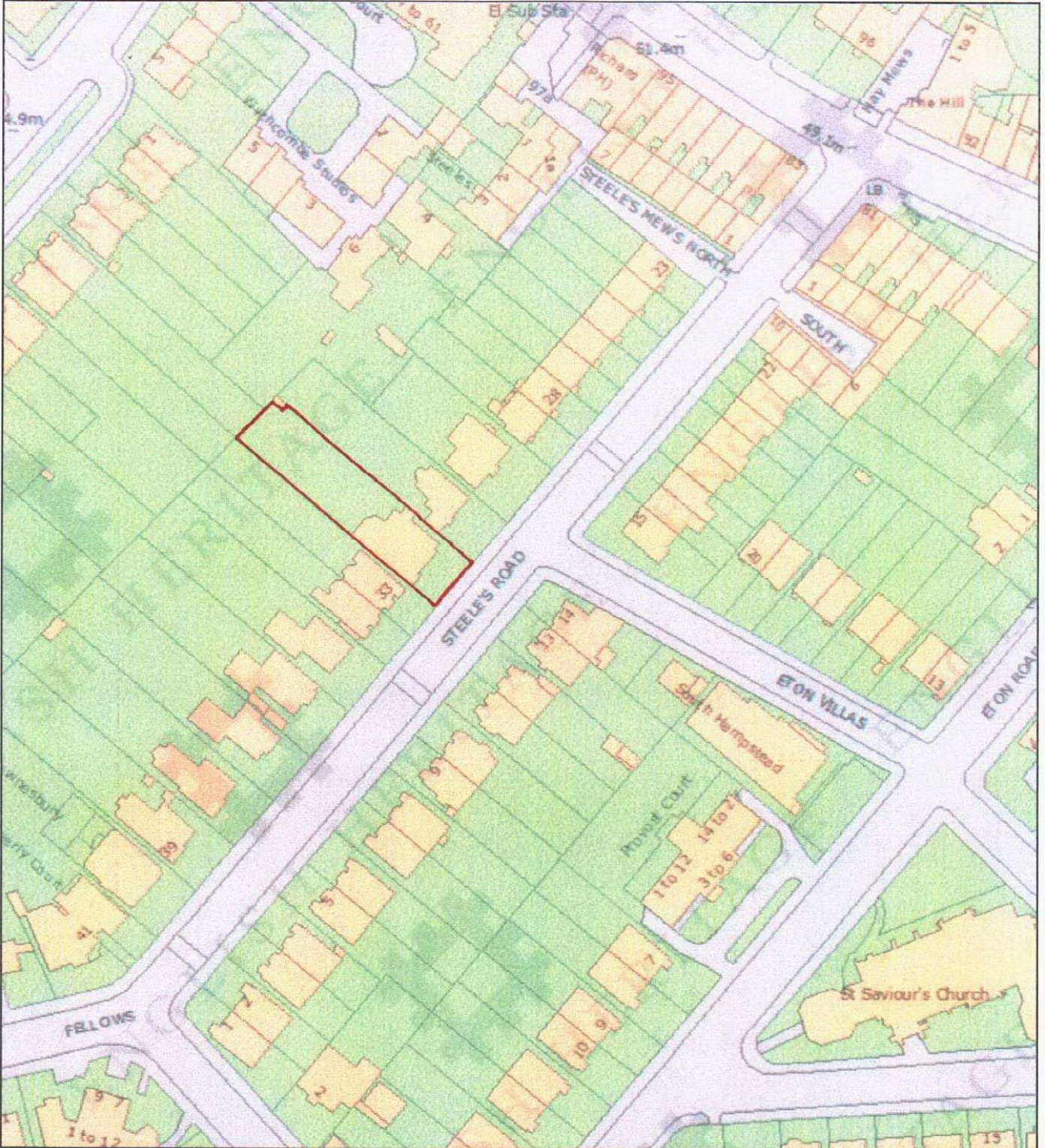


4

Location of Building Map



Date 23/09/2011
Scale 1:1,250
Centre 527737,184591


ENGLISH HERITAGE
1 Waterhouse Square, 138 -142 Holborn, EC1N 2ST
Tel: 020 7973 3000 Fax: 020 7973 3001
www.english-heritage.co.uk

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ENGLISH HERITAGE PLAQUE DESCRIPTION

Manufacture of English Heritage blue plaques is undertaken by specialist artisans. Each plaque is created by the mixing and pouring of a thick clay slip into a casting mould. When sufficiently dry, the cast is removed and the outline of the inscription and border is piped onto the face of the plaque and filled with white glaze. Blue glaze is then applied to the background before firing. This process produces gently raised characters and border, a unique feature of English Heritage plaques. After firing, plaques have a diameter of 495mm and are 50mm deep. They set into the fabric of a building to a depth of 50mm, so that they rest flush with the surface of the elevation. Plaques have been found to be extremely durable. Similar plaques erected by the Society of Arts under the scheme have lasted for over 100 years. Due to their slightly domed design, modern plaques are self-cleaning and require little maintenance.



