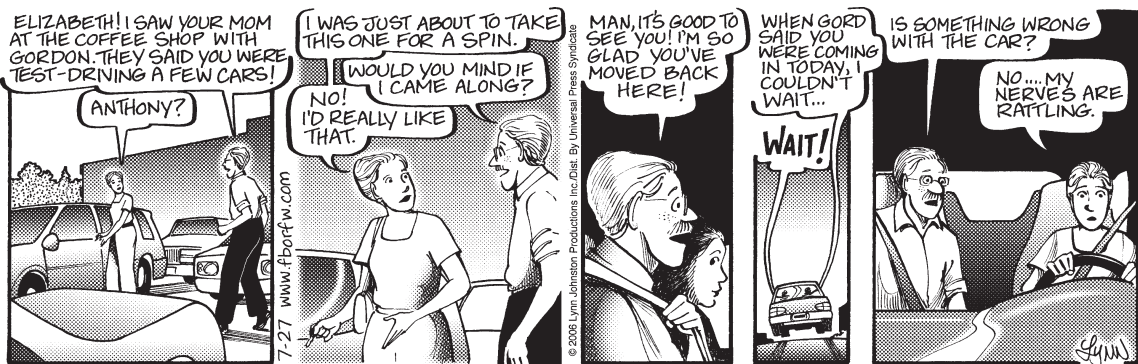


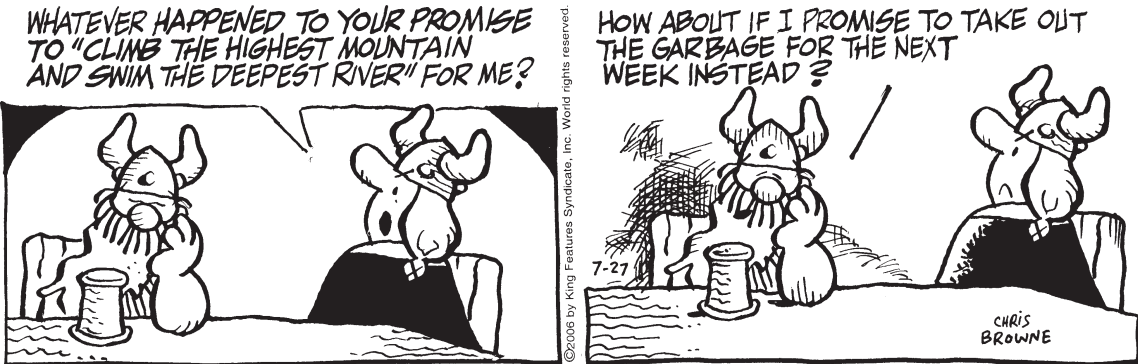
For Better or Worse • Lynn Johnston



Garfield • Jim Davis



Hagar the Horrible • Chris Browne



Blondie • Chic Young



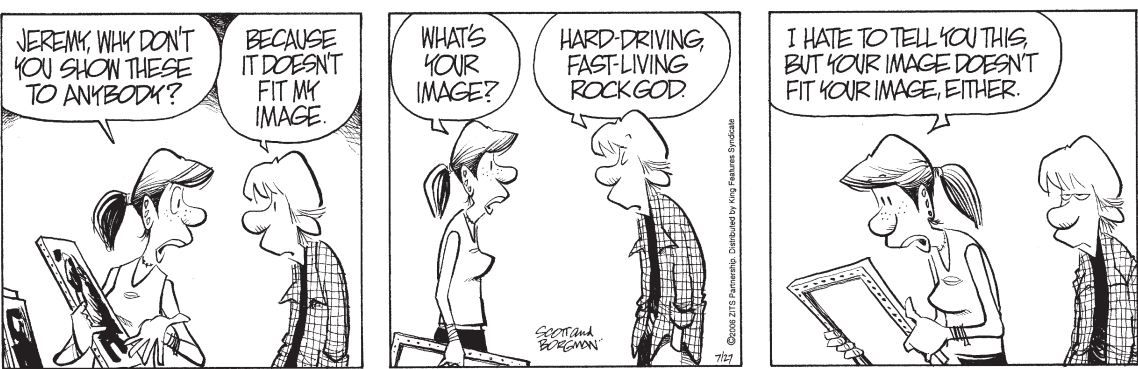
Beetle Bailey • Mort Walker



Zits • Jim Borgman & Jerry Scott



Zits • Jim Borgman & Jerry Scott



Sally Forth • Greg Howard



Cryptoquip

ZWKLJDO DSEWY D KLDZBKB

ZEVDUJF UBDOOH SEYFBUBI

S H D J FUEVLJ VBJM

DLOZBVY: "YFB MLVM DVI L."

