



# WOODBITS

## NEWSLETTER

### Issue 183

### August 2021

### Welcome

## SHAVINGS FROM THE CHAIRMAN

Hello!

### A Warm Welcome Back to Adeyfield!

I was so pleased that we had an excellent attendance of about 55 at our first Adeyfield meeting on the 10th August. It was fantastic to see everyone again after a gap of nearly 18 months. Thanks to all who helped your committee in setting out the chairs, sales table, lathe and AV equipment and who assisted in numerous other ways. I thought that Les Thorne gave us a super demo packed with humour as well as some really useful guidance in making a textured and coloured box. Good to be able to look in detail and handle the work in progress and to be able to examine the gouges and hollowing tools Les was so expertly demonstrating. He kept us enthralled from 7.30 to 10.00pm with the usual break for tea/coffee and (wrapped) biscuits, and to draw the raffle (by ticket on this occasion). For me it was fantastic to be able to chat with everyone in reality with no restrictions. The sales table was also very busy and made a total of £95.00! Our Club is definitely back in business and I am very hopeful that we can all look forward to enjoying our planned activities for the rest of the year.

### Zoom Meetings

Now that we have resumed at Adeyfield we are not planning any more Zoom club meetings. However, if circumstances should require it and in the event of another lockdown, we are quite prepared to go back to Zooming. The only exceptions may be if we book demonstrators some of which now only demonstrate using Zoom or You Tube. In those instances we may investigate the possibility of adapting the AV equipment at Adeyfield so that the demonstrations can be viewed either as a social occasion there, or by members at home.

Looking ahead, I'm very much looking forward to our first Club activity night at Adeyfield when you will all have the opportunity of exhibiting and talking about your Coronavirus lockdown creations.

### Wanted; A New Manager for our Website

Alan Lewis who has been managing the Club's website for over ten years, is intending to retire at the AGM next year. So we are looking for a new volunteer website manager to be in post from next April. If any member is prepared to take on this task we would be glad to hear from them. The site uses

WordPress for content management and Alan will be able to provide initial guidance. We all extend our grateful thanks to Alan for so ably managing the website over such a long period.

That's all from me but as always I always welcome the opportunity to hear from any of our members who may have concerns or ideas relating to the management of our Club.

Tim

Tim Pettigrew  
Chairman

Tim's contact details:

[chairman@hertsandbedswoodturners.co.uk](mailto:chairman@hertsandbedswoodturners.co.uk)

Telephone 01923 241107,

Mobile 07713803894.

# Club News

## Visitors and Entrance charges

Given the return to meetings in Adeyfield, I thought I might remind members of how we deal with visitors to our meetings.

Visitors are very welcome to any of the meetings and attendance is free for the first visit, whether it is a club night or one with a demonstrator. After that first visit, they should pay the members entrance fee. Visitors are allowed up to 4 visits per year and after that there is an expectation that if they want to continue attending, they will join the club. Enquiries about joining are dealt with by Adam Blackie our treasurer.

Entrance fee for nights where we have a professional demonstrator:

Herts & Beds Club Member - £2.00

Visitor member of another woodturning club - £3.00

No charge for club nights.

All normal meetings are held at the Adeyfield Community centre from 7.30pm to 10.00pm on the second Tuesday of each month. The centre has a website for directions as below:

<http://www.adeyfieldcommunitycentre.com/>

## Volunteers Wanted - Art on the Common

Peter Hoare is looking for a couple of volunteers to man a stand at Art on the Common (Harpenden) on 18th and 19th September. Please see the SHOWS pages at the back of this newsletter for a flyer giving more details. Anyone who volunteers will be able to sell their made items, but they should know that 15% will go to charity.

If you are interested or want more details, please contact Peter direct on 07963941488.

## October Meeting

Grahame Tomkins has booked Mick Hanbury for the 14th September meeting. More details closer to the time.

## Raffle

Steve Beadle (Raffle Co-ordinator) will be looking for the usual helpers and newbies to help buy the goodies for the raffle.

He will be collecting names at the September meeting. Please contact him if you can help.

