

## "Ye Olden Web"

### What is it, and How Did I Find It?

By Matthew Martinez

In 2002, I stumbled upon a rerun of the PBS series "Ghostwriter" entitled, *Who is Max Mouse?* This show featured a Bulletin Board System, BBS for short, an early way computers communicated with each other through email forums, chat rooms, and file depositories. I would sometimes research BBSes and would wish they still existed along with services like America Online. Then in 2017, I learned BBSes were alive and well due to a video published by *Lazy Game Reviews* demonstrating a parallel port modem that used wifi instead of phone lines to connect older computers via telnet to BBSes. I had all but forgotten about this until August 2021, when I rewatched a documentary series simply titled *BBS* by Jason Scott. I also watched a video called *Back to the BBS - Part one: The return to being online* by *Al's Geek Lab*. That video featured an overview of what BBSes are, how to connect to a BBS, the advantages of dialing up a BBS versus posting on social media and the corporate controlled internet, and (most importantly) it told me that BBSes are active and thriving, and where to find ones that I can connect to. →

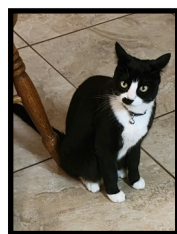
In the next issue: **CHRISTMAS!** What'd you expect?

Oh yeah, **Chanukah, Kwanzaa, Festivus, etc...**

To access BBSes, I use SyncTerm as my terminal emulator. (<http://syncterm.bbsdev.net/>).

Boards like The Quantum Wormhole have websites that feature a built-in terminal emulator. (<https://www.erb.pw/the-bbs/>). With this, you can sign up for an account and fart around before downloading SyncTerm and accessing boards through there.

If you're interested in dialing up and signing up for other boards, I recommend The Telnet BBS Guide (<https://www.telnetbbsguide.com/>). Just thumb through and pick out a board that looks interesting and check it out! Some boards like 20forbeers still have a phone number that you can call if you want to dust off the old dial-up modem (<https://www.telnetbbsguide.com/bbs/20-for-beers/>). Shout out to MeatLotion from The Quantum Wormhole, Paulie420 from 20forbeers, and Hyjinx from Al's Geek Lab, and to all the other SysOps and callers for welcoming me into the community!•



## Kitty Corner

Dear Hooman,  
I am happy to say that my long-nosed kitty friends are back, and I made new friends with baby chicks and the mama chicken. They play in our yard until the Hooman tries to scare them off. I hope the Hoomanz won't make them leave again.

-Princess Kinzie



# SOMEWHERE OUT THERE

THE OFFICIAL "MATTY"-ZINE OF MATTY'S ROCKIN' WEBSITE

IN COLOR



VOLUME 1

August 2022

ISSUE NO. 2

## I got a job, gonna pay the rent.

-by Matthew Martinez

In February of this year (2022), I applied for a job as a producer for the Austin Radio Network in Austin, TX. At first, I thought all the weeks of training I went through was going to be unpaid, which I was fine with, until one day, I was asked if I had talked with the payroll department and filled out my W-2 tax form. This, to me, came out of nowhere because I was still waiting on them to tell me if I got the job and when I was going to start. I got to sit in on University of Texas baseball games for the weeks leading up to this for KTXH 104.9fm The Horn. I was asked once or twice to operate the sound board, help the sportscaster get in and out of commercial breaks, make sure station identification played at the top of the hour, and make sure the on-air talent maintain proper modulation. When I visited 99.3 KOKE-FM, my fortunes changed. First, I met their current producer and sat in on the morning show. For this, I had to leave Floresville, drive to Austin, and arrive at the station at 5:45am. For readers outside of Texas, there is about 92 miles of separation between my house, and the station. Without traffic, it's a 90 minute trip; but since Austin has a traffic problem, it takes two hours on a good day.

→

Next, I sat in and saw how a remote broadcast was fed back to the station. I got to work the soundboard and I impressed the producer with how fast I was able to pick up and relearn all of the things I had learned at San Antonio College's KSYM-FM. It felt like riding a bicycle. My first shift where I fully operated the board came around May 31st. I would be by myself in the booth at the station, and my producer would be with one of the DJ's on location. The main part of the broadcast went off without a hitch, but because of the last segment going beyond the top of the hour, our commercial break scheduling went out of whack. When advertisers buy advertising time, they expect the station to air their commercials at a designated time, give or take a minute or two. But in this instance, a spot would be playing several minutes after it's designated time. If this happens too much, an advertiser could pull their ads from the station, and the station could lose money.

