Medieval Astrology Profile for Cole Porter

File History: Initial 25-Aug-2016

Introduction to delineation of appearance and character in natal astrology. The following document is a hand-written analysis of **Cole Porter**, using the principles of medieval predictive astrology. The discipline of natal astrology focuses on the fate of an individual based on a horoscope cast for the moment of birth. Within natal astrology, the 1st house occupying the eastern horizon at birth describes the native: physical vitality, appearance, and character. Between the Hellenistic and Medieval eras several specialized models were developed to assess these characteristics. They include **longevity** (vitality and length of life), **physiognomy** (form and shape of the face and body), **victor of the chart** (overall life purpose), **manners** (social conduct including ethical behavior), and **temperament** (elemental mix of fire, earth, air, and water with applications in medical astrology). Prior research has presented models and results for longevity (*A Rectification Manual: The American Presidency*, Chapter 4) and physiognomy (*Astrological Physiognomy: History and Sources* & *Astrological Physiognomy: Empirical Tests of the Leo Rising Decan*).

Victor of the Chart. Included are two competing models for computing the victor of the chart said to be the single most powerful planet in the horoscope. According to Plato's follower Porphyry, by configuration in the natal horoscope the planet signifying the victor of the chart shows the life choice made by the soul prior to incarnation. Plato explains the details of his soul model in *The Myth of Er* found in the closing pages of his work *The Republic*. Porphyry and his peer Antiochus offer specific rules for determining the victor of the chart. The method of Antiochus/Porphyry is compared to a later method for determining the victor suggested by the Jewish Rabbi Abraham ben Meir ibn Ezra, a philosopher and astrologer active in the 12th century. For a discussion of these two models, see the companion paper *Victor of the Chart: Testing Methods of Antiochus/Porphyry and Ibn Ezra*, which serves as a key to what is presented here.

Manners. Plato was not alone among Greek philosophers in conceiving models for the soul. Aristotle's model of vegetative, sensitive, and intellective soul levels (assigned respectively to the plant, animal, and human kingdoms) was taken up by Ptolemy, who found a correspondence between the sensitive and intellective soul and Moon and Mercury in the natal horoscope. Configuration of the Moon and Mercury, with special emphasis given to their rulers, is a second method for analyzing the soul. Ptolemy introduces this model in *Tetrabiblos III.13* "Of the Quality of the Soul.*"* Subsequent authors refer to this model as "Significators of the Soul" or "Manners." A summary template for the Moon and Mercury is presented in the paper and will be further developed in future versions.

Acknowledgements

Birth Data
Cole Albert Porter. 9-Jun-1981, Peru, Indiana. No time.
Source: Date in question (Rodden Rating: XX). Provided by arrangement with Astro Dienst.
Birth Data Link: http://www.astro.com/astro-databank/Porter,_Cole

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Cole Porter

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Cole Porter (June 9, 1891 – October 15, 1964)

Wikipedia contributors, "Cole Porter," *Wikipedia, The Free Encyclopedia,* https://en.wikipedia.org/w/index.php?title=Cole_Porter&oldid=733220921 (accessed August 6, 2016).

Porter was born in Peru, Indiana, the only surviving child of a wealthy family. His father, Samuel Fenwick Porter, was a druggist by trade. His mother, Kate, was the indulged daughter of James Omar "J. O." Cole, "the richest man in Indiana", a coal and timber speculator who dominated the family. J. O. Cole built the couple a home on his Peru-area property, known as Westleigh Farms. After high school, Porter returned to the property only for occasional visits.

Porter's strong-willed mother doted on him and began his musical training at an early age. He learned the violin at age six, the piano at eight, and wrote his first operetta (with help from his mother) at ten. She falsified his recorded birth year, changing it from 1891 to 1893 to make him appear more precocious. His father, who was a shy and unassertive man, played a lesser role in Porter's upbringing, although as an amateur poet, he may have influenced his son's gifts for rhyme and meter. Porter's father also had musical talent as a vocalist and pianist, but the father-son relationship was not close.

J. O. Cole wanted his grandson to become a lawyer, and with that career in mind, he sent him to Worcester Academy in Massachusetts in 1905. Porter brought an upright piano with him to school and found that music, and his ability to entertain, made it easy for him to make friends. Porter did well in school and rarely came home to visit. He became class valedictorian and was rewarded by his grandfather with a tour of France, Switzerland and Germany. Entering Yale University in 1909, Porter majored in English, minored in music, and also studied French. He was a member of Scroll and Key and Delta Kappa Epsilon fraternity, and contributed to campus humor magazine *The Yale Record*. He was an early member of the Whiffenpoofs *a cappella* singing group and participated in several other music clubs; in his senior year, he was elected president of the Yale Glee Club and was its principal soloist.

Porter wrote 300 songs while at Yale, including student songs such as the football fight songs "Bulldog" and "Bingo Eli Yale" (aka "Bingo, That's The Lingo!") that are still played at Yale today. During college, Porter became acquainted with New York City's vibrant nightlife, taking the train to New York City to enjoy dinner, theater, and a night on the town with his classmates, before returning to New Haven, Connecticut, early in the morning. He also wrote musical comedy scores for his fraternity, the Yale Dramat (the Yale dramatic society), and as a student at Harvard – *Cora* (1911), *And the Villain Still Pursued Her* (1912), *The Pot of Gold* (1912), *The Kaleidoscope* (1913) and *Paranoia* (1914) – which helped prepare him for a career as a Broadway and Hollywood composer and lyricist. After graduating from Yale, Porter enrolled in Harvard Law School in 1913. He soon felt that he was not destined to be a lawyer, and, at the suggestion of the dean of the law school, Porter switched to Harvard's music faculty, where he studied harmony and counterpoint with Pietro Yon. Kate Porter did not object to this move, but it was kept secret from J. O. Cole.

In 1915, Porter's first song on Broadway, "Esmeralda", appeared in the revue *Hands Up*. The quick success was immediately followed by failure: his first Broadway production, in 1916, *See America First*, a "patriotic comic opera" modeled on Gilbert and Sullivan, with a book by T. Lawrason Riggs, was a flop, closing after two weeks. Porter spent the next year in New York City before going overseas during World War I.

