

PLAYBOY

DECEMBER 1978

the Christmas Issue

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VERY CANDID INTERVIEW



**PART ONE OF A
MAJOR NEW SERIES:
SEX IN AMERICA**

PLAYBOY®

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CONTENTS FOR THE MEN'S ENTERTAINMENT MAGAZINE



The Flounder P. 136



Ladies' Day P. 141



Romance Redux P. 266



Rah Sex P. 152



Trial Tribulations P. 164

PLAYBILL	3
THE WORLD OF PLAYBOY	13
DEAR PLAYBOY	21
PLAYBOY AFTER HOURS	31
BOOKS	36
MUSIC	44
PEOPLE	48
EXPERIENCES	49
MOVIES	50
COMING ATTRACTIONS	64
THE PLAYBOY ADVISOR	67
PLAYBOY SEX POLL	73
This month's question: What sexual taboo would you like to explore?	
THE PLAYBOY FORUM	83
PLAYBOY INTERVIEW: JOHN TRAVOLTA—candid conversation	103
"The Man," as his ardent fans call him, takes you behind the scenes of <i>Saturday Night Fever</i> and <i>Grease</i> and describes what it feels like to be an overnight sex symbol at 24.	
THE FLOUNDER—fiction	136
The author of <i>The Tin Drum</i> offers six racy tales from his extraordinary new novel that explain everything from the creation of the clitoris to the real joys of potty training.	
FAIR SHARE FOR THE FAIR SEX—gifts	141
When she steps out of her stockings on Christmas Eve, here's what you can put into them, you sly dog.	
SEX IN AMERICA: MIAMI—article	144
In the first installment of a series on the sex styles of American cities, we discover that the frequent application of suntan lotion in no way diminishes one's capacity to get it on.	
FUTURE HIGHS—article	150
You think you've gotten stoned? Just wait a couple of decades until we have booze analogs that'll get you off without a hangover and <i>real</i> aphrodisiacs.	
PRO FOOTBALL'S MAIN	
ATTRACTIONS—pictorial essay	152
When we set out to photograph pro football's sexiest cheerleaders, we didn't know we'd be clipped by the N.F.L. brass.	
AND NOW FOR SOMETHING COMPLETELY DIFFERENT! TEXAS	
COWGIRLS, INC.—pictorial	162
How the gorgeous group grew out of the Dallas "chaperone" mentality.	
TWELVE TOUGH MUTHUHS—article	164
So you believe that a criminal trial is just like they do it on <i>Perry Mason</i> ? Well, jury member Greenburg says you're right.	
FROM HER, WITH STYLE—attire	168
Our pick of the best Christmas presents a lady can give you.	
HOW TO SURVIVE AN AIR CRASH—article	173
The renowned lawyer has a number of ideas about commercial-airline safety that could save your life.	
VIVA VARGAS!—pictorial	175
When God created woman, He should only have had a designer like this one. PLAYBOY salutes the Vargas years.	

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PLAYBOY INTERVIEW: JOHN TRAVOLTA

a candid conversation with the hottest young star in america

In less than a month, John Travolta may surprise everyone all over again. "Moment by Moment," his newest film, will complete one of the most successful three-picture contracts in history. It may also prove, once and for all, that its 24-year-old star is more than just a pretty face who can dance well and mug teenage angst. The film, in which he plays a teenage runaway who becomes romantically involved with co-star Lily Tomlin, could confirm Travolta's credentials as a serious dramatic actor.

Three years ago, Travolta became a popular but innocuous teen idol because of his role as Finnie Barbarino in the hit TV series "Welcome Back, Kotter." A year after the series' start, he signed a \$1,000,000-plus, three-picture deal with Robert Stigwood's R.S.O. films. With the release of "Saturday Night Fever," the first of these films, Travolta became, arguably, the film star of the year, as well as America's newest sex symbol. He didn't hurt the disco business, either.

