

The Scab Sheet: Examining the Legacy and Revival of an OSU Student Protest Publication

by
Chloe N. Stewart

A THESIS

submitted to
Oregon State University
Honors College

in partial fulfillment of
the requirements for the
degree of

Honors Baccalaureate of Arts in Anthropology
(Honors Scholar)

Presented August 28, 2019
Commencement June 2020

AN ABSTRACT OF THE THESIS OF

Chloe N. Stewart for the degree of Honors Baccalaureate of Arts in Anthropology presented on August 28, 2019. Title: *The Scab Sheet: Examining the Legacy and Revival of an OSU Student Protest Publication*.

Abstract approved: _____

Kelly McElroy

The Scab Sheet is a student activist publication at OSU. Originally published in 1969-1970, a group of students revived it in 2017 after a near 50-year gap. The fact that students deliberately resurrected this important and storied student publication suggests that students still believe this particular name and outlet have value. The goal of this project is to gain insight into the purpose, uses, and continued significance of the *Scab Sheet*. To accomplish this goal, I focused my exploration on identifying differences and similarities between the original and revival runs through the use of thematic analysis and some visual research. Some of the areas of significance identified over the course of this project are the topics addressed across different editions of *The Scab Sheet*, differences in genre and structure, and a shared theme of dissatisfaction with the institution and community of OSU. Examining these texts reveals an intriguing array of qualities shared and unique. Ultimately, I believe that both the original and revival editions of this publication serve largely similar purposes but in different ways. They each approach this goal differently, but both provide an outlet for students experiencing oppression at OSU.

Key Words: Oregon State University, Scab Sheet, Underground press publications, Underground literature, Underground newspapers, Student movements, Student activism, Student publications

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August 28, 2019

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APPROVED:

Kelly McElroy, Mentor, representing Valley Library

Korey Jackson, Committee Member, representing Honors College

Christopher Stout, Committee Member, representing Political Science

Toni Doolen, Dean, Oregon State University Honors College

I understand that my project will become part of the permanent collection of Oregon State University, Honors College. My signature below authorizes release of my project to any reader upon request.

Chloe N. Stewart, Author

Introduction

Research Questions

This project seeks to answer the following questions:

- What (if any) differences are there between the original run and the revival run?
- What (if any) similarities are there between the original run and the revival run?
- What about this publication allows it to remain significant to students after a 50-year gap?

History of *The Scab Sheet*

The Scab Sheet is an underground student protest publication at Oregon State University (OSU). The first edition of *The Scab Sheet* (Vol. I, No. I) was published on March 4th, 1969. The articles therein began with a correction of events allegedly falsely reported in OSU's school newspaper *The Daily Barometer* and proceeded to recount the tumultuous series of events surrounding the university, the athletic department, and the demand for more comprehensive protection of human rights.

The on-campus tension began on February 22nd, 1969, when then-head football coach Dee Andros ordered Fred Milton, an African American athlete on the team, to shave his beard (*Oregon's Untold Stories*). Andros further went on to threaten Milton, saying that if he failed to comply within 48 hours, Milton would be kicked off the team and his athletic scholarship would be revoked (*Oregon's Untold Stories*). Milton declined as it was the team's off season (*Oregon's Untold Stories*). Andros, however, insisted that he should have complete control over his athletes year-round, and subsequently removed Milton from the team (*Oregon's Untold Stories*).

Following the incident, the Black Student Union (BSU) and their allies stepped up to support Milton, arguing that the university should undertake greater protections for students' rights. Peaceful protests began with a sit-in on February 25th (*Oregon's Untold Stories*). The BSU subsequently submitted a statement to then-university president James H. Jensen saying that they would continue to defend the cause of black students' rights and issuing a number of suggestions for action and/or policy (*Oregon's Untold Stories*).

On March 4th, the BSU and its allies (hundreds of students and faculty from departments all around the school) began boycotts of classes to continue the protest (*Oregon's Untold Stories*). The next day, March 25th, the BSU held a rally at the Memorial Union followed by a walkout. Of the 57 students in the BSU at the time, 47 walked off of campus—several of whom (including Milton) transferred to other universities and never returned (*Oregon's Untold Stories*).

As the students of the BSU and their allies became increasingly frustrated with the administration's reluctance to adopt any change and the coverage of the events by *The Daily Barometer*—which they did not believe was fair. Eventually, a group of students came together and began publishing *The Scab Sheet*.

These students tell their own story in an article titled “History of the Scab,” in Vol. I, No. XIII:

“Winter Term was a time of reevaluation and crisis for Oregon State University. The few Black students at OSU found that they could no longer remain silent in the face of racism. Early in January, members of the BSU and their advisor took to President Jensen a list of nine specific suggestions for change. President Jensen formed a committee of students, faculty, and administrators to look into the situation. This committee formulated

a proposal that called for prompt action to remedy a situation of racial discrimination and grave injustice.

Action was not taken over a long period of time, and at that time, a group of concerned students and sympathetic faculty met to plan possible action to support the BSU in its quest. Not representing any group, these students and faculty were attracted from all areas of the campus and all political backgrounds. Dissatisfied with biased coverage of events in the OSU Barometer, they decided to form a rival publication, open to dissenting views and accepting contributions from anyone. The first few issues were all-night projects, with labor donated by artists, writers, press-men and typists, to scoop the Barometer on as many stories as possible.

The Scab adopted as its motto, “5¢ for the Truth,” and even in competition with the free and subsidized Barometer, it always sold out its run, usually averaging one thousand copies. The proceeds from one issue went for materials for the next, consequently the Scab has led a hand to mouth existence.

The Scab is sponsored by the Student Action Committee, which is an informal organization of concerned students formed during the crisis last term, and with membership fluctuating with the level of interest in the campus’s activities. The Scab is anonymously written because of the fear of harassment and repressive action, and so as not to put a label on what is designed to be an open forum. We of the Scab hope that, in presenting dissenting views, and covering stories that the Baro will not, we are performing a public service, and we hope to continue with your patronage and support.”

The Scab Sheet was originally published in two volumes, Vol. I in 1969 and Vol. II in 1970. The editions of Vol. I of the original run of *The Scab Sheet* available through the OSU Valley Library Special Collections and Archives Research Center (SCARC) span from March 1969 to May 1969. Vol. II of the original run is a bit trickier—there are no dates associated with/printed on these three editions, only the year 1970. Today, the OSU Valley Library Special Collections and Archives Research Center (SCARC) currently has 14 editions of this publication (11 from Vol. I, three from Vol. II).

In spring of 2017, a group of student activists revived this publication, printing three new editions. SCARC also possesses copies of these three editions. It is unclear, based solely upon the texts, whether or not any one particular event (on campus or otherwise) sparked this publication’s revival in the way that the Fred Milton incident, BSU walkout, and other related events did the originals.

However, there are similarities between the broader sociopolitical context of both the *Scab Sheet*’s founding and revival. Highly conservative administrations had just taken the office of the United States presidency in the months before the publication of the first original and revival edition, there was widespread political discontent including race riots, and many students sought to combat these problems through activism and underground publication.

The revivals are also structured noticeably differently than their predecessors. Akin to the relationship between inductive (specific to general) and deductive (general to specific) reasoning. The originals position and call themselves a news publication in direct opposition to OSU’s *Daily Barometer*, focusing largely on local, OSU-specific events and problems with some connections (which would become more common in later editions) to larger issues across the state and nation. The revivals, in contrast, tend to focus more on these broader trends and then offer students a platform to share their experiences of those issues in the OSU community. Each

issue of the revival is centered on a specific topic. The first revival focused on Islamophobia, the second focused on institutional racism and protections of white supremacy, and the third focused on sexual assault.