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Paris and marriage

In 1917, when the United States entered World War I, Porter moved to Paris to work with the Duryea Relief organization. Some writers have been skeptical about Porter's claim to have served in the French Foreign Legion, although the Legion itself lists Porter as one of its soldiers and displays his portrait at its museum in Aubagne. By some accounts, he served in North Africa and was transferred to the French Officers School at Fontainebleau, teaching gunnery to American soldiers. An obituary notice in *The New York Times* said that, while in the Legion, "he had a specially constructed portable piano made for him so that he could carry it on his back and entertain the troops in their bivouacs." Another account, given by Porter, is that he joined the recruiting department of the American Aviation Headquarters, but, according to his biographer Stephen Citron, there is no record of his joining this or any other branch of the forces.

Porter maintained a luxury apartment in Paris, where he entertained lavishly. His parties were extravagant and scandalous, with "much gay and bisexual activity, Italian nobility, cross-dressing, international musicians and a large surplus of recreational drugs". In 1918, he met Linda Lee Thomas, a rich, Louisville, Kentucky-born divorcée eight years his senior. She was beautiful and well-connected socially; the couple shared mutual interests, including a love of travel, and she became Porter's confidant and companion. The couple married the following year. She was in no doubt about Porter's homosexuality, but it was mutually advantageous for them to marry. For Linda it offered continued social status and a partner who was the antithesis of her abusive first husband. For Porter, it brought a respectable heterosexual front in an era when homosexuality was not publicly acknowledged. They were, moreover, genuinely devoted to each other and remained married from December 19, 1919, until her death in 1954. Linda remained protective of her social position, and believing that classical music might be a more prestigious outlet than Broadway for her husband's talents, she tried to use her connections to find him suitable teachers, including Igor Stravinsky, but was unsuccessful. Finally, Porter enrolled at the Schola Cantorum in Paris where he studied orchestration and counterpoint with Vincent d'Indy. Meanwhile, Porter's first big hit was the song "Old-Fashioned Garden" from the revue *Hitchy-Koo* in 1919. In 1920, he contributed the music of several songs to the musical *A Night Out*.

Marriage did not diminish Porter's taste for extravagant luxury. The Porter home on the rue Monsieur near Les Invalides was a palatial house with platinum wallpaper and chairs upholstered in zebra skin. In 1923, Porter came into an inheritance from his grandfather, and the Porters began living in rented palaces in Venice. He once hired the entire Ballets Russes to entertain his house guests, and for a party at Ca' Rezzonico, which he rented for $4,000 a month ($56,000 in current value), he hired 50 gondoliers to act as footmen and had a troupe of tight-rope walkers perform in a blaze of lights. In the midst of this extravagant lifestyle, Porter continued to write songs with encouragement from his wife.

Porter received few commissions for songs in the years immediately after his marriage. He had the occasional number interpolated into other writers' revues in Britain and the U.S. For a C. B. Cochran show in 1921, he had two successes with the comedy numbers "The Blue Boy Blues" and "Olga, Come Back to the Volga". In 1923, in collaboration with Gerald Murphy, he composed a short ballet, originally titled *Landed* and then *Within the Quota*, satirically depicting the adventures of an immigrant to America who becomes a film star. The work, written for the Swedish Ballet company, lasts about 16 minutes. It was orchestrated by Charles Koechlin and shared the same opening night as

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Milhaud's *La création du monde*. Porter's work was one of the earliest symphonic jazz-based compositions, predating George Gershwin's *Rhapsody in Blue* by four months, and was well received by both French and American reviewers after its premiere at the Théâtre des Champs-Élysées in October 1923.

After a successful New York performance the following month, the Swedish Ballet company toured the work in the U.S., performing it 69 times. A year later the company disbanded, and the score was lost until it was reconstructed from Porter's and Koechlin's manuscripts between 1966 and 1990, with help from Milhaud and others. Porter had less success with his work on *Greenwich Village Follies* (1924). He wrote most of the original score, but his songs were gradually dropped during the Broadway run, and by the time of the post-Broadway tour in 1925, all his numbers had been deleted. Frustrated by the public response to most of his work, Porter nearly gave up songwriting as a career, although he continued to compose songs for friends and perform at private parties.

Broadway and West End success

At the age of 36, Porter reintroduced himself to Broadway in 1928 with the musical *Paris*, his first hit. It was commissioned by E. Ray Goetz at the instigation of Goetz's wife and the show's star, Irène Bordoni. She had wanted Rodgers and Hart to write the songs, but they were unavailable, and Porter's agent persuaded Goetz to hire Porter instead. In August 1928, Porter's work on the show was interrupted by the death of his father. He hurried back to Indiana to comfort his mother before returning to work. The songs for the show included "Let's Misbehave" and one of his best-known list songs, "Let's Do It", which was introduced by Bordoni and Arthur Margetson. The show opened on Broadway on October 8, 1928. The Porters did not attend the first night because Porter was in Paris supervising another show for which he had been commissioned, *La Revue*, at a nightclub. This was also a success, and, in Citron's phrase, Porter was finally "accepted into the upper echelon of Broadway songwriters". Cochran now wanted more from Porter than isolated extra songs; he planned a West End extravaganza similar to Ziegfeld's shows, with a Porter score and a large international cast led by Jessie Matthews, Sonnie Hale and Tilly Losch. The revue, *Wake Up and Dream*, ran for 263 performances in London, after which Cochran transferred it to New York in 1929. On Broadway, business was badly affected by the 1929 Wall Street crash, and the production ran for only 136 performances. From Porter's point of view, it was nonetheless a success, as his song "What Is This Thing Called Love?" became immensely popular.

Porter's new fame brought him offers from Hollywood, but because his score for Paramount's *The Battle of Paris* was undistinguished, and its star, Gertrude Lawrence, was miscast, the film was not a success. Citron expresses the view that Porter was not interested in cinema and "noticeably wrote down for the movies." Still on a Gallic theme, Porter's last Broadway show of the 1920s was *Fifty Million Frenchmen* (1929), for which he wrote 28 numbers, including "You Do Something to Me", "You've Got That Thing" and "The Tale of the Oyster". The show received mixed notices. One critic wrote, "the lyrics alone are enough to drive anyone but P. G. Wodehouse into retirement", but others dismissed the songs as "pleasant" and "not an outstanding hit song in the show". As it was a lavish and expensive production, nothing less than full houses would suffice, and after only three weeks the producers announced that they would close it. Irving Berlin, who was an admirer and champion of Porter, took out a paid press advertisement calling the show "The best musical comedy I've heard in years.... One of the best collections of song numbers I have ever listened to". This saved the show, which ran for 254 performances, considered a successful run at the time.

