

= Shane Hurlbut =

Shane Hurlbut (born 1964) , also credited as L. Shane Hurlbut , is an American cinematographer . Originally from Ithaca , New York , he grew up near Cayuga Lake , and graduated from Southern Cayuga High School in 1982 . Hurlbut studied film at Emerson College , graduating with a degree in film and television in 1986 . His early career included work on music videos for Gloria Estefan and Smashing Pumpkins . He met director Rob Cohen while working on a music video for the 1996 disaster film Daylight , and again worked with Cohen as cinematographer for the television pilot of The Guardian .

Hurlbut received a nomination for an award from the American Society of Cinematographers for his work as director of cinematography on the 1998 television movie The Rat Pack ? he was the youngest cinematographer ever to have been nominated for an American Society of Cinematographers award for a debut film .

He has received positive comments from film critics for his cinematography work on films including Drumline and Mr. 3000 , and in a review of the film Into the Blue Roger Ebert highlighted Hurlbut 's work . In a review of the 2005 film The Greatest Game Ever Played Joan E. Vadeboncoeur of The Post @-@ Standard described Hurlbut as a " splendid cinematographer " who contributed " beauty and atmosphere " to the film 's shots . His work on the 2006 romantic comedy Something New where he collaborated with director Sanaa Hamri was positively received in The Times @-@ Picayune and The Journal News , and his cinematography work on the 2006 film Waist Deep with director Vondie Curtis @-@ Hall was well received in The Seattle Times .

= = Early life = =

Hurlbut was raised in Ithaca , New York . His mother taught sixth grade , and his father worked as a professor 's assistant at Cornell University . He grew up on a 250 @-@ acre (1 @.@ 0 km2) farm in Aurora , New York near Cayuga Lake , and graduated from Southern Cayuga High School in 1982 . He married Lydia Kunkler , a fellow graduate of Southern Cayuga .

Hurlbut attended Herkimer County Community College , graduating with a degree in radio and television broadcasting in 1984 , and he was inducted into the Alumni Hall of Honor by the Herkimer County Community College Alumni Association on April 4 , 2008 . Hurlbut received a bachelor 's degree from Emerson College , where he majored in film and television . He graduated from Emerson College in 1986 .

= = Career = =

= = = 1987 ? 2004 = = =

Hurlbut moved to Los Angeles in 1987 , where he began work in film as a driver , key grip , and gaffer , before becoming a cinematographer . He was a grip truck driver for the 1988 film Phantasm II . His early career included work on music videos for Gloria Estefan and Smashing Pumpkins , photo shoot work with photographer Herb Ritts for an April 1997 Absolut Vodka spread in Vogue magazine , and work on a Nissan " Enjoy the Ride " commercial . He met director Rob Cohen while working on the Donna Summer / Bruce Roberts music video for the 1996 disaster film Daylight . Hurlbut again worked with Cohen as cinematographer for the 1997 NBC television pilot The Guardian . In 1997 Hurlbut 's career focused on light as applied to photography and film , and he owned a lighting business in Pasadena , California . Hurlbut assisted friends from Southern Cayuga in their film careers , including Dan Wade and Tim Carr .

Cohen selected Hurlbut as his cinematographer for the 1998 television movie The Rat Pack , which was Hurlbut 's feature film debut . His lighting style for the movie was heavily influenced by the glamour photography of George Hurrell . Hurlbut received a nomination for an award from the American Society of Cinematographers for his cinematography work on the movie , becoming the

youngest cinematographer ever to have been nominated for an American Society of Cinematographers award for a debut film . Hurlbut worked again with Cohen on the 2000 film *The Skulls* , which was his first theatrical feature film .

He received positive comments for his work on the 2002 film *Drumline* , directed by Charles Stone III . Lou Lumenick of the *New York Post* wrote that the film was " Handsomely photographed by Shane Hurlbut " . " With 300 students dancing , running , jumping , singing and playing , Stone and cinematographer Shane Hurlbut bring you right inside the brassy band , nudged between the tubas , saxophones and clarinets , " wrote Clint O 'Connor of *The Plain Dealer* . Charles Taylor of *Salon* commented " The movie was shot by Shane Hurlbut and none of the shots call attention to themselves . Instead you 're struck by the beauty of watching a row of drummers ' hands as they blur with the rhythm their sticks are beating out . " Hurlbut worked with director Barry Levinson , as cinematographer for *The Adventures of Seinfeld* & *Superman* advertisements for *American Express* .