## Herts & Beds Woodturners on YouTube

<https://www.youtube.com/playlist?list=PLqMOhpzlhnqqiQzvDqeIIkiAKBaT5q5A>

This playlist has the following:

- AGM 13th April
- Turning a flat vase by Peter Hoare March 2021
- Using the Woodcut bowlsaver March 2021
- Show and Tell session March 2021
- Meeting 2021
- Converting a small garage to a Woodturning workshop by Tim Pettigrew

Currently the recording of the 13th July meeting has been broken into three parts

- Making a cocktail stick dispenser by Tony Taylor
- Trunks and Chunks – Tim Pettigrew
- General discussion.

These three videos are accessible via another play list:

<https://youtube.com/playlist?list=PLqMOhpzlhnqh4w4u02hVRrbO3wMceDo0S>

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## Demonstration by Les Thorne – Review by Tony Taylor and photos by Don Guy

We were treated to a great resumption of the club's meetings by an eagerly anticipated demonstration by Les Thorne. He chose as his subject a very nicely shaped small hollow form, which by his own admission was quite useless because there was no way into it. Of course, a turning does not have to be useful, provided that it is pleasing to look at and to hold. Les showed us a way to achieve this in the form of a flat-bottomed flask shape with neck closed by a neat finial. It was an exercise in various turning techniques and forms of decoration.

Les started with a dry Oak piece about 4 inches square and 8 inches long mounted between centres. This was turned to the round with a spindle roughing gouge, which could produce a fine finish by being presented handle down with the flute at about 45 degrees.

A chucking spigot was formed at one end using a 3/8 round skew. With the piece mounted in the chuck the bottom end grain was cut



cleanly using a spindle gouge presented horizontally with the bevel parallel to the direction of cut. A spigot 3/8 - inch wide was then cut, to define a disc which would become the bottom of the hollow form. Some decorative rings were cut and the surface sanded and finished. Next this disc was parted off with a narrow parting tool leaving a small witness ring to define the wall thickness.



The next stage was to start forming the outside shape but leaving enough wood at the neck to support the piece.

Hollowing started with a hole drilled to define the right depth. Some wood was removed with a small bowl gouge and then various hollowing tools considered. The Hope carbide cup tool with the square shaft presenting the cutter at 45 degrees was recommended, also the one with 6 mm cutter, which is less "grabby".



A round skew was used to cut the recess to fit the base disc as closely as possible. Once the walls were the desired thickness the corner of a skew was used to define the centre at the top of the hollowed space. This was important to ensure that a drill used to bore the neck would centre precisely.

Attention was then directed to continuing to shape the outside till the neck was mostly formed. The piece was then parted off and reversed in a jam chuck with added masking tape support in order to carefully finish the top with a detail spindle gouge. After sanding, most of the surface was textured using a male thread chaser to scrape a series of fine grooves.



This was followed by sanding with 180 grit. Colour stain was applied with a brush. The spread of stain is best controlled by burn lines. The final stage of decoration was the application of liming wax followed by burnishing off the excess. The work was completed by turning a short finial of light wood to fit in the top and by gluing in the bottom.



Les kept us all very absorbed by the range of techniques used and by his usual good-humoured commentary. No doubt, some of us will be inspired to make something similar, though we might perhaps make it in the form of a lidded box, both good to look at and with a nod to usefulness.

Tony Taylor

## Trunks and Chunks (2 of 3) Tim Pettigrew

The second in a series of connected articles from Tim based around his July Zoom session.

### Converting “green wood” to useable timber - equipment, methods & challenges



*Figure 21 (left). **TOO LATE!!** This turning blank of “green” Red Oak should have been rough turned as soon as possible after cutting out with the bandsaw. As the wood dried it shrank and the rigid nature of a turning blank results in the inflexible wood fracturing. In contrast figure 22 (right), shows some rough turned bowls made from Apple turning blanks. Turnings are much more flexible than solid blanks and as long as the drying is not too rapid, the wood will bend and warp as shown in the photograph rather than fracturing.*

### HOW DO I DEAL WITH THESE LARGE WALNUT CHUNKS?

My wife was chatting to a horseriding friend from a farm near Bovingdon who mentioned that several months previously they had felled a large Walnut tree as it was deemed to be unsafe. The felled wood was stockpiled for firewood but the friend said I would be very welcome to select as much as I wanted for woodturning. I made several trips and filled the back of the car with rescued wood (Figure 22). The large trunk of the tree was over 60cm (2 feet) in diameter and had perversely been sawn into 20cm - 23cm (8" – 9") thick slices!(Figure 23).