The second revival edition is, in this way, the one that most closely resembles the approach of the original run. This issue came out around the time of the Andrew Oswald incident. Oswald, previously an OSU graduate student and ASOSU representative, committed first-degree intimidation, a hate crime under Oregon law (Wolf, 2019). This edition, titled “The Institution,” reported on events surrounding Oswald’s eventual conviction and status as a student and is built entirely upon the assertion that these problems aren’t new—rather, they’ve always been embedded in “the institution,” (government, university administration) and are only recently gaining greater attention because of increasing national political turbulence.

Underground Publications

Underground publications exist to offer an alternative to their more mainstream media counterparts, providing platforms for different folks and communities to share information and narratives that may otherwise be lost. Because the content, nature, and purpose of these publications can vary as much as the people and communities behind them, these publications can take on many different forms.

Among genres of underground publications are newspapers and zines. Underground newspapers (like the original editions of *The Scab Sheet*), somewhat predictably, are essentially alternative news publications focused on sharing facts and stories in a style of reporting similar to the mainstream press (with some variation) that may be ignored by more conventional media. Zines (like the revival editions of *The Scab Sheet*), on the other hand, can cover a huge variety of topics and content. Some scholars have argued that Luther’s *Ninety-Five Theses* made up the first zine (Buchanan, 2012). However, rather than attempt to parse some of the ambiguities of the genre, I have elected to utilize a definition that I believe to be relevant and helpful for the scope of this project.

According to an article in the *Journal of the Modern Language Association of America (PMLA)*, the term “zine,” is an abbreviation of “fanzine,” a term that originated in the 1930s to describe independent publications produced by science fiction enthusiasts (Radway, 2011). This medium has evolved since the 1930s as different communities and subcultures have adopted the use of zines and then made them their own. In the 1980s, zines became popular among punk music fans as a way of expressing themselves and their interests in a very much do-it-yourself aesthetic (Radway, 2011). The medium remained popular through the 1990s as well as many feminist individuals and groups began making their own zines.

These more recent iterations of underground publications can be loosely defined as “independent, self-published works created for pleasure that earn little or no profit,” (Buchanan, 2012) and/or “handmade, noncommercial, irregularly issued, small-run, paper publications circulated by individuals participating in alternative, special-interest communities,” (Radway, 2011).

The independent, noncommercial, and self-published nature of these works makes them, in many ways, deeply personal endeavors. They are borne of passion for a subject, whether that subject be crafts, travel, music, personal stories, or anything else. The act of producing a zine, publishing it, and distributing it out into the world is a powerful action driven by a powerful desire. This, I believe, makes them incredibly valuable both for scholarly study (like this project) or personal enjoyment.

These characteristics (particularly their irregularity and small run sizes) can also make zines difficult to find. Zines (or other underground publications) that are even just a year old can be lost to obscurity forever. The increased access to and use of computers, the internet, and related technologies can aid in distribution and preservation of these works but print publications (such as *The Scab Sheet*) remain vulnerable to permanent loss unless they are carefully collected or archived. This, to me, is one among many reasons why OSU's SCARC is such a special and incredible resource. While it is possible that more editions of *The Scab Sheet* were published and eventually lost, it is extraordinary that there are several editions preserved in SCARC.

Personal Statement

Before delving into the methodology and results of this project, I believe it prudent to address a number of topics in a more direct and personal sense. Specifically, I would like to describe my educational background, what brought me to this topic, my own identity and privilege in relation to the subject material of this project, and the goals that I have for this project.

Coming into college, I knew I had great interest in helping others, social justice, and activism. These interests led me to numerous formative courses and experiences, including a seminar titled "Activism and Activist Communities," my very first protest event (Take Back the Night, which I have attended nearly every year I've been at OSU), a volunteer position with the Center Against Rape and Domestic Violence (CARDV), and others. After about two years of meandering between majors, I settled into a degree in anthropology. Anthropology presented an exciting opportunity to learn about and engage with folks who aren't like me. Then, in the winter term of my fourth year at OSU, I took the course that would lead me to this very project: it was a seminar called "Publishing Underground." Throughout the course, we discussed the role of underground publications in assorted protest movements, the media and technologies utilized in these movements, etc. I loved every minute of it. In one of our class sessions, we had the opportunity to spend time learning about SCARC and examining some of the materials in the archives. After completing this course, I was very interested in utilizing and focusing on what I had learned for this project.

From the beginning, however, I knew that I needed to be mindful with how I approached these texts because I occupy a position of privilege. *The Scab Sheet* began as a publication that was heavily associated with the BSU largely utilized to discuss racial injustice. The first two editions of the revival also include at least some discussion of race-based injustice. Both the original and revival runs present themselves as a platform for the voices and stories of marginalized students. As a White woman, my experiences could hardly be farther removed from those of the students behind *The Scab Sheet* and the students for whom *The Scab Sheet* aims to provide a platform and space. Similarly, I think there is something to be said about my positionality as a "researcher." Exploring *The Scab Sheet*, an underground publication, as a part of the very institution that it sought to stand against, also creates a power dynamic of sorts in my favor. It is my hope that, by coming to this project from this position, that I am able to use my privilege as a platform to elevate the voices of student activists and marginalized communities at OSU.

It is my hope that this project can serve as a sort of starting point, both for future research as well as greater engagement with these texts by any and all members of the extended OSU community. I hope that, by sharing my exploration and findings, I can spark greater interest in

this publication (and the voices and concerns therein), offer a text-focused foundation for future studies, and demonstrate why this publication is important and worth paying attention to.

This, combined with the privilege with which I approach this project, have shaped the way in which I approach this project and my methodology. I cannot claim to know or understand the motives and ideas of the students behind *The Scab Sheet* beyond what they explicitly express in the text, so my assertions and arguments will be rooted in my own analysis of the text itself. I am not here to make arguments on university policies or how to improve the experiences of students experiencing oppression at OSU. I am here to tell others to listen to the voices behind and within the pages of *The Scab Sheet* and those of other student activists. On similar lines, I've also tried throughout this project to ground my research in the arguments and language utilized by the student activists behind this publication. For example, I refer to the three editions of *The Scab Sheet* published in 2017-2018 as "revivals," because that is the language that the student activists used to identify themselves. The "Homage to *The Scab Sheet*: A Legacy Not to Be Forgotten," (or "homage statement,") included in each of the three revivals, includes the following statement:

"The zine you are holding in your hands is not a new or updated version of *The Scab Sheet*, It is a continuation of the legacy of students before us who desired to have a platform to express their voice in a world that silenced them, In this revived volume of *The Scab Sheet* there will be various forms of media including articles, artwork, poetry, and personal stories created by students at Oregon State University to bring awareness to contemporary issues of racism, sexism, ableism, classism, nationalism, xenophobia, islamophobia, homophobia, transphobia, and other relevant topics."

It is my hope that, by sharing this project, those who come upon it will be motivated to continue to engage with the legacy of *The Scab Sheet* and the work that it aims to do. Further, I hope that I am able to do right by those brave student activists who found their own way to raise their voice in a world that tried to silence them.

In Solidarity,
Chloe Stewart

Methodology

Approach

This project builds upon a foundation of literary recovery.