Other problems like leaving the microphones on during the music, or not broadcasting the DJ, even though you know you should be (it's complicated) have come up, but overall, I'm enjoying my time at KOKE-FM, and look forward to working with them, and The Horn with whatever they may have planned. •



Image Credit: Matthew Martinez

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WHY A NEWSLETTER? WHY NOT SOCIAL MEDIA?.....SEE PAGE 2

**"SOMEWHERE OUT THERE"****PUBLISHED BY**

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This isn't a sponsored message, since this publication doesn't rely on sponsors, but I just wanted to give a shout out to the Old Barrel Tea Company in Albuquerque, New Mexico. They help me make some bomb-ass tea! I recommend their Summerville Sweet Tea. I always like fixing a pitcher full of the tea, chilling it in the refrigerator overnight, and serving it over ice. The mint in the tea cools your mouth off and refreshes you naturally.

**VISIT THEM ONLINE!**<https://oldbarreltea.com/>Search: Summerville  
Sweet Tea

A podcast version of the newsletter is available for podcast fans, the visually impaired, or the illiterate. Just click "Listen Here" to stream the podcast, or right click and hit "Save Link As" to download.

***A Letter from the Editor***

Dear Reader,

I'm so glad to see this silly little publication has made it to issue number two, and I appreciate you being a subscriber or reading this for the first time. But I can also hear you asking me if I'm on social media. I am, BUT I don't use it regularly. And I can also see you scratching your head, wondering why I started a website and newsletter instead of posting on Facebook and Twitter. I've been on Facebook since high school, and I've been on Twitter sometime after learning Ashton Kutcher was on it, like a lot of people. Over the last few years, though, I have noticed that a lot of "Whiny Butts" have popped up or have been emboldened to post their feelings online instead of seeking professional help and treatment either in their community or online. They've also dismissed my type of humor or views and fact based opinions as inappropriate or unacceptable. I have also seen a lot of annoying, stupid, ignorant, and (for lack of a better term) mentally challenged people spewing their own type of lies that they pass off as facts or do stupid things and try and convince me that it's a good idea, or it's the greatest thing in the world. I dislike both kinds of people and wish not to be associated with either. In this issue, you will learn where it took me, but to go beyond the upcoming article (Don't worry, we'll come back. I promise.) I learned about Neocities, an open-source website hosting service designed for amateurs with absolutely no experience in web design that allows **THE USER** to build their website and make it look the way **THE USER** wants it to look. Where does the newsletter fall into this? Hopefully not on the ground... I have been interested in Fan Zines and making my own Zine by hand as early as 2019 when I purchased a book called *Make-A-Zine* by Joe Beil. Later, I was watching an old episode of *Wheel of Fortune*, you're gonna hear that a lot reading this newsletter, from December 11, 1995, and Pat and Vanna were plugging the official *Wheel of Fortune* newsletter called *Off Camera*. After failing to find copies of it online, I got to thinking about what fan newsletters of old looked like. In February, after finding the December 1943 edition of *Line Drives from the (Brooklyn) Dodgers* newsletter, I got the inspiration for how this newsletter could be formatted. Once I opened up Microsoft Publisher, I went to town, and two months later, I finished Volume 1, Issue 1. I hope you've enjoyed the first issue, and I hope you enjoy this new expanded newsletter.

-Matthew "Matty Matt" Martinez

***(Separate Ways. Cont. from Page 6)***

Around the time the Escape tour ended, the time this album was recorded, and the subsequent tour, tensions started to mount within the band. Even though Perry and his voice were recognizable, he felt the price of fame became too much. In VH1's *Behind the Music*, he mentioned that he started isolating himself from not only the fans, but the rest of the band too. His attempt to save a relationship with his girlfriend at the time resulted in Perry touring with an RV. It didn't work; not even with a hit single named after her...