While Travolta was being nominated for an Oscar, and being compared by the critics with De Niro, Pacino, Dean, Brando and just about every other film star whose face seemed to have a special relationship with the camera, "Saturday Night Fever" was breaking

world box-office records. In less than a year, the domestic box-office receipts are approaching \$112,000,000, while the film's sound track has been certified as the largest-selling album of any kind in history.

Born in 1954 in Englewood, New Jersey, Travolta is the youngest of six children, all of whom have followed their actress-mother, Helen, into show business. Travolta dropped out of Dwight Morrow High School at 16 and, encouraged by his parents, sought an acting career in New York. He appeared in a number of small stage productions, supported himself by appearing in 40-odd commercials and, in 1972, traveled to Hollywood. He landed guest spots on "Emergency!" "Owen Marshall," "The Rookies" and "Medical Center" while auditioning for the film "The Last Detail." Between trips to the Coast, he performed on Broadway in "Grease" and "Over Here."

After his first season on "Kotter," he made a TV movie, "The Boy in the Plastic Bubble," which was significant to Travolta because during the filming he met and became deeply involved with the 40-year-old actress Diana Hyland. In the spring of 1977, during the filming of "Fever," she died in his arms, succumbing to a long bout with cancer. By

the time of her death, their relationship had been mercilessly exploited by the fan magazines and gossip tabloids. As a result, he became bitter toward the press and wary of its intrusion into his personal life—a bitterness that remains.

On the heels of "Fever" came the second R.S.O. film—"Grease"—a mediocre rehash of the Broadway musical. In contrast to at least the semblance of realism of "Fever," "Grease" was a predigested lubricant for all Travolta's preteen and teen fans. However, the film has already outgrossed its predecessor and earned in excess of \$114,000,000 in U.S. box-office receipts.

To find out what it's like to be the newest king of the mountain, PLAYBOY sent free-lancer Judson Klinger to track down the megastar. Klinger reports:

"I first met Travolta a month before the release of 'Saturday Night Fever,' when I profiled him for The New York Times. I was surprised to find him even more attractive in person than on television. His eyes, especially, have an incandescent quality that just doesn't transfer onto video tape. We conducted our conversation over dinner on Sunset Boulevard—uninterrupted by fans. Although eager to discuss his future in films, he was unexpectedly shy—at times dropping his



PHOTOGRAPHY BY CARL IRI

"When a lot of people try to confront their lives, they try to separate themselves from their work. Well, that's bullshit. What you do is what makes you alive. That's what makes you great."

"Lately, more attention has been put on my life than on almost anybody else's. Suddenly, it's so important to know intricate details that I sometimes feel compelled to make up stuff when I'm asked."

"I think of myself as a very sexual person, because I think I'm sort of hot-blooded. That doesn't mean I'm necessarily promiscuous. It means I really enjoy sex, the idea of sex and my fantasies."

voice to an almost inaudible whisper whenever his words might be misconstrued as arrogant. Perhaps he's been burned in the past, when his self-confidence has been misinterpreted as cockiness.

"Nine months later, when it had become impossible for us to meet publicly without causing a furor, we arranged the PLAYBOY sessions for a week-long series of evenings at a suite in the L'Ermitage Hotel in Beverly Hills. On the first night, he arrived in his beige Mercedes 450SL, dressed in a Munsingwear sport shirt and jeans. He loped into the suite and threw an arm over my shoulder, treating me with the disarming deference I suspected was reserved only for trusted friends. Although we were both conscious that time was very important, he insisted upon spending an hour asking me questions about what I had been up to over the past year. Surprisingly enough, his interest seemed genuine. It became clear that he would have preferred to interview me—he prides himself on being a studious listener and a fastidious observer. At one point, he interjected, 'I bet I could get a good imitation of you down before the night is over.'

