

VERA IVANOVNA IS MISTAKEN

A.A.Lokshin, son of the composer

I have just read a book by Vera Ivanovna Prokhorova: "Four Friends in the Background of the Century" (Moscow, Astrel, 2012). Prokhorova stubbornly continues to insist that my father is to blame for her being arrested in 1950 (p.51-58).

Prokhorova has formulated all accusations against my father ten years ago in her article "The Tragedy of Betrayal" (Russian Music Newspaper, 2002, № 4). Now this newspaper has become a rarity. However, in my "Genius of Evil" (2005) which is available on the Internet there are large quotes from the above-mentioned article, so the reader can easily verify that Prokhorova's charges against my father have much changed in comparison with those written in 2002. I confess, I was expecting the fact that the charges will "float".

The episode on the staircase has moved to the room (where my father lived together with my grandmother and my aunt), the Malenkov's portrait which had been hanging in the street before the election suddenly materialized on the wall of the room, and my grandmother and aunt have been removed from the room in an unknown direction. Logically related to the mentioned episode the description of confrontation between Prokhorova and M.A.Meerovich has radically changed. A never-existed "secretary" of my father has also appeared...

As regards the accusations against my father, I do not intend to answer all fads of Vera Ivanovna's memory. I consider these radical changes as the recognition of the fact that my previous answers to the Prokhorova's article "The Tragedy of Betrayal"(2002) were complete and exhaustive.

However, Prokhorova's memoirs about her life in the GULAG are quite informative. It wasn't cold in the barrack where she lived ("...icy bunk in the barrack? No, the stove was overheated ..."), her personal guards turned out to be decent men, she was released from the hard work ... (p.58-60). See also Prokhorova's interview to the journalist E.Pischikova ("Russian Life", September 28, 2007): "... by nature, I am not adapted to the physical work, so I did not even have to pretend."

Prokhorova's text about her life in the GULAG turns out to be in remarkable correspondence with Volpin's story about his prosperous life in a mental hospital after he had been arrested in 1949. (See Yu. Eichenwald, "The Last Pages". - Moscow: RGGU, 2003, p.247.) Both Volpin, and Prokhorova had to be protected from death by the Secret police (NKVD). Otherwise, who would distribute the Lubyanka stuff about my father all over the world?

Still, the level of the book by Vera Ivanovna is amazing. In conclusion, I want to present two excerpts from it. Although these excerpts are not directly related to the theme of my notes, they do characterize her book as a whole:

<< Now they tell and write a lot of nasty things about [Sergey] Efron, that he supposedly was an agent of the NKVD, and so on. I do precisely know that this is not true. >> ("Four Friends ...", p.29)

It's splendid, isn't it?

<<But his [Andrey Sakharov's] spouse! She was a devil incarnate, just a devil incarnate! The eyes are black and rotate around its axis. Apparently, she kept Sakharov under the thumb. >> (Ibid., p.73)
But I have always thought that such a characterization of Elena Bonner issues from ... well, you've guessed it ...

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