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1930s

Ray Goetz, producer of *Paris* and *Fifty Million Frenchmen*, whose success had kept him solvent when other producers were bankrupted by the post-crash slump in Broadway business, invited Porter to write a musical show about the other city that he knew and loved: New York. Goetz offered the team with whom Porter had last worked: Herbert Fields writing the book and Porter's old friend Monty Woolley directing. *The New Yorkers* (1930) acquired instant notoriety for including a song about a streetwalker, "Love for Sale". Originally performed by Kathryn Crawford in a street setting, critical disapproval led Goetz to reassign the number to Elisabeth Welch in a nightclub scene. The lyric was considered too explicit for radio at the time, though it was recorded and aired as an instrumental and rapidly became a standard. Porter often referred to it as his favorite of his songs. *The New Yorkers* also included the hit "I Happen to Like New York".

Next came Fred Astaire's last stage show, *Gay Divorce* (1932).[52] It featured a hit that became Porter's best-known song, "Night and Day".[n 9] Despite mixed press (some critics were reluctant to accept Astaire without his previous partner, his sister Adele), the show ran for a profitable 248 performances, and the rights to the film, re-titled *The Gay Divorcee*, were sold to RKO Pictures.[n 10] Porter followed this with a West End show for Gertrude Lawrence, *Nymph Errant* (1933), presented by Cochran at the Adelphi Theatre, where it ran for 154 performances. Among the hit songs Porter composed for the show were "Experiment" and "The Physician" for Lawrence, and "Solomon" for Elizabeth Welch.[55]

In 1934, producer Vinton Freedley came up with a new approach to producing musicals. Instead of commissioning book, music and lyrics and then casting the show, Freedley sought to create an ideal musical with stars and writers all engaged from the outset.[56] The stars he wanted were Ethel Merman, William Gaxton and comedian Victor Moore. He planned a story about a shipwreck and a desert island, and for the book he turned to P. G. Wodehouse and Guy Bolton. For the songs, he decided on Porter. By telling each of these that he had already signed the others, Freedley gathered his ideal team together.[n 11] A drastic last-minute rewrite was necessitated by a major shipping accident, which dominated the news and made Bolton and Wodehouse's book seem tasteless.[n 12] Nevertheless, the show, *Anything Goes*, was an immediate hit. Porter wrote what is thought by many to be his greatest score of this period. *The New Yorker* magazine said, "Mr. Porter is in class by himself",[59] and Porter himself subsequently called it one of his two perfect shows, along with the later *Kiss Me, Kate*.[59] Its songs include "I Get a Kick out of You", "All Through the Night", "You're the Top" (one of his best-known list songs), and "Blow, Gabriel, Blow", as well as the title number.[60] The show ran for 420 performances in New York (a particularly long run in the 1930s) and 261 in London.[61] Porter, despite his lessons in orchestration from d'Indy, did not orchestrate his musicals. *Anything Goes* was orchestrated by Robert Russell Bennett and Hans Spialek.[62][n 13] Now at the height of his success, Porter was able to enjoy the opening night of his musicals; he would make a grand entrance and sit in front, apparently relishing the show as much as any audience member. Russel Crouse commented, "Cole's opening-night behaviour is as indecent as that of a bridegroom who has a good time at his own wedding."[59]

Anything Goes was the first of five Porter shows featuring Merman. He loved her loud, brassy voice and wrote many numbers that featured her strengths.[64] *Jubilee* (1935), written with Moss Hart while on a cruise around the world, was not a major hit, running for only 169 performances, but it featured two songs that have since become standards, "Begin the Beguine" and "Just One of Those

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Things".[65] *Red, Hot and Blue* (1936), featuring Merman, Jimmy Durante and Bob Hope, ran for 183 performances and introduced "It's De-Lovely", "Down in the Depths (on the Ninetieth Floor)", and "Ridin' High".[66] The relative failure of these shows convinced Porter that his songs did not appeal to a broad enough audience. In an interview he said, "Sophisticated allusions are good for about six weeks ... more fun, but only for myself and about eighteen other people, all of whom are first-nighters anyway. Polished, urbane and adult playwriting in the musical field is strictly a creative luxury."[67]

Porter also wrote for Hollywood in the mid-1930s. His scores include those for the Metro-Goldwyn-Mayer films *Born to Dance* (1936), with James Stewart, featuring "You'd Be So Easy to Love" and "I've Got You Under My Skin", and *Rosalie* (1937), featuring "In the Still of the Night".[68] He wrote the score of the short film *Paree, Paree*, in 1935, using some of the songs from *Fifty Million Frenchmen*.[69] Porter also composed the cowboy song "Don't Fence Me In" for *Adios, Argentina*, an unproduced movie, in 1934, but it did not become a hit until Roy Rogers sang it in the 1944 film *Hollywood Canteen*.[70] Bing Crosby, The Andrews Sisters, and other artists also popularized it in the 1940s. The Porters moved to Hollywood in December 1935, but Porter's wife did not like the movie environment, and Porter's homosexual peccadillos, formerly very discreet, became less so; she retreated to their Paris house.[71][72] When his film assignment on *Rosalie* was finished in 1937, Porter hastened to Paris to make his peace with Linda, but she remained cool. After a walking tour of Europe with his friends, Porter returned to New York in October 1937 without her.[73] They were soon reunited by an accident suffered by Porter.[74]

On October 24, 1937, Porter was riding with Countess Edith di Zoppola and Duke Fulco di Verdura at Piping Rock Club in Locust Valley, New York, when his horse rolled on him and crushed his legs, leaving him substantially crippled and in constant pain for the rest of his life. Though doctors told Porter's wife and mother that his right leg would have to be amputated, and possibly the left one as well, he refused to have the procedure. Linda rushed from Paris to be with him, and supported him in his refusal of amputation.[75] He remained in the hospital for seven months and was then allowed to go home to his apartment at the Waldorf Towers.[n 14] He resumed work as soon as he could, finding it took his mind off his perpetual pain.[77]