"When we finally turned on the tape recorder, much of his excitement and spontaneity disappeared. He became serious and, I sensed, defensive, as if an impenetrable shield had been raised. He was aware that in the past he had successfully constructed his public image while carefully avoiding details of a private nature. Apparently, he saw no need to contribute to the invasion of what little privacy he can still maintain. When the conversation stuck to what he knows best—show business—he spoke freely; but when it turned to the intimacies of his life, his voice slowed and his answers danced along the questions' perimeters.

"While our first evening was pretty much free form, the next night we returned to L'Ermitage for a marathon Q.-and-A. session. He arrived in extremely high spirits, having come from the rehearsal of a 'Kotter' episode in which Vinnie gets his own apartment. John dominates this particular episode and, in a demonstration of unbridled enthusiasm, there in the hotel suite, he became Vinnie and began to jump around the room, pantomiming the scenario. Once again, I noticed part of the energy he'd brought into the room fade before my eyes as I went for the recorder. Still, over the next six hours, we discussed subjects ranging from sex to Scientology. On four separate occasions, to illustrate a point, he jumped from his chair and recreated one of his characters. By contrast, whenever Diana Hyland's name was mentioned, he withdrew entirely and whispered replies that urged me to move on quickly. But when discussing subjects that interested or challenged him, he was enthusiastic and opinionated.

"Watching John perform before the TV cameras after our final session, I was reminded of the startling dissimilarity between the man with whom I'd spent the week and the character Barbarino. The 'Kotter' audience, seated in bleachers among the various television stages, was predominantly teenaged and female—and totally Travolta's. In order to diffuse as much of the hysteria as possible, the cast was introduced for a brief pretaping Q. and A. Travolta's introduction drew a reaction not unlike the response accorded the Beatles on 'The Ed Sullivan Show.'

"Our final interview took place in his production offices at the Burbank Studios. By then, it was obvious that I would not see him drop his defenses. In spite of that, I left the final session realizing I liked him quite a lot. I'm sure that for him, the outcome of the interviews had never been in doubt—he was as well rehearsed for our talks as he was for the 'Kotter' taping the next afternoon. We began with the subject of his carefully guarded image."

PLAYBOY: You seem a little apprehensive about this interview, and you give very few of them. Are you afraid of the press?

"When I was eight, I was a total greaser. I wore short, black, tight pants and pointed black shoes. Do you know what kind of effect that made when I walked into a Catholic school?"

TRAVOLTA: No. In fact, since *Saturday Night Fever*, the press has been rooting for me. If I feel anything negative, it's that the press might begin to get skeptical with so much talk about my being a wonderful person. [Laughs] Journalists are programmed to think that anything good must have a negative side, so when the negative doesn't come up, they question the validity of—

PLAYBOY: The positive?

TRAVOLTA: Exactly. Sometimes I feel people are waiting for me to break down, go on a drinking binge or on a drug binge. If I feel any paranoia, that's where I get it. I guess I don't do a lot of things that are appropriate to someone in my situation. I don't like drugs, I don't like drinking. It may sound corny, but I love my work; that's what I'm most interested in.

PLAYBOY: Has the attitude of the press toward you changed since *Saturday Night Fever*?

TRAVOLTA: Definitely. Before that me I tended to get the worst press in the world. No one knew why I was famous in *Welcome Back, Kotter*; they were sure they saw it in my work. I used to worry about it. But let's face it; since my career started, I've been exploited many ways. That's mainly because I don't give many interviews, and if you yourself don't fill the void, someone's going to fill it for you. And that's obviously what's happened to me.

PLAYBOY: Are we going to set the record straight?

TRAVOLTA: I hope so. I think the public is a little confused about my personal life. They get flashes of this, flashes of that, but they don't quite know what to make of me, because I don't think it's necessary for my life to be an open book.

Lately, more attention has been paid to my life than on almost anybody else's. Suddenly, it's so important to know the intricate details of John Travolta's life that I sometimes feel compelled to make up stuff when I'm asked. Because I don't know if there is anything that's interesting, or devastatingly negative—other than what you see.