It was a great pity that the trunk had not been cut into long lengths rather than into thin slices. In addition the tree had been felled several months previously and it was hard to tell what condition the wood was in from the weathered exterior. However, an exploratory cut on the side of one of the trunk slices (Figure 24) revealed good sound dark-brown coloured heartwood surrounded by cream coloured sapwood.

### Weighing up the options!

I decided that I would try and turn an end-grain bowl from one of the slices (Figures 24 and 25 show work in progress). It is vitally important after rough turning that the bowls are NOT completed immediately. The wood will still have a high moisture content and the bowls will warp considerably as the wood continues to season.

The best way to evaluate this is to weigh the bowls regularly (digital postal or kitchen scales are ideal for this) until a near constant weight indicates that equilibrium moisture content has been reached and the bowls can be re-mounted on the lathe for completion. Figure 25 shows the completed mother end-grain bowl.



*Figure 22. Remains of a very large Walnut tree from a farm at Bovingdon. The trunk slices were about 60cm in diameter. Several crotch pieces are in the background. All rescued from a firewood fate!*



*Figure 23 (left). The 12" ruler demonstrates the large cross-sectional diameter of the slice across the Walnut trunk. Figure 24 (right). An exploratory cut on the side of the trunk revealed sound (brown) heartwood and cream-coloured sapwood.*



*Figure 24 (left). The large rough sawn end-grain blank mounted on the lathe (by means of a faceplate) ready for turning. Figure 25 (right). Three rough turned bowls were produced by coring out with a Bowlsaver.*



*Figure 25. The Walnut end grain mother bowl completed after the rough turning had been air dried over several months and returned a constant weight.*

## CHAINSAWS

Chainsaws are amongst the first tools of choice when converting harvested greenwood into turning blanks.

### **Chainsaw PPE**

This has already been mentioned and the PPE shown in Figure 3 is always worn when undertaking any chainsaw work.

### **Chainsaw Training**

If you become the owner of a chainsaw then training in its safe use and maintenance is essential. Learning how to maintain the saw and sharpen chain is vitally important to ensure safe operation. One suitable day-long course is offered by Scott Fraser Training and Assessments Ltd Tunbridge Wells. The course is titled Domestic Chainsaw user- maintenance and beyond! (costs £170.00). "This is a non - certificated course aimed at people who want to use a chainsaw in their own domestic setting - either novice or for those with a little experience wanting to extend their skills. This course is run for small groups and workshop topics include; chainsaw maintenance, PPE selection and use and emergency planning. Also included is safe starting of the chainsaw from cold, safety checks and basic cross-cutting applications."

See <https://www.scottfrasertraining.co.uk/courses/domestic-chainsaw-user-maintenance-and-beyond>

## **ELECTRIC CHAINSAWS**

As a hobby woodturner, all my chainsaw work has to be undertaken in the garden. Wishing to remain on good terms with my neighbours I have opted to use electric chainsaws rather than petrol powered ones. This means that noise is greatly reduced and there are no exhaust fumes. For field collection I use the Oregon CS300 cordless (battery powered) chainsaw described previously (Figure 2). Electric saws are not as powerful as petrol ones and are NOT designed for serious felling but for light use by domestic users.

### **Bosch AKE 40-19 S Electric Chainsaw, 40cm Bar Length**

This was my first electric corded chainsaw and has been in use since 2009. A good reliable saw compatible with Oregon replacement chains and guide-bars.



*Figure 26. Bosch AKE 40-19 S, 1.9Kw corded electric chainsaw with a 40cm (16") guide-bar running 0.043" gauge chain (that's thin to maximise performance).*

## Oregon CS1500 Electric Chainsaw, 45cm Bar Length

More powerful than the Bosch saw with a slightly longer bar. Robustly constructed and comes with the PowerSharp® on board chain sharpening system. After taking expert advice I run this saw with a slightly longer guide-bar and thinner chain in a portable chainsaw "Alaskan" mill (Figures 28, 42 & 45)



Figure 27. Oregon CS1500 2.4Kw 45cm (18") Corded electric chainsaw PowerSharp chain with built in chain sharpener, but the saw can take any standard LoPro 0.050" gauge chain.