Literature recovery is a movement that aims to “recover,” (e.g., locate, archive, study, and/or discuss) texts that were previously undiscovered or otherwise neglected. One such project, a Stockton University online exhibition of projects devoted to recovering the works of 19th century American women writers, describes literary recovery in the following passage:

“Literary recovery is an effort that, among many things, seeks to fill the historical gaps in perspective left by previous generations. Lost literary works sit obscurely in church basements or institutional archives; they are tucked, forgotten or undiscovered in attics and personal collections. Faint voices patiently waiting to be heard, they are the arguments, views, and offerings of marginalized members of our society whose insight may be instrumental not only to the modern literary canon, but to our American identity overall.” (*Recovering 19th-Century Women Writers*)

With this definition in mind, there are a number of readily noticeable characteristics and facts that make my project different from more standard literary recovery efforts but similar in spirit. The modifications to this approach include the age of the texts examined, the preservation of these texts, and the intent behind this project.

The texts examined in this project are not as old as those that are more often the focus of literature recovery—indeed, the most recent edition of the *Scab Sheet* is just over one year old. Further, these texts are not exactly “entirely unknown.” Rather, the *Scab Sheet* is archived within OSU’s Valley Library (without which this project would not be possible) as well as available digitally. The preservation and availability of these texts also shift the focus of this project from solely the action of “recovery,” to analysis of the recovered materials’ content and significance.

I took this project in this direction because I feel that there is a great deal to learn from this publication (and others like it). The circumstances of the revival and the resultant implied continuity of student activist discontent at OSU over 50 years suggests that not enough is being done by the university to address or assuage the concerns of students. The opinions put forth in this publication are important because they stem from lives and experiences of students at OSU. More people should be paying attention to this publication—a platform constructed by students experiencing oppression to fight back against that oppression.

Qualitative Methods

The methods utilized in comparing and analyzing these texts are qualitative. Specifically, I used thematic analysis and comparison of the texts as well as some visual research. During the early stages of this project, as I spent time with the texts and formed my research questions, use of these methods seemed to be the best and most productive way to find the answers I sought. Analyzing themes, comparing the contents of the two runs (originals vs. revivals), and examining the visual art helped me structure my inquiry, identify change and continuity between the two runs, and explore the ongoing significance of this publication to students.

SAGE Research Methods offers the following description of thematic analysis and its applications in their series on data collection: “researchers conducting thematic analysis look for recognizable reoccurring topics, ideas, or patterns (themes) occurring within the data that provide

insight into communication.” This project focuses on locating similarities and differences within and between the data sets (i.e., the two different runs of *The Scab Sheet*).

Thematic analyses are typically grounded in one of two approaches: the inductive approach or the deductive approach. This project follows the inductive approach, briefly define by SAGE Research Methods as “researchers choosing to locate themes inductively, build themes directly from the data under investigation. No prior theoretical frameworks or typologies specifically guide the research project. Therefore, any and all reoccurring themes within the data are under investigation as long as themes align with the goal of the project.” Implementing the inductive approach in this project meant starting with the texts themselves. After reviewing all of the texts within the data set, I made observations about reoccurring ideas or categories that stood out to me.

Additionally, considering the high volume of visual artworks in the texts, I’ve also elected to include some visual research. Visual research, for the purposes of this project, can be loosely described as the examination, interpretation, and discussion of works of art. The visual research portion of this project focuses largely on the cover artwork for different editions, political cartoons that can be found within the pages of the texts, and (to a lesser degree) the overall aesthetic and layout of the different editions.

Methodological Boundaries

The nature of both the methods utilized and publications examined in this project led me to implement a few methodological boundaries to provide some appropriate guidelines.

First, this research is limited to only the content of the editions of *The Scab Sheet* that can be found in SCARC. I decided that it would be intrusive and/or unnecessary to try to reach out to any folks who could have been potentially involved with the production and distribution of *The Scab Sheet*, to delve into any other OSU publications (underground or mainstream), or otherwise deviate from the material that is already available to the public. I elected to implement this boundary for a variety of reasons.

The most important reason to abide by this boundary is preservation of the safety of those involved with *The Scab Sheet*. Across both the original and revival runs, the students behind this publication made a clearly intentional decision to remain anonymous. Pieces can be found in both runs that are signed simply “The Editor.” In Vol. I, No. V of the original run, the first page contains a statement from the Editor themselves, discussing that edition’s cover art. The statement is titled “Scab Sheet Editor Speaks...” and is signed at the bottom of the page “---The Editor.” Each of the three editions of the revival run feature “A Letter from the Editor(s) of The Scab Sheet,” in which they introduce that edition’s topic. Each letter is signed “In Solidarity, The Editor(s).” This is a deliberate, in-text expression of this intent and desire of these student activists, and I chose to respect their decisions.

Furthermore, this deliberate anonymity is a self-defense measure in response to tension between *The Scab Sheet* and the OSU administration and/or the *Daily Barometer*. These hostilities are frequently alluded to, particularly in the original run. An article with the title “History of the Scab,” printed in Vol. I, No. VIII, includes the statement “the Scab is anonymously written because of the fear of harassment and repressive action...” Perhaps the most explicit aggression targeted at *The Scab Sheet* is recounted in a story published in Vol. I, No. IV of the original run titled “Barometer to sue Scab Sheet,” in which an editor with the *Barometer* claimed that *The Scab Sheet* was “libelous,” and threatened to sue anyone involved.

I also decided to limit my research to only these texts to better keep in line with my approach and goals. The goal of this project is to seek a better understanding of this student publication and the relationship between the two different runs. It is not my role to fact-check or validate the content therein; I will not be offering solutions to the arguments articulated and problems described throughout the different editions of this publication; I will not be discussing protest methodology over time; these, I feel, are not this project's place.

I understand that this boundary does come with its fair share of potential limitations. It is very possible that some editions of *The Scab Sheet* never made it to SCARC and, thus, were not included in this research. These methods also generate a great many more questions (possible for further research will be discussed later in the conclusions section).

Analysis

Referring back to the research questions that guided this project, there are three primary areas of investigation: differences between the originals and revivals, similarities between the originals and revivals, and the continued significance of this publication after 50 years. These areas of inquiry inform the structure of the Analysis section that is to follow. The Analysis section will be divided into three parts: Differences, Similarities, and Direct Connections. Each of these sections directly correspond to one of the three areas of inquiry, respectively.

Analysis

Differences

The first readily observable difference between the original run and the revival editions is that of genre. This is to say that the ways in which these publications present themselves (including their aesthetic and primary content) differ from each other. Specifically, the original run of *The Scab Sheet* is better considered a newspaper while the revivals are zines.

While the original editions of *The Scab Sheet* focused primarily on news reporting-style coverage of events and occasionally included other, more creative forms of media (especially the later editions), the revivals' content is effectively the opposite: the bulk of their content is more personal and creative, more varied, and peppered with some coverage of news.

The original editions of *The Scab Sheet* are generally very focused on reporting on events on campus. This reporting includes highly detailed accounts of recent events as well as interviews with key players involved in these events. Vol. I, No. III for example, features much news reporting-style coverage of the BSU walkout itself, also integrating discussion of what this event meant for the university. The final page in particular features a story titled "No Way Out..." which features an interview as well as facts concerning ongoing events. "No Way Out..." includes an interview with Karl Helms, Director of Minority Affairs, an update on the future for the BSU members who walked off of campus and information about both an ACLU case on Milton's behalf and instigation of a federal investigation into the university. This story provides an example of typical *Scab* reporting.

