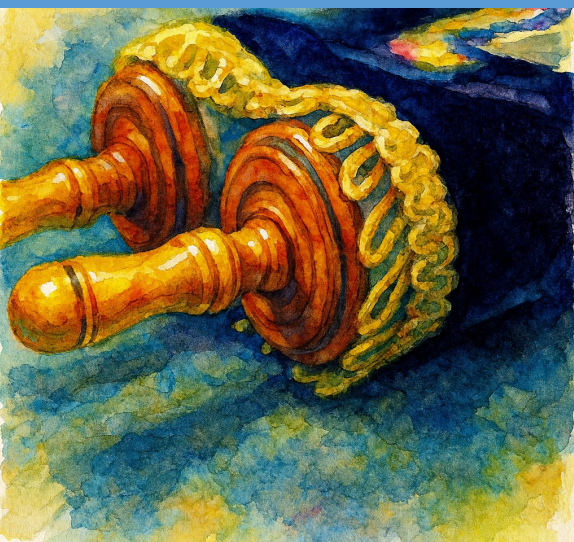




A MITZVA DILEMMA FOR THE SHABBOS TABLE



CALLING A NEW BA'AL KOREH

By Rabbi Yitzi Weiner

Yoni was once davening in a small shul on Shabbos. When it came time for laining, the gabbai asked if anyone was prepared to read. Apparently, the regular Baal Korei wasn't there. Someone said hesitantly, "I've done it before; I could do it, but I'm not fully prepared." That young man's name was Moshe.

Moshe went up and did an okay job. It was clear to everyone that he wasn't fully prepared. He wasn't expected to be. He made a few mistakes, but they were corrected, and everything was going along fine.

Yoni was watching this. In the middle of the laining, he realized that in a



HIDE AND SEEK

Regarding where the Beis Hamikdosh will be, the Torah states it "shall be in the place which HaShem shall choose to place His Name there, you must seek it out and go there." The beginning of the verse indicates that HaShem will choose the place but the end of the verse indicates that we need to seek it out. Which approach are we to take? Are we to wait for a prophecy telling us where to build the Beis Hamikdosh or are we somehow supposed to seek it out and figure it out ourselves?

The Sifri explains that both components are needed. We must first seek it out and that will be followed by a prophecy through which HaShem will inform us of the location. In fact, this is how it came about. Dovid Hamelech sought to find out where the location should be and he and Shmuel pored over the verses in the book of Yehoshua to discover that the location should be Yerushalayim. Some time after that, the prophet Gad confirmed that the location HaShem chose is, in fact, Yerushalayim.

If the Beis Hamikdosh is the single place on Earth from which is to house the Presence of HaShem should it not be based on His decision only. Why is there room for Man's seeking out the place?

The Beis Hamikdosh is referred to as 'the footstool of HaShem' (Psalms 132). The imagery of the footstool can be understood in the context of a throne where the king sits over his kingdom and the footstool is where he rests his feet when sitting on the throne. HaShem is the Source of all energy that exists and that energy travels to this world from the Heavens to the Earth. The Heav-

shul right next door, there was a professional Baal Korei who might be available to come finish the laining. Yoni wondered whether it would be a good idea to go next door and bring that Baal Korei over.

On one hand, it would be more respectful for the davening to have someone who's properly prepared. Also, Moshe might even feel relieved to have someone take over for him.

But on the other hand, it might be embarrassing for Moshe to be replaced in front of the whole shul. People might think he was taken down because he wasn't doing a good job. Even if Moshe himself said he didn't mind, it could still look like he was being publicly embarrassed. And maybe taking him down like that would be the wrong thing to do.

So Yoni wondered: What does the Torah say? Should he get a new Baal Korei, or should he let Moshe finish the job?

What do you think?

Thank you to my friend Yair Mishory who asked me this great question.



ens are referred to as His throne and the Earth as His footstool. The implication is that the energy which HaShem sends to Earth enters through the Beis Hamikdash. Therefore, when discussing the location of the Beis Hamikdash we are actually discussing the point on Earth which interfaces with the Heavens.

It is said that the Rebbe from Kotzk asked 'Where is HaShem in this world?' To which he would answer 'He is wherever you allow Him to be'.

