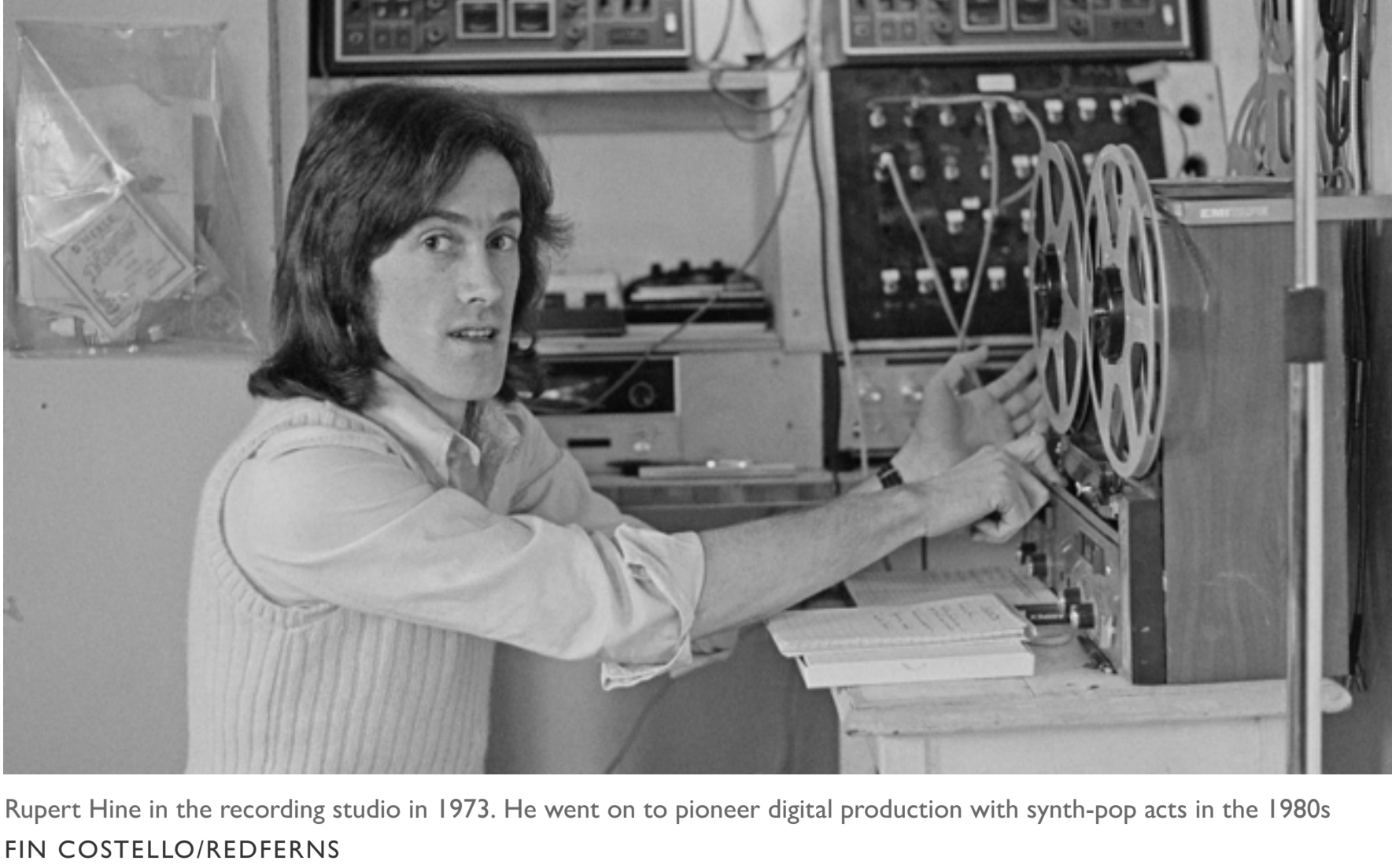







# Rupert Hine obituary

British folk musician turned record producer who masterminded Tina Turner's triumphant comeback album *Private Dancer*



Rupert Hine in the recording studio in 1973. He went on to pioneer digital production with synth-pop acts in the 1980s  
FIN COSTELLO/REDFERNS

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When Rupert Hine was producing the album that resurrected Tina Turner's career, he made the mistake of asking her to do a second take.

It was the first time he had worked with her and they were recording Turner's 1984 comeback album *Private Dancer*, for which Hine had written the opening song *I Might Have Been Queen*. She had taken his demo and rehearsed the song at home until she felt she had mastered it. "Then she would call you up and say, 'I'm ready,'" Hine recounted. "I would pick her up from her house and drive her to the studio. She would jump out, run to the nearest microphone and let it out." He soon realised his mistake in asking for two takes as a matter of course. "The one take was just extraordinary — word, tone and beat perfect."