PLAYBOY: You're telling us we can't believe what we read about you in the gossip columns and fan magazines?

TRAVOLTA: [Laughs] I've been connected with just about every female in the industry. I'm always caught in these love triangles. I'm flying off to Paris to meet Marisa Berenson, while Olivia Newton-John's waiting with my baby at home. Or Lee Majors is jealous because Farrah is going out with me. They're so fetched I can only laugh at them. This was one great one, one fantastic one. The headline was something like, "TRAVOLTA SEX ORGIES."

PLAYBOY: One reason we're having this conversation is that the public seems to consider you, at the age of 24, the new male sex symbol. What is a man's appeal? Can you define it?

TRAVOLTA: No, I can't. That's my problem when I see my own films. I look at them as an actor; I always forget that people think I have a certain sex appeal. It's very hard to tune into one's own sexuality. I know I feel sexual. I know I think of myself as a very sexual person because I think I'm sort of hot-blooded. That doesn't mean I'm necessarily promiscuous. It means I really enjoy the idea of sex and my fantasies. [Laughs] So I'm passionate, but I don't necessarily tune into that on the screen. I feel it as a person, but I can't see it, I can't be objective.

PLAYBOY: Some people feel your appeal is to both sexes. Do you think of yourself as an androgynous sex star—perhaps like James Dean or Montgomery Clift or even Mick Jagger?

TRAVOLTA: I know I don't feel that way, but I certainly like the idea of how

days it's fine, depending on how much nourishment I need. [Laughs]

PLAYBOY: Have you thought about hiring a bodyguard?

TRAVOLTA: The fact is that I should, but it's strange; when I'm in a situation where I think I need them, I get them. But I really haven't hired one full time, because I try to make my life as normal as possible. Having a bodyguard with you all the time would be the last straw. Say goodbye to your privacy. I want to hold on to that last bit of being a regular person when I'm in public.

PLAYBOY: Immediately after you were jumped at the Academy Awards ceremony, didn't you present the first Oscar?

TRAVOLTA: Yes.

PLAYBOY: You must have been shaken.

TRAVOLTA: I was so nervous I didn't know where I was that night. I was sort of stunned that I was even there. I mean, you've got to imagine this: Here I am, my first film, and to be nominated after all those memories of watching the Oscars when you're a kid—and I mean, I was even up against a line-up that sounded *real* official.

PLAYBOY: We'd call Richard Dreyfuss, Woody Allen and Richard Burton a respectable group.

TRAVOLTA: Definitely heavy company. So I felt like I was there but I shouldn't be. It was very much like a dream. Like, I had a dream the other night that I had

to fight Muhammad Ali. And there I was in shorts and boxing gloves and I had committed to fight him. Now, imagine that I had the confidence in my dream even to be there. Within the dream I was scared to death, but I was there, ready to fight him. And I called him and told him all this. Well, it was a similar kind of thing at the Oscars. It was like I was there, but I didn't quite believe that I should be there. Or that it was just a fantasy, as if no time had elapsed since I was a kid, and there I was in the middle of my daydream.

PLAYBOY: Let's go back to your female admirers. Haven't you thought of taking home one of the beauties who've waited hours in line, just to get into the *Kotter* audience?

TRAVOLTA: I'm not saying I haven't thought about it. I'm just saying that I've never *done* it. And I can count on one hand how many times I've been approached by groupies.

PLAYBOY: Aren't women more aggressive toward you now?

TRAVOLTA: I think they're a little more inhibited. As a matter of fact, a woman will take five or ten minutes to explain why she's there, as opposed to a couple of years ago, when they came on more directly.

PLAYBOY: So success has had a definite effect on your relationship with women.

TRAVOLTA: I feel that I'm leaning more

toward people that I knew before than getting involved with new people.