Figure 28. Here the Oregon saw has been fitted with a longer 50cm (20") guide-bar running thinner gauge 0.043" Panther mini chain. It's essential to **GET EXPERT ADVICE** if changing from default bar/chain to ensure it is safe to do so. The reason for changing was to improve performance when the saw is fitted to a portable chainsaw mill (Figure 45) otherwise the default shorter bar and chain was totally adequate in performance.

## A HOMEMADE CHAINSAW HORSE

A chainsaw horse is essential to support the wood adequately for trimming. The saw horse pictured is fairly compact but can handle moderately large tree trunk sections and irregularly shaped pieces of timber. The design is not mine but by Richard Stapley and originally appeared several years ago on his Laymar Crafts website.

The horse is simply constructed from 18mm thick MDF (Medium-Density Fibreboard) panels, held together with 24 nuts and washers on two M12 mm threaded rods protected with 10 sleeves/spacers of 40mm diameter 2mm thick sections of plastic polypropylene waste pipe (Figure 29).

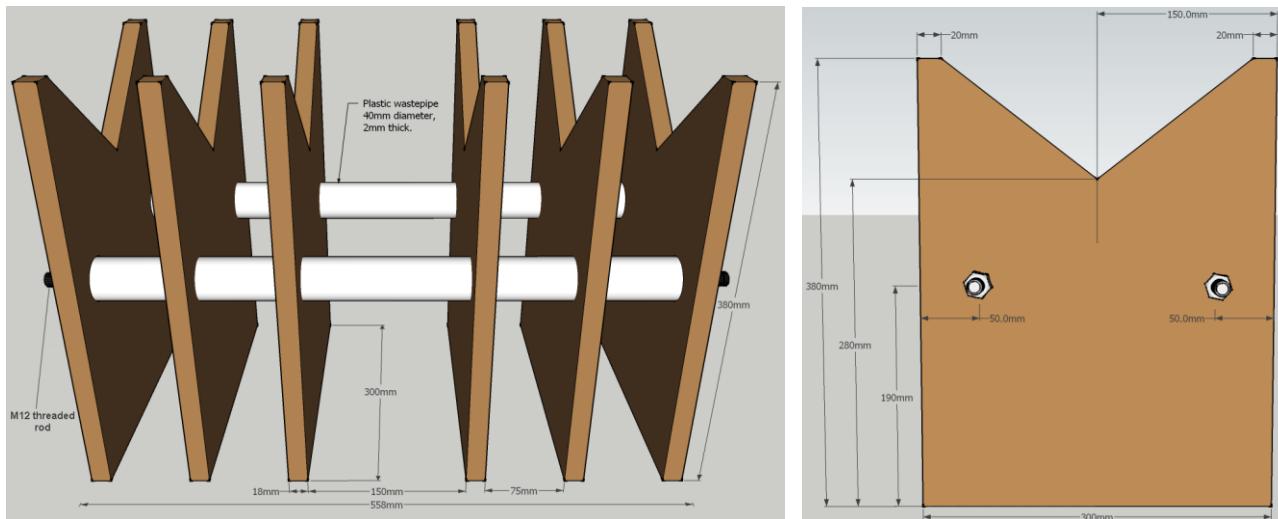


Figure 29. CAD drawing of a chainsaw horse constructed from 18mm thick MDF, 12 mm threaded rods, nuts, washers and plastic waste-pipe.



Figure 30 (Left) The chainsaw horse as built supporting a trunk of Cherry ready for cutting. Figure 31 (Right). Slicing a bole of Ash supported in the chainsaw horse.

Figures 30, 31 & 32 show the horse in use slicing a Walnut crotch shown in figure 22 whilst figure 33 shows a small platter made from one of the crotch slices.



Figure 31 (top left). Here the horse is supporting a Walnut crotch (also shown in Fig. 22), for longitudinal slicing.

Figure 32, (top right) shows the crotch after slicing.

A platter made from one of the crotch slices is shown in figure 33 (bottom).



## BANDSAWS

Following on from chainsaw trimming a bandsaw is often the next stage in the preparation process so the wood can be safely mounted on the lathe. Figs 33 & 34 show my Record Power bandsaw.



Figure 33 (left). This Record Power BS300 model is a good size for a small workshop; 190 mm (7.5") depth of cut, 300 mm (12") throat width, mounted on castors for ease of movement. Figure 34 (right). A typical woodturner's use for a bandsaw, cutting out a bowl blank from some Horse Chestnut.