Another way in which the original run of *The Scab Sheet* is firmly rooted in news reporting is the practice of frequently reprinting statements or policies put forth by individuals involved with the events on which *The Scab Sheet* was reporting. This could make those statements and policies readily accessible to readers and provided context for other (especially the more opinion-oriented) pieces within that edition. Vol. I., No. II of *The Scab Sheet*, for example, includes a reprint of the Administrative Proposal. The Administrative Proposal was the first proposed policy put forth following the BSU's statement to President Jensen that the university need to pass legislation to protect the rights of students. It is referred to as the "Administrative Proposal," because it was composed by a body of faculty members assembled by President Jensen himself on behalf of the administration. Not only did *The Scab Sheet* share this proposal word-for-word, including the names of those faculty members who signed off on it, but it also openly endorsed this proposal, praising its specificity and enforceability.

It is worth noting, however, that news coverage is not the only type of media contained within the original run. Opinion pieces also abounded, and more often than not included abundant references to ongoing events. Additionally, in later editions of the original run, more visual artwork and other media (such as reprinted poems) became more abundant, while the earlier editions typically included visual artwork only for the cover. This could be the result of a number of reasons, including, perhaps, access to different, more advanced printing equipment. Later editions also began to include reporting and opinions on events occurring outside of the university (such as coverage on American military involvement in Vietnam). Even with the incorporation of other varieties of content, *The Scab Sheet* retained its focus on reporting and protesting current events as well as its newspaper aesthetic.

Below is a two-page layout from Vol. I, No. IV of *The Scab Sheet*. The layout is relatively stark, featuring just two columns of text per page, focused on reporting of news, similar to the layout of a newspaper:

Faculty Senate

Faculty senate deliberated for nearly two and one-half hours yesterday afternoon in an attempt to resolve the crisis of human rights violations at Oregon State.

A proposal by Fred Cervantes, first introduced at a special session Monday, was defeated in favor of motions endorsing President Jensen's statement of February 25, his appointment of a Commission on human rights and responsibilities, and a revised form of the administrative proposal drawn up by the Committee on Minority Affairs.

President Jensen was the first to address the assembly, explaining the establishment of the human rights commission, and announcing the members of this commission, they include: Professors Don Clark, Thomas McClintock, Charlotte Lambert, Michael Inoué, and James Oldfield, chairman; and students James Levy, Art Cooper and Judy Britton.

He then urged Senate to "stay in session until action is taken."

Discussion was then opened on the Cervantes proposal, but Dr. J. Bernier, poultry science, immediately introduced a substitute motion which basically gave support to President Jensen's efforts to resolve the current conflicts and formulate general university policy.

Bob Jones, English instructor, moved that the substitute motion endorse the administrative proposal of the Committee on Minority Affairs, rather than President Jensen's February 25 statement.

Several objections were raised to that amendment--because it denied the possibility of passing the Cervantes proposal or because of so-called errors in facts. The amendment was failed.

Arguments in favor of Bernier's substitute motion included J.J. Schutte's, "I'm in favor because I wonder if both sides are willing to sit down because one side keeps changing the problem so that it will never be solved. It's against an arbitration board because one side will never be happy with it."

A question as to whether the athletic department was "on campus" (in reference to Bernier's motion urging the cooperation of all units on campus) was raised by A.J. Rhode, psychology. Rhode also asked 1) if the only organizational tie between the university was that President of OSU and some members of the faculty and student bodies are on the athletic board, 2) is the so-called faculty representative appointed by any faculty

group, and if so, how and by what group, 3) is the coliseum or stadium part of the university or are they owned by a separate athletic corporation, 4) is the only financial connection that a part of the student fees are given over to the athletic department, 5) do any of the coaches have tenure, and if so, in what department, 6) how many of the present team members have turned out for football without the previous urging of the department.

S.A. Stone who had come to the defense of the athletic department earlier, said he could not answer those questions, but said that he felt they should be answered by the athletic department soon.

"I don't have the answers to all of those questions. I said before that I vigorously supported the athletic department, but I have other feelings, too. Every department has to answer to the faculty, students, and administration. If this was my department that had been asked for information from Faculty Senate, we would have volunteered even had the motion requested information been defeated in Senate. But nothing has been forthcoming from the athletic department," said Stone.

Sid White, a teacher from the art department, spoke up from the audience, suggesting that the motion to substitute Jensen's proposal for that of Dr. Cervantes may be an avoidance of the issue. White suggested that Jensen's proposal did not provide an immediate climate "for resolving problems in justness and fairness," and that the process of appeal did not satisfy the question of the student's status in relation to the university's right to limit individual freedom of students without due process.

Discussion resumed among the senators. Some were still unclear as to what needed to be resolved. L.J. Strickler, business administration, voiced his dilemma: "I am prepared to take a stand one way or another, if you will just say what we are scrapping about."

Other senators wanted answers to more specific questions. The discussion continued in an effort to discover which proposal was the more specific, Bernier's or Cervantes', and whether or not it was the most desirable to adopt the more general motion or the more specific. Lumpkin said that he was in favor of Cervantes' motion because it seemed to best satisfy the senate's responsibility to be both legislative and judicial.

Continued on page 6...

What place athletics?

One of the surprise moves at the Faculty Senate yesterday was a call for a complete investigation of the athletic department and its relationship to the university by Charles Friday, professor of Economics. The move came after Sen. Andros' speech before the senate where he repeated earlier statements to the effect that he would not accept a ruling by President Jensen's human rights Commission if the majority of his players disagreed with that ruling regardless of whether it involved minority or human rights questions.

The following is Friday's statement which will be presented before the senate today for a vote:

Because of the now obvious relevance of the activities of the intercollegiate athletics program to the total performance of Oregon State University and because of the university's concern to denote the position of the student-athlete in his relationship to sports and the university, I move that the Faculty Senate undertake a full and complete study culminating in a full report to the senate of the policies associated with intercollegiate athletics including the following points:

1. The administrative, authoritative and financial relationships between the university administration and faculty, the Athletic Department and the NCAA.

2. The specific implications for Oregon State of the revised NCAA ruling on institutional aid (Article 2, Section 1 of the NCAA Constitution as it appears in the Programs of the 63rd Annual Convention of the NCAA, January 6-8, 1969, p. 29).

3. The role and relationship of the faculty representative to the FAC-8 to the faculty and athletics.

4. The role and relationship of the board of intercollegiate athletics to the NCAA, to the faculty and athletics.

The format for this inquiry and report is to be proposed by the Executive Committee and implemented upon approval of the Faculty Senate.

Barometer to sue Scab Sheet

A *Barometer* editor Tuesday labeled the *Scab Sheet* as "libelous." The editor said "we're going to sue. I've taken a course in libel law and I know what I'm talking about..." the outburst was directed towards several students passing out the paper. *Scab Sheet* lawyers have replied that "truth is the best defense against libel."

Broken-hearted melody...

The *Barometer* saw fit Wednesday to run probably one of the longest letters in the history of the paper to repudiate a *Scab Sheet* story.

The story, which drew fire from Aich Parker in his letter to the *Barometer*, said that Black Student Union leaders were never even contacted about an all-school convocation. The *Scab Sheet* story also mentioned the absence of the OSU at a planning meeting was distorted by the *Barometer* and the administration for their own purposes.

The *Scab Sheet* is gratified that the *Barometer* considers our publication such a threat to their own "good name" that they allowed Parker to have all the space needed for a job that the *Barometer* editors felt they couldn't do themselves. But we stand by our original story.

In essence what Parker took several hundred words to say was that he and another student, Tom Kaffun, contacted Earl Selms, director of minority student affairs, and George Carr, a member of the OSU. Parker also said in his letter that OSU resident Mike Smith called President Jensen's office, and had asked that Jensen, who wasn't there, call him back.