PLAYBOY: Do you more closely examine the motives and the sincerity of the people you meet now?

TRAVOLTA: Oh, I think so, absolutely. Do you think I'm good at it?

PLAYBOY: How would we know?

TRAVOLTA: Well, I think I'm a very good judge. I react to how a person handles a responsibility that affects me. If a person cares about what he does, I can react to that. And I think I react to artists who care about the effect of their work on you. I hand-pick people like that. When it comes to whom I want to be with, or whom I would favor in a relationship, that's what I tune into. It exceeds just a general presence or goodness or charisma.

PLAYBOY: Has success changed your sexual attitudes or habits?

TRAVOLTA: I've probably become a little freer. I guess I feel like I'm OK. Maybe I'm more in tune with expressing myself sexually. But who cares? If you really think about it, do you spend a whole lot of time thinking about other people's sex lives? I don't. I sure don't go around thinking about stars' sex lives. I just don't. I may fantasize having sex with someone, though.

PLAYBOY: Whom have you had sexual fantasies about?

TRAVOLTA: Well, Jane Fonda, for one. I

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don't necessarily like to think of Jane Fonda's sex life, but I may like to think of *having* sex with Jane Fonda. . . . You have a lot of sex in this interview, don't you?

PLAYBOY: We were just about to change the subject—from sex to religion. You're a Scientologist. Do you try to avoid talking about it with the press?

TRAVOLTA: Only if I sense that the questions are going to be antagonistic. I find that people who are honestly curious about it come in with a much more open viewpoint.

PLAYBOY: We're curious as to why you're associated with a movement, or a religion, that elicits such negative reactions. Why, for instance, would *People* magazine, on its cover, call Scientology a "bizarre cult"?

TRAVOLTA: As far as *People* magazine goes, it's probably for the same reason it wrote about "vampire blood" in the article, which I think is the most laughable thing I've ever heard.

PLAYBOY: It sounds as though you distrust the reporting in *People*.

TRAVOLTA: Only because I had three cover stories and the integrity of the magazine is questionable. When I read such articles as "Bizarre Religious Cult" or something dealing with vampire blood, I can't even begin to judge it seriously. The taste of the entire magazine is totally questionable. The way they handled Diana

[Hyland's death] was so distasteful—I mean, that whole point of view was so exploitative. They have no limits as to how far they'll go.

PLAYBOY: To stay on the subject, three years ago, you were in psychoanalysis. Why did you switch to Scientology?

TRAVOLTA: I found out there was less room for mistakes because of a specific technique for locating past experiences and resolving one's own case. *Case* meaning your history or problems or whatever you want to handle.

PLAYBOY: How did you get interested?

TRAVOLTA: Through an actress friend.

PLAYBOY: Why did it seem attractive?

TRAVOLTA: Because it applied an actual technology to the same approach used in analysis to handle neurosis. It really fascinated me, so I said, "I'm gonna try this." And it seemed to get the best results of anything that I had tried.

PLAYBOY: You're saying it was more effective than psychoanalysis; what problems did it help you overcome? Were you better able to handle Diana's death? Or your success?

TRAVOLTA: Well, let's say if I had trouble in those areas, that was definitely somewhere that I went to handle it. For instance, let's say that everything that could possibly have gone wrong in a two-week period went wrong. Because of my name, I was ripped off in a plane deal and in a car deal. They hiked the price up to

double the amount. Or every time I answered the phone, something went wrong. Now, if it had been three years ago, I probably would have gone under. I don't know what I would have done. Instead, I'm at this interview with you right now and I'm fairly sane. I guarantee you I could not have been this sane three years ago.

That's how it's helped me. I'm able to handle myself 100 percent better than before I got into Scientology. Some days when I am about to cave in before I shoot, I can handle it. A couple of years ago, I would have been bad onscreen. I feel like I've grown up, in a sense. Before, I couldn't handle more than one or two things at a time; now I can handle a hundred things and still do my work.

