



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

1.8 Provenance Report. Archive ID. #3521
1929 Baldwin Concert Grand - The "Lennon-Ono-Green-Warhol Piano"
by Karen E. Lile
Senior Appraiser ~ Researcher ~ Historian
Aug 3, 2022

Prepared for:
Mercersburg Academy, 100 Academy Dr., Mercersburg, PA 17236, Mansoor Emral Shaool,
1741-B Dual Hwy, Hagerstown, MD 21740, Sassan Emral Shaool, 1741-B Dual Hwy,
Hagerstown, MD 21740, Adam Emral Shaool, 1741-B Dual Hwy, Hagerstown, MD 21740

Karen E. Lile's Findings:

The piano Karen Lile inspected on April 22, 2022 at Mercersburg Academy (a satin ebony 1929 Baldwin Concert Grand Model D, with the serial number #59596 and a plaque on the fallboard with the words engraved on it. "To Sam Love John and Yoko 1979") is the piano Sam Green testified under oath was given to him by John Lennon and Yoko Ono as a gift in 1979. This piano belonged to John Lennon in 1978 before it was given to Sam. Under Sam Green's care from 1979-1999, it held a central position in an intimate and private circle of celebrity friends during pivotal times in their creative process. This included John Lennon, Yoko Ono, Andy Warhol and others.

Sam Green was the past Director of the Institute of Contemporary Art (ICA) at the University of Pennsylvania, who brought artist Andy Warhol for his first solo museum exhibit at ICA in 1965. Sam was named Cultural Consultant for the City of New York and later became a private art consultant, an international traveler and socialite. Sam maintained a 25 year friendship with Andy Warhol until Warhol's death in 1987 and also had a business and personal relationship with John Lennon, one of the 4 Beatles, until John was murdered on Dec. 8, 1980. Sam Green also had a business and personal relationship with Yoko Ono, spanning many years. Yoko Ono is a significant artist/musician in her own right, was married to John Lennon at the time of his death and is the mother of John's son, Sean Lennon.

During the period of time of this piano's provenance, John Lennon and Yoko Ono released their Double Fantasy album, Andy Warhol collaborated with Jean-Michel Basquiat and made a series of his own artworks using an Amiga 1000. Warhol was also experimenting with abstraction, his Rorschachs in 1984 and his Camouflages in 1986 and a series of self portraits that are iconic, some of the canvases measuring 9 feet square.

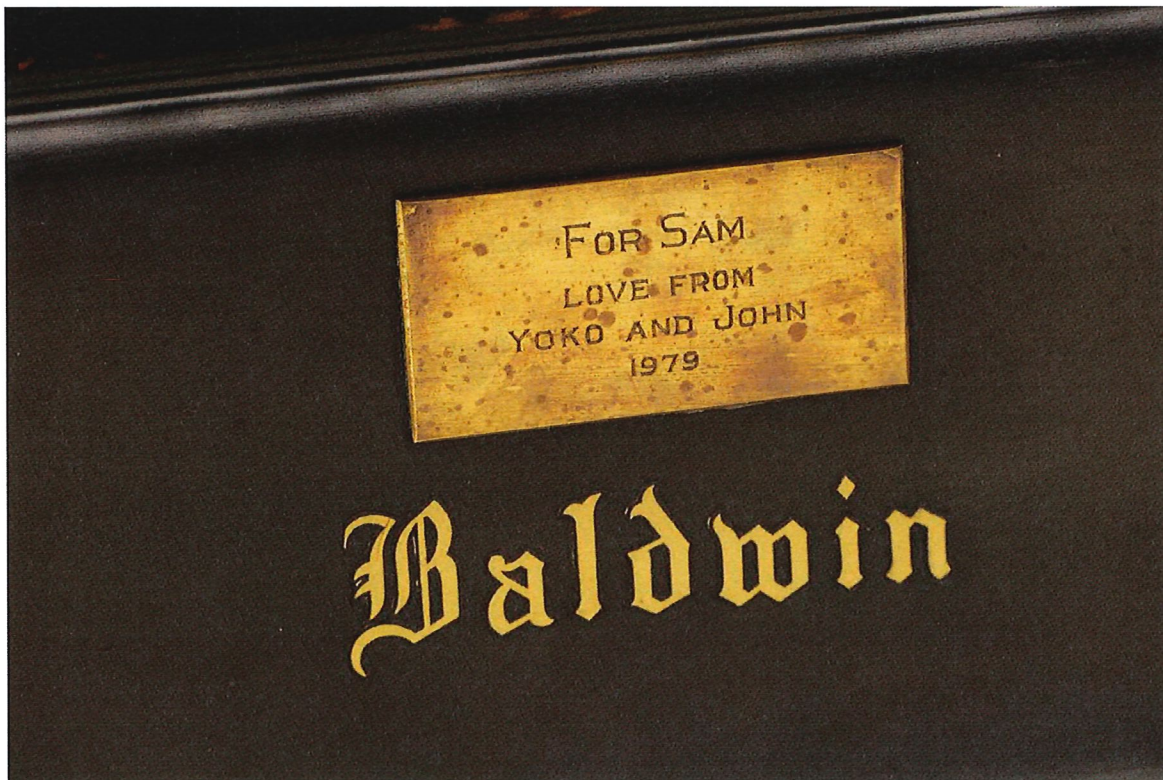
After the piano left Andy Warhol's studios at 158 Madison Ave, it was loaned to the New York Academy of Art. It became part of a scandal widely covered in the press in 2000, when Sam Green sued the New York Academy of Art, asking Bruce Ferguson to produce the piano that had become lost to Green under the Academy's care. The Academy could not produce it for Sam because they had sold it and did not know where it went after the initial sale. I am satisfied that I have traced the ownership of the piano from 1978 when John Lennon bought it, to its current owners, the Mercersburg Academy. Throughout this report I will refer to this piano as the "Lennon-Ono-Green-Warhol Piano", to distinguish it from other piano's owned by John Lennon and/or Yoko Ono.



