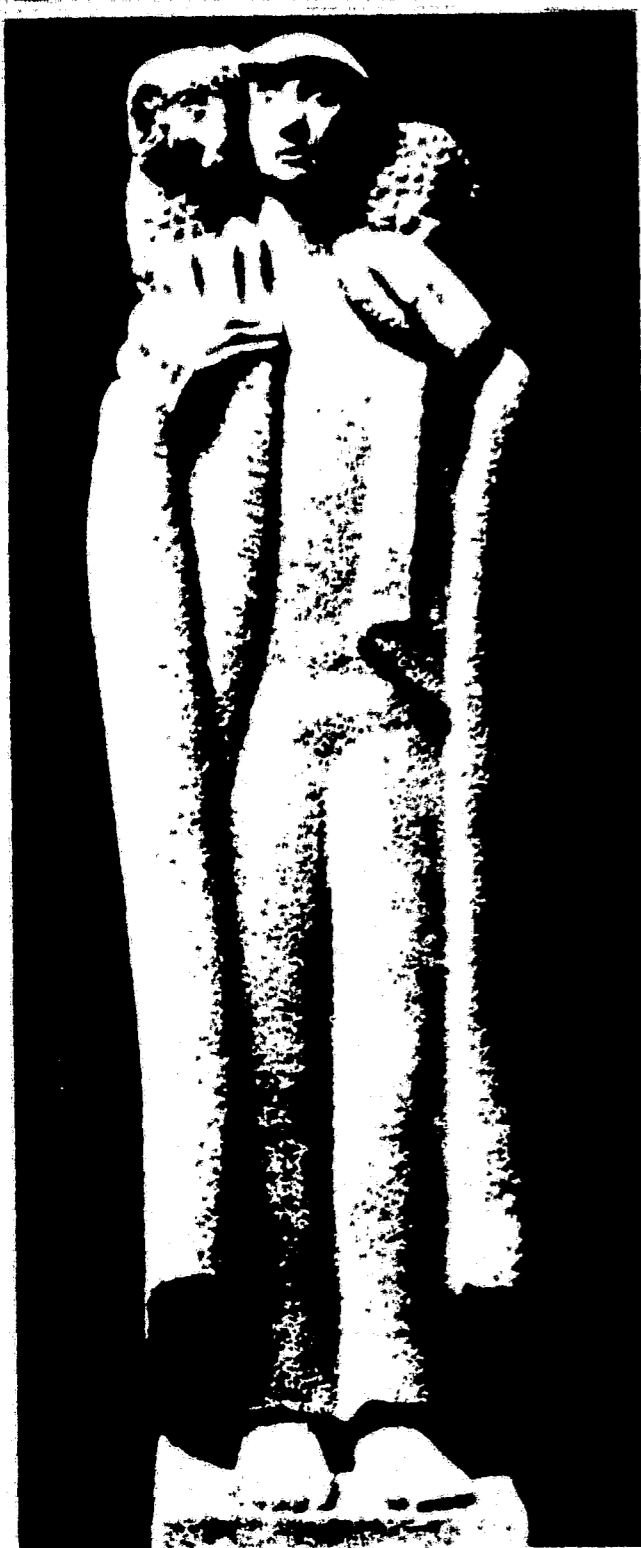


RELIGIOUS BULLETIN

Vol. XL, No. 68

Monday, April 17, 1961

Notre Dame, Ind.



Stone sculpture by Jean de Marco.
"The Good Shepherd."

we are. He knows what latent forces are hidden beneath our slothful countenances. He knows that the real magnificence we possess is not in the brilliance of some of us, the power of some of us, but in the humanity of all of us. His Church prizes man, and in prizing him brings out the best in him. Every enactment of the Holy Sacrifice is a reproach and challenge to the lazy, and a moment of real happiness for those who have not fled the responsibility of manhood and womanhood, for those who rejoice in being more than sheep.