⑥ BUILDING PHOTO (AS AT PRESENT)



Hutchinson, Leslie Arthur Julien [performing name Hutch] (1900–1969), cabaret entertainer, was born on 7 March 1900 on the Caribbean island of Grenada, the son of George Hutchinson and Marianne Simm Turnbull; he was of mixed African, Caribbean, Indian, Scottish, and French ancestry. His father, a local businessman (a hatter and dry-goods merchant), played the organ in church, and Leslie operated the handpump for him. By the age of twelve Leslie had shown talent for playing the piano. After leaving school he joined the civil service, but at the age of sixteen Hutch, as he became known, left Grenada for New York. He later recalled that he arrived:

with a few dollars and a lot of ambition. I became an elevator boy [but] in the Winter of 1917 I was without a job and absolutely broke. So I offered my services as a pianist at private parties. And that's how it all started. (Breese and Palmer)

After turning professional he was so alarmed by the Ku Klux Klan during an engagement in Palm Beach that he decided to leave America for good. In Paris, where he went to study the classical piano, Hutch played in Joselli's bar, where he was adopted by the rich and famous, and met Cole Porter, the songwriter who was to become his friend and musical *alter ego*. Hutch became the best-known interpreter of Cole Porter's songs, and there was even a joke that said Hutch knew the lyrics before Porter had written them.

In 1927 Hutch was invited by Britain's top theatrical impresario, C. B. Cochran, to appear at the London Pavilion in the revue *One Dam Thing After Another*, with music and lyrics by Richard Rodgers and Lorenz Hart. Hutch accompanied the star of the show, Jessie Matthews, in its big hit—'My heart stood still'. During the next three years he appeared in three more West End revues for Cochran: Noël Coward's *This Year of Grace*, Cole Porter's *Wake Up and Dream*, and Cochran's *1930 Revue*. Hutch's trademark was a white handkerchief which he used to mop his brow. As a singing pianist cabaret entertainer, he was befriended and lionized by the pre-war rich and famous. Charlotte Breese described the legend—and some of the tensions in Hutch's life—in *Salutations*, a BBC Radio 2 tribute broadcast on 11 September 1993:

Hutch was a remarkably elegant man. Outwardly he conformed entirely and he became part of the set that were his clients. He was certainly invited to their houses at weekends although of course it would have been different at official functions in London where he was still expected to enter by the tradesmen's entrance. For a man with as much pride as Hutch it must have been extraordinarily

humiliating. He was a walking threat in a kind of way because he was so good-looking. (*Salutations*)

In London, Hutch performed in society nightclubs such as the Café de Paris, Café Anglais, and Quaglino's. He was equally loved by the ordinary public, and became a top-of-the-bill attraction in music-halls all over the country. In 1930 he made his film début with a guest appearance in the musical *Big Business* (1930). Hutch enlivened several other British films of the 1930s and 1940s with his guest appearances, as well as a number of Pathetone Weekly and New Sound Pictorial films. With regular radio broadcasts and many recordings his popularity grew throughout the 1930s, and during the war years he gave many concerts for the armed forces. In 1942 he reappeared in a West End revue after an absence of more than a decade. This was *Happidrome*, and in 1943 he was featured in the screen version. Also in 1943 he took part in *Seventy Years of Song*, a variety spectacular staged at the Royal Albert Hall by Cochran for the Toc H war relief fund.

After the Second World War Hutch's sophisticated style of performing, so popular with the pre-war smart set, was no longer in fashion, and his health was deteriorating. Though he continued performing (he returned to, and remained at, Quaglino's in 1954) he only occasionally recaptured the level of popularity he had enjoyed in pre-war Britain. In 1953 he was Roy Plomley's guest on the popular BBC radio programme *Desert Island Discs*, and in 1964 he realized his ambition to play an acting role when he appeared as a jazz musician in a British television drama called *A Really Good Jazz Piano*. His wife Ella Byrd (1894/5–1958), whom he married in New York and with whom he had at least one daughter, died in Hampstead in 1958. Hutch himself died on 18 August 1969 in New End Hospital, Hampstead. His *Times* obituarist noted his 'fanatical' devotion to the game of cricket, and deemed him 'the ideal artist for the relaxed hour after dinner' (*The Times*).

STEPHEN BOURNE

Sources C. Breese and H. Palmer, *Hutch sings Cole Porter, Noel Coward and others* (1994) [disc notes; Happy Days, UK, B000001CE9] · S. Bourne, *Black in the British frame: black people in British film and television, 1896–1996* (1996) · *The Times* (19 Aug 1969) · d. cert. [Ella Byrd Hutchinson] · *Salutations*, BBC Radio 2, 11 Sept 1993 [Ladbroke Radio production for the BBC, produced J. Hiley] · C. Breese, *Hutch* (1999)

Archives FILM BFINA, performance footage SOUND BL NSA, documentary recording · BL NSA, oral history interview · BL NSA, performance recordings

Likenesses P. Tanqueray, photograph, priv. coll. [see *illus.*]

Wealth at death £3128: administration, 25 Nov 1969, *CGPLA Eng. & Wales*

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Stephen Bourne, 'Hutchinson, Leslie Arthur Julien [Hutch] (1900–1969)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Jan 2011 [http://www.oxforddnb.com/view/article/58885, accessed 22 Sept 2011]

Leslie Arthur Julien Hutchinson [performing name Hutch] (1900–1969):

doi:10.1093/ref:odnb/58885