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

The piano's condition on April 22, 2022 when Kendall and Karen Lile inspected it, is a historical record in and of itself, because to the trained eye, it reveals how it was used and what parts were replaced over the years and when. The piano's finish is original had an unusual wear pattern on it's hammers (with the top key #88 almost worn through)¹. A circle is melted into the finish of the Lennon-Ono-Green-Warhol piano's lid when folded back, which could have either been a cigarette tray with hot ashes dropping on the finish (John Lennon smoked) or from the heat on the base of a Fresnel oil lamp. The Fire Island cottages the piano was located at when John Lennon and Yoko Ono visited multiple times in 1979-1980, did not have electricity. The piano has many dings in the finish and the plaque with the words engraved "'To Sam Love John and Yoko 1979'" is tarnished showing age.

This report gives the reasoning and supporting evidence for Karen Lile's conclusions after having completed 3 months of research into the provenance of this piano.



¹ Bean, Kendall Ross. (2022, April 22). "R1.2 Piano Inspection and Evaluation Report" Piano Finders Archives. Hammers on Item 15. "There is some flattening and grooving of hammer crowns..Topmost hammer #88 is worn almost thru and misaligned"



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

Introduction

- I. **Introduction:** One of the responsibilities of a piano appraiser, in cases like the Lennon-Ono-Green-Warhol Piano, is to show why it is concluded that the piano was owned and interacted with by the people that gave it a celebrity value above and beyond its musical instrument value.
- II. **No Conflict of Interest:** Karen Lile certifies that she has no present or prospective interest in this piano and has no personal interest or bias with respect to the parties involved. Her compensation is not contingent on reporting a predetermined condition or value that favors the cause of the client, broker or underwriter. She has made a personal inspection of the above-captioned piano, Lile read Sam Green's Court case in 2000, reviewed over 1100 of Sam Green's Papers located at the Beinecke Rare Books and Manuscripts Library at Yale University and has done original research and interviews in preparation for writing this provenance.
- III. **The approach:** Lile approached her research and interviews with great respect for the lives of the people who interacted with the John Lennon-Ono-Green Piano, understanding that a revelation of fact can have emotional impact for family and friends still living. Lile considers empathy and compassion to be an essential part of her interviews and research.
- IV. **Sources:** Sources are quoted. Primary sources are sought after wherever possible, using newspaper articles and other secondary and tertiary accounts as the clues to lead to the most reliable sources available within the time given.
- V. **Other Reports:** Kendall Ross Bean inspected and took photos of the Lennon-Ono-Green-Warhol Piano on April 22, 2022 and his reports are companion to this report.



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

The Provenance of the John Lennon-Ono-Green Piano

This Provenance report focuses on the life of the piano and the people who interacted with it from the time John Lennon purchased it in 1978 until today. But it has a history before that. Kendall Bean confirmed it is a Baldwin built in 1929. This was the same year as the “At the Baldwin” radio show was being broadcast nationally. Its specific history prior to 1978 is unknown, but the piano itself is a historical record of its design and high quality construction.

By the 1920’s, when this particular 1929 Baldwin Concert Grand was made, the piano, as an instrument, had become the culmination of three powerful forces: 1) The innovations of the piano designers and builders 2) The manufacturers who arranged for the piano to be built to their specifications 3) The artisans who did the work with their hands.

Edward Rothstein, music critic of the New Republic stated in his 1990 Foreword to Arthur Loesser’s 1954 book *Men, Women and Pianos*, “The triumph of this instrument (the piano) is easily told. What is less easily explained is why the piano is so important, and what it’s presence meant, for the cultures it touched...the piano was as much an expression, of a society’s dreams and style, as it was the music it played. Moreover, it was not just an occasional accompanist to that world, it was its central voice.”²

The Lennon-Ono-Green-Warhol Piano was present in the private lives of John Lennon, Yoko Ono, Samuel Adams Green and Andy Warhol. The piano became a “central voice” in a celebrity story for the public when it was lost to its owner Sam Green and a lawsuit attracted the press in 2000.

It was the task of this provenance researcher, to research the provenance of this piano before establishing its appraisal value. One of the things that makes this piano unique, is that it was not intended for the public or to be sold outside the family or intimate celebrity circles. It was a private piano, that was a gift of love, and was accompaniment to the lives of a circle of friends including John Lennon, Yoko Ono, Sam Green and Andy Warhol. This provenance is based upon comprehensive research revealed herein. Kendall Ross Bean wrote a report which chronicles the piano’s origin in 1929 in his 1.7 Piano Finders Authentication of 1929 Baldwin Model D 9’ Ebony Concert Grand #59596.

On April 28, 2022, Karen Lile contacted the Baldwin Company to inquire of the piano’s ownership before John Lennon bought in 1978. There was a letter from Ted Stalets³ from Baldwin documenting the purchase by Lennon, but there was no record of previous owners. Thomas Gaffney, of Baldwin, replied to Lile “We don’t have those records (records of ownership prior to 1978), and I’m not sure if we ever did – we were never able to provide such

² Loesser, A., & Rothstein, E. (1990). Forward. In *Men, women, and pianos: A social history* (1954 Edition Reprinted 1990, p. viii). foreword, Dover Publications.

³Stalets, Ted. (2001, July 16) “Baldwin Concert Grand” Printed Copy. Provided by Alex Hernan to Karen Lile in person at Meyersberg Academy on behalf of Mansoor Shaool. Date of access 2022, Apr 22. (Note: Sassan Shaool verified in a phone interview on May 1, 2022 that this letter was given to his father Mansoor Shaool by Buddy Bain upon transfer of ownership from Bain to Shaool). See Provenance Appendix pg 10.

specific details on any pre-Gibson Baldwins. Gibson didn't buy the Baldwin name and assets from bankruptcy until November 2001".

It might be possible to trace the piano's history from 1929 to 1978 by going to Cincinnati's Libraries, but since there is no known additional celebrity value, a judgement was made to focus on the provenance after it first acquired its known celebrity value in 1978 when John Lennon bought it.