When they began working together she had been living on food stamps after her divorce from her abusive husband, Ike Turner. *Private Dancer* went on to sell more than 20 million copies and top charts around the world.

Hine also worked on Turner's next two bestselling albums *Break Every Rule* and *Foreign Affair* but never felt the need again to demand a retake after her "nerve-tingling" one-shot performances.

He worked with many of the biggest names in pop and rock, among them Peter Gabriel, Marianne Faithfull, Chris de Burgh, Sting and Kate Bush.

The Fleetwood Mac singer Stevie Nicks, whose platinum solo album *The Other Side of the Mirror* Hine produced in 1989, said: "It seemed that we had made a spiritual agreement to do a magic album in a fabulous Dutch castle, at the top of the mountain. Whenever Rupert walked in, the room was on fire. There was a connection between us that everyone around us instantly picked up on."

Bob Geldof credited Hine with reminding him that he was meant to be a musician rather than a motor-mouth after Hine helped him to launch a post-Live Aid solo recording career after the break-up of the Boomtown Rats.

Over a 50-year career, Hine was credited as producer on more than 130 albums and he described his modus operandi as "painting pictures with sound". After his success with Tina Turner, he was in line to produce the Rolling Stones. Mick Jagger was keen but told Geldof that Keith Richards had vetoed him on the grounds that he was "too posh".

He was an obvious choice to write the foreword to Billboard's *The Encyclopedia of Record Producers*, covering all the great practitioners of the art from Phil Spector to George Martin.

Yet he had never intended to become a producer. Having started his career as a singer and songwriter, he found himself without a producer on his second solo album, *Unfinished Picture* (1973). His first album *Pick Up a Bone* two years earlier had been produced by Deep Purple's Roger Glover, who was unavailable for the follow-up because he was touring the world with his band.

When Glover suggested he produce the record himself, Hine told him: "I have no idea what to do." On a long distance call from Japan, Glover reassured him: "All your demos that you do at home on all those tape recorders and funny boxes and gadgets that you use, just do exactly the same thing but in a full-sized recording studio and simply make it bigger."

Hine took him at his word and found that he enjoyed producing more than performing. By the time of the 1990 album *One World One Voice*, bigger had turned to epic, with Hine producing a cast of 300 musicians to create "the first global composition for mankind" in the form of a musical chain-letter that travelled the globe. A documentary film about the project was watched by more than 200 million people in 26 countries on the same night.

When the Dalai Lama required someone to put together an album of *Songs for Tibet* to coincide with the Beijing Olympics in 2008, he turned to Hine, who rose to the occasion by assembling an all-star cast. China responded with an internet block to prevent its citizens from downloading the Grammy-nominated album.

Rupert Neville Hine was born in Wimbledon, southwest London, in 1947 and his earliest memories were of music filling the home. His mother, Joan (née Harris), was a Red Cross nurse and an amateur ballet dancer. His father, Maurice, was a timber merchant, who had played drums in a jazz band. Rupert was educated at St John's in Horsham, West Sussex, and King's College School, Wimbledon, where his first instrument in a school band was the mouth organ "because it was the cheapest instrument to buy", although he swiftly became an adept multi-instrumentalist.

He was briefly apprenticed to an architects' practice but his passion was music. He formed a songwriting partnership with David MacIver and they toured the folk clubs as the duo Rupert and David, sometimes sharing a bill with Paul Simon, then unknown. When they were signed to a recording deal with Decca, Hine was 17 and his father had to sign the contract on his behalf. It offered a miserly 1 per cent royalty but in the event it mattered not because the duo recorded only one single, *The Sound of Silence*, a cover of a song by Simon, which sold next to nothing.






By 1971 Hine had gone solo but when he failed to find commercial success he formed the band Quantum Jump, who had a Top Ten hit in 1979 with *The Lone Ranger*. He continued making his own records while his compositions were recorded by other artists, including Dusty Springfield, and featured in film soundtracks, including the James Bond film *GoldenEye*.

It was as a studio boffin that he made his biggest impact, initially finding fame in the 1980s as a pioneer of digital recording techniques with new wave and synth-pop acts such as Howard Jones, the Fixx and Thompson Twins.

He was a skilled carpenter and loved driving classic cars, including a 1960s Lynx. He was also a keen photographer, an interest inherited from his grandfather Percy Harris, who was president of the Royal Photographic Society. He is survived by his wife, Fay Morgan Hine (née Armstrong), a PR consultant whom he married in 2015, and his son, Kingsley, a video game designer, from his marriage to Natasha Barrault, a designer, which ended in divorce.

