation's second-largest city, with almost 2 million inhabitants and about 15,000 Jews. Dujov, 26, is the grandson of one of many Ukrainian Jews who put down roots in the agricultural settlements of the country's Entre Rios region as part of Baron Maurice de Hirsch's renewal project that competed with Zionist immigration. Dujov took the stage name Simja Dujov because it means "happy soul" in Hebrew and Russian, respectively.

When he was 18, at the encouragement of his music professor, Dujov joined Córdoba's Yiddish choir, Halevai, and that was the beginning of his career as a performer. Discovering Argentine klezmer legend Marcello Mogullevsky, though, is what really inspired him. After hearing Mogullevsky play live, Dujov wandered the streets, wondering, "How can they live without listening to this?"

In 2005, Dujov formed the Klezmer Strudel Band in Córdoba, the first klezmer ensemble in Argentina outside of Buenos Aires. The group earned a regular gig at the city's

Jewish community house and received press coverage and invitations throughout the region. Yet, Dujov quickly grew tired of the traditional klezmer scene. "Playing at weddings was not fun; they treat you as part of the help," he said. "Klezmer in Argentina is musically more non-Jewish. I don't feel represented or a part of it." In fact, most of the 10 or so klezmer bands based in Buenos Aires are largely made up of non-Jews who function commercially for Jewish events. Dujov's brother, Alejandro, an adviser to the American Jewish Committee, explained the phenomenon by adding: "It's positive in that it's Jewish music beyond the ghetto. On the other hand, it's a sign that many Jews are not interested in klezmer."

Dujov, whose klezmer band had performed in meticulously re-created prewar shtetl-like garments, aspired to expand

year. He turned to various Latin influences and rhythms that have gained popularity in Argentina in recent years.

Dujov originally gravitated toward Cumbia and reggaeton that were reinterpreted through European electronic formats. In his global blend of klezmer, ska and reggae, along with traces of Leonard Cohen and New York Gypsy-punk band Gogol Bordello, Dujov does not merely show points of contact — he actually mixes everything together, with seemingly effortless flair. Beyond the stage, Dujov lives his fusion. His dreadlocks attest to linkages between Rastafarianism and Zionism. He's a conceptualist but not an instrumentalist, and his eight-member band includes electronic and acoustic instruments, such as the tuba and accordion.

Dujov will tour Europe this summer, and he expects to book shows this fall in New York City, once his forthcoming album is finished. He is currently in talks with the manager of Matisyahu and with JDub Records to secure American distribution for his music.

"I am always discovering who I am, and I feel comfortable serving as a bridge between styles and audiences," Dujov said. Still perfecting his new sound, Dujov uses music as an extension of his therapy. "If you *don't* do psychoanalysis here, you're crazy," he said. His self-designed motto, which is included in one of his most popular songs, "To Stay or To Go," reads like spiritual advice for those living in the modern world:

*a alegría no es un mandato (happiness is not a commandment)
a tristeza no es un castigo (sadness is not a punishment)*

Adam J. Sacks is a writer living in New York.



ADAM J. SACKS

Fusion: Musician Simja Dujov draws from klezmer, ska, reggae, Cumbia and a variety of other styles.

Musing on Mother's Day