## BANDSAW JIGS

These fun to devise and make jigs are a useful aid in the safe cutting of awkwardly shaped pieces of wood, as exemplified below.



## **Bandsaw sled jig used for longitudinal cutting.**

*Figure 35 (top left). Crotch of Holm Oak mounted in the sled jig ready for cutting.*

*Figure 36 (top right). After using the jig to slice the crotch into two halves.*

*Figure 37 (bottom right). One of the crotch halves nearing completion as a bowl on the lathe,*



## **Bandsaw cross-cutting jig (cylindrical stock).**



*Figure 38 (left) Jig used for small cylindrical and for (Figure 39, right) large cylindrical stock. The guide rail runs against the edge of the table ensuring a straight cut*

It is very dangerous to cross-cut cylindrical stock free hand on a bandsaw as the saw blade can twist and roll the stock violently and with great force with damage to the blade and a risk of personal injury. The jig shown in Figs. 38 & 39 overcomes this problem by holding (clamping) the cylindrical stock securely whilst it's being cut.

## **Next Month**

The series concludes with the study and use of Chainsaw Mills

# Members Projects

## Screwtop Box – Teraina Hird

A screw top box in Spalted Punky Beech with boxwood inserts. It started with me drilling for a worm screw on one end (hence the knob to hide the hole) instead of a tenon on both ends. Then it went downhill from there. I started shaping the outside of the lid leaving no way to mount it to fit the insert. The downhill slide continued, but I just had enough wood to turn a small tenon which allowed me to reverse mount the lid in my 35mm jaws.

I then proceeded to cut the male tenon on the boxwood insert, for the hand chased thread, fractionally too small, therefore leaving it a very loose fit. I did manage to rescue this by winding some cotton onto the thread and securing it with lots of shellac.

As one of my instructors told me many years ago "the real craftsmanship lies in knowing how to get out of trouble when you drop yourself in it".



## Ash Bowl – Grahame Tomkins

Ash bowl 10 inch diameter, outside has been burnt and coloured with Hampshire sheen intrinsic colours.



# AWGB Member Training Workshops

AWGB members can apply for a workshop which has been pre-arranged or to request a workshop on a specific subject. We try to offer a varied programme but if a topic is suggested and there is enough interest in a region then the Association will try to organise a suitable workshop.

Workshops are usually presented by professional woodturners. There will be no fixed charge but members are encouraged to make a voluntary donation to the development fund which goes towards putting on more workshops.

Every AWGB member may apply for training, and every effort is made to accommodate your requirements within the budget available.

Our own Gary Rance led a workshop in August for members Grahame Hill, Harvey Alison and Bob Harvey. Grahame described the day –

*"It started with recapping on forming curves and detailing just using the correct methods and tools with good sharpening skills, using soft wood or 'to be' firewood. Then moving on to using Ash .*

*A very good day's training and memory awakening after the covid shutdowns."*

Photos and outcomes from that session below:



## Next Sessions

11th September 2021	Basic - Intermediate	Table lamp	Roger Gubbin	Penlaurel, Langdon Cross, Cornwall.
17th September 2021	Advanced	Box making	Les Thorne	The Woodturning Shop, Four marks, Hampshire
16th October 2021	Basic	Bowl Turning	Dennis Wake	Hartlepool, Teeside
28th November 2021	Intermediate - Advanced	Pagoda Box	Paul Howard	Tiptree, Essex

## Application

To apply and for more information about the workshops go to the AWGB website below:  
<https://www.awgb.co.uk/training/training-workshop-dates/>

You will need to complete a 'Training Workshop Application' form.

# Finishing Notes

*Sadly the Chestnut website was down when I was searching for useful snippets from their newsletter. Instead, I include again their compatibility chart which I hope members find useful – especially our new members who may not have seen it before*