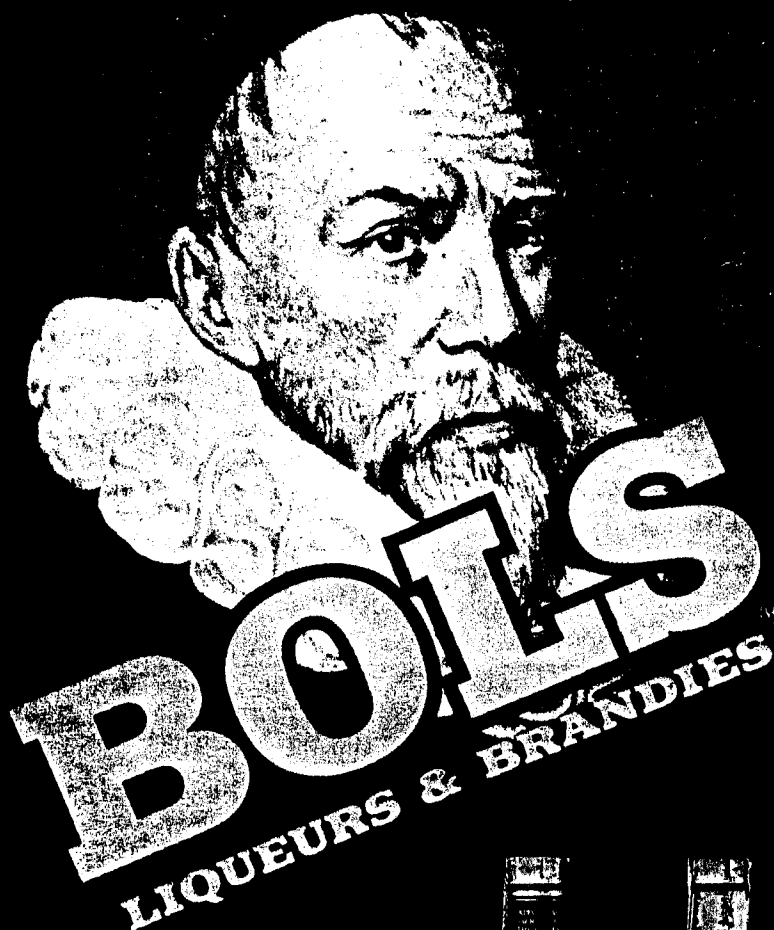
PLAYBOY: Do you recommend Scientology to others?

TRAVOLTA: Sure. If you came to me with a problem, I would probably suggest that. But I wouldn't suggest it unless you felt you needed help.

PLAYBOY: Do you feel exploited by the church of Scientology when your name is used to endorse church-sponsored seminars?

TRAVOLTA: First of all, they cannot use my name unless I've allowed them to use it. And I feel if you believe in something or stand up for it, you have to go with it—you can't deny it or fear reaction. Whether people view Scientology as

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right or wrong, it *has* helped me. It has worked for me, in a productive and supportive way.

PLAYBOY: So you don't feel exploited?

TRAVOLTA: I don't, because I think I have control over endorsements.

PLAYBOY: Did it bother you to be associated with Scientology in *People's* article about the criminal charges against the church's leaders?

TRAVOLTA: Sure, it bothered me that my picture was in that article, but, again, Scientologists didn't put that picture in there, *People* magazine did. It boils down to freedom of the press. I can be connected with anything at any time, whether it's true or not. At least the quote under my picture was correct. They did that much.

PLAYBOY: Do you give a percentage of your earnings to Scientology?

TRAVOLTA: No, I don't. If you want a course, you pay for a course. I get so upset when I hear all the rumors. If people only took the time to study it and find out what it's about. But, instead, what they do is say, "What do you hear about Scientology? Oh, really? Geez." It has as much rumor to it as a movie set.