The wisdom of this answer is that HaShem is truly everywhere. The entire universe including the Heavens and the Earth are all expressions of His creativity. There is no place where one can escape Him. However, He is only visible to those who look for Him. HaShem gave Man the capability of denying His existence. Unless a person looks for HaShem he will not see Him. If one looks with greater dili-

gence and a deep seated drive to find HaShem he will discover so much more of HaShem. HaShem will become not only visible to him, but HaShem will become a moving force in his life. Man can increase or decrease his awareness of HaShem by searching for Him more or less.

Psalm 132 tells us how Dovid Hamelech did not allow himself a full night of sleep before HaShem had a place for his Mikdash. "I will not give sleep to my eyes, or rest to my eyelids until I find a place for Hashem, a dwelling for HaShem". Dovid could not sleep until HaShem's place was found. In his commentary on this chapter of Tehillim Malbim draws a picture of a king who had a beloved servant who was completely devoted to the king. The king loved his servant so much that he wanted to live near this servant. He therefore, established his palace in the vicinity close to his servant.

Perhaps the reason why the Torah requires us to first seek HaShem and only after that the prophet will reveal the location is because without that seeking there is no appropriate place for His Presence.

Have a wonderful Shabbos.

Paysach Diskind



SHABBOS: CELEBRATING HASHEM'S CREATION

AEOLIAN SOUND, THE REAL SONG OF NATURE

Have you ever walked across an open field and suddenly heard a faint, eerie whistling in the air? Maybe you've visited the beach and heard the ocean breeze sing softly through cliffside caves. These ghostly tones and hidden melodies aren't just in your imagination, they're real sounds made by the wind itself. Welcome to the mysterious and musical world of aeolian sound. Aeolian sound is nature's own wind-powered symphony. From humming bridges and whistling wires to moaning caves and singing sand dunes, these sounds remind us that nature is actually always singing a tune, if we just take the time to listen.

So, what is aeolian sound exactly? At its heart, it's a special kind of tone created when wind flows past certain objects, like wires, edges, tubes, or narrow gaps. When the wind hits these shapes just right, it forms little swirls called vortices. These swirling patterns of air shed off the object in a regular rhythm, making the air around them vibrate. If those vibrations are strong enough, your ears pick them up as sound. It's like when you blow across the top of a bottle and hear a tone. The shape of the bottle and the movement of air work together to make music. In the same way, a wire fence, a bridge railing, or even a desert cliff can become a giant wind-powered instrument. This amazing process is guided by something scientists call a Kōrmōn vortex street, a regular, zigzagging pattern of swirls in the air that trails behind a solid object.

In the mid-1800s, American naturalist Henry David Thoreau described walking beneath telegraph wires on a windy day. As the breeze rushed through the wires, they sang like the strings of a harp, what he called a "telegraph harp." He compared it to a mighty pipe organ in a cathedral, stretching out across the landscape. Those telegraph wires were vibrating with aeolian sound, a wind-made symphony built by human hands, discovered by a poet of the wild.

Sometimes, the music of the wind gets loud enough for entire cities to hear. In June 2020, people near the Golden Gate Bridge in San Francisco noticed a strange, eerie humming sound sweeping across the city. It wasn't ghosts or earthquakes, it was the wind playing the bridge like a giant flute. Engineers had recently added thinner railing slats to the bridge to improve its aerodynamics. But those slats turned out to be perfect shapes for vortices shedding. When the wind blew at just the right speed, it triggered long, pure tones that could be heard for miles. Even though the sound was harmless, it caught the attention of the entire Bay Area. Engineers eventually added special "clip-on" parts to reduce the humming while keeping the bridge safe and sound. This wasn't the first time a bridge had sung, and it won't be the last. Cable-stayed bridges, suspension bridges, and even overhead power lines are all known to make aeolian music.