Because of this, Parker maintains that "Mike had been told about the meetings, or he wouldn't have called back."

Unfortunately, Parker in his letter took much for granted. As stated in the original *Scab Sheet* story, Selms never did contact OSU leaders, though he attempted to do so. Carr did not realize that Parker and Kaffun were "presidential emissaries" and thought their suggestion just "talk."

As for Mike Smith's phone call to President Jensen, the OSU leader had heard in an off-hand comment that Jensen wanted to "talk," though he never did find out what Jensen actually wanted to talk about.

As one faculty member later commented, it was "amazing" that the administration would send out two unknown students to contact the OSU and be made responsible for laying the ground work for an all-school convocation. "Why," he asked, "didn't the administration attempt to contact OSU leaders directly instead of going through all sorts of people?"

Parker also made a statement in his letter to the *Barometer* which has little or no foundation. Parker...Continued on page 4...

Two-page layout from Vol. I, No. IV of *The Scab Sheet* (7 March, 1969).

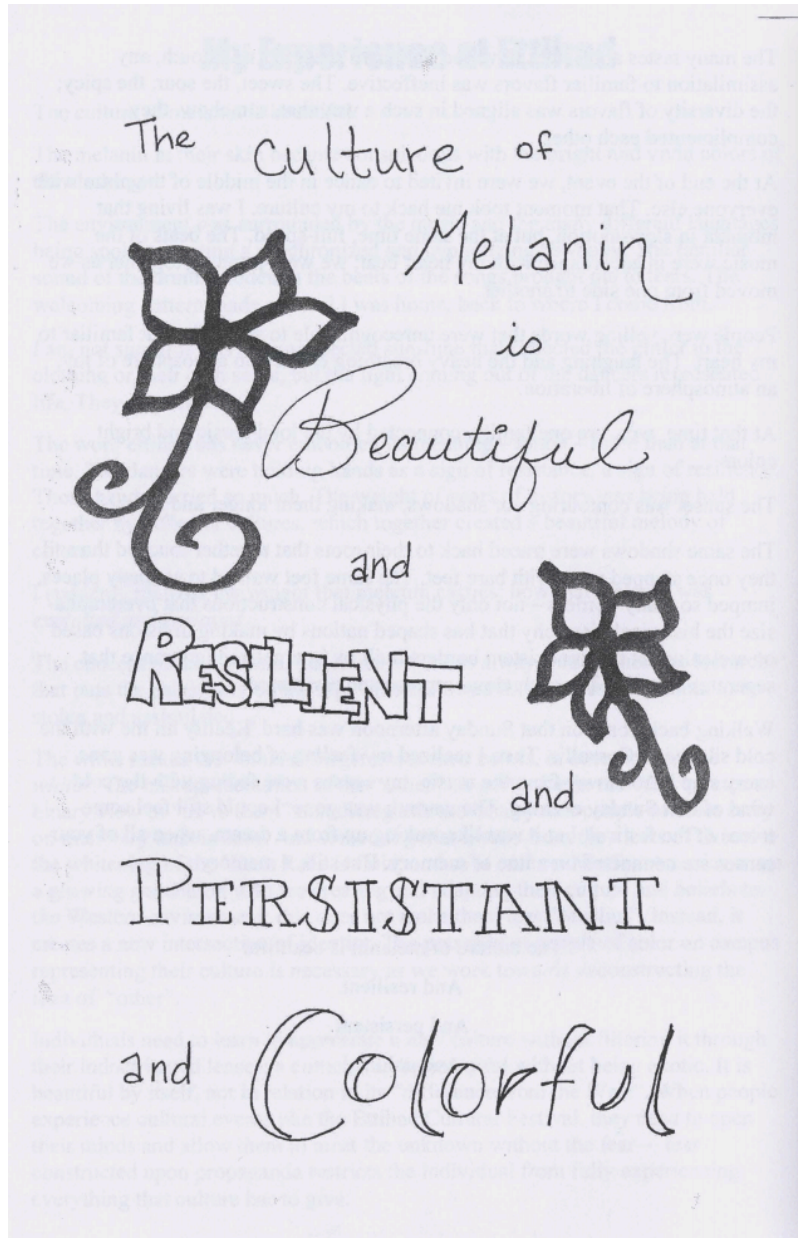
And below here is a two-page layout from Vol. I, No. IX of *The Scab Sheet*. This edition marked the introduction of the more involved and diverse layout. This spread includes stories about events at OSU, a link to events outside of OSU (namely the Safeway boycott over unfair payment of laborers, which *The Scab Sheet* officially endorsed), and more visual variety:

Instead, these publications are more focused on students' responses to and lived experiences of those events and the broader cultural conditions that allow those events to take place.

The revivals' categorization in the zine genre is also self-described. The very first sentence in the "Homage to *The Scab Sheet*," a statement of intent included in each of the three revival editions, reads "You might be wondering why this zine is called *The Scab Sheet*."

In the first revival (the Islamophobia edition) there is a story titled "Improving Their Image Through Exploiting Ours." In this story, the student author discusses their feelings of frustration and betrayal because of the cynical marketing strategy of overly-utilizing and misrepresenting images of minority individuals. The student goes on to say "**STOP** using our image to boost your image. **STOP** over-representing us in marketing to avoid actually dealing with the issues we face on this campus every single day. The ones that keep you from being able to retain us, that keep us from graduating, that keep us from thriving. **STOP** exploiting us." This story, the first one published in the first revival edition, sets a deeply personal (and deeply discontented) tone for the revivals.

Below is a page from the Islamophobia edition, featuring an artistic rendering of a quote from the story on the preceding page:

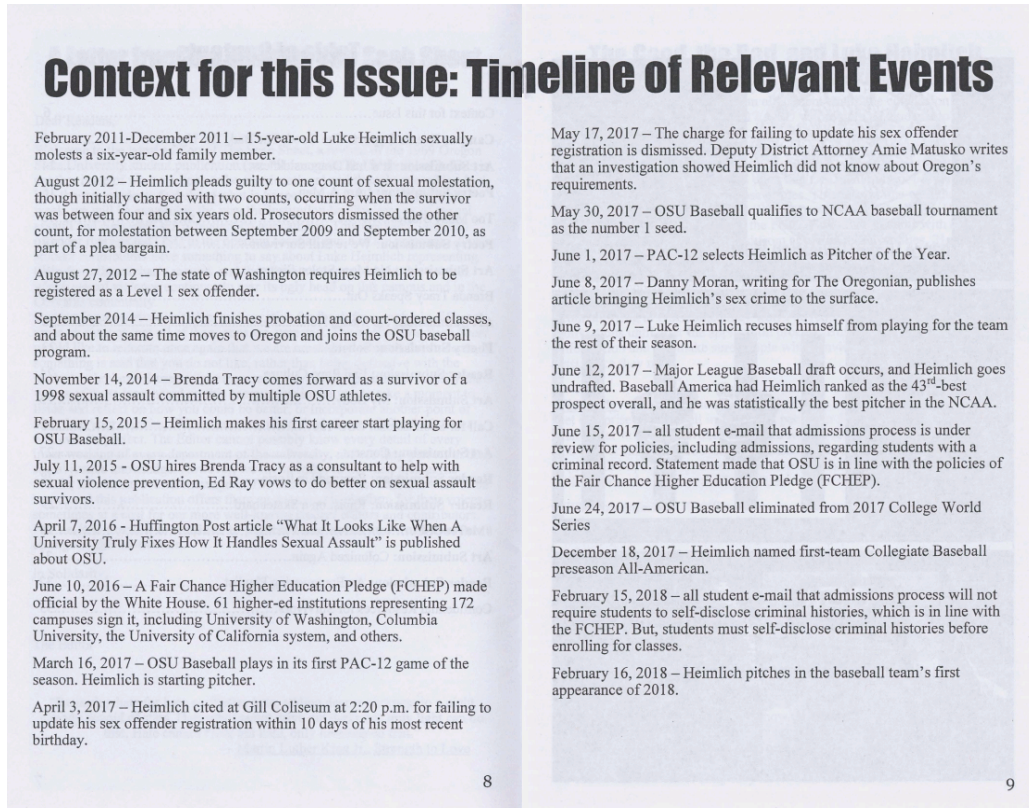


Page from Vol. 1 of *The Scab Sheet* revival (2017).