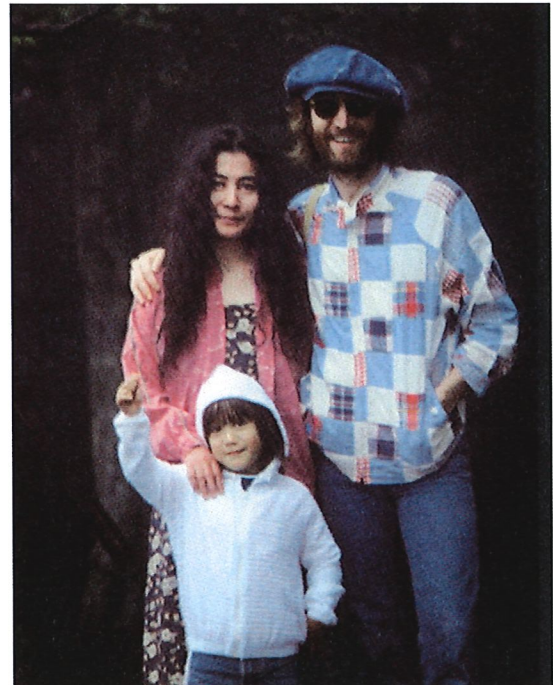
1978

It is this historian's opinion, that this piano has one of the most unique and interesting provenances on public record, because of its "celebrity-on-celebrity" value spanning both music, art and celebrity social circles at a pivotal time in cultural history.

It is also an iconic representation of the private lives of celebrities turned public without forethought.

It's value was hidden and it began quietly accumulating value from the time John Lennon purchased it in Nov 1978 as a used instrument from the Baldwin retail store at 58th and 7th Avenue in New York⁴, and then in 1979 when John and Yoko gave it as a gift to Samuel Adams Green with the plaque installed above the keyboard "For Sam Love From Yoko and John 1979".^{5 6}

This gift was private, without newspaper coverage, during the time when John Lennon was emerging from his private years raising Sean Lennon, his son



⁴ Stalets, Ted. (2001, July 16) "*Baldwin Concert Grand*" Printed Copy. Provided by Alex Hernan to Karen Lile in person at Meyersberg Academy on behalf of Mansoor Shaool. Date of access 2022, Apr 22. (Note: Sassan Shaool verified in a phone interview on May 1, 2022 that this letter was given to his father Mansoor Shaool by Buddy Bain upon transfer of ownership from Bain to Shaool).

⁵ Bean, Kendall Ross, (2022, April 23). Photo of Plaque on 1929 Baldwin Concert Serial Number 59596 at Meyersberg Academy, Meyersberg, PA. Located at Piano Finders Archives, Walnut Creek, CA.

⁶ Ramgopal, Mahendra (2000, May 16) "Since 1979, plaintiff is the owner of a concert grand piano which he received from John Lennon bearing the inscription "For Sam Love From Yoko and John 1979, hereinafter referred to as the 'Lennon Piano'" This entry is for the case of Sam Green v. The New York Academy of Art Bruce W. Ferguson Index 00111075, found in paragraph 5 under First Cause of Action of the Complaint filed by Mahendra Ramgopal, Attorney at Law for the Plaintiff. The Supreme Court of the State of New York, County of New York.

by Yoko Ono. It might have remained a private gift and never been known to the public, were it not for the events that ensued later in this provenance.

John Lennon had stepped out of the public eye when this piano was purchased.

Susan Lacy series creator and executive producer of *American Masters* as well as a producer of the film *Lennon NYC* says, “The period that Lennon lived with his family in New York is perhaps the most tender and affecting phase of his life as a public figure, Just as the generation that had grown up with the Beatles was getting a little older and approaching a transitional time in their lives as they started families, they saw this reflected in Lennon as he grew from being a rock star icon into a real flesh and blood person.”^{7 8}

1979

John Lennon wrote in his will: “I nominate, constitute and appoint my wife YOKO ONO, as the Guardian of the person and property of any children of the marriage who may survive me. In the event that she predeceases me, or for any reason she chooses not to act in that capacity, I nominate, constitute and appoint SAM GREEN to act in her place and stead.”⁹



Photo (from left to right) Sam Green, John Lennon Yoko Ono at a concert. ¹⁰

⁷ WOUB Public Media PBS Blog (2020, Oct 3) “John Lennon’s life in New York City during the 1970s – “*Lennon NYC: American Masters*” – Airing October 9” , <https://woub.org/2020/10/03/john-lennons-life-in-new-york-city-during-the-1970s-lennon-nyc-american-masters-airingoctober-9/> | Access Date 2022, May 19.

⁸ Saimaru, Nishi F, Karuizawa. (1979, Summer) “Photo of John Lennon, Yoko Ono, Sean Lennon in *Karuizawa, Japan, Summer 1979*” © 1979 Yoko Ono. “John, Sean, and Yoko pose for a family portrait in Japan. This was John's last visit to Karuizawa. During the summer of 1980, John & Yoko recorded their last album together, *Double Fantasy*, and did not go to Japan.” from Yoko Ono’s Official Flickr Page. <https://www.flickr.com/photos/yokoonoofficial/4720233961/>

⁹ Lennon, John. (2019, Nov 12) “*Last Will and Testament*”

¹⁰ “Photo of Sam Green, John Lennon and Yoko Ono. “ found in deposition papers for the case of Sam Green v. The New York Academy of Art Bruce W. Ferguson (2000, May 16) Index 00111075, Supreme Court of the State of New York, County of New York.