Porter's first show after his accident was not a success. *You Never Know* (1938), starring Clifton Webb, Lupe Vélez and Libby Holman, ran for only 78 performances.[78] The score included the songs, "From Alpha to Omega" and "At Long Last Love".[79] He returned to success with *Leave It to Me!* (1938); the show introduced Mary Martin, singing "My Heart Belongs to Daddy", and other numbers included "Most Gentlemen Don't Like Love" and "From Now On".[80] Porter's last show of the 1930s was *DuBarry Was a Lady* (1939), a particularly risqué show, starring Merman and Bert Lahr.[81] After a pre-Broadway tour, during which it ran into trouble with the Boston censors,[82] it achieved 408 performances, beginning at the 46th Street Theatre.[83] The score included "But in the Morning, No" (which was banned from the airwaves), "Do I Love You?", "Well, Did You Evah!", "Katie Went to Haiti" and another of Porter's up-tempo list songs, "Friendship".[84] At the end of 1939, Porter contributed six songs to the film *Broadway Melody of 1940* for Fred Astaire, George Murphy and Eleanor Powell.[85]

Meanwhile, as political unrest increased in Europe, Porter's wife closed their Paris house in 1939, and the following year, purchased a country home in the Berkshire mountains, near Williamstown, Massachusetts, which she decorated with elegant furnishings from their Paris home. Porter spent time in Hollywood, New York and their home in Williamstown.

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1940s and postwar

Panama Hattie (1940) was Porter's longest-running hit so far, running in New York for 501 performances, despite the absence of any enduring Porter songs. It starred Merman, with Arthur Treacher and Betty Hutton. *Let's Face It!* (1941), starring Danny Kaye, had an even better run, with 547 performances in New York. This, too, lacked any numbers that became standards, and Porter always counted it among his lesser efforts. *Something for the Boys* (1943), starring Merman, ran for 422 performances, and *Mexican Hayride* (1944), starring Bobby Clark, with June Havoc, ran for 481 performances. These shows, too, are short of Porter standards. The critics did not pull their punches; they complained about the lack of hit tunes and the generally low standard of Porter's scores. After two flops, *Seven Lively Arts* (1944) (which featured the standard "Ev'ry Time We Say Goodbye") and *Around the World* (1946), many thought that Porter's best period was over.

Between Broadway musicals, Porter continued to write for Hollywood. His film scores of this period were *You'll Never Get Rich* (1941) with Astaire and Rita Hayworth, *Something to Shout About* (1943) with Don Ameche, Janet Blair and William Gaxton, and *Mississippi Belle* (1943–44), which was abandoned before filming began. He also cooperated in the making of the film *Night and Day* (1946), a largely fictional biography of Porter, with Cary Grant implausibly cast in the lead. The critics scoffed, but the film was a huge success, chiefly because of the wealth of vintage Porter numbers in it. The success of the biopic contrasted severely with the failure of Vincente Minnelli's film *The Pirate* (1948), with Judy Garland and Gene Kelly, in which five new Porter songs received little attention.

From this low spot, Porter made a conspicuous comeback, in 1948, with *Kiss Me, Kate*. It was by far his most successful show, running for 1,077 performances in New York and 400 in London. The production won the Tony Award for best musical (the first Tony awarded in that category), and Porter won for best composer and lyricist. The score includes "Another Op'nin', Another Show", "Wunderbar", "So In Love", "We Open in Venice", "Tom, Dick or Harry", "I've Come to Wive It Wealthily in Padua", "Too Darn Hot", "Always True to You (in My Fashion)", and "Brush Up Your Shakespeare".

Porter began the 1950s with *Out Of This World* (1950), which had some good numbers but too much camp and vulgarity, and was not greatly successful. His next show, *Can-Can* (1952), featuring "C'est Magnifique" and "It's All Right with Me", was another hit, running for 892 performances. Porter's last original Broadway production, *Silk Stockings* (1955), featuring "All of You", was also successful, with a run of 477 performances. Porter wrote two more film scores and music for a television special before ending his Hollywood career. The film *High Society* (1956), starring Bing Crosby, Frank Sinatra and Grace Kelly, included Porter's last major hit song, "True Love". The film was later adapted as a stage musical of the same name. Porter also wrote numbers for the film *Les Girls* (1957), which starred Gene Kelly. His final score was for a CBS television color special, *Aladdin* (1958).

Last years

Porter's mother died in 1952, and his wife died from emphysema in 1954. By 1958, Porter's injuries caused a series of ulcers on his right leg. After 34 operations, it had to be amputated and replaced with an artificial limb. His friend Noël Coward visited him in the hospital and wrote in his diary, "The lines of ceaseless pain have been wiped from his face.... I am convinced that his whole life

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will cheer up and that his work will profit accordingly." In fact, Porter never wrote another song after the amputation and spent the remaining six years of his life in relative seclusion, seeing only intimate friends. He continued to live in the Waldorf Towers in New York in his memorabilia-filled apartment. On weekends he often visited an estate in the Berkshires, and he stayed in California during the summers.

Porter died of kidney failure on October 15, 1964, in Santa Monica, California, at the age of 73. He is interred in Mount Hope Cemetery in his native Peru, Indiana, between his wife and father.

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References

David Grafton. *Red, Hot & Rich! An Oral History of Cole Porter*. NY: Stein & Day. 1987

Research Interests

James Hillman's *The Soul's Code*, p. 68, 159-160.

Available Birth Data

Astrodatabank reports an XX-rated date in question for the given birth date of 9-Jun-1891. It is true that his mother falsified the date of his birth, changing it from 1891 to 1893, as documented by biographer David Grafton (p. 20). Based on the analysis presented below, I have no question that Porter was born in 1891.

Proposed Rectification

Cole Porter
9-Jun-1981
8:52:09 AM
CST +06:00:00
Peru, Indiana
86w04'08"
40n45'13"
ASC 16LE25'38"

<u>Stage I. Determine the Ascendant sign</u>

Firdaria

The key giveaway which favors a diurnal Firdaria sequence is Porter's early years: in 1901 he wrote his first song (start of Major Venus); in the fall of 1909 he entered Yale where he started to write songs including cheerleading songs for which he gained his first media coverage (start of Major Mercury); during the Major Moon period, specifically Moon-Sun and Moon-Venus he succeeded with his first two Broadway hits. With Moon/Cancer in her sign of rulership in configuration with Mercury/Venus/Taurus (Venus in sign of rulership), we should expect some pretty obvious matches between life affairs as a song writer and these three planets as time lords. Even though his teenage years were not packed with mature Broadway tunes, it is enough to broadly match musical development to Major Venus during teenage years for the diurnal Firdaria sequence compared to Major Saturn during teenage years were the Firdaria sequence nocturnal. For Porter, Saturn/Virgo is inconsistent with musical development. In fact, reading his wealthy but conservative grandfather as Saturn/Virgo who did not favor a music career for Porter, the nocturnal sequence is a complete mismatch.