"He never did anything he didn't want to," Fay said. His skill in the studio lay in coaxing others to do extraordinary things they didn't even know they could do.

**Rupert Hine, music producer, was born on September 21, 1947. He died of cancer on June 4, 2020, aged 72**

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**Comments (18)**

Newest  Mrs F Hine 

**M** Add to the conversation...





**C** Comment is free 10 AUGUST | Edited

I'm wondering where in the Netherlands there is a castle on top of a mountain! 😊 It can only be in the Limburg province in the far south-west where the foothills of the Ardennes cross the border from Belgium. Even there, the highest 'peak' is 1000 feet and has no castle on top as far as I am aware...

 Reply  1  Recommend  Report

**C** Comment is free 10 AUGUST | Comment is free

In fact the album was recorded in LA. Seems the remark about the castle was typical Nicks hyperbole (well she was having an affair with Hine at the time!).

 Reply  1  Recommend  Report





**S** Susan Greenberg 10 AUGUST | Edited

Note to The Times subeditors: The maiden name of his wife is Morgan, as included in her current name. Armstrong comes from her first husband. But it's great to see this obituary - well deserved praise!

 Reply  1  Recommend  Report

**C** CDC 10 AUGUST

A great career in music with one big misjudgement namely encouraging Bob Geldof to believe he could have a solo career.

 Reply  8  Recommend  Report





**L** Landphil 10 AUGUST

Didn't mention Thinkman "The Formula", recorded in the depths of the Buckinghamshire countryside.

 Reply  1  Recommend  Report

**J** JEREMY THOMAS 10 AUGUST | Landphil

Farmyard Studios?

 Reply  1  Recommend  Report





**A** Andrew King 10 AUGUST

I know we're supposed to be "shocked", "horrified" and "outraged" at the drop of a hat these days but can I just say I thought the lyrics to Lone Ranger were (and still are) very funny. Thanks Rupert.

 Reply  5  Recommend  Report



**J** JEREMY THOMAS 10 AUGUST | Andrew King

It was a very funny lyric and a great record. Well said, Mr King.

 Reply  1  Recommend  Report





**C** Christopher Parker 10 AUGUST

He was obviously very good at his job, and produced some top Albums. Private dancer was a classic, and he soon realised Tina didn't do retakes. I saw her at Wembley covering songs from the Album, and her performance was flawless. He was multi talented, being a good musician, and renowned song writer. R.L.P. Rupert Hine.

 Reply  7  Recommend  Report





**M** Max 10 AUGUST

Produced Rush albums too!

 Reply  8  Recommend  Report

**D** didactsandnarpets 10 AUGUST | Max

Fine one's they were too!

 Reply  1  Recommend  Report

**F** Fatalextraction 10 AUGUST | Edited

A fine musician. Barracuda by Quantum Jump is a beautiful piece of music. The band's misfortune was simply to be around at the wrong time. That band of tuneful jazzy rock suddenly had to compete with the likes of the Sex Pistols.

Even then he managed to establish their street-cred with the release of The Lone Ranger, which was banned when first released in 1976. And to put his talent into context, it was actually recorded in 1973-74.

 Reply  4  Recommend  Report

**J** JEREMY THOMAS 10 AUGUST | Fatalextraction

Good to hear someone taking up 'Barracuda'. The album showed what great players they all were - Trevor Morais, John G Perry, Mark Warner.....and with a sense of humour too. Would have been good if that single has been a hit first time around. Rupert was a top man in many respects.

 Reply   Recommend  Report

**S** Stephen Green 10 AUGUST

RIP Rupert Hine. I remember he was responsible for a number of tracks (probably produced the soundtrack) for a little known 80s film, Better off Dead. Listened to that incessantly as a youngster!

 Reply  1  Recommend  Report

**C** Craig Lang 10 AUGUST | Stephen Green

Some of One World One Voice dated quickly but the the blending of Howard Jones (and many others) into the Kodo Drummers and a finale of the Leningrad Symphony Orchestra was inspirational

 Reply  2  Recommend  Report

**B** bluearmyfaction 10 AUGUST

Quantum Jump, who had a Top Ten hit in 1979 with The Lone Ranger.

...some years after they had broken up. It was not a hit on release, in part because the BBC refused to play it (given its references to drugs and homosexuality), but Kenny Everett found it a couple of years later, was taken by the intro, and played it on his radio and television shows.

The intro? Rupert thought the song needed a bit of a lift, and his party piece was being able to recite the longest place-name in the world...

[https://www.youtube.com/watch?v=hchOYs\\_d\\_Bw](https://www.youtube.com/watch?v=hchOYs_d_Bw)

 Reply  5  Recommend  Report

**J** JEREMY THOMAS 10 AUGUST | bluearmyfaction

Did you work at Trident Studios by any chance?

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