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THE FAMILY FUN CENTER
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Heart Fund Provides Life-saving Service

The heart of the home—the wife and mother—usually carries the responsibility of her family's health. To help each homemaker with this important task, the Los Angeles County Heart Assn., makes available many services throughout Los Angeles County.

A new mother may be interested in reading one booklet, "Heart Disease and Pregnancy." Her mother may want a copy of "Varicose Veins." Both booklets are interesting and informative. They are but two of hundreds of pamphlets available for the asking from your local Heart Branch office.

BOTH MEN and women who are active in clubs and organizations may wish to suggest to their program chairmen that the heart association has physicians and other heart volunteers as members of its free speakers bureau. There is never any solicitation of funds.

The physicians talk on most any subject concerning heart health. Other volunteer speakers tell about the activities of your heart association in combatting heart disorders.

For those who have special problems concerning a member of the family who has a heart disorder, a staff member of the Heart Association's Information and Referral Service may be able to help you, either directly or by referring you to some other agency in the community which may be of help.

These services, along with the vital but costly heart research, need your support.

FEBRUARY IS Heart Fund month. All during the month

65,000 heart volunteers will be out giving their neighbors a chance to support the program of your heart association.

Local businesses will be visited from Feb. 8 to 12, while other volunteers will visit the residential areas during Heart Sunday Week-end, Feb. 25 to 28. Business firms will be given a chance to contribute throughout the month when the commerce volunteers pay their calls.

When anyone of these heart volunteers stops by and asks for your support, give him the warm welcome he deserves for devoting these hours to the heart cause.

FEBRUARY 17, 1965

PRESS-HERALD C-7

Assignment TV

By **TERRENCE O'FLAHERTY**

"There are three reasons for doing a weekly television series—money, audience exposure, and aggravation. I've got the first two and who wants the third?"

The speaker was Hugh O'Brien, the actor who played Wyatt Earp in a weekly series that ran for six years and brought money, exposure

and aggravation to everyone but Earp, who is in a quiet cemetery.

O'Brien is very much alive and recently appeared on the stage as "Mr. Roberts," the Wyatt Earp of the USNR. I talked to him over a gasty lunch in a new Mexican restaurant. I am now wrestling with my notes and a cage of heartburn. The heartburn is winning.

The high spot of the encounter was watching O'Brien attempt to order a plain omelette. Not a Spanish omelette, or a cheese omelette or a chili omelette. Just a plain omelette.

He got the Spanish omelette anyway. "Don't worry. It's what I ordered," he said good naturedly. "I'm now able to pick my roles. I refuse to do more than five shows a year on television. Then I do a movie or two."

TWO OF these television parts came to the screen recently — on the Kraft Suspense Theater and Bob Hope's Chrysler Theater. On Kraft, he played a police sergeant engaged in saving the United Nations from a radical society and the cheese commercials. The cheese won out over the ham.

The Chrysler drama was a Rod Serling script titled "Exit From a Plane in Flight," the story of a former paratrooper (O'Brien) now a popular but shallow Hollywood actor, who returns to the Air Force to make a publicity jump. The sergeant in charge of the jump is one of his wartime buddies (Lloyd Bridges), who stayed in the service and married one of the actor's former girlfriends (Constance Towers). The big dilemma: Is the actor too chicken to jump now that he's hooked on money, exposure, and aggravation?

The idea must have seemed good before it got on paper, but it was a poorly constructed drama lacking in the subtlety necessary to bring it off. The sergeant and his wife were alienated from the actor early in the show in a series of emotional scenes that had no motivation—just noisy dialogue and glorious background music. The only good role was the actor's manager, played by Sorrell Booke.

THE PLOT grew out of a recent experience of playwright Serling, a former paratrooper who returned for a practice jump with his old outfit and faced fear.

The playwright jumped. The actor didn't.

"It took more courage not to jump," O'Brien explained to me.

Frankly, I think he's wrong. It took more courage to play such a part. Any actor who plays an actor, particularly a role where he is a shallow cad, interested only in his little world of make-believe, always teeters on the edge of possible autobiography.

"Basically, I'm just a young guy who likes the theater and likes to travel," said bachelor O'Brien.

OFFSTAGE, O'Brien has a kind of brash good-looks and the assurance to make them seem completely natural. He received excellent notices for his role in "Mr. Roberts."

"I'm lucky. Actors of my type—the Lancasters, the Tracys—aren't pretty boys. We have a chance at meatier roles," he said.

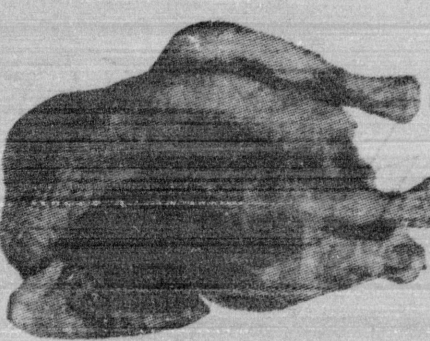
During lunch, I noticed that O'Brien had chewed all his fingernails down to the quick. I forgot to ask him if he did it while defending Tombstone, the U.S., or Lana Turner. Anyone who's brave enough not to jump or to be filmed in a bikini with Miss Turner is entitled to some preoccupation.

Actually, I think he bit his nails rather than eat the Spanish omelette.

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7 SALE DAYS
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CONVENIENCE

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