Yesterday's Cryptoquip: IF A HULK OF A MAN LIFTED A CERTAIN FORD AUTOMOBILE, HE MIGHT BE PICKING UP THE TEMPO.

Today's Cryptoquip Clue: M equals K

Bad touching must be confronted

DEAR ABBY: I am in my 60s. My first husband, "Seymour," and I divorced more than 30 years ago. For the last several years, every time I see him, he makes several attempts to "touch" me in some way. Seymour insists on hugging me hello and goodbye, and also tries to kiss me on the mouth. I do not encourage him in any way.

I try to avoid him when the family gathers, but Seymour comes up behind me and attempts to "sneak one in." He will use any situation to touch me in some way. If I reach for a spoon on the buffet table, he will grab my hand and squeeze it.

Seymour and I have both remarried, and my present husband, "Michael," and I are very happy ñ- thank you very much. But Seymour won't leave me alone. I'm always stressed out when he's around. It is impossible to enjoy myself feeling I always have to keep looking over my shoulder.

Seymour has been invited into our home a few times, for family parties involving the grandchildren. When he comes he adopts a proprietary air and acts as if he is the homeowner. Michael can't stand to be in the same room with him, and I have to watch that situation closely, too.

I have considered having Michael approach Seymour at the next party and ask him to keep his hands off me. But I'm



Abigail Van Buren

• Dear Abby

afraid it might lead to an altercation, as Seymour is very confrontational. The reason I left him in the first place was because he was both physically and verbally abusive.

Seymour has told me he still loves me and is sorry for the past. I responded by telling him thank you for apologizing, but I felt his affection was misplaced and should be directed toward his new wife.

Aside from excluding myself from family situations that I know Seymour will be attending, what's my alternative?

— OLDER AND WISER

**DEAR OLDER AND WISER:** Your ex-husband's behavior could be classified as creepy. After all this time, he is still trying to assert control over you. Talk to Seymour's new wife and tell her how uncomfortable her husband's harassment makes you ñ- because harassment is what it is.

If that doesn't put an end to it, the next time Seymour grabs you, treat him as you would any other stranger who tried to assault you. Say, "Don't touch me. I don't like it!" And if he persists after that, the person

who should be excluded from the family gatherings is Seymour — not you.

DEAR ABBY: I need some help. The guy I live with, "Arnold," doesn't want to get married, but I do. We have been together for 19 years. What should I do?

Also, I don't love Arnold like I did. Should I try to get back with my first love or what? (It's my former husband.)

We were married eight years and had three kids. They are grown now.

— CAN'T DECIDE

DEAR CAN'T DECIDE: If marriage is what you really want, then you have already devoted far more time than you should have to Arnold. Because you no longer love him as you did, the time has come to make other living arrangements and go on with your life.

If you still care for your former husband, once you are on your own I see no harm in contacting him. However, a lot of water has drifted under the bridge over the last 19 years — so don't bet that he's still available.

*Editor's note: Dear Abby is written by Abigail Van Buren, also known as Jeanne Phillips, and was founded by her mother, Pauline Phillips. Write Dear Abby at www.DearAbby.com or P.O. Box 69440, Los Angeles, Calif. 90069.*

Bridge

South dealer. Both sides vulnerable.

| NORTH |            | EAST  |          |
|-------|------------|-------|----------|
| ♠     | K J 10 9 4 | ♠     | A 8 5 3  |
| ♥     | Q 10 9     | ♥     | 7 2      |
| ♦     | 6 2        | ♦     | Q 10 9 5 |
| ♣     | 6 4 3      | ♣     | J 9 8    |
| WEST  |            | SOUTH |          |
| ♠     | 7 2        | ♠     | Q 6      |
| ♥     | K 8 6 5 3  | ♥     | A J 4    |
| ♦     | J 7 4      | ♦     | A K 8 3  |
| ♣     | Q 10 5     | ♣     | A K 7 2  |

The bidding:  
South 2 NT West Pass North 3 ♠ East Pass  
3 NT

Opening lead — five of hearts.

You Don't Need a Slide Rule

The importance of planning the play can never be overemphasized. To play first and think later is to put the cart before the horse, and all too often a hasty declarer will have reason to regret a mechanical reaction on an earlier play.

For example, consider this deal where West led a heart against three notrump. Dummy's nine won the first trick, and declarer led a spade to the queen, which also won. The next spade went to East's ace, and he returned a heart.

South played the jack, won by West with the king, and the heart continuation was taken by South's ace. At this point, declarer found himself staring forlornly at dummy's three good spades, and with no way to reach them, he eventually finished down one.