As mentioned before, from 1979-1999 the piano was owned by Samuel Adams Green, whom Guy Trebay of the New York Times said "Of all his varied roles, Mr. Green is likely to be best remembered as a social adventurer, a collector of people who approached the wealthy and famous with the ardor of a lepidopterist wielding a butterfly net....The people Mr. Green collected were often exotic or titled or wealthy and, in some cases, figures of legend. Andy Warhol was a close friend, but so were Greta Garbo, the drag queen Candy Darling, the photographer Cecil Beaton and Yoko Ono." ¹¹



The Philadelphia Scene

A VISIT TO 'THE FACTORY'—With pop artist Andy Warhol in his New York studio are Mrs. Al Paul Lefton, Jr. (left), of Villanova, Miss Edith Sedgwick, of New York, and Samuel Adams Green (right), of Philadelphia. An exhibition of Mr. Warhol's works opens with special previews next week at the Institute of Contemporary Art, University of Pennsylvania.

A clipping from Sam Green's archives show him with Mrs. Al Paul Lefton Jr., Edie Sedgwick and Andy Warhol.

¹¹ Trebay, Guy. (2011, April 6) "A Collector of People Along With Art", New York Times. "Sam Green had several cottages on Fire Islands where John Lennon and Yoko Ono were frequent visitors"

Sam Green had several cottages on Fire Island¹² where John Lennon and Yoko Ono were frequent visitors¹³ after gifting the piano to Sam in 1979. The piano's 9' concert grand size makes it a memorable piano to move. Tom Dillow, a DJ at Sam Green's Fire Island cottages recalled the gift of the piano to Sam from Yoko. The fact that the piano gift shows up in other's memories at this period and later, demonstrates that the piano was an important accompanist to the lives of Sam, John and Yoko's inner private social circle. Sam Green, received two pianos from John and Yoko in 1979 that were moved to his Fire Island cottages. Sam states "I Sam Green, had a professional and personal relationship with John and Yoko. They would often visit and stay at my house in Fire Island, NY. Yoko thought the creative atmosphere here would help inspire John in writing songs for their new album".¹⁴ The new album was later titled "Double Fantasy".



¹² Trebay, Guy. (2011, April 6) "A Collector of People Along With Art", New York Times. Reference this quote: "More than anything, Mr. Green was a social sorcerer, a host of some skill at a collection of unusual houses that included a colonial-era mansion in Cartagena, Colombia, and a cluster of beach shacks in Oakleyville, a flyspeck town at the edge of the Sunken Forest on Fire Island."

¹³ Gregorian, Dareh. (2000, May 28) "Lennon's Pal wants \$1.6M for 'Lost' Piano" New York Post. <https://nypost.com/2000/05/28/lennons-pal-wants-1-6m-for-lost-piano/> (Access Date 2022, May 18)

¹⁴ See Appendix to Provenance Pg 95 for notarized Letter from Sam Green

Kendall Bean estimates, according to his best judgement, that the piano was restrung and re-hammered before the piano was sold to John Lennon in 1978. The rust on the tuning pins and strings¹⁵ that seen on the piano in 2022, is evidence of it being in a humid climate. So, the rust likely would have occurred after John Lennon bought it, and the conditions on Sam Green's Fire Island location near the water could be a likely cause for this type of rust developing. And if Sam Green's cottages were not temperature controlled, then the wood on the pinblock could have swelled and contracted frequently, which might have affected how long a tuning held after it and given cause for a tuner to recommend that Sam remove it from the location at a future time.

The "Samuel Adams Green Papers" at Yale's Beinecke Rare Book and Manuscript Library lists documents and files, including correspondence between Sam, John, Yoko and Andy Warhol and more. This researcher traveled to the library and examined the contents of numerous boxes of documents and photos, taking over 1,100 photos. Select photos are included in the appendix. Research revealed numerous records that showed the close relationship between Sam Green, Yoko Ono, John Lennon and Andy Warhol.



¹⁵ Bean, Kendall Ross. (2022, April 22). "R1.2 Piano Inspection and Evaluation Report" Piano Finders Archives.

1980

December 8, 1980, John Lennon, one of the four Beatles, was killed while entering the apartment building where John and Yoko lived, (the Dakota) on Manhattan's Upper West Side. This was a tragedy for his family and intimate friends, as well as for his fans, who gathered outside immediately afterwards and days and years later, still mourn the loss.

The media coverage was so extensive, it would fill boxes. "The Beatles were without any question the most popular, most influential of all rock groups, and John Lennon was the most impassioned and probably the most deeply talented," said John Rockwell of the New York Times in his commentary the day of John's death.¹⁶

Over 35 books written about the life of John Lennon and articles in the media are widely available to anyone who wishes to find them.



Leader of a Rock Group That Helped Define a Generation

By JOHN ROCKWELL
The Beatles were without any question the most popular, most influential of all rock groups, and John Lennon was the most impassioned, and probably the most deeply talented, of all the Beatles.
In 1961, when the Beatles first reached America to appear on the Ed Sullivan program, bemused wood shavers found it difficult to distinguish them. They all seemed similarly gray-suited, mop-topped mannequins: what set their situation was that their songs — "I Want to Hold Your Hand" was the archetype — celebrated teen love in a way that teenagers hadn't responded to since the days of Elvis Presley and Frank Sinatra.
But soon thereafter, as the Beatles began to define their generation, it be-

came apparent that Mr. Lennon and Paul McCartney were actually the creative forces behind the band. Ringo Starr was cute and cuddly and George Harrison played eloquent lead guitar and helped channel the Beatles' energies into Eastern mysticism. But it was Mr. Lennon and Paul McCartney who counted.
The two composed most of the band's songs and were the lead singers. At first they collaborated closely, sharing lyrics and music. Later they tended to compose separately, but for reasons of legality and personal loyalty the songs were still credited to both jointly.
Unmatched Success
Mr. Lennon and Mr. McCartney worked together in a classically complementary manner. Mr. McCartney was the mazy, bright one, the purveyor of lilting ballads and cheery love songs. Mr. Lennon was the harder, fiercer