Nature doesn't need humans to make music. It's been playing aeolian sound for thousands of years. In places like Moaning Caverns in California, air currents rush through narrow shafts and bottle-shaped chambers deep underground. The re-

sult? A low, moaning tone that seems to come from the belly of the Earth. In the Andes Mountains, narrow passes between peaks channel high winds into whistling notes. Rock arches in the deserts of Utah and Arizona sometimes do the same. When the wind is just right, they become massive stone flutes, singing songs shaped by time and erosion. On the coast of Ireland's Achill Island, sea cliffs carved with fissures hum with the sound of wind and wave. Locals sometimes call them "aeolian harps of the sea."

Even in the icy lands of Antarctica, scientists have discovered something astonishing. In certain areas, the wind blows across the surface of snow-covered ice shelves and makes them sing, not just once in a while, but constantly. This eerie "singing ice" helps scientists monitor ice conditions across vast distances.

Did you know that even plants can join the wind's orchestra? In the desert, tall cacti sometimes produce hissing sounds as air flows across their spines. In wetlands, wind flowing through dense stands of reeds may create reedy tones, like nature's own panpipes.

But perhaps the most astonishing aeolian sounds come not from wind alone, but from sand. In certain deserts around the world, including the Kelso Dunes in California, the Badain Jaran Desert in China, and the Gobi Desert in Mongolia, entire sand dunes can sing. And not just a soft hum, some dunes roar with sound as loud as a marching band. The cause? When a steep slope of sand starts to avalanche, millions of grains begin to slide together in perfect rhythm. This synchronized sliding creates a deep, droning tone that can last for minutes and be heard for miles. Some dunes boom in low cello-like pitches, while others sing higher. Travelers as far back as Marco Polo wrote about these "singing sands," and today scientists are still uncovering their secrets. These sounds reveal fascinating things about how natural materials behave, and how much more there is to discover.

Aeolian sound might seem rare, but it's more common than you think. You just have to know when, and where, to listen. Look for narrow gaps between rocks, pipes, or buildings. Walk slowly across the direction of the wind. If the breeze picks up and flows past the right kind of opening or object, you might just catch the faint sound of nature's flute. Even everyday objects can make music in the right conditions. Long wire fences sometimes "sing" on windy days, producing soft ghostly tones.

So the next time you hear the wind whistle, pause a moment. It could be a note in a song that's been playing for ages, a melody written by mountains, dunes, and air, sung for anyone curious enough to listen. The world doesn't just look amazing. Sometimes, it sounds amazing too.

שְׁמַחוּ הַשָּׁמַיִם וְהַגֶּל הָאָרֶץ יִרְעֵם הַיָּם וּמִלֹּאיוֹ יִעָלֶה שְׁדֵי וְכָל אֲשֶׁר בּוֹ; אֶזְרִינוּ
כָּל עַצְיָנוֹ.

THE ONE I HAD BEEN KICKING THE ENTIRE TIME WAS MY REVERED ROSH YESHIVAH HIMSELF

To Rav Shlomo Rothenberg, the rosh yeshiva of Mountaindale, the dignity of a talmid was something precious and carefully protected. Even when his students made mistakes, he took great care never to embarrass them.

One talmid, Reb Moishe Shapoff, recalled an unforgettable experience:

"I once found myself sitting beside the Rosh Yeshivah during shiur. I was trying to catch my friend's attention without Rabbi Rothenberg noticing, so I gave my friend a little kick under the table. When he didn't respond, I kicked a bit harder. Still no reaction. Certain he simply wasn't getting the hint, I tried one last, strong kick.

At that moment, I suddenly noticed Rabbi Rothenberg smiling at me. To my shock, I realized that the one I had been kicking the entire time was not my friend, but my revered rosh yeshivah himself! And throughout it all, he had remained silent, quietly enduring the pain so that I would not be shamed.

That moment became a lifelong lesson for me. Rabbi Rothenberg was willing to bear discomfort rather than risk embarrassing a talmid."



THE ANSWER

Regarding last week's question about the projection on the side of the wall, Rabbi Yitzchak Zilberstein (Veharev Na, Volume Four, Hebrew Edition, page 53) answered that because the wall was not designated to be rented out for advertising, the person who used the wall does not have to give over the money to the owner of the building. However, from this point on, he should either cease immediately or pay for its use.

This week's TableTalk is dedicated to the memory of
Alex Drucker

By his daughter Eve Drucker Messing Steger, his grandchildren and his great-grandchildren



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