Declarer's undoing can be traced to his play at trick one. He should have assumed the opponents would not cooperate by winning the first round of spades, and then sought a solution before proceeding.

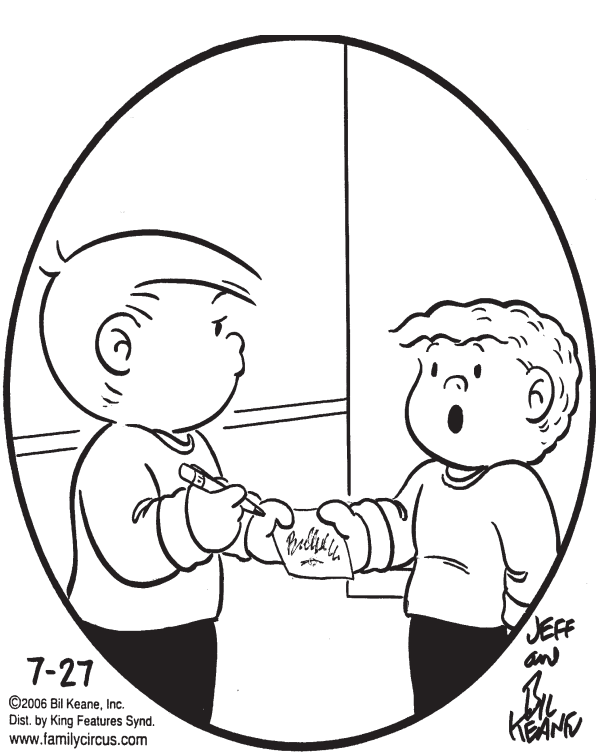
Had he done that, he would have found a simple way to make the contract. All he had to do was to win the opening lead with the ace of hearts and force out the ace of spades. Dummy's Q-10 of hearts would have constituted an absolutely certain entry to dummy to cash the established spades, and declarer would have finished with an overtrick.

Superficially, it seems absurd to win the first trick with the ace of hearts when you can win it with the nine. But when you look at the hand as a whole, it becomes clear that winning with the ace is right and winning with the nine is wrong. Although most of the time you win a trick as cheaply as possible, that doesn't mean you always do so. Occasionally you get a chance to prove that reasoning is more reliable than woodenly following the line of least resistance.

Tomorrow: Test your play.