Why should I have to defend it? If something works for me and people ask a question, what I should say is, "It works for me, no more comment." But, instead, I go around trying to clean it up so people have a better understanding, so they don't go around thinking—

PLAYBOY: Vampire blood?

TRAVOLTA: Exactly.

PLAYBOY: Still, you haven't discussed the Federal indictments that charged church officials with burglary, bugging and conspiracy.

TRAVOLTA: I guess I don't feel they need my defense. There are two sides to the story, but I don't know both sides. I wish I could give you a more concrete response to what's happening with the Government, but I'm not involved with that. Someone could deface and destroy Scientology and I'd still use the technology I know from it. It's too real for me. It's too significant.

PLAYBOY: Whatever the controversy surrounding Scientology, and your belief in it, you must have other ways of relaxing, easing the tension.

TRAVOLTA: Whenever I have spare time, I like to fly, and that's about the only thing I get in. I used to see movies in my spare time, but movies now have become part of my work because of the production company. So any movie that I have to see I can privately screen at the studio.

PLAYBOY: You own an Air Coupe and a DC-3, right?

TRAVOLTA: I sold the Air Coupe and I bought a Rockwell 114 to replace it, and I still have the DC-3.

PLAYBOY: What else do you spend your money on?

TRAVOLTA: Well, it's not that I'm frugal,

but I just don't spend that much money. I probably would be extravagant if I had things to be extravagant about. I love airplanes and cars, and I've been extravagant about both of those things. But once you've got a couple of cars and a couple of planes, it's like . . . that's it.

PLAYBOY: We read that you gave \$5000 to your older brother Joey, to help him get started in show business. Have your sisters and your other brother opted for Hollywood as well?

TRAVOLTA: Well, I have three sisters. Ellen's my oldest sister and she's living with me. She had a stage background and is now doing a lot of television and film work out here. My sister Margaret lives in Chicago and she is doing commercials. And there's Annie, who lived in New Jersey and has just moved out here. And I just helped my brother Sam get a job at Paramount as a propmaster's apprentice. Now that Sam is moving out here, there's no one left in New Jersey. That's what my parents were waiting for. So they'll probably move out here in a couple of months.

PLAYBOY: Do you spend much time with your family?

TRAVOLTA: I don't get to see them that much. I try to, but it's very rare that we can all get together. It usually happens on a holiday. I would say I average seeing everyone about three times a year. That's not bad.

PLAYBOY: The fact that one of your sisters does commercials reminds us that you once made a memorable tearjerker for Mutual of New York, in which you played a teenager whose father had died.

TRAVOLTA: It's interesting that you remember that. That commercial got a lot of attention. Hal Ashby saw it during a basketball game and called my manager in connection with the movie he was doing at that time—that was a year before *Kotter* started and I was still in New York. It's amazing how 30 seconds can have that kind of impact. When I met Jack Nicholson, like six months ago, he didn't mention *Saturday Night Fever*. He said, "You were on that great commercial; I remember you from then."

PLAYBOY: You made that commercial in 1974, when you were dreaming of success. Now that you've got it, does it still seem important?

TRAVOLTA: Oh, yeah. To be perfectly honest, I wouldn't have been very happy without success. If you want to take it to the real basics, when I was a kid and watched artists that I loved, that excited me. They gave me joy; I wanted to create the same effect for someone else. And that's the full cycle. It's not as selfish as it may seem on many artists' part. I really believe that's much more of an insight into this whole business than anything else. I think that creative

people get off on giving others the same thing that got them interested in the first place. That's what it's all about—I want to inspire you and I want you to inspire me. And I want to do that the rest of my life. Because the only thing that gets me off right now is inspiration.

PLAYBOY: How will you want to be remembered?

TRAVOLTA: I guess in all honesty I want to be remembered as a great actor, a great character actor who made social statements and gave people insights and inspiration. Because you can be a great actor and not necessarily inspire people. Lily Tomlin's ability to create characters is immense. I'm hoping that's the effect I'll have when people look in retrospect on my career.