In 2004 , Hurlbut teamed up with director Charles Stone III again to work on the film *Mr. 3000* . In a positive review of the film , Harper Barnes of the *St. Louis Post @-@ Dispatch* highlighted Hurlbut , noting he had previously worked with the film 's editor , Bill Pankow , on *Drumline* . In a review of *Mr. 3000* for *The Manhattan Mercury* , arts critic G.W. Clift specifically highlighted Hurlbut 's work on the film , commenting : " *Mr. 3000* has several attractions , even unexpected ones like Shane Hurlbut 's heart @-@ stopping photography one doesn 't mind that it lingers over scenes , in part because the scenes look so very good . " In his review *Mr. 3000* for the *Intelligencer Journal* , Jack Roberts also highlighted Hurlbut 's work on the film .

= = = 2005 ? present = = =

Hurlbut 's cinematography work on the 2005 film *Into the Blue* received positive reception from film critic Roger Ebert . In a review of *Into the Blue* for the *San Francisco Chronicle* , Peter Hartlaub noted " director of photography Shane Hurlbut does some nice work in tight places " . Lou Lumenick wrote in the *New York Post* that the " watery interludes " in *Into the Blue* were " gorgeously photographed by Shane Hurlbut " . Though *Associated Press* writer David Germain gave a negative review overall of *Into the Blue* , he wrote positively of Hurlbut 's cinematography work , commenting : " Shane Hurlbut 's cinematography buoys the movie , but his lovely pictures of the actors swimming among jellyfish and shimmering aquatic vegetation cannot compensate for everything else . "

Bob Strauss of the *Los Angeles Daily News* also wrote positively of Hurlbut 's work in his review of *Into the Blue* , writing : " The undersea photography , much of it shot amid schools of wild sharks , is exquisite ... " Strauss also commented positively on Hurlbut 's work on the 2005 film *The Greatest Game Ever Played* , writing he " does a great job of making golf look cinematic " . Soren Andersen of *The News Tribune* wrote of Hurlbut 's work on *The Greatest Game Ever Played* : " Shot by cinematographer Shane Hurlbut , the picture is extraordinarily handsome , with its velvety green fairways and its burnished , candlelit interiors . " Joan E. Vadeboncoeur of *The Post @-@ Standard* was critical of the film 's script , but praised Hurlbut 's work : " Director Bill Paxton does have a splendid cinematographer , Shane Hurlbut , contributing beauty and atmosphere . "

In 2005 , Hurlbut became the first cinematographer to utilize the InDI process developed by LaserPacific , while working on the film *Something New* . In 2006 , Hurlbut became a member of the American Society of Cinematographers . Hurlbut 's cinematography work on the 2006 romantic comedy was positively received by film critic Michael H. Kleinschrodt of *The Times @-@ Picayune* , who wrote : " Cinematographer Shane Hurlbut finds interesting angles from which to shoot and photographs a formal cotillion with panache . " Kevin Canfield of *The Journal News* noted that Hurlbut assisted director Sanaa Hamri with " one lovely scene of the lovers bathed in the orangy light of morning and another , shot from overhead , of couples twirling on a dance floor " .

Hurlbut worked on the 2006 film *Waist Deep* with director Vondie Curtis @-@ Hall , and Tom Keogh of *The Seattle Times* described their work on shots prior to a kidnapping scene in the film as " close to breathtaking " . Hurlbut worked as cinematographer on the 2008 film *Semi @-@ Pro* starring Will Ferrell , and Steven Boone of *The Star @-@ Ledger* noted : " ... Shane Hurlbut 's widescreen sports

cinematography does conspire with two notorious disco covers of classical music to give us a thrill along with the cheap laughs . " Hurlbut collaborated with director McG as director of photography on the 2006 film We Are Marshall . Hurlbut and McG decided to use vintage lenses and film stock from the time period to evoke a feeling of the 1970s .

In 2008 , Hurlbut again worked with director McG , as director of photography on the film Terminator Salvation . During shooting for the film in July 2008 , Hurlbut faced an expletive @-@ ridden tirade from actor Christian Bale , who berated Hurlbut for walking into a scene involving Bale and actress Bryce Dallas Howard . Hurlbut responded calmly and apologized several times to Bale , and continued shooting for seven hours after the incident . On February 6 , 2009 , Bale told KROQ @-@ FM radio that he and Hurlbut talked after the incident and " resolved this completely " . Bale acknowledged the two worked together for several hours after the incident , and " at least a month after that " , and noted " I 've seen a rough cut of the movie and he has done a wonderful job . It looks fantastic " .

Charles Stone III , director of the original " Whassup ? " commercial campaign for Anheuser @-@ Busch Budweiser beer , remembered Hurlbut from their work together on Drumline , and contacted him in 2008 to make a video in support of Barack Obama 's 2008 campaign for President . The video , " Wassup 2008 " was posted to YouTube in October 2008 and received over 1 @.@ 8 million views .

= = Filmography = =