Manager Herbie Herbert also discouraged Schon from recording collaboration albums with Jan Hammer, and Sammy Hagar. I don't find any fault with wanting to collaborate with other artists, especially if you have a monster hit album. I feel it lends credibility to the artists you collaborate with. The Hammer collaboration spawned the single "No More Lies" which was performed during the *Frontiers* Tour. What's so puzzling is that Herbert didn't reprimand Perry when he collaborated with Kenny Loggins for the single "Don't Fight It", also performed during the tour.

Perry then went on to record the hit album *Street Talk* in 1984, which spawned the hit singles: "Oh Sherrie", and "Foolish Heart". →

This, obviously, led Schon to wonder, "Why can Steve make a hit record, and Herbie's yelling at me for trying to make an album with other talented artists like myself?"

For the next album, *Raised on Radio*, Perry took charge of where the album was going, and asked more from bassist Valory and drummer Smith. When Perry felt that they didn't deliver, they were asked to leave the band. As much as you and I probably love Steve's performances, I must say that I'm on the side of Valory and Smith because no human can reproduce perfect rhythms made by a drum machine.

Something Perry demanded they do. For all the problems that plagued the band around this time, and some of the problems that plague the band at the time of writing this article (Valory and Smith are out of the band AGAIN), Journey still manages to release excellent sounding music. This album's hits are what got me interested in Journey to begin with. Since they played on San Antonio's KSMG Magic 105.3fm, and KQXT Q101.9fm, I would often find myself seeking out a way to listen to their best songs.

That opportunity came in 2002, when I purchased *The Essential Journey*. I wore that first disc of the two-disc set out listening to it sometimes in class when I entered Middle School...

This album holds a special place in my heart as my favorite album of all time. And it's first track holds a special place, as my favorite song. •





**Frontiers  
Journey  
February 1983  
CBS Records/Sony**

**Journey Goes Their Separate Ways**

By Matthew Martinez

Once again, it's the perfect combination of instrumentation and vocal melodies that have made this one of my favorite albums.

The opening hooks of the songs on Side A have been ingrained into my brain. When I hear the opening notes of *Separate Ways (Worlds Apart)*, I feel my blood pumping and my adrenaline race. This song was written (according to the first recorded performance of the song: A Day on the Green in Oakland, CA, June 26, 1982) about two weeks before its first performance. The only differences between this version, and the one on the album is the lyrics in the second verse, and some guitar parts that weren't on the album version. My favorite live version of the song is a toss-up between Philadelphia 1986, and Budokan 1983. I'm giving the edge to Budokan.

*Send Her My Love* is a haunting song where someone must break off a relationship because the person has to travel a lot. Which makes sense because touring for a long period of time can lead to conflicts in a committed relationship. And boy howdy, did Journey do A LOT of traveling during this period of time.

*Chain Reaction* is the Wild Card of Side A. Schon's heavy guitar sound is prevalent in this song. The backup vocals may turn off some listeners because a normal listener is expecting bright vocals. However, I enjoy the unique sound of bassist Ross Valory underneath Schon, Cain, and Perry's vocals.

*After the Fall* deals with a failing relationship and the person's inability to end it, having not found the right time because the partner is a working man. For such a depressing subject, I find this song's melody rather vibrant. →

*Faithfully* is, I think, the signature ballad for Journey. Everyone else loves *Open Arms* from *Escape*, but *Faithfully* is my favorite ballad of all time. Jonathan, Neal, and Steve explained in an interview that *Faithfully* is a love letter to Journey fans all over the world. The piano sounds divine, and Perry's vocals are just as powerful as Schon's guitar in the bridge. I tear up sometimes listening to this song, especially played live.

Side B starts with Schon's powerful guitar licks as *Edge of the Blade* opens the second half of the album. It warns a performer about achieving success too fast. It only has one set of versus and a repeating chorus and one lyric introducing the bridge, but the instruments pack a powerful punch. It's simplistic, but effective.

*Troubled Child* is another haunting song. This song deals with a loner who is suffering from mental illness. It describes the subject as someone who faces an internal struggle, perhaps because other people made decisions for him. Perhaps his parents or guardians were too overbearing or had a stranglehold on his life, so he decided to rebel against them.

*Back Talk* is pretty much everything my parents have shouted at me during my childhood, set to a rocking sound.