## Chestnut Products Compatibility Chart

How to use this Chart.		NEXT COAT/PROCESS
Select your first coat from the list, and follow the line across. Y=Yes, you can use the coating indicated as the next coat. Repeat for each change of product.		
		Acrylic Lacquer
Acrylic Gloss Lacquer		Acrylic Sanding Sealer (both)
Acrylic Satin Lacquer		Burnishing Cream
Acrylic Sanding Sealer (Across)	Y	Cellulose Sanding Sealer
Acrylic Sanding Sealer	Y	Finishing Oil
Acrylic Lacquer	Y	Food Safe Finish
Burnishing Cream		French Polish
Cellulose Sanding Sealer	Y	Friction Polish
Cut'n'Polish		Hard Wax Oil
Ebonising Lacquer		Lemon Oil
Finishing Oil		Melamine Lacquer
Food Safe Finish		Shellac Sanding Sealer
French Polish		Tung Oil
Friction Polish		Acrylic Gloss Lacquer
Gilt Cream		Acrylic Satin Lacquer
Hard Wax Oil		Ebonising Lacquer
Indescent Paint	Y	Melamine Gloss Lacquer
Lemon Oil		Liming Wax
Liming Wax		Wood Wax 22
Liquid Wax Clear		Microcrystalline Wax
Melamine Lacquer	Y	Cut'n'Polish
Melamine Gloss Lacquer	Y	Woodturners Stick Wax
Microcrystalline Wax		Carnauba Wax Stick
Pine Stain	Y	Microcrystalline Wax Stick
Shellac Sanding Sealer		Spirit Stain
Spirit Stain		Liquid Wax
Tung Oil		Pine Stain
Wood Wax 22		Gilt Cream
		Iridescent Paint
		Buffing Wheel Kit

# Woodturning sessions on-line

Although our own Zoom sessions are now suspended as we can resume meetings in Adeyfield, many individuals and organisations are continuing to offer them.

If you do come across any others one that look useful please let me know and I will include the details in next month's Woodbits. There are many turners and also clubs offering Zoom and youtube sessions now. I will try to keep track of recommended ones here in the newsletter and by email but you may want to register with some of these directly to ensure you get reminders and details delivered straight into your inbox.

## Future Chestnut Products CONKERS sessions

- 4-5 September 2021 – Woodturning Weekender!
- 30 September 2021
- 19 October 2021

Check out their website and sign up if you want reminders and updates

<https://chestnutproducts.co.uk/conkers-live/>

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## AWGB Talking Turning Online Sessions

The sessions have changed focus and AWGB will be talking about various turning subjects and having Q&A during the sessions. These are all free of charge to anyone wanting to participate and you can connect from almost any internet enabled device. Check out the link below.

<https://www.awgb.co.uk/talking-turning-zoom-sessions/>

After registering, you will receive a confirmation email containing information about joining the meeting. Please register in advance to ensure you receive the email with meeting details.

The meetings are at 7:30pm GMT every Tuesday and Friday evening. They will open the meeting at 7:15pm to allow everyone time to get connected before the meeting.

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## Record Power free interactive demonstrations

It is difficult to keep up with their new demos here when this newsletter is published only once per month.

Record Power are arranging many demonstrations and the best way to keep up is to register yourself directly with them to receive your invites and up to date lists of what is happening. Don't forget to check the time in our own time zone as some of these are international,

**Simply send an email with RSVP in the subject line to [miked@recordpower.co.uk](mailto:miked@recordpower.co.uk) – and they will reserve a spot for you. Your log in details will be sent in return.**

# SHOWS

## **WOODTURNING WEEKENDER RETURNS IN 2021! WATCH OUT KENT, THE NORTHERN INVASION IS COMING!**

Four turners from the North of England will be invading the area armed with their turning skills and techniques and an array of charm and wit to conquer the area and maybe convert the audience to some different ideas. Hopefully without any blood being shed (because good turning practice and safety rules will be observed).