The Sexual Assault edition is somewhat anomalous in that it contains more news reporting than either of the other revival editions. Specifically, this edition spends several pages on Luke Heimlich, then a member of the OSU baseball team. Heimlich pled guilty to a charge of sexual molestation (of a six-year-old child) and was registered as a Level 1 sex offender prior to enrolling at OSU and becoming a member of the 2017 college world series-bound baseball team. Ultimately, Heimlich was allowed to keep playing for the team even after his criminal history was made known. The coverage in this edition of *The Scab Sheet* includes a two-page spread titled "Context for this Issue: Timeline of Relevant Events," and an article titled "The Good, the Bad, and Luke Heimlich." Each of these components of the coverage are focused on Heimlich and the implications of his status as a nationally-renowned baseball player and representative of

OSU, but each also include information on other events/information that are part of the culture that condones that very status.

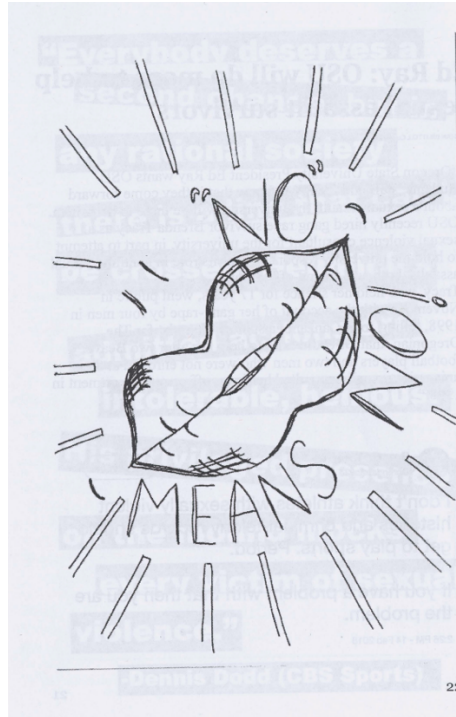
Below is the two-page spread titled “Context for this Issue: Timeline of Relevant Events:”



Two-page layout from Vol. 3 of *The Scab Sheet* revival (20 Feb., 2018).

However, this reporting is still decidedly the exception rather than the norm in the revival editions. The remaining pages of this edition are filled with stories and other media, from a story titled “Rapist on a skateboard,” in which a student describes their thoughts and feelings after seeing their rapist skateboard past to a two-page spread displaying a Spotify playlist titled “An Empowering Playlist,” to a Spanish-language poetry submission titled “Soltera,” to a series of stylized illustrations sporting mottoes like “MY BODY; not yours!”

Below is a piece of visual artwork from the Sexual Assault edition:



Page from Vol. 3 of *The Scab Sheet* revival (20 Feb., 2018).

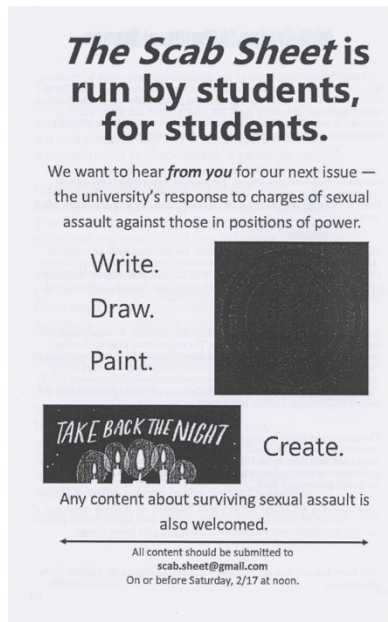
And below here is the two-page “An Empowering Playlist,” Spotify spread:



Two-page layout from Vol. 3 of *The Scab Sheet* revival (20 Feb., 2018).

Page from Vol. I, No. IX of *The Scab Sheet* (5 May, 1969).

The use of organization in the revivals, on the other hand, is different. The revivals seldom issue calls to action or invitations like the originals do. Of these few incidents, the majority are requests for contributions, like the one on the page shown below from the second revival edition:



Page from Vol. 2 of *The Scab Sheet* revival (12 Feb., 2018).

Similarities:

While the content is different between the two runs of *The Scab Sheet*, there are still important unifying characteristics as well.

Both the original and revival editions of *The Scab Sheet* serve largely the same purpose. Both runs are products of underground student protest labor. Both are by OSU students and for OSU students, and they are generally specific to the lives and experiences of OSU students (there are, of course, occasional exceptions, the anti-war material in Vol. II of the originals). They are entirely uninhibited and unfiltered by institutional influence. This origin, this coordinated and deliberate act of crafting their own publication in an effort to make their voices heard within a system that had an interest in silencing them, is crucial to *The Scab Sheet*'s spirit and significance.

Both runs present themselves as alternative platforms for voices and stories that would otherwise go unheard. One way in which both runs of *The Scab Sheet* make this clear is through explicit statements of their intent and/or call for submissions. In "History of the Scab," in Vol. I, No. VIII of the originals, the students behind the originals articulate the purpose of their efforts: "dissatisfied with biased coverage of events in the OSU Barometer, the decided to form a rival publication, open to dissenting views and accepting contributions from anyone." This statement explicitly tells readers that they intended to form an alternative platform, one that was more accessible to students that did not conform to institution-approved narratives. In "Homage to *The Scab Sheet*: A Legacy Not to Be Forgotten," a statement of intent included in all of the revivals (this will be revisited in the Direct Connections section), the student activists behind the revivals

express a similar goal, saying “[*The Scab Sheet*] is a continuation of the legacy of students before us who desired to have a platform to express their voice in a world that silenced them.” They then go on to issue an invitation to students to submit their own stories and artwork. This statement conveys much the same goal, with the revivals building their efforts directly upon the “foundation,” laid by student activists who came before.

This self-declared purpose also ties directly into the most frequently articulated and significant theme across both runs: dissatisfaction with the institution (university, *Barometer*, government, etc.). Dissatisfaction is woven into every fiber of every edition of *The Scab Sheet*. Every article, every piece of artwork, every opinion stated, every themed crossword puzzle was a deliberate product of student action driven by a desire for change. Expressions of this dissatisfaction vary in expression from detailed opinion pieces and endorsements to accusatory political cartoon to outright ridicule.