man, the true rocker of the foursome. He had the grittiest singing voice, and the deepest, most convoluted sense of rock's anger and potential triumph.
The Beatles' influence expressed itself first in all the simple sociological dimensions of their success, unmatched in pop-music history to this day. But the band also managed almost singlehandedly to transform the innocent entertainment of rock-and-roll into the critically self-conscious penetration of rock. Mr. Lennon, with his eager willingness to explore the ramifications of the psychedelic experience, led that transformation more than any other Beatle.
But ironically, it was that very evolution away from the rock energy of early Beatles rock-and-roll that crystallized Mr. Lennon's dilemma for the 70's. He was once quoted as saying that the band had never made better, more intense music than it had in the cellar

nightclubs of Hamburg in 1962. In the 70's, he tried to find a way to recapture the power of his youth and to reconcile it with his adulthood, but he had severe difficulties in so doing.
Life as a Seer
The dichotomy between Mr. Lennon's drive and Mr. McCartney's sedateness manifested itself ever more strongly after the band broke up in 1970, and ironically reaffirmed what each man had brought to the other. On his own, Mr. Lennon's solo albums sometimes reached real shoptown (above all, "Imagine"). But too often he degenerated into self-indulgent howling — frequently abetted by his wife, the Japanese-born conceptual artist Yoko Ono. At the same time, Mr. McCartney, shorn of Mr. Lennon's countering influences, drifted ever more thoughtlessly into frothy pop.
Throughout his life, from even before the Beatles came together, Mr. Lennon seemed a seeker. His first and perhaps ultimate way to salvation was rock music itself, which he mastered and conveyed with a passion and intensity rarely equaled in the genre. And he managed in the 60's to loosen that passion with a delightful wit.
But as the Beatles grew, seemingly wistfully, into the phenomenon they became, Mr. Lennon appeared to grow troubled in his search, and to broaden it to include politics, religion and the self. In so doing he lost the focus his music had previously given him, and tended to rant emptily. All of the psychedelic adventures, sleep-in protests, nude album covers and primal screaming in the world could not replace the void that rock had once filled.

Sincere but Misguided
In the latter half of the 70's, Mr. Lennon withdrew almost completely into himself, and into the rearing of his young son, Sean. The recently released album that he and Yoko created, "Double Fantasy," was really more of an extension of that domestic heroism than a break from it. Mr. Lennon's songs on the record, even though they have done well commercially, represent a tired recycling of his youthful ideas — a sincere but misguided and slightly desperate fixation on domestic happiness that really doesn't suit rock at all.
All rock, even in failure, he remained a spokesman for his generation, and true to personal retreat as he had been in the joyful assertion and tortured protests of his earlier years.



The Beatles in 1964. From the left, Paul McCartney, Ringo Starr, George Harrison and John Lennon

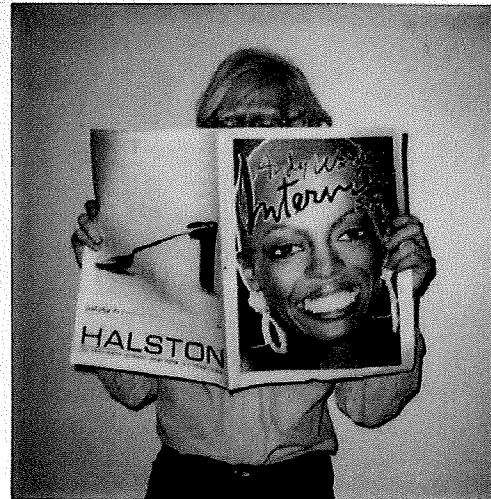
The New York Times
Published December 9, 1980
Copyright © The New York Times

¹⁶ Rockwell, John. (1980, Dec 9) "Leader of a Rock Group That Helped Define a Generation". New York Times pg 35.

1983-1986 (or 1987)

Sam Green and Andy Warhol were close friends for 25 years. Sam arranged for Andy's first art exhibit, shared a cameo film appearance with Warhol at the Factory, recored numerous and conversations between himself and Andy, that are now at the Warhol museum.¹⁷ Warhol was not only part of Green's intimate circle of Fire Island Friends, where the piano was located, Samuel Green is reported to have lent the Lennon Piano to Andy Warhol's Interview Magazine Office between 1983-1986¹⁸. This building, the former, the Con Edison Building, brought together Warhol Studios, The Factory and the Interview Offices, of which Fred Hughes said "The space was enormous, with three separate wings, each with its own entrance: One would be for the Factory, one for Interview, and the third would be rented out."¹⁹

John T. Oconnor, said in his book Unseen Warhol, "The five-story 'T' shaped building stretched from 32nd Street to 33rd Street as well as a wing connecting to Madison Avenue. It encompassed a (finally) ballroom-sized painting space for Andy, spaces for stretching oversized paintings, video studio and screening room, expanded offices for a newly profitable *Interview*, two kitchens, an elevator, dining room, multiple bathrooms - some with granite showers, and a roof deck with electric doors... But what really made Andy happy about that megalith of a building were the possibilities for storage. Hundreds of paintings could be stored, along with prints, unfinished projects, his *Time Capsule* series and, most importantly, his own acquisitions."^{20 21}



¹⁷ See Appendix.

¹⁸ Gregorian, Darih. (2000, May 28) "Lennon's Pal wants \$1.6M for 'Lost' Piano" New York Post. <https://nypost.com/2000/05/28/lennons-pal-wants-1-6m-for-lost-piano/> (Access Date 2022, May 18) Quote from article: "In 1983, Green lent the piano to painter pal Andy Warhol for his Interview magazine offices, and five years later it went to the New York Academy".

¹⁹ "Andy Warhol's Fourth and Final Factory - The Con Edison Building", <https://warholstars.org/chron/lnx/factory82.html> | Access Date 2022, May 20

²⁰ <https://warholstars.org/chron/lnx/factory82.html> | Access date: 2022

²¹ Makos, Christopher. "Photograph of Andy Warhol holding a copy of Interview magazine" as published in Hackett, Pat. (2018, May 29). "Remembering Interview Magazine through Stories of Those Who Worked There., Another Man Magazine. <https://www.anothermanmag.com/lifeculture/10354/remembering-interview-magazine-through-stories-of-those-who-worked-there> | Access Date 2022, May 19.