PLAYBOY: Assuming you're on your way, isn't it a little galling to have to return to a fluffy TV series?

TRAVOLTA: Well, this year the scripts are better, which is fun for me, and I can slip into Vinnie because I know him so well after three years. It's very easy for me to slip into his balance, so I can have more fun with him now than I ever have.

I love the guys on the show; I'm very close with them. There's satisfaction in being with the people you were with when your success started. It's like a certain safety that you almost identify with.

I love doing my filmwork and really exploring my artistry, so it's hard for me to go back in the sense that I feel that cycle is over as an artist. But there's something very settling about coming back to where I started. It's home, a point of reference, and it's the same for them. It's very good knowing that we're all basically the same.

PLAYBOY: But in reality, you're not the same. Because of your film career, your fame clearly exceeds everyone else's on that show. Is there any degree of jealousy this season?

TRAVOLTA: No, because we've explored that already. We talk about it. And, besides that, last year they all came to me and said, "Go with it—take the ball, John." I know that sounds corny and quite dramatic, but they said, "If you make it, we have a chance." That was before *Saturday Night Fever* opened. They said, "If you can do it, that breaks the ice for all of us in television."

PLAYBOY: Why do you think you were the first television teen idol to be able to erase that stigma and succeed in films?

TRAVOLTA: It could be a combination of things: timing, vehicle, ability. All those things hit at the same time. *Saturday Night Fever* was just the perfect vehicle, it was what the public wanted, and I had the opportunity to express my abilities to the utmost.

So what I'm saying is that they're only grateful now because they're really a bright group. They're just perceptive

and intelligent enough to know not to be jealous.

PLAYBOY: Frankly, we were surprised to see you on the show this year. Did you make any attempt to get out of your *Kotter* contract?

TRAVOLTA: Honestly, I knew I couldn't get out of it—it's the hardest kind of contract to get out of. It's almost impossible. So what I did was, I went to them with the desire to make it work out and asked for a compromise. Which they gave me.

PLAYBOY: What are the details of the compromise?

TRAVOLTA: In exchange for staying on the show, I have to do only eight episodes in '78 and four episodes in '79, plus a special before 1980 or '81.

PLAYBOY: When you're through with *Kotter*, do you think you'll ever work on television again?

TRAVOLTA: Yeah, because I feel that television reaches an audience—you can get to people like you can nowhere else. And I think that's so important it shouldn't be forgotten. I don't think I'd jump into a five- or seven-year series like I have now, but I do think it's possible to do specials or a miniseries. You never know—in a few years, a miniseries might be attractive to me. Maybe there's something that I'll want to get to the people that I can't get through film, because it will take 12 hours. Well, that's when a miniseries would be the right vehicle.

PLAYBOY: There's a school of thought that says that by staying off television, an actor can create a mystique that enhances his power at the box office.

TRAVOLTA: I think there's a lot of truth to that. Yet you cannot totally withdraw, either. You have to time it properly. There are times when it's appropriate to be on television or do an interview. When someone *real hot* is on television, I mean, *everyone* watches. That doesn't hurt the mystique. But if you're on three times a week, people are going to get bored with your essence.

PLAYBOY: And what, finally, is the essence of John Travolta?

TRAVOLTA: Well, I had an interesting revelation during the filming of *Moment by Moment*. I wasn't working for a short period of time and I wasn't happy. I was depressed. And I thought, What is it? Can't I be myself when I'm not working? And the truth is, I am only myself when I'm working. I started acting when I was nine, I've been a professional since I was 16, and the point I'm trying to make is: I feel my best when I'm creating, because that's me. That's my identity. When a lot of people try to confront their lives, they try to separate themselves from their work. They say, "I am going to work things out without that dependency." Well, that's bullshit. Because what you do is what makes you alive. That's what makes you great.