Conclusion. Figure is diurnal. Birth time range spans 4:17 AM – 7:09 PM.

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Moon's Configuration

Time	Sect	Moon's Degree	Moon's Configuration
4:17 AM	Diurnal	21CA20	Moon separates from Jupiter and applies to Venus
4:19 AM	Diurnal	21CA21	Moon separates from Venus and applies to Mercury
11:32 AM	Diurnal	25CA08	Moon separates from Mercury and is VOC
7:09 PM	Nocturnal	29CA00	Moon separates from Mercury and is VOC

For a diurnal figure, the Moon's degree range is 21CA20 – 29CA00. Two minutes after sunrise the Moon's configuration changes to a separation from Venus and application to Mercury. Given the Venus-Mercury conjunction is the best delineation match for a song writer, odds favor that the 2nd configuration listed is correct. Moon's separation from Mercury and VOC is unlikely given Cole Porter was successful with writing and did not move away from it as he aged. Only when his injured leg was finally amputated did he write no more.

Conclusion: Birth time range is 4:19 AM – 11:32 AM.
Ascendant degree range is 18GE15 – Cancer – Leo – to 17VI54.

Physiognomy

Notable among Porter's facial features are fleshiness, thickness of lips, and the prominent Moon-shaped eyebrows. The latter feature demonstrates influence of Moon/Cancer. As the Moon translates Venus to Mercury, both in Taurus which is the Moon's exaltation, Moon/Cancer should have a strong influence on physiognomy. Venus/Taurus alone can grant fat lips. As to the shape of the face itself, though not obvious on all photographs, some of the mature pictures demonstrate a rectangular shape; notice the corners of the forehead framed by hair and the wide cheekbones which frame the lower jaw in this photograph (source not found):

The rectangular shape of the face suggests a Leo Ascendant with the second Sagittarius decan ruled by Jupiter/Pisces responsible for the fleshiness of the face. This is a reasonable delineation match. Based on this evidence, I will use Leo as a trial Ascendant for further investigation.

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Configuration of the Chart

Leo rising produces the following delineation matches to life affairs:

- Lord Sun/Gemini/11th is consistent with many friends.
- Mercury/Venus/10th is consistent with a professional career as a song writer.
- Moon/Cancer/12th is consistent with a marriage of convenience with his wife selected as a social cover for Cole Porter's gay lifestyle.

Of these three observations, the 12th house Moon placement is the most unusual and the best delineation match for Porter's life affairs: in all cases when the Moon is in the 12th, the Moon is damaged. Shortly before his tragic horse riding accident which crushed Porter's legs, both Porter and his wife were contemplating divorce.

Conclusion: Ascendant is Leo

<u>Stage II. Determine the Ascendant's range within 1-4 degrees</u>

Physiognomy

Porter is a case where physiognomy is 'consistent' with the rectification approach but does not provide 'unequivocal' evidence in favor of Leo rising because Ascendand Lord Sun/Gemini is placed in a mutable sign and Mercury-ruled signs are the least reliable for physiognomy delineations based on my research so far. Nevertheless Jupiter/Pisces as ruler of the 2nd Sagittarius decan of Leo is at least consistent with the fleshiness in Porter's face.

[tentative] Conclusion: Ascendant is the 2nd decan of Leo; 10LE00 – 19LE59.

Lots

Lot of Illness (6th house Mars-Saturn lot) 5GE55/24CA05
Lot of Injury, Accusation, and Exile (12th house Mars-Saturn lot) 20LI04/9PI56

The significator for Porter's horseback accident which crushed his legs is the South Node placed in Sagittarius which is assigned to the thighs. South Node always diminished. I have also found that horses are a Sagittarius type of beast which is a second delineation match. The above lots are computed for an Ascendant degree of 13LE00 which places the position of the South Node by converse solar arc to 20LI04 partile conjunct the 2nd lot. This is a classic accident measurement. Directions in Stage III support a slightly later Ascendant as my final choice, but one cannot overlook direction of the South Node to the 12th house Mars-Saturn lot as a key measurement for Porter's tragic horse accident.

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Stage III. Determine the exact Degree and Minute of the Ascendant

Solar Arc Directions

A Leo rising horoscope should demonstrate easy to find directions for major life events.
Here is what I uncovered:

25-Jun-1934. *csa Sun conj MC*
17-Nov-1934. *dsa MC conj Sun* ****KEY****
New York premiere of *Anything Goes* starring Ethyl Merman, 21-Nov-1934 Ran 420x. Success.

6-Jul-1943. *csa MC conj Jupiter*
29-Jan-1944. *dsa Jupiter conj MC* ****KEY****
New York premiere of *Mexican Hayride*, 29-Jan-1944. Critics panned by audiences like it.

4-May-1950. *csa Mars conj MC*
18-Jan-1951. *dsa MC conj Mars*
No specific event match. Fits the general tone that after the 21-Dec-1950 premiere of *Out of This World* not known for the music that Porter felt his songwriting career might be over.

26-Feb-1952. *csa Moon conj Mercury*
26-Nov-1952. *dsa Mercury conj Moon*
TV "Salute to Cole Porter", Feb 1952, lifted Porter's spirits during a period of physical pain.

7-Oct-1955. *csa MC square Nodes* ****KEY****
6-Aug-1956. *dsa Nodes square MC*
Death of close friend Howard Sturges, 7-Oct-1955 (North Node in 11th of friends.

23-Oct-1963. *csa Mars square Moon*
2-Nov-1964. *dsa Moon sq Mars*
Death from kidney failure, 15-Oct-1964.

Primary Directions

PT	D	Mercury/Pisces	P	Jupiter (JU) c. => MC	31-Oct-1937

Horseback riding accident, 25-Oct-1937.
This direction is relevant to Porter's accident for three reasons:
(1) Porter fell off the horse. Distributor Mercury/Pisces (Mercury in sign of 'fall') is often associated with slips and falls. (2) Jupiter rules the South Node/Sagittarius which is relevant to the accident (see Stage II). (3) Jupiter is placed in the 8th house of death.