Although we don't have a record of why the 1929 Baldwin concert grand piano was moved to Warhol's 158 Madison Avenue Building, Andy Warhol mentions in his diary, "Sam Green was in everybody's life, such a big part—he's had Yoko Ono and John Lennon and Cecil Beaton and Greta Garbo and me."²²

Journalist Pat Hackett of Another Man Magazine summarizes the activities of the magazine that occupied 1/4 of the space in the Madison building after 1983, "Interview was the ultimate Warholian project, giving readers insider access to the pop cultural elite through a compelling blend of glamour photography and celebrity-on-celebrity conversations that sprawled decadently across the oversize pages of the magazine. From 1972 to the late 80s, Richard F. Bernstein gave it a stamp of distinction with his exquisitely rendered portraits of everyone from Grace Jones, David Bowie, and Diana Ross to Debbie Harry, Michael Jackson, and Bob Marley, among many others."²³

During the time the Lennon-Ono-Green-Warhol piano was located 158 Madison Avenue, Warhol made a series of artworks using an Amiga 1000 and collaborated with artist Jean-Michel Basquiat. Warhol was experimenting with abstraction, his Rorschachs in 1984 and his Camouflages in 1986. Nine months before his death, Warhol created a series of self-portraits that are iconic, some canvases measuring 9 feet square.

Andy Warhol died on Feb 23, 1987 as announced on Page 1 of the New York Times by Douglas C. McGill with the statement, "Andy Warhol, a founder of Pop Art whose paintings and prints of Presidents, movie stars, soup cans and other icons of America made him one of the most famous artists in the world, died yesterday. He was believed to be 58 years old."

²² Andy Warhol Diaries, edited by Pat Hackett, pg 1015

²³ Hackett, Pat. (2018, May 29). "Remembering Interview Magazine through Stories of Those Who Worked There., Another Man Magazine. <https://www.anothermanmag.com/life-culture/10354/remembering-interview-magazine-through-stories-of-those-who-worked-there> | Access Date 2022, May 19.

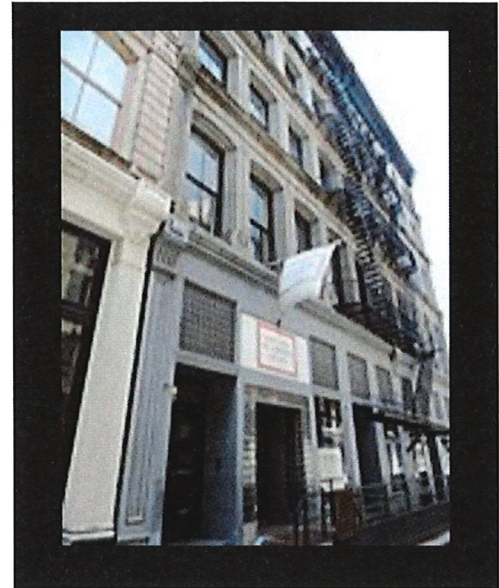




1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

Sometime between 1986 to 1987 until 1999

Sometime between 1986 to 1987 Sam Green next loaned the Lennon Piano to the New York Academy of Art, of which Andy Warhol was co-founder. Sam Green had joined the Academy's board in 1986 and Dr. Gregory Hedberg, who was the director of the school at the time, mentioned to Sam that the Academy needed to rent pianos for various school events. Green says, "The Academy was strapped financially and could ill afford the piano rental fees and was looking for a way to avoid the cost of such an instrument. I remembered that I had a very valuable piano, given to me by John Lennon...worth millions of dollars."²⁴



2000

To this researcher's knowledge, up until 2000, the piano's movement in the inner circles of John Lennon and Yoko Ono, Samuel Adams Green, Andy Warhol, and then the those at the New York Academy of Arts was private to those who knew it personally and not featured in the media for the public.

But privacy was stripped shortly after the piano became "lost" * to Sam Green, and the New York Academy of Art could not produce it upon Sam's request. Samuel Adams Green said, in a letter to Mr. Bruce Ferguson dated June 4, 1999, when referring to those who moved in his social circles, "Actually, no one but John (Lennon) and I knew how valuable and unique this piano was. It could be compared to the Stradivarius Violin.. It was the last of an advanced technology to be used in American pianos before the crash of 1929... I arranged for friends of mine to donate another grand to the Academy because of the eventuality that I would be placing my Lennon piano elsewhere. As you can read on page 601 of the Lennon biography, I had in the past been extremely successful in realizing enormous benefits when disposing of Lennon property. For example, I parlayed for his tax benefit an eighty thousand dollar Rolls Royce into over two and a quarter millions dollars at auction".²⁵

Sometime before Sam wrote the letter to Ferguson. Sam Green had been approached by a dealer in California with an offer to sell him the Lennon Piano for \$80,000-100,000. It turns out that the CA dealer did not have the authority to sell the piano, nor did the CA dealer have it, as

²⁴ Hoffman, Darnay (2000, May 19) Verified Petition of Green vs. Eileen Guggenheim Wikinson, addressed to Board of Regents of the University of the State of New York paragraph 5, page 2, paragraph 10 pg 5 which document is found in deposition papers for the case of Sam Green v. The New York Academy of Art Bruce W. Ferguson Index 00111075, Supreme Court of the State of New York, County of New York.

²⁵ Green, Sam. (1999, June 6) Letter to Bruce Ferguson found in deposition papers for the case of Sam Green v. The New York Academy of Art Bruce W. Ferguson (2000, May 16) Index 00111075, Supreme Court of the State of New York, County of New York.



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

was discovered by Lile in her interview of Buddy Bain²⁶. But, the dealer's call to Green alerted Green to the fact the piano was not at the New York Academy of Art anymore.

At the time Sam Green wrote the above mentioned letter to Bruce Ferguson on Jun 6, 1999, he did not know where the piano was, nor did the Academy appear to know either.