Tuesday, April 18

Mass as on Sunday. One flock is the situation, the milieu, of salvation. There is no opposition for the Christian between the personal and the communal. Without forgetting that he is unique, an individual, a value and a good in himself, he recognizes at once that he needs others. He needs a Savior and he needs the community of salvation. "Mine know me." The Christian's discovery of the flock is no blind allegiance but a conscious and responsible discipleship. What is faith on our side is covenant on God's, and every Mass is a renewal of the covenant relationship.

Monday, April 17

Mass as on Sunday. The Good shepherd says, "I know mine and mine know me." He knows what public worship, no audience, no

Wednesday, April 19

Mass as on Sunday. There is passivity, then, in Catholic

part of the community which "satisfies its obligation" simply by being present. If this worship is as it should be, every person is a participant, an actor, a collaborator in an action which teaches and inspires and unites and crystallizes. Perhaps some of the resistance to the liturgical revival can be explained in terms of our fear of the responsibility implied should public worship again become a religious experience and a personal confrontation with the Savior and His members.

Thursday, April 20

Mass as on Sunday. The Good Shepherd is leader and model and the "form" which humanity must "put on" in order to become, in the fullest sense, itself. But this is still too external, too much like scaling Everest. The Christian's joy, of which Introit and Collect and Postcommunion speak, rises from the fact that in the Eucharist particularly, and in the whole sacramental system, Christ shares His life with us, configures and conforms us to Himself. He gives to us what we would never dare attempt to get.

Friday, April 21

St. Anselm, Bishop, Confessor, Doctor: Just as the Church has in Eucharistic Bread and Wine the bridal feast of heaven in pur time and place, so in the bishops consecrated by the sacrament of

Holy Orders Christ temporarily functions as our Shepherd. Anselm is only one of many who have by God's grace adorned that office with holiness and dedication. But as the quality of bread and wine is not the measure of the Eucharistic reality, so the quality of man is not the measure of this office. Whether characterized by great sanctity or by and obvious human weakness, the hierarchy, for which we give thanks today, which supplies us with the celebrant of our public worship and our common prayer, is Christ's gift of structure to His Church.

Saturday, April 22

SS. Soter and Caius, Popes, Martyrs. The chief shepherd of the Church on earth is appropriately an earthly vicar of Jesus. The Catholic worships at an altar which is in union with a bishop who is in turn in communion with the Bishop of Rome. Liturgy thus proclaims, in whatever language it is celebrated and with whatever ceremonies, the unity of Christians with the ancient seat of Christ's vicariate. It is not Latin or Greek or Old Slavonic which makes us one. It is the Eucharist itself, and the unity of the shepherds who celebrate it among us.

REV. ROBERT W. ROVDA

RETREAT

The last of the closed retreats at St Joseph Hall will be offered on the week-end of April 28th. For reservations call Extension 348, or stop at 116 Dillon Hall.

PLAYBOY

Today and Wednesday, the Bulletin reprints Harvey Cox's article entitled, "Playboy's Doctrine of Male". It appeared in today's issue of Christianity and Crisis. The careful reading it may require is worthwhile. It should provide you with some direction in discussions with Playboy's devotees.

K OF C

There will be a meeting of Council 1477 of the Knights of Columbus, this evening at 8:15, in the council chambers in Walsh Hall. All new Third Degree members are expected to attend.

IN YOUR CHARITY

Please pray for the following. Deceased: Tim Sullivan, '58, (third anniversary); Michael K. Joyce, '59 (auto accident); friend of Joe Bette of Alumni; Charles F. Weiss, '32; Stanley T. Nowotarski, '31. Ill: Grandfather of William Brick of Fisher; Stephen Carley of Lyons; Gene Ostermann of Howard. Two special intentions.