PT	D	Saturn/Taurus	P	Mercury c. => Moon	1-Aug-1952

Death of mother following cerebral hemorrhage, 3-Aug-1952.
Moon signifies the mother and Mercury is the significator for stroke.

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Directions for surgery and end of life

One of the new findings in this study is whenever the prenatal syzygy is an eclipse, then the syzygy trumps all other candidates for the releaser. Surgery to remove Porter's injured right leg, after which he never composed again, is most accurately timed by a Mars-Sun direction. However shortly after this event there are two Ascendant-Syzygy directions. Death occurs during a Jupiter-Syzygy directions with Jupiter/Pisces near the 8th house cusp the probably killing planet.

PT	D	Jupiter/Aries	P	dex square Mars (MA) c. => Sun	29-Mar-1958

Surgery to amputate injured right leg, 4-Apr-1958.

PT	D	Saturn/Leo	P	Ascendant d. => Syzygy – Solar Eclipse	21-May-1958
REG	D	Saturn/Leo	P	Ascendant d. => Syzygy – Solar Eclipse	11-Mar-1959

Followed surgery, no exact event matches found.

REG	D	Mercury/Pisces	P	Jupiter (JU) c. => Syzygy – Solar Eclipse	7-Sep-1964
REG	D	Mercury/Pisces	P	Jupiter (0) c. => Syzygy – Solar Eclipse	25-Jul-1965

Death, 15-Oct-1964

Note: Method of Ptolemy's is too late, 1966 and later.

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Template for Computing Victor of the Chart a/c Ibn Ezra

Total Victor Scores for 12 Model Variations

			☉	☽	☿	♀	♂	♃	♄	Victor
Cole Porter	Chaldean	IA	16	8	31	19	8	13	14	Mercury
Cole Porter	Chaldean	IB	16	8	31	19	14	13	14	Mercury
Cole Porter	Chaldean	IIA	16	8	37	19	15	11	14	Mercury
Cole Porter	Chaldean	IIB	16	8	37	19	21	11	14	Mercury
Cole Porter	Chaldean	IIIA	16	14	43	19	21	20	17	Mercury
Cole Porter	Chaldean	IIIB	16	14	43	19	27	20	17	Mercury
Cole Porter	Triplicity	IA	16	7	30	22	6	14	14	Mercury
Cole Porter	Triplicity	IB	16	7	30	22	12	14	14	Mercury
Cole Porter	Triplicity	IIA	16	7	36	22	13	12	14	Mercury
Cole Porter	Triplicity	IIB	16	7	36	22	19	12	14	Mercury
Cole Porter	Triplicity	IIIA	16	13	42	22	19	21	17	Mercury
Cole Porter	Triplicity	IIIB	16	13	42	22	25	21	17	Mercury

Breakout Scores for Triplicity – IB Model

1507 Version, In-sect triplicity ruler, Triplicity decans

	----------	☉	☽	☿	♀	♂	♃	♄
Sun	18GE26			5	1	2		3
Moon	23CA44		5		3		7	
ASC	16TA25	8					1	2
LOF	21VI43			9	4	2		
Syzygy	15GE37 (SE)			5	3			3
Superiors – Oriental						0	1	0
Houses		8	2	11	11	8	5	6
TOTAL		16	7	30	22	12	14	14

KEY

Rulerships: *house=5; exaltation=4; in-sect triplicity=3; bound=2; face=1*
Houses: *H1=12; H10=11; H7=10; H4=9; H11=8; H5=7; H2=6; H8=5; H9=4; H3=3; H12=2; H6=1*
House system: *Alchabitius semi-arc with 5 degree offset rule*
Superiors – Oriental: *helical rising to sextile=3; sextile to square=2; square to 1st station=1*

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Investigating the Victor of the Chart a/c Antiochus/Porphyry – Stage I – Identify

	Significator	Position	☉	☽	☿	♀	♂	♃	♄
	MC degree	06 TA 59							
*	MC degree - sign ruler					1			
	MC degree - bound ruler					1			
	MC degree - dwad ruler	23 CA 55		1					
*	Planet in MC sign				1	1			
*	Planet in MC bound								
	Asc degree	16 LE 25							
*	Asc degree - sign ruler		1						
	Asc degree - bound ruler								1
	Asc degree - dwad ruler	17 AQ 05							1
*	Planet in Asc sign								
*	Planet in Asc bound								
	Moon degree	23 CA 44							
*	Moon degree - sign ruler			1					
	Moon degree - bound ruler							1	
	Moon degree - dwad ruler	14 AR 55					1		
	Sun degree	18 GE 26							
	Sun degree - sign ruler				1				
	Sun degree - bound ruler						1		
	Sun degree - dwad ruler	11 CP 15							1
	Pars Fortuna degree	21 VI 43							
*	Pars Fortuna degree - sign ruler				1				
	Pars Fortuna degree - bound ruler						1		
	Pars Fortuna degree - dwad ruler	20 TA 45				1			
	Pars Spirit degree	11 CA 07							
	Pars Spirit degree - sign ruler			1					
	Pars Spirit degree - bound ruler					1			
	Pars Spirit degree - dwad ruler	13 SC 25					1		
	Syzygy degree	15 GE 37 (SE)							
	Syzygy degree - sign ruler				1				
*	Syzygy degree - bound ruler					1			
	Syzygy degree - dwad ruler	07 SA 34						1	
	Planet Phases								
*	Rising within 7 days								
*	Setting within 7 days						1		
	Acronycal rising								
*	Station within 7 days								
	Total (Sign only)		1	2	3	1	0	0	0
	Total (Bound only)		0	0	0	3	2	1	1
	Total (Dwad only)		0	1	0	1	2	1	2
	Total (Sign + Bound)		1	2	3	4	2	1	1
	Total (Sign + Bound + Dwad)		1	3	3	5	4	2	3
	Total		1	3	4	6	5	2	3

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Investigating the Victor of the Chart a/c Antiochus/Porphyry – Stage II – Evaluate

