Gente de Zona: Miami confirmed it or chronicle of a submission foretold

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As predicted in this digital website, the so-called Cuba Free Fest, held in the city of Miami on Saturday, highlighted the submission of the Cuban duet *Gente de Zona* to the media terrorist in the guise of influencer Alexander Otaola, one of the event main producers.

Even though the YouTube buffoon could not — as expected — show the duet submission to his behind-the-scene hate campaign, the Cuban reggaeton artists proved they learned very well the lesson the alleged influencer has taught for months, which is no other than asking for the freedom of Cuba and the end of the dictatorship.

As for the rest of the so-called festival, which started soon before noon and lasted until ten o´clock at night, it was actually trivial. It showed the increasing mediocrity flourishing in the ignorance reservoir rooted in Miami and the political madness suffered by a new generation of scammers based in that community, which pretends to capitalize on the Anti-Cuban industry brewing in the city.

The event showcased all sort of “anticommunist” propaganda, coarse offenses against the leaders of the Revolution and its followers — the Cuban people, actually —, and calls to “sink the communist island into the sea” and “kill communists.” The new Miami scammers confirmed they mix up Anti-Communism, in vogue in the Trump’s era, with annexationism.

You cannot talk about freedom in Cuba or its independence, in a festival devoted — besides humiliating Cuban artists — to rally in support of Trump, the same president who, to win votes or ensure fraud as occurred in Florida back in 2000, has aimed at using hunger to force the Cuban people to surrender, the same people these scammers voice to defend.

As more than one participant suggested or stated in the circus show held at the Miami Marine Stadium, that is the core of this new re-birth of counterrevolution and hate in Miami.

In short, the Cuba Free Fest was another trick to fool those who, from that approach of ignorance and selfish

opportunism, still believe in the story, parroted again and again by some influencers, that the change is now. That's perhaps one of the few victories that both the old and the new counterrevolution may have scored in 60 years: to continue conning the Cuban community in Florida with pressures and lies.

The other is that of bringing — through blackmails — artists who do not hesitate to put their talent to the same height of those who smear José Martí's busts with pig blood, promote terrorist attacks against foreign embassies and look, with hysterical urge, to separate the Cuban family and thus trigger a confrontation among Cubans.

In their favor, we can say that *Gente de Zona* were "proud" enough not to let Alexander Otaola humiliate them even more by introducing their performance and they did not close, as expected, the show. They just sang one song, parroted the already-known propaganda learned in the Miami's manual of artistic creation freedom, and left the place in a hurry.

Did they feel embarrassed after such indignity?

P.S.

To justify their genuflection, *Gente de Zona* now say that "they did not dare to speak about politics before because they felt trapped between "uncertainty" and "fear" and feared reprisals against their families. In fact, the only retaliation they do fear, as proven last Saturday in the festival supporting Trump, is to lose the money for the very simple reason to be faithful to the people that made them artists with standing ovations.

Translated by Sergio A. Paneque Díaz / CubaSí Translation Staff