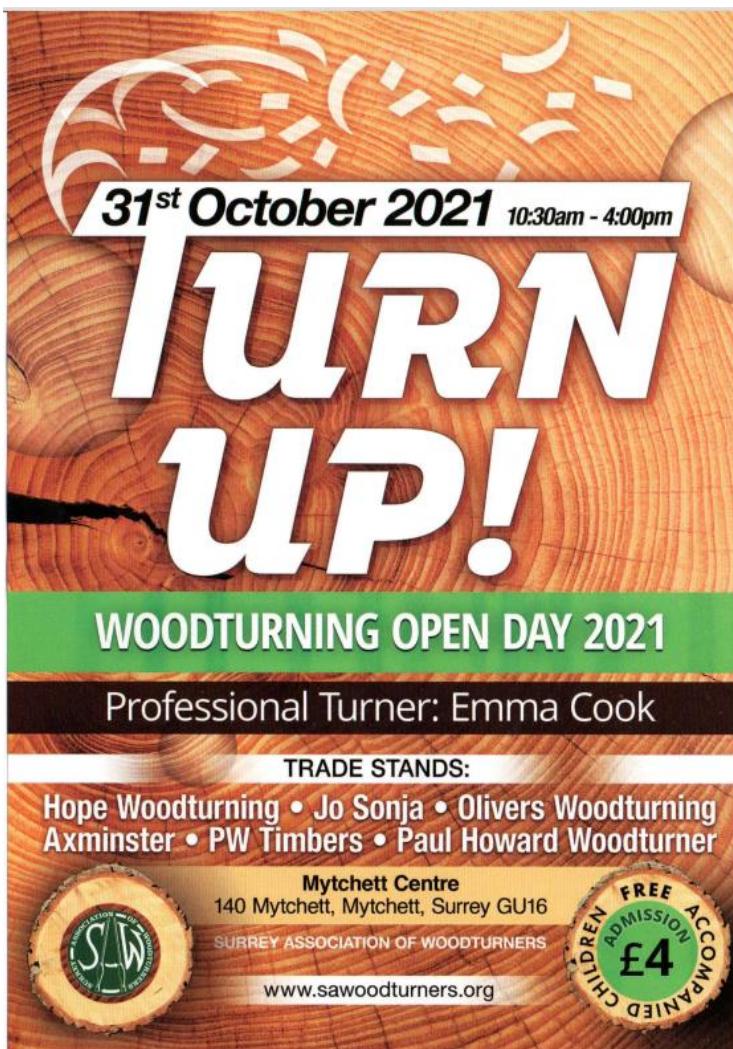
**The Woodturning Weekender will be held on 4 & 5 September 2021 in its new home for 2021:  
Canterbury Rugby Football Ground**

**The Marine Travel Ground  
Merton Lane North  
Nackington Road  
Canterbury CT4 7DZ**

The fun starts at 9.00 on both days when the doors open, although teas, coffees and breakfasts will be available on site earlier.

**ENTRANCE STRICTLY BY ADVANCE TICKET ONLY**

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See note from Peter Hoare in the Club News about Art on the Common

The poster features a white header and footer section on a dark blue background. The title 'ART on the COMMON HARPENDEN' is in large, bold, purple and pink letters. Below it, '2 DAY CHARITY ART SHOW' and the dates '18th & 19th Sept. 2021' are in purple. The times 'SATURDAY 10.00-17.00' and 'SUNDAY 11.00-17.00' are in pink. A pink URL 'For more details see [www.artonthecommon.co.uk](http://www.artonthecommon.co.uk)' is at the bottom. The dark blue section contains three white circles of increasing size from left to right. Text at the bottom left reads: 'This event is organised by Harpenden Group of Friends on behalf of Cancer Research UK in partnership with Art on the Common Harpenden'. Logos for 'Fundraising REGULATOR' (FR) and 'Cancer Research UK' are at the bottom right.

ART  
on the  
**COMMON**  
**HARPENDEN**

2 DAY CHARITY ART SHOW  
**18th & 19th Sept. 2021**

SATURDAY 10.00-17.00  
SUNDAY 11.00-17.00

For more details see [www.artonthecommon.co.uk](http://www.artonthecommon.co.uk)

This event is organised by Harpenden Group of Friends  
on behalf of Cancer Research UK in partnership with  
Art on the Common Harpenden

Registered with  
**FUNDRAISING  
REGULATOR**

Cancer Research UK is a registered charity in England and Wales (1009464), Scotland (SC041695), the Isle of Man (1103) and Jersey (247). Registered address: 2 Redman Place, London, E20 1QH

**C** CANCER  
RESEARCH  
UK

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# Poetry Corner

**END OF .....**

At last a cheerful topic  
After months of deprivation  
Times in view are less myopic  
Should be ending isolation  
Release the shackles  
Bring back the cackles  
Relax our hackles  
The fun can now begin  
Refind the verve we use to serve  
In keeping up our grin  
Caress the days and eve's displays  
Now pleasure is unfolding  
Make hay, now play  
We're here to stay  
Avoiding covid's scolding

martin sexton. Sunday August 2021.