SECT	☉	☽	☿	♀	♂	♃	♄
Diurnal planets: Is the chart diurnal?	1					1	1
Diurnal planets: Placed on same horizon as Sun?						1	
Diurnal planets: Placed in masculine sign?	1						
Nocturnal planets: Is the chart nocturnal?							
Nocturnal planets: Placed on opposite horizon as Sun?							
Nocturnal planets: Placed in feminine sign (except Mars)?		1		1			
Is Mercury diurnal on diurnal chart, or nocturnal on nocturnal chart?			1				
SOLAR PHASE	☉	☽	☿	♀	♂	♃	♄
Velocity	0.96	12.58	1.17	1.2	0.66	0.09	0.05
Latitude	0	3.94	-3.19	-1.5	0.95	-1.1	2.01
Superiors oriental or inferiors occidental?						1	
ADVANCED: SUPERIOR PLANETS							
Superior: Cazimi - Conjunct Sun							
Superior: Oriental - Combust							
Superior: Oriental - Under sunbeams							
Superior: Oriental - Rising to waxing sextile							
Superior: Oriental - Waxing sextile to square							
Superior: Oriental - Square to 1st station						1	
Superior: Oriental - 1st station (retrograde)							
Superior: Oriental - Retrograde to acronycal rising							
Superior: Acronycal rising							
Superior: Occidental - Opposition to 2nd station							
Superior: Occidental - 2nd station (direct)							
Superior: Occidental - From 2nd station to waning square							
Superior: Occidental - Waning square to sextile							1
Superior: Occidental - Sextile to sinking					1		
Superior: Occidental - Under sunbeams							
Superior: Occidental - Combust							
ADVANCED: INFERIOR PLANETS							
Inferior: Cazimi - Retrograde conjunction							
Inferior: Oriental - Retrograde combust							
Inferior: Oriental - Retrograde under sunbeams							
Inferior: Oriental - Rising to 1st direct station							
Inferior: Oriental - 1st direct station							
Inferior: Oriental - From 1st direct station to sinking			1	1			
Inferior: Oriental - Direct under sunbeams							
Inferior: Oriental - Direct combust							
Inferior: Cazimi - Direct conjunction							
Inferior: Occidental - Direct combust							
Inferior: Occidental - Direct under sunbeams							
Inferior: Occidental - Rising to 2nd retrograde station							
Inferior: Occidental - 2nd retrograde station							
Inferior: Occidental - From 2nd station to setting							
Inferior: Occidental - Retrograde under sunbeams							
Inferior: Occidental - Retrograde combust							

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Investigating the Victor of the Chart a/c Antiochus/Porphyry – Stage II – Evaluate - CONT

HOUSE POSITION	☉	☽	☿	♀	♂	♃	♄
Relative to Ascendant							
Whole Sign House Position (ASC): Angle			10	10			
Whole Sign House Position (ASC): Succedent	11					8	2
Whole Sign House Position (ASC): Cadent		12			12		
Relative to Lot of Fortune							
Whole Sign House Position (LOF): Angle	10					7	1
Whole Sign House Position (LOF): Succedent		11			11		
Whole Sign House Position (LOF): Cadent			9	9			
Relative to Lot of Spirit							
Whole Sign House Position (LOS): Angle		1			1		
Whole Sign House Position (LOS): Succedent			11	11			
Whole Sign House Position (LOS): Cadent	12					9	3
House of Joy							
Whole Sign House of Joy							
Quadrant Placement relative to Sex							
Masculine planets in masculine quadrants (4,5,6,10,11,12)	1				1		
Feminine planets in feminine quadrants (1,2,3,7,8,9)							
ESSENTIAL DIGNITY	☉	☽	☿	♀	♂	♃	♄
Dignity - Sign		1		1		1	
Dignity - Exaltation							
Dignity - Exaltation degree							
Dignity - Triplicity - Diurnal				1			
Dignity - Triplicity - Nocturnal					1		
Dignity - Triplicity - Participating		1					
Dignity - Bound					1		
Dignity - Decan							1
Dignity - Fall					1		
Dignity - Detriment							
PLANETARY/NODAL CONFIGURATION	☉	☽	☿	♀	♂	♃	♄
Moon's configuration							
From which planet does the Moon separate?				1			
To which planet does the Moon apply?			1				
Reception							
Which planets are received by sign?		in	1	in	1	in	1
Mutual reception by sign							
Which planets are received by exaltation?		1	1	1	1	1	1
Mutual reception by exaltation							
Which planets are received by bound?		1	1	1	in	1	1
Mutual reception by bound							
Position relative to the Nodes							
Conjunct the North Node by sign?	1						
Conjunct the North Node within 12 degrees?			1				
Conjunct the South Node by sign?							
Conjunct the South Node within 12 degrees?							
Square the Nodes within 5 degrees?							
TIME LORDS	☉	☽	☿	♀	♂	♃	♄
Day ruler					1		
Planetary Hour ruler			1				

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Template for Investigation of Manners

MANNERS	-------	☉	☽	☿	♀	♂	♃	♄
MOON 23CA44								
Sign Ruler	☽♋							
Bound	♃♋							
Bound Ruler	♃♓							
Mubtazz Scoring- single point	♃♓		1		1		**1,1,1**	
Mubtazz Scoring – early medieval	♃♓		5		2		**4,3,1**	
Mubtazz Scoring – late medieval	☉♊=>♂♋		**5,3**		3	3,2	4,1	
Fixed Stars								
Moon conj Pollux 1 21’ (Gemini)	♂							
Moon conj Procyon 1 13’ (Canis Minor)	☿♂							
MERCURY 25TA03								
Sign Ruler	♀♉							
Bound	♄♉							
Bound Ruler	♄♍							
Mubtazz Scoring for Mercury – single point	♀♉ **or** ♄♍		1		**1,1**			**1,1**
Mubtazz Scoring for Mercury – early Medieval	♀♉		4		**5,2**			3,1
Mubtazz Scoring for Mercury – late Medieval	♀♉		4,3		**5,3**	3		2,1
Fixed Stars								
Mercury conj Algol 0 18’ (Perseus)	♂♄							
Mercury conj Capulus 1 40’ (Sword)	☿♂							
Venus conj Zurak 1 28’ (Eridanus)	♄							
Venus conj Botein 1 33’ (Ram)	♀							
Venus conj Capulus 1 48’ (Sword)	☿♂							

KEY – Mubtazz Scoring
Single point: assigns 1 point for each essential dignity
Early medieval: sign 5, exaltation 4, bound 3, primary triplicity lord 2, decan 1. Used by al-Kindī and Māshā’allāh.
Late medieval: sign 4, exaltation 4, triplicity lords (all) 3, bound 2, decan 1. Used by Schoener; taught by Zoller.

Fixed Stars from Janus 4.3 software. Criteria: conjunction within 2 degrees longitude.