The title track, *Frontiers*, vaguely deals with a reliance on machines. It also mentions that:

*"War is for fools, Crisis is cool, Barbarians play."  
-S. Perry, J. Cain, N. Schon, S. Smith*

*Rubicon* ends the album on a hopeful note. I'm not a fan of the instrumentation of the song, but what do I know? I ain't the one who recorded the song. As I read the lyrics though, its message says, "Rise up" or "Take the initiative". The latter, I'm known to be good at. Just read the chorus:

*"Make a move across the rubicon  
Futures knockin' at your door  
Take your time  
And choose the road you want  
Opportunity is yours"  
-S. Perry, J. Cain, N. Schon*

→

**My Wheel of Fortune Obsession**

By Matthew Martinez

Ever since I was a child, evenings never started until KMOL 4 (Now WOAI) aired *Wheel of Fortune* and *Jeopardy!*; in that order, the way God intended. Sometime between 1999 and 2000, KENS 5 got the syndication rights and moved *Jeopardy!* to 4:30pm, and *Wheel of Fortune* to 6:30pm. Now I'm not sure if this is your situation and you're used to this, but this change caused me great distress. It was then that I started seeking out older episodes. I had tapes consisting of episodes from *Groundhog Day* 1996, *Halloween* 1997, and perhaps one other episode that I can't remember. Then, in the summer of 2001, I got satellite TV and started watching *Game Show Network*. They've aired reruns of *Wheel of Fortune* since its launch in 1994. Not surprising since Sony Pictures owns the rights to broadcast the nighttime syndicated version. In the summer of 2001, they were rerunning episodes from season seven (1989-1990). The first time I saw these episodes, my face lit up. These were all new to me and I relished every rerun I watched. That Christmas, GSN aired their holiday themed marathon, and one of the episodes was a *Wheel of Fortune* episode from Christmas Family Week 1992. I felt a different vibe from this episode, but it still felt good watching it Christmas morning. A few months later, GSN started airing episodes from season six (1988-1989) and these felt different. It was still the *Wheel* I love, and it was probably more familiar to the *Wheel* Watcher of yore, but something was off. I did enjoy watching *Wheel's* first trip to Radio City Music Hall that was broadcast November 1988. I kinda felt the magic was gone watching *Wheel* on GSN. I still enjoyed watching, but not as I did before. Fast forward to 2008-2009, I started a Youtube account and started finding old clips of *Wheel of Fortune* that uploaders had recorded from GSN. As soon as I found out how to download videos, these received regular viewing on my iPod Nano 3rd Generation. →

Once Sony Pictures got wise to what viewers like me were doing, they started requesting uploaders to take down these videos. So, they did, and they took their business to sites like Dailymotion and Veoh. Sometime later, I learned about the Internet Archive (<https://archive.org>). Sometime later, I created an account with Buy a Vowel Boards, an unofficial *Wheel of Fortune* forum created by a former contestant and a dedicated *Wheel* Watcher. I then learned some users started uploading full seasons onto Youtube and Dailymotion, and once again, I started downloading episodes left and right. In September of 2021, the stars aligned, and episodes from season seven were beginning to be available for download on the Internet Archive. Once I downloaded the first week of season 7, I turned up my headphones and was blown away just as I had been before, only now it felt like the wildest *Wheel* Watching party just busted into my house. This ecstasy comes at a price though. You see, since I've had a "bad" habit of downloading videos (Since I absolutely hate video buffering), I've had to purchase bigger external hard drives just to hold all the videos. My *Wheel of Fortune* folder alone is almost 200 gigabytes, and growing... It takes a lot of room to store these videos and it will get worse as uploaders post these full seasons online, but to me, it's well worth it. I've enjoyed watching season seven, and I hope season ten is uploaded in full soon. I am hoping that more seasons that haven't been reran on GSN in between fall of 1990 and fall 1994 (Seasons 8,9, and 11) are uploaded sometime in the future, but for now, I am grateful to the *Wheel* Watching community for uploading these treasures online. It doesn't show me "how great *Wheel of Fortune* used to be before so-and-so producer got a hold of it" like SOME PEOPLE will tell you, but it provides me with the excitement I got when I first saw these episodes when I was a kid. That provides me with a comfort that I sought for so long, even though I still enjoy watching current episodes of *Wheel*. Heck, I remember watching *Wheel* at my last job as it aired, and my manager and I always bet on which contestant would win the game, as well as who knew the puzzle. I suppose this was OUR personal *Wheel* Watching party. Just no drinks since we were both on the clock. ●