Playboy's Doctrine of Male

HARVEY COX

SOMETIME this month over one million American young men will place sixty cents on a counter somewhere and walk away with a copy of *Playboy*, one of the most spectacular successes in the entire history of American journalism. When one remembers that every copy will probably be seen by several other people in college dormitories and suburban rumpus rooms, the total readership in any one month easily exceeds that of all the independent religious magazines, serious political and cultural journals, and literary periodicals put together.

What accounts for this uncanny reception? What factors in American life have combined to allow *Playboy's* ambitious young publisher, Hugh Hefner, to pyramid his jackpot into a chain of night clubs, TV spectaculars, bachelor tours to Europe and special discount cards? What impact does *Playboy* really have?

Clearly *Playboy's* astonishing popularity is not attributable solely to pin-up girls. For sheer nudity its pictorial art cannot compete with such would-be competitors as *Dude* and *Escapade*. Rather, *Playboy* appeals to a highly mobile, increasingly affluent group of young readers, mostly between eighteen and thirty, who want much more from their drug-store reading than bosoms and thighs. They need a total image of what it means to be a man. And Mr. Hefner's *Playboy* has no hesitancy about telling them.

Why should such a need arise? David Riesman has argued that the responsibility for character formation in our society has shifted from the family to the peer group and to the mass media peer group surrogates. Things are changing so rapidly that one who is equipped by his family with inflexible, highly internalized values becomes unable to deal with the accelerated pace of change and with the varying contexts in which he is called upon to function. This is especially true in the area of consumer values toward which the "other-directed person" is increasingly oriented.

A Guidebook to Identity

Within the confusing plethora of mass media signals and peer group values, *Playboy* fills a special need. For the insecure young man with newly acquired time and money on his hands who still feels uncertain about his consumer skills, *Playboy* supplies a comprehensive and authoritative guidebook to this foreboding new world to which he now has access. It tells him not only who to be; it tells him how to be it, and even provides consolation outlets for those who secretly feel that they have not quite made it.

In supplying for the other-directed consumer of leisure both the normative identity image and the means for achieving it, *Playboy* relies on a careful integration of copy and advertising material. The comic book that appeals to a younger generation with an analogous problem skillfully intersperses illustrations of incredibly muscled men and excessively mammalian women with advertisements for body-building gimmicks and foam rubber brassiere supplements. Thus the thin-chested comic book readers of both sexes are thoughtfully supplied with both the ends and the means for attaining a spurious brand of maturity. *Playboy* merely continues the comic book tactic for the next age group. Since within every identity crisis, whether in 'teens or twenties, there is usually a sexual identity problem, *Playboy* speaks to those who desperately want to know what it means to be a *man*, and more specifically a *male*, in today's world.

Both the image of man and the means for its attainment exhibit a remarkable consistency in *Playboy*. The skilled consumer is cool and unruffled. He savors sports cars, liquor, high fidelity and book club selections with a casual, unhurried aplomb. Though he must certainly *have* and *use* the latest consumption item, he must not permit himself to get too attached to it. The style will change and he must always be ready to adjust. His persistent anxiety that he may mix a drink incorrectly, enjoy a jazz group that is passé, or wear last year's necktie style is comforted by an authoritative tone in *Playboy* beside which papal encyclicals sound irresolute.

"Don't hesitate," he is told, "this assertive, self-assured weskit is what every man of taste wants for the fall season." Lingered doubts about his masculinity are extirpated by the firm assurance that "real men demand this ruggedly masculine smoke" (cigar ad). Though "the ladies will swoon for you, no matter what they promise, don't give them a puff. This cigar is for men only." A fur-lined canvas field jacket is described as "the most masculine thing since the cave man." What to be and how to be it are both made unambiguously clear.

But since being a male necessitates some kind of relationship to females, *Playboy* fearlessly confronts this problem too, and solves it by the consistent application of the same formula. Sex becomes one of the items of leisure activity that the knowledgeable consumer of leisure handles with his characteristic skill and detachment. The girl becomes a desirable, indeed an indispensable "Playboy accessory."

To be concluded in Wednesdays
Bulletin