Vol. I, No. VI of the originals contains several particularly pointed expressions of this dissatisfaction. One article titled “Student Leaders Suck,” features some fiery words criticizing the administration’s interference in a student body election. One section of the story reads “The result is, the student body suffers, but what the hell the student body is not important anyway so it doesn’t matter what kind of government it has, as long as it’s a government that agrees with the administration.” Another story from this edition, titled “HAVE A HEART, DEE,” is similarly ruthless. The article describes and discusses Coach (or, as he insisted, Professor) Andros’ ongoing refusal to follow the policy or listen to the Human Rights Commission implemented following the BSU walkout—and the ongoing failure of the administration to hold him accountable. The story rounds out with the following paragraph:

“Think back to when you were a child. Remember how much fun a puppet show was? You laughed and laughed! What a fantastic game. Most people grow out of the “game playing” phase. But games are very ineffective when carried into adult life and used by fools which attempt to mold the minds of others. So please, Professor Andros, do grow up. Get big. No, not in the head; in the mind, and in the heart.”

The hostility therein is all but impossible to miss. In one scathing paragraph, the author compares Andros to a child who failed to grow out of immature games, indicates that this behavior is especially dangerous by self-proclaimed “educators,” (many of Andros’ arguments were grounded in his insistence that he was an “educator,” and thus acting on the authority of the university construct rather than just an athletic coach), and called him small in both mind and heart. Andros, by this time, had long been a key player (namely an antagonist) in stories that *The Scab Sheet* covered in many editions. In fact, the *Scab* had even bestowed the nickname “the Great Pumpkin,” upon him, even referring to the university as “his pumpkin patch.” Below is the cover art for the aforementioned Vol. I, No. VI. Andros, wearing a crown labeled “Human Rights Comm.” and adorned with figured covered by KKK hoods, holds in his right hand a puppet of President Jensen and a football player holding a sign that reads “FREEDOM NOW!” hanging from a noose in his other hand while a crowd seems to cheer from below:



Cover art from Vol. I, No. VII of *The Scab Sheet* (19 April, 1969).

That is quite the puppet show.

The revivals certainly did not pull any of their punches, either. The second revival edition in particular, titled “The Institution,” addresses white supremacy and the vice grip that its deep-reaching roots have on the university, the state, and the entire country. Perhaps the pivotal piece in this edition is titled “A Beaver in Beaver’s Clothing.” This story is a written response to popular refrains of the day:

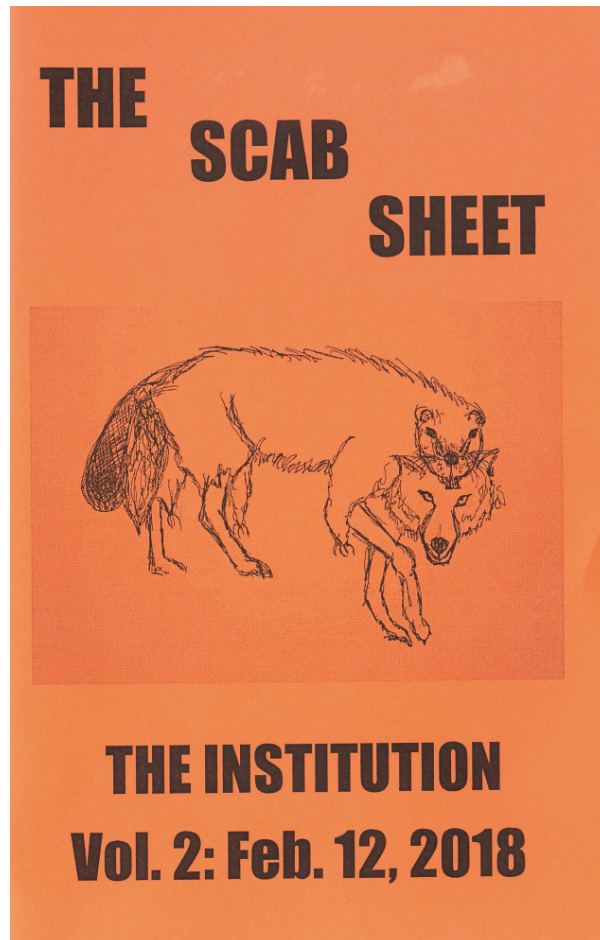
“I’ve had these conversations in different spaces across campus and the sentiment is always the same:

‘A Wolf in Beaver’s Clothing.’

‘This is not what OSU stands for.’

‘This isn’t us.’”

The story then also makes a reference to a drawing included in an edition of the *Barometer* on this topic: “we saw the drawing in *The Barometer*. A sneaky, creepy beast, slinking through the shadows, posing as one of us. Quite the imagery.” Below is the cover from this edition, a reference to this story:



Cover art from Vol. 2 of *The Scab Sheet* revival (12 Feb., 2018).

The primary assertion of this story—and the entire edition—is that Oswald is not a “wolf in beaver’s clothing,” rather, he is a beaver in beaver’s clothing, perpetuating beliefs and exhibiting behaviors that have been integral to American structures since their founding. The student author immediately turns and puts responsibility for this incident right back on the university administration, saying “The institution of Oregon State University allowed this situation to happen. How many of [OSU President Ed Ray’s] students are microaggressed on this campus every day? How many feel *unsafe* on campus every day?”

Direct Connections

Finally, there is the matter of direct connections between the originals and revivals. “Direct connections,” are references made by the students behind the revivals to the original run of *The Scab Sheet*. These are the most explicit articulations of intent that from the students

behind the revivals about why they chose to bring this publication back. At least some of the reasons for the continued significance of *The Scab Sheet*, 50 years after its start, can be found in these connections.

The first connection—indeed, the very first page—in each edition of the revivals is the “homage statement,” titled “Homage to *The Scab Sheet*: A Legacy Not to Be Forgotten.” In this statement, the students behind the revivals present their understanding of *The Scab Sheet*’s history and purpose. After establishing this background, they discuss what the *Scab* represents to them and their motivation to carry on its name. In their own words, “*The Scab Sheet* reminds us of the incredibly rich history of student activism at OSU that cannot be forgotten. These courageous students laid the foundation for future students to unite and resist in the ongoing battle against hate and injustice.”

The student activists then encourage interested readers to further engage with this historic publication by visiting either the Oregon Multicultural Archives website or SCARC, creating a direct link to not just the history and legacy of the originals but to the original texts as well.

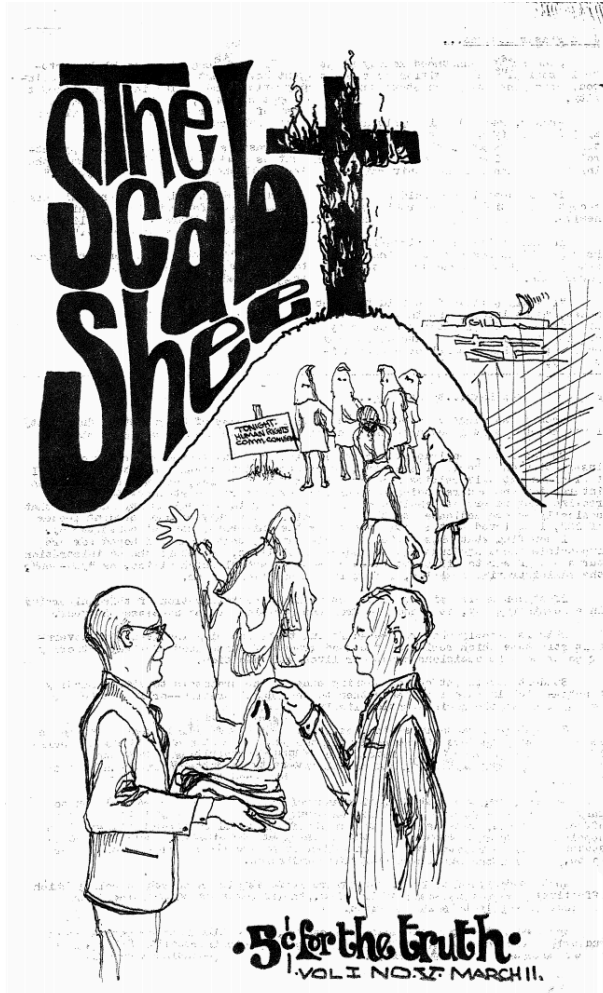
Finally, the students behind the revival issue an invitation for contributions and sign off:

“In Solidarity,

Your fellow student activists at Oregon State University.”