In Sam Green's above mentioned letter to Bruce Ferguson, he states "It is a sad loss: The disappearance of John Lennon's piano from the Academy of Art. . I'd lent it to the school during the formative years, hoping that its presence there would give the students and faculty a feeling of being connected to the Arts. I would prefer not to have to use the courts as a recourse. Should the press get hold of the story through court records, the ensuing embarrassment would be counter productive to the Academy....I hope that this matter can be kept quiet as I hold no grudge against the Academy and I hope that we can resolve the matter fairly."²⁷

Considering the fact that this piano was not only a gift from John and Yoko to Sam, but also had spent time with Andy Warhol, it's history included both music and art, something known to Sam Green when writing the above letter.

A lawsuit by Sam Green against the New York Academy of Arts, Bruce Ferguson, created a scandal in May 2000 with articles in the New York Times, the New York Post, People Magazine, The New York Daily News and Associated Press and others. The press coverage brought many facts to light. After all this initial press coverage, determined investigative reporters discovered that the piano had been sold to Buddy Bain in Arab, Alabama. Upon that discovery, so many reporters appeared in Arab Alabama, as to cause Mr. Bain to hire a publicist to handle them.

But there was still a mystery on April 23, 2022 when this provenance research began. Who sold the piano to Buddy Bain? It was not sold to Buddy by the New York Academy of Art, or they would have known where to find it when Sam Green asked for it to be produced. The secret was kept for 23 years. It was not until Harold Katz and Buddy Bain confessed on April 28, 2022, to this researcher, in a private interview of each of them that anyone except Buddy and Harold knew Harold Katz was in the missing link in the provenance. ^{26, 28}

Harold Katz, said to Lile that he had selected the piano personally along with many others, as part of a common industry practice of helping the university by buying deaccessioned pianos in its basement and removing them with no moving cost to the university and a bulk fee for the lot. As Mr. Katz said to Lile, looking back 22 years on a younger self, "How would you feel if you had a Picasso in your possession and sold it for \$300 dollars without knowing what you had?". Katz's reluctance to talk about the matter, was understandable, given the furor of the scandal at that time. He said to Lile "I don't want to be the topic of social media".²⁸ Prior to Lile's conversation, Harold Katz had only confessed to being the transporter of the piano from New York Academy of Arts to Buddy Bain, and had signed a statement witnessed by a notary

²⁶ Lile, Karen E (Access Date: 2022, June 12). "Buddy Bain as interviewed by Lile 4/28/22"

²⁷ Green, Sam. (1999, June 6) Letter to Bruce Ferguson found in deposition papers for the case of Sam Green v. The New York Academy of Art Bruce W. Ferguson (2000, May 16) Index 00111075, Supreme Court of the State of New York, County of New York.

²⁸ Lile, Karen E. (2022, June 12). "Harold Katz as interviewed by Karen E. Lile on April 28, 2022"



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

public in the role of transporter only.²⁹ No one had told the press of Katz's additional role in buying the piano from the Academy.

Someone in the New York Academy of Art allowed to the piano to be sold to Harold Katz, for whatever reason, and did not tell Sam Green or the court.

More details follow about Karen Lile's interview with Buddy Bain on April 28, 2022. Lile had called Buddy at the number at the top of the letter he wrote dated Nov 12, 2009 "To Whom it May Concern"³⁰, that was provided to her by Sassan Shaool. At first Buddy did not wish to tell Lile who he bought the piano from, but Lile's background as a co-owner of Piano Finders and 40 years of experience in the business, allowed her to ask Buddy questions in this 18 minute conversation, that he couldn't answer convincingly without telling her the source of his purchase. As soon as he told Lile he bought it from Harold Katz, he said "but don't call him. Harold wants nothing to do with that piano and he won't tell you anything."³¹

But Lile did call Harold Katz and left a message. Harold returned the call. When Lile told him why she was calling, Harold did not wish to say anything about the piano at first. But, when Lile told him that she was in the piano business and that Buddy Bain had told her that he had sold the piano to him, Harold decided to tell Lile how he bought it. "I chose it and some other pianos in the basement of the NY Art Academy on Franklin Street. It had a plaque on it with Sam and John and Yoko on it. I told Buddy that there was a piano on the truck that might belong to John Lennon and Yoko Ono, and Buddy said, 'Who's Yoko?'".

Once the piano had been purchased by Buddy Bain, in good faith that this was an ordinary wholesale purchase of the "Lot" of pianos that happened to contain the John Lennon piano. The piano, was on its way to another trajectory for the public to buy.

In the aforementioned interview, Buddy Bain told Lile that some time after Buddy had bought the piano, "Sam Green contacted me and said, 'Evidently you and I are partners in a John Lennon piano, and I said, 'No. I didn't have a partner in this piano. I bought it by myself and it belongs to me.' "

Buddy Bain put the piano in the lobby of a bank in Arab, Alabama and it was there that the media found the "Lost" Lennon Piano. The lawsuit of Sam Green vs The New York Academy of Art and Bruce Ferguson was "dismissed with prejudice in its entirety, each party to bear its own costs as of Feb 13, 2001, filed on March 6, 2001."³² Sam Green did not receive his lost piano back.

²⁹ See Harold Katz letter in Appendix to Provenance pg.58

³⁰ Bain, Buddy (2009, November 12). "To Whom It May Concern". Letter notarized by Lou L. Smith. "Quote: I sold the piano to Mr. Mansoor Shaool during the month of April 2003. See Appendix to Provenance pg 17,

³¹ Lile, Karen E. (2020, June 12). "Buddy Bain as interviewed by Karen E. Lile on April 28, 2022"

³² Hoffman, Darnay (2001, Mar 6) Stipulation of Discontinuance, Sam Green v. The New York Academy of Art Bruce W. Ferguson Index 00111075, Supreme Court of the State of New York, County of New York.



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

2003

Buddy sold the piano to Mansoor Emral Shaool in April 2003³³ and it became part of the family trust.