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Family Circus • Bil Keane



Crossword

| ACROSS |                       |    |                  |    |                |    |                           |    |                       | DOWN |                       |    |                     |    |                         |    |                       |    |                  |
|--------|-----------------------|----|------------------|----|----------------|----|---------------------------|----|-----------------------|------|-----------------------|----|---------------------|----|-------------------------|----|-----------------------|----|------------------|
| 1      | Blueprint extension   | 36 | Still, in verse  | 2  | "American —"   | 24 | "Great Expectations" hero | 25 | Actress Hagen         | 1    | Grandma impersonator? | 23 | The yoke's on them  | 40 | A Gershwin brother      | 41 | Canine sound          | 42 | Chills and fever |
| 5      | Hospital section      | 37 | Check            | 3  | Exploding star | 26 | Serenade, probably        | 27 | Juror, in theory      | 54   | Frat-party need       | 16 | French "these"      | 20 | Bro Thurston Howell III | 39 | Psychologist Havelock | 43 | Teller's partner |
| 9      | Trail the pack        | 38 | Each partner?    | 4  | Matured        | 5  | Information, solo         | 28 | Out a living          | 55   | Stitched              | 22 | Mrs. Yoke's on them | 21 | Yoke's on them          | 44 | Pinnacle              | 45 | Applaud          |
| 12     | Bloodhound's clue     | 40 | Tagged player    | 6  | Khan title     | 7  | Ump                       | 29 | Out a living          | 56   | Fair                  |    |                     | 2  | Mrs. Yoke's on them     | 46 | Long lunch?           | 49 | Raw rock         |
| 13     | Curved molding        | 41 | metabolism       | 8  | Coup —         | 9  | Curved furniture          | 30 | Water blocker         |      |                       |    |                     | 3  | Treeless tract          | 47 | Canine sound          | 50 | Promise          |
| 14     | Bruins legend Bobby   | 43 | Sermonize        | 10 | La Scala solo  | 11 | Metric unit               | 31 | Psychologist Havelock |      |                       |    |                     | 4  | Treeless tract          | 48 | Canine sound          |    |                  |
| 15     | Writer H.P.           | 44 | Past             | 12 | La Scala solo  | 13 | French "these"            | 40 | A Gershwin brother    |      |                       |    |                     | 5  | Treeless tract          | 49 | Canine sound          |    |                  |
| 17     | Through               | 45 | Tomato           | 13 | La Scala solo  | 14 | French "these"            | 41 | Canine sound          |      |                       |    |                     | 6  | Treeless tract          | 50 | Canine sound          |    |                  |
| 18     | Imperfect             | 46 | Sequence         | 14 | La Scala solo  | 15 | French "these"            | 42 | Canine sound          |      |                       |    |                     | 7  | Treeless tract          |    |                       |    |                  |
| 19     | Perpendicular, at sea | 47 | Unyielding       | 15 | La Scala solo  | 16 | French "these"            | 43 | Canine sound          |      |                       |    |                     | 8  | Treeless tract          |    |                       |    |                  |
| 21     | People rival          | 48 | Partridge's tree | 16 | La Scala solo  | 17 | French "these"            | 44 | Canine sound          |      |                       |    |                     | 9  | Treeless tract          |    |                       |    |                  |
| 22     | Yoga position         | 49 | Stitched         | 17 | La Scala solo  | 18 | French "these"            | 45 | Canine sound          |      |                       |    |                     | 10 | Treeless tract          |    |                       |    |                  |
| 24     | "Fiction"             | 50 | Fair             | 18 | La Scala solo  | 19 | French "these"            | 46 | Canine sound          |      |                       |    |                     | 11 | Treeless tract          |    |                       |    |                  |
| 27     | Curse                 |    |                  | 19 | La Scala solo  | 20 | French "these"            | 47 | Canine sound          |      |                       |    |                     | 12 | Treeless tract          |    |                       |    |                  |
| 28     | "Monopoly" card       |    |                  | 20 | La Scala solo  | 21 | French "these"            | 48 | Canine sound          |      |                       |    |                     | 13 | Treeless tract          |    |                       |    |                  |
| 31     | "Who am — judge?"     |    |                  | 21 | La Scala solo  | 22 | French "these"            | 49 | Canine sound          |      |                       |    |                     | 14 | Treeless tract          |    |                       |    |                  |
| 32     | Prior night           |    |                  | 22 | La Scala solo  | 23 | French "these"            | 50 | Canine sound          |      |                       |    |                     | 15 | Treeless tract          |    |                       |    |                  |
| 33     | Alias abbr.           |    |                  | 23 | La Scala solo  | 24 | French "these"            |    |                       |      |                       |    |                     | 16 | Treeless tract          |    |                       |    |                  |
| 34     | Macadamize            |    |                  | 24 | La Scala solo  | 25 | French "these"            |    |                       |      |                       |    |                     | 17 | Treeless tract          |    |                       |    |                  |

Solution time: 25 mins.

|   |   |   |   |   |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|--|--|--|--|--|--|--|--|
| A | C | T | S | T | I | S | A | P | E | D |   |  |  |  |  |  |  |  |  |
| L | I | E | U | W | O | N | S | I | L | O |   |  |  |  |  |  |  |  |  |
| B | A | R | I | T | O | N | E | S | N | A | G |  |  |  |  |  |  |  |  |
| S | O | R | T | O | F | A | L | I | E | N | S |  |  |  |  |  |  |  |  |
| E | G | O |   |   |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| O | F | T | A | L | P |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| C | U | R | B |   |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| T | R | O | L | L |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| M | O | O | D |   |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| D | E | B | A | T | E |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| R | I | O | T |   |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| E | R | N | E |   |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |
| W | E | E | D |   |   |   |   |   |   |   |   |  |  |  |  |  |  |  |  |

Yesterday's answer 7-27

|    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 |
| 12 |    |    |    | 13 |    |    |    | 14 |    |    |
| 15 |    |    |    | 16 |    |    |    | 17 |    |    |
| 18 |    |    |    |    |    |    | 19 | 20 |    |    |
|    |    |    | 21 |    |    | 22 | 23 |    |    |    |
| 24 | 25 | 26 |    | 27 |    |    |    | 28 | 29 | 30 |
| 31 |    |    |    | 32 |    |    |    | 33 |    |    |
| 34 |    |    | 35 | 36 |    |    |    | 37 |    |    |
|    |    |    | 38 | 39 |    |    | 40 |    |    |    |
| 41 | 42 |    |    |    |    | 43 |    | 44 | 45 | 46 |
| 47 |    |    |    | 48 | 49 | 50 |    |    |    |    |
| 51 |    |    |    | 52 |    |    |    | 53 |    |    |
| 54 |    |    |    | 55 |    |    |    | 56 |    |    |

THANK YOU FOR READING THE

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