Each edition of the revivals also includes a piece of cover artwork from one of the original editions of *The Scab Sheet*. These reprints are included following the “homage,” in each of the revivals. One piece of the original cover art, that of Vol. I, No. V of the originals, is included in two of the revivals (the Islamophobia edition and “The Institution,” edition).

Below is the aforementioned cover art:



Cover art from Vol. I, No. V of *The Scab Sheet* (11 March, 1969).

This illustration shows President Jensen distributing KKK hoods to a number of individuals who are gathering on a hill beneath a burning cross. The sign posted on the hill reads “TONIGHT: HUMAN RIGHTS COMM. CONVIENS [ibid],” a reference to the Commission on Human Rights and Responsibilities, a body formed as part of the policy eventually adopted by the university in response to racial tensions on campus (the BSU, *Scab*, and their allies did not endorse this policy, arguing that it was far too bureaucratic and limited). Gill Coliseum looms in the distance.

This piece makes a number of direct connections between the KKK, a notorious white supremacist hate group, and the administration of OSU. Gill Coliseum and a flaming cross atop a hill make up the background; a group of figures wearing KKK hoods surrounds a sign declaring a meeting of the newly formed Commission on Human Rights and Responsibilities; even President Jensen himself is portrayed as the distributor of these hoods, casting him as a leader and guard over this group. The juxtaposition of KKK imagery and OSU administration shows that the student(s) behind this piece felt that the actions taken and policies passed by the administration at this time were deeply racist and reinforced white supremacist beliefs and behaviors among the highest offices of the university. This clearly shows the students’ deep

frustration and anger at how these events played out and how the administration behaved toward their concerns.

The significance of and intrigue associated with this piece does not stop there. The following page includes a statement from the editor expressing regret about the imagery in the cover art. This is the first time “The Editor,” as they call themselves, directly addresses their readers. The statement, titled “Scab Sheet Editor Speaks...” reads:

“This issue of the Scab Sheet features a cover ‘cartoon’ depicting members of the newly-formed Commission on Human Rights and Responsibilities as Ku Klux Klan moguls, picking up their hoods en route to a meeting of the Commission. The drawing is a graphic indication of my feelings, some 14 hours ago, toward individuals who I felt were continuing to disregard human and student rights even while striving to affirm them— i.e., I and a number of other persons are incensed that the President named student members of the Commission without referring that decision to the proper group, the OSU student body.

Those were my feelings some 14 hours ago—it is now 4 a.m.—when I told the Scab Sheet artist what I wanted on the cover. Those are not my feelings now.

My feelings now are that the Scab Sheet cover today is an affront to the President of this University, to each and every member of the Commission, and to myself. It is a violation of the integrity this publication has maintained during a very trying time, and as such it cannot be allowed to pass unexclaimed.

There are circumstances which mitigate, but do not excuse, my action. They are physical near-exhaustion, continued frustration of efforts to wring from this University a clear statement on human rights, and a psychological fatigue giving free rein to emotion instead of personal integrity and political acumen. As far as I can see, each of the parties to the present controversy has succumbed to these pressures at one time or another during the past two weeks, to greater or lesser degrees.

My sense of urgency to see justice done in the present case is surpassed only by my desire to maintain my own, and this newspaper’s, integrity. Today’s cover artwork is clearly a violation of that sense of integrity, and as such calls for an unequivocal apology to those affected by it personally, and to those who buy the Scab Sheet to get the truth for a nickel.

The cover of this issue of the Scab Sheet can be excused by no means; we may only comment on it as a graphic example of human failing in a time of stress. The sad fact is that our cover exists as a manifestation of our fundamental good will toward the students, faculty, and administrators of Oregon State. The sad fact is that for a brief time I was content to let my fundamental good will justify any means to its implementation. The sad fact—as this newspaper has affirmed before, and which I temporarily forgot—is that good will implemented by the wrong means, or simply not implemented at all, loses all semblance of good will.

The front cover of this issue is an example of ruthlessness for which I am responsible; while affirming the political goals and values for which it is ostensibly supports, I denounce the caricature as reprehensible and of no redeeming worth. In doing so, I ask only that others who have experienced the same loss of proportion be ruthless in demanding the best of themselves, and patient with others who may not sense the dangers in such a loss of integrity.

---The Editor”

The fact that the editor(s) of the revivals utilized this particular image in not just one, but two editions indicates that it was/is significant to them. While the revivals do not contain any description of the art or their selection process, the choice to include a piece that makes such a direct statement more than once shows that this message, including the intense imagery and the frustration behind it, have carried over from the time of its original publication. The image of a former university president distributing KKK hoods, a burning cross high on a hill with Gill Coliseum just behind it, this direct visual link between the administration of OSU and a notorious white supremacist group is still resonant with student activists. The self-described student activists behind the revivals use the reprinting of that cover art to tell their readers that they identify with this portrayal of that struggle and frustration 50 years later. This shows that the students behind the revivals still believe that this piece is relevant and valuable, despite any reservations held by the original publishers.

Conclusions

Examining the texts reveals an intriguing array of unique and shared characteristics across this underground student protest publication.

There are a number of telling differences that are also of vital importance to understand the function and significance of this publication to the different groups of OSU student activists that produced editions of this publication. The two different runs belong to different genres: the originals are newspapers and the revivals are zines. Similarly, they are structured somewhat differently—the content of the originals is dictated by news and ongoing events while each of the revival editions are devoted to a particular topic that then informs the content. Another key difference is that the originals were frequently used to organize events and issue calls to action, while the revivals do so far less frequently.

Despite these differences, the two runs also exhibit similarities that are of equal importance. The students behind both runs describe similar goals and motivations behind their creations. Both express, both explicitly and implicitly, that they desired to create their own alternative platform to make their voices heard (even when the university did not want to listen). They are also open to submissions from any member of the OSU community, making these publications more accessible than the *Barometer* to a lot of students. Finally, they are firmly unified by the most important and prevalent theme of dissatisfaction with the institution. This dissatisfaction is part of the founding of both runs of this publication, and it runs through each and every edition. Without this shared dissatisfaction, *The Scab Sheet* would not exist or would not have been revived.

Ultimately, I believe that both the original and revival runs of this storied publication serve largely similar purposes, but in very different ways. They each approach this goal differently, with different kinds of publications, media, and structure. But they both still provide outlets for students experiencing oppression at OSU to tell their stories.

I believe that there is great potential for further research with these texts—and perhaps others like it, as well. An examination of protest strategies throughout time could benefit from spending some time with these texts. A broader examination of experiences and/or needs of marginalized students at OSU (and beyond) could also find compelling information within these pages. Looking further into the timing and specific sociopolitical environment of the revivals could be a revealing line of inquiry. There is also plenty of room for more study of other underground student publications at OSU.

There is still so much that we can learn from *The Scab Sheet* and other projects like it. It is my hope that this project can help introduce more members of the OSU community to this publication, spark their interest, and provide a foundation for them to explore further.

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