2018

On September 24, 2018, the Emral Shaool Family Endowed Scholarship Fund was established at Mercersburg Academy, with a Deed of Trust that states, "For purposes of public recognition, the Donor's gifts in support of this Fund will be acknowledged as from Janet and Mansoor Emral Shaool P '91, '93, Adam and Jennifer Emral Shaool, and Sassan Emral Shaool '91."

2022

Kendall Ross Bean and this researcher, Karen Lile, were hired to inspect, authenticate, research and appraise the piano. They both flew from San Francisco to Baltimore Maryland, and from there drove to Mercersburg Academy³⁴, where they met the head of the school, and were escorted by Alex Hernan and Jenn Bradley to view the piano. Kendall Ross Bean played the piano, took photographs and produced several reports on the piano including an R1.2, R1.3, R1.4 and R1.7 report enclosed with this piano provenance document. In late June, Lile was asked to continue her provenance research and went to Yale University and Manhattan. Lile took over 1100 photographs in a 3 day period and reviewed their contents before writing this report.



³³ Bain, Buddy (2009, November 12). "To Whom It May Concern". Letter notarized by Lou L. Smith. "Quote: I sold the piano to Mr. Mansoor Shaool during the month of April 2003 See Appendix to Provenance pg 17,

³⁴ Lile, Karen E (2022, April 22 4:48PM) "Photo of Building that John Lennon-Ono-Green Piano was appraised at by Piano Finders taken after 6 hour inspection". Archives of Piano Finders.



1630 No. Main St #297
 Walnut Creek, CA 94596
 925-676-3355
<http://www.pianofinders.com>

Provenance Timeline for 1929 Baldwin AKA "John Lennon - Ono - Green Piano"
 by Karen E. Lile as of Aug 3 2022 1:23 PM PDT





1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

Karen E. Lile
Qualifications/Credentials:

For the past 40 years, as the co-founder of SF Bay Area business Piano Finders, Karen E. Lile has appraised and accumulated social history and provenance for thousands of pianos of myriad different brands, models, sizes, types, and vintages, interpreting the inspection reports and photos given to her by her business partner Kendall Ross Bean for attorneys, accountants, insurance companies, trustees, dealers and auction houses, universities, historical societies, museums, private schools and private parties. Her extensive experience evaluating pianos as part of the appraisal process and her knowledge of celebrity values, is why she is a sought-after expert and a forensic expert witness.



The author of articles for the Acoustic and Digital Piano Buyer published by Brookside Press, Lile was also commissioned to write "The Private and Public Sides of Celebrity Pianos" in their Spring 2018 edition. Piano Finders has been featured in the Global Edition of the Music Trades Magazine several times.

Lile received her BA degree with highest honors in English from the University of Texas at Austin in 1982 with studies predating graduation at the University of California at Berkeley. She has over 40 years of relationships and experience with journalists behind-the-scenes, having provided original research and introductions to investigative reporters for 24 HOURS, 20/20 Magazine, Dateline, People Magazine, London Times, San Francisco Examiner, San Francisco Chronicle and numerous local and regional newspapers Internationally over a period of 40 years. Many of her personal writings have remained confidential, when attached to celebrity appraisals where nondisclosure agreements were required.

Lile is a Talk Show host for Sail Sport Talk, where she interviews Sail Sport celebrities and CEO's to a weekly syndicated audience of 82 million in 168 countries on Sports Byline broadcast network.

Lile is also an impresario, hosting private events at private clubs in America and Europe and is an Honorary Advisory Council Member for the Treasure Island Museum in San Francisco as well as serving in leadership roles in the yachting community and other organizations.



1630 No. Main St #297
Walnut Creek, CA 94596
925-676-3355
<http://www.pianofinders.com>

SCOPE AND LIMITATIONS FOR ALL PIANO FINDERS REPORTS ON BALDWIN ##59596

Piano Finders (PF) and client agree that the following terms and conditions are a part of the agreement between them and a part of the Appraisal and Provenance Report of the musical instrument.

1. Karen Lile certifies that she has no present or prospective interest in this piano and has no personal interest or bias with respect to the parties involved. Her compensation is not contingent on reporting a predetermined condition or value that favors the cause of the client, broker or underwriter. She has made a personal inspection of the above-captioned piano, read Sam Green's Court case in 2000, reviewed over 1100 of Sam Green's Papers located at the Beinecke Rare Books and Manuscripts Library and has done original research and interviews and subsequently prepared and submitted this report in good faith.
2. This report is based upon facts discovered during inspection and subsequent research and Karen Lile's knowledge and experience, without warranty, either specified or implied. PF shall not be liable for changes in the value of the musical instrument caused by changes in the condition of the musical instrument or market conditions following the appraisal. Water, heat, sunlight, moisture, humidity, and the conditions in different buildings and environments may affect the sound and condition of the musical instrument.
3. The R1.2 Inspection report represents the physical condition only on the date of the inspection, and may not be relied upon as to condition of the piano thereafter.
4. This R1.8 Piano Provenance Report and R1.9 Piano Authentication Report is prepared for the exclusive use of the client whose name and address appear on the front page. The intended users of this report are for the client and those lenders and underwriters who may finance or insure this piano for this client only. This report is not transferable to any other person or entity; therefore, Piano Finders, Karen E. Lile and Kendall R. Bean assume no liability arising out of the reliance on the information contained herein by persons or entities not parties to this inspection.
5. Piano Finders reports are the result of a verbal contract between Piano Finders and the requesting party. If, upon receipt of this document, the requesting party disagrees with any of the following terms and conditions, it should contact Piano Finders immediately. In the event of dissatisfaction with the conduct of the inspection report, with errors contained in the report, or with omission of information, it is agreed by all concerned that Piano Finders liability is restricted and that the sole and maximum remedy shall be limited to \$1000.
6. The use of this report constitutes acceptance of, and agreement to all the terms and conditions stated above.

Signed by:

Karen E. Lile
Senior Appraiser ~ Researcher ~ Historian