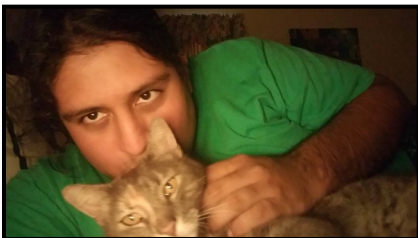
Kinzie Kitty, The Baby Princess Toot



Salem kitty going where she isn't supposed to be. Shame, Shame.



Jahna and I at Fajitaville Spring Break 2020  
The last before Lockdown



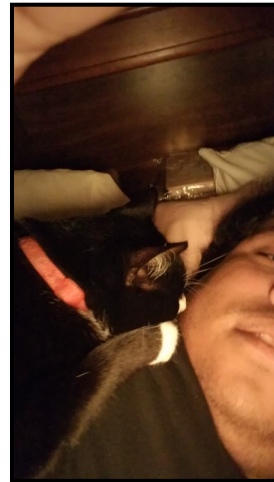
Salem Baby and I chillaxing



Jahna Enjoying a Mimosa at Sweet Paris Creperie & Café at La Cantera in San Antonio



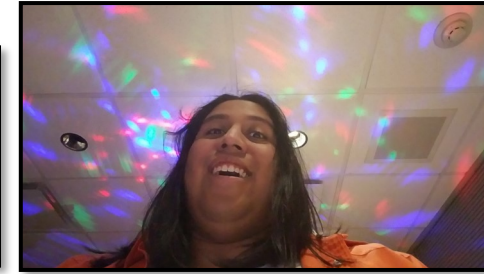
Salem Baby Loafing on my Sofa



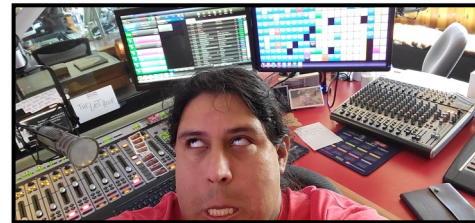
Kinzie Baby not letting me get out of bed



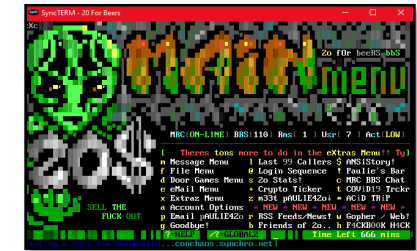
Jahna and I at JY Ramen in San Antonio



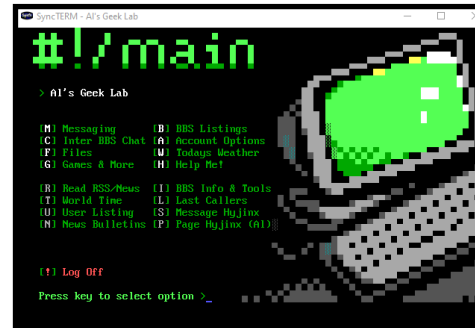
Matty at the KSYM-FM studios for OPEN All Night



Matty at the board at KOKE-FM



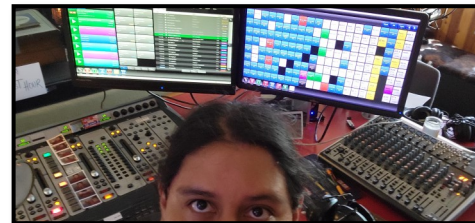
20forbeers Menu (see page 8)



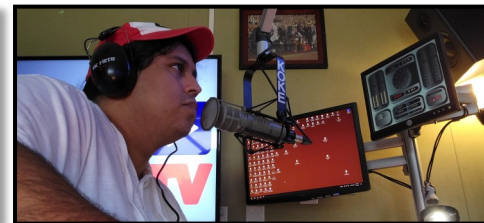
Al's Geek Lab Menu (See Page 8)



The Quantum Wormhole Menu  
(See Page 8)



Matty at the board at KOKE-FM



Matty at the board at KOKE-FM