



Mexican signal base station

A border blaster is a broadcast station that, though not licensed as an , is, in practice, used to target another country. The term "border blaster" is of North American origin, and usually associated with Mexican A border blaster is a broadcast station that, though not licensed as an , is, in practice, used to target another country. The term "border blaster" is of North American origin, and usually associated with Mexican whose broadcast areas cover large parts of the , and United States border AM stations covering large parts of . Conceptually similar European broadcasting included some pre-World War II broadcasting towards the United Kingdom, "around France and the U.S. government-funded station , targeting European countries behind the . With broadcasting signals far more powerful than those of U.S. stations, the Mexican border blasters could be heard over large In contrast to stations which broadcast illegally, border blasters are generally licensed by the government upon whose soil they are located. Pirate radio stations are freebooters from offshore, outside the of the nation they target, or ones that are illegally operating in defiance of national law within its sovereign territory. They also contrast with broadcasters, which operate on frequencies expressly designated for international broadcasts, whereas border blasters use frequencies designated for domestic broadcasts. In Mexico and the US, while the federal government of the US did not particularly like them, the stations were allowed to flourish. used a border blaster in his successful campaign for governor of Texas. The US, unlike the UK, has never required a license to listen to broadcast radio or television. The only restriction placed upon border-blasters was a law which prohibited studios in the US from linking by telephone to border-blaster transmitters in Mexico. This law, part of the , was introduced in the wake of 's fraudulent medical advice program on . The Brinkley Act remains on the books in the US, but licenses under that act are now routinely granted as long as the station follows applicable US and Mexican regulations. The inspired by the border blaster stations is extensive: the song "The WASP (Texas Radio and the Big Beat)", 's song "(), "The Wolfman of Del Rio" by on his album , 's " by , and 's " movie theme by . A similar situation developed in Europe, beginning with after . The government identified these stations as pirates because the Sunday broadcast was reserved for British listeners (deliberately coinciding with the Sundays of religious programme Most border blaster stations today program Spanish-language programming targeted at the Mexican side of the border. Some of the Spanish language border blasters target the growing Latino audience living in the southwestern US. Some target both. As was the case between the 1930s and the 1970s, some border blaster stations in areas near larger American border cities such as San Diego are leased out by American broadcasting companies and air English-language programming targeting American audiences, although the AM stations have sometimes been supplanted by FM signals just over the border and able to reach major American cities like San Diego or El Paso with city-grade signals. During those decades border radio was used by preachers who solicited donations, and advertisers who sold products of dubious value. The American side leases the station from the Mexican station owners/license holders and feeds programming from their American studios to the Mexican



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transmitters via satellite. Due to Mexican government regulations, these stations must air the at midnight and 6 a.m. daily, the government-produced radio magazine on Sunday nights, and 48 minutes of *tiempos oficiales* (public service announcements from the Mexican government, which include campaign ads during elections) per-day, and give station identification in Spanish. This is usually done softly or during commercial breaks so the listeners on the American side won't usually notice it. The PSA requirement has produced controversy even amongst officials in Mexico, for reasons including reinforcing negative perceptions of the country, taking up airtime that could be used to promote cross-border tourism and interactions instead, and their poor quality.

o : This is the radio station, formerly known as , featured in the movie starring as the . He moved to this station following his work on .o : This is the FM counterpart to XEPRS-AM.o o o o :

Broadcasts with an English top 40 format targeted exclusively at San Diego.0 0 0 : Owned and operated by . From the station's launch in to , programming and sales rights were managed by Bay

City Television, Inc. (a California-based corporation). Afterwards, it converted to a Canal 5 relay, with signal remained to cover the Spanish community on the American side of the border o :

off the coast of Great Britain to broadcast rock and roll to fans hungry for the music. 90 Years Of Border Blasting: A Look At The Mexican border radio stations played a significant role in shaping

the musical and cultural landscape of both the U.S. and Mexico, leaving a lasting impact on the development of popular music and broadcasting practices. Border Radio Collection, In the early

1930s, many AM radio stations began broadcasting from Mexico into the United States. These "border-blasters," as they were called, spanned the entire U.S.-Mexico border. Border

Blasters: The outlaw stations broadcasting from south of the border in the 1920s, a string of high-powered radio stations on the Mexican side of the Rio Grande changed American culture. XER, later

known as XERA, was one of the best-known of the Woodstock and the 60s ? The Hippie Channel In , he moved his act to the Mexican border-blaster station XERF-AM in Ciudad Acuña,

broadcasting at much higher power than allowed by stations in the U. S. XERF's signal could I Heard it on the X: Radio and Revelation in the The audiences for XERA were predominantly

rural. By blanketing the country with its powerful signal, XERA reached everyone but was often the only signal reaching rural America. Border Blasters Legendary DJ Wolfman Jack was heard

on several stations in Mexico, including the giant XERF station whose massive 250,000 watt signal could be heard right across North America after dark. Border Radio High-powered radio

signal could be heard right across North America after dark. Border Radio High powered radio transmitters on Mexican soil, beyond the reach of U.S. regulators, blanketed North America with unique programming. Border Radio...Open PlazaThese mega watt "border blaster"s;

unique programming. Border Radio -- Open Plaza These mega-watt "border blaster" stations, set up just across the Mexican border to evade U.S. regulations, beamed programming

across the United States and as far away as Border blaster. The term "border blaster" is of North American origin, and usually associated with Mexican AM stations whose broadcast



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areas cover large parts of the United States, and United States Border blasters: The outlaw stations that changed radioThe movie follows a group of rogue DJs who set up an outlaw radio station on a boat off the coast of Great Britain to broadcast rock and roll to fans hungry for the music. 90 Years Of Border Blasting: A Look At The Fascinating History Mexican border radio stations played a significant role in shaping the musical and cultural landscape of both the U.S. and Mexico, leaving a lasting impact on the development of Border Blasters: The outlaw stations broadcasting from south of In the 1920s, a string of high-powered radio stations on the Mexican side of the Rio Grande changed American culture. XER, later known as XERA, was one of the best-known of Woodstock and the 60s ? The Hippie Channel In , he moved his act to the Mexican border-blaster station XERF-AM in Ciudad Acuña, broadcasting at much higher power than allowed by stations in the U. S.

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