Additional

Moon’s Configuration: Moon separates from Venus and applies to Mercury, diurnal, conjunctional.

Moon-Mercury whole sign aspect? Yes. Moon is sextile Mercury.

Do scoring methods agree? Largely yes, with Jupiter-Venus the primary significators. Secondary testimony from Saturn and Mars.

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Model Summary

(for model details see www.regulus-astrology.com/research.html)

Physiognomy

Ascendant sign: Leo
Ascendant sign ruler: Sun/Gemini
Ascendant decan: Sagittarius
Ascendant decan ruler: Jupiter/Pisces
Planets/Nodes placed in the Ascendant sign or decan: South Node in sign of rising decan.

Longevity:

Horseback riding accident:	46y 4m 16d
Death:	73y 4m 6d

Releaser and kadukhudhāh.

Figure is diurnal and Sun/Gemini/11th qualifies. Lord Mercury, received by Venus, makes no aspect but by definition Mercury will never make a degree aspect to the Sun. By solar phase, Mercury is oriental between its 1st station and heliacal setting. Mercury is angular in the 10th. If Mercury, then Mercury grants 76 years, Saturn by trine in mixed reception – Saturn rules Mercury by bound and decan; Mercury rules Saturn by sign and exaltation – deducts 30 minor years for a net projection of 46 yrs. This is an accurate longevity measure for the date of his horseback riding accident and suggests the ability of Mercury to receive Saturn offsets the ability of Saturn to completely cut off life at 46 years.

Victor of the Chart: Mercury/Taurus

Ibn Ezra's method favors Mercury with Venus in 2nd place. Porphyry's expanded Stage I criteria favors Venus, Mars, and Mercury in that order. Mars/Cancer/12th can be safely ruled out. The choice between Mercury or Venus is more difficult and is a judgment call. The planets have the same house placement and the same solar phase. Both are either in their own sign or received. Venus/Taurus in her own sign and Venus' ability to time key life events by Firdaria favors Venus. Also the prenatal syzygy was a solar eclipse with Venus the bound lord of the eclipse. Yet Mercury is the planet to which the Moon applies, the ruler of the Sun which by solar arc direction timed his most famous Broadway hit *Anything Goes*, and makes an out-of-sign conjunction to the North Node within 12 degrees.

I opt for Mercury because Porter was a song writer (Mercury); not a vocal performer (Venus).

Compare to Ella Fitzgerald with a cazimi Venus/Taurus ruling a Sun-Mercury-Venus-Jupiter Taurus stellium where Venus/Taurus is the victor.

Manners: Jupiter-Venus

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Firdaria

SUN 10 yrs		9-Jun-91	Victor	Life Event
Sun	Venus	11-Nov-92		
Sun	Mercury	17-Apr-94		
Sun	Moon	21-Sep-95		
Sun	Saturn	24-Feb-97		
Sun	Jupiter	30-Jul-98		
Sun	Mars	3-Jan-00		
VENUS 8 yrs		8-Jun-01		1901 (no date). Composed first song.
Venus	Mercury	30-Jul-02		
Venus	Moon	21-Sep-03		
Venus	Saturn	11-Nov-04		
Venus	Jupiter	3-Jan-06		
Venus	Mars	24-Feb-07		
Venus	Sun	16-Apr-08		
MERCURY 13 yrs		8-Jun-09		Fall 1909. Entered Yale.
Mercury	Moon	17-Apr-11		12-Nov-1911. New Haven Register ports on Porter's choral compositions used by Yale sports teams for cheerleading.
Mercury	Saturn	23-Feb-13		Sep-1913. Entered Harvard Law School a/c grandfather's wish.
Mercury	Jupiter	3-Jan-15		1914/1915 (no date). Transferred to School of Arts & Sciences.
Mercury	Mars	11-Nov-16		30-Jan-1918. Met Linda Thomas.
Mercury	Sun	20-Sep-18		19-Dec-1919. Married Linda Thomas.
Mercury	Venus	30-Jul-20		
MOON 9 yrs		8-Jun-22		
Moon	Saturn	21-Sep-23		
Moon	Jupiter	2-Jan-25		
Moon	Mars	17-Apr-26		
Moon	Sun	30-Jul-27		8-Oct-1928. Premiere: *Paris*, 1st hit.
Moon	Venus	11-Nov-28		27-Nov-1929. Premiere: *Fifty Million Frenchmen*. Another hit, first complete score without collaboration.
Moon	Mercury	24-Feb-30		
SATURN 11 yrs		8-Jun-31		
Saturn	Jupiter	2-Jan-33		
Saturn	Mars	30-Jul-34		21-Nov-1934. Premiere: *Anything Goes*.
Saturn	Sun	24-Feb-36		29-Oct-1936. Premiere: *Red, Hot and Blue*.
Saturn	Venus	20-Sep-37		25-Oct-1937. Horseback riding accident crushed legs. 21-Sep-1938. Premiere: *You Never Know*, worst show in career. 9-Nov-1938. Premiere: *Leave It to Me*, a hit.
Saturn	Mercury	17-Apr-39		6-Dec-1939. Premiere: *Du Barry was a Lady*, hit, ran 308x. 30-Oct-1940. Premiere: *Panama Hattie*.
Saturn	Moon	11-Nov-40		
JUPITER 12 yrs		8-Jun-42		
Jupiter	Mars	24-Feb-44		
Jupiter	Sun	11-Nov-45		
Jupiter	Venus	30-Jul-47		Dec-1948. Premiere: *Kiss me Kate.*
Jupiter	Mercury	16-Apr-49		21-Dec-1950. Premiere: *Out of This World*, bad show, nice sets,
Jupiter	Moon	3-Jan-51		3-Aug-1952. Death of mother.
Jupiter	Saturn	20-Sep-52		20-May-1954. Death of wife Linda Thomas.
MARS 7 yrs		8-Jun-54		
Mars	Sun	8-Jun-55		
Mars	Venus	7-Jun-56		
Mars	Mercury	8-Jun-57		3-Apr-1958. Amputation of right leg, never wrote another song.
Mars	Moon	8-Jun-58		
Mars	Saturn	8-Jun-59		
Mars	Jupiter	7-Jun-60		
NORTH NODE 3 yrs		7-Jun-61		
SOUTH NODE 2 yrs		7-Jun-64		15-Oct-1964. Death.

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