

A FILM BY DANIEL CROIX

A cinematic photograph of two men boxing in a lush, green forest. The man on the left is seen in profile, wearing black boxing gloves and a black tank top. The man on the right is also in profile, wearing red boxing gloves and a black tank top. They are facing each other in a boxing stance. The background is filled with dense green foliage and tree branches, creating a natural, outdoor setting.

HULI

RINGSHOUT PRODUCTIONS PRESENTS HULI

STARRING DANIEL CROIX & ELIJAH KALĀ MCSHANE WRITTEN & DIRECTED BY DANIEL CROIX PRODUCER & EDITOR MAX MOONEY
PRODUCER & CINEMATOGRAPHER WILLIAM ROUSE PRODUCER & ASSISTANT DIRECTOR PHIL SCHLIEDER CO-PRODUCED BY RICHARD HAMASAKI
ASSOCIATE PRODUCED BY MELE HAMASAKI & EMILY MAY JAMPEL MUSIC BY CHARLE WALLACE & KAMALEI AH CHONG

LOGLINE

After a boxer relocates from New York to Hawai'i, a friendship with his coach expands his awareness of ancestral connection, purpose, and power. Created on the island of O'ahu Hawai'i.

RUN TIME

12:55

FORMAT

Aspect Ratio 2.35:1

DCP available on request with English subtitles.

PREVIOUS PRESS

[Hawai'i Public Radio](#)

[BET Network](#)

[RS Podcast](#)

['Huli of Consciousness Curation'](#)

CONTACT

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SYNOPSIS

Sol, a Black biracial young man, ran away from New York to O'ahu Hawai'i to start a new life. During a period of heightened violence on the US continent, he seeks a new "home." He's a hyper-driven escapist - training as a boxer, living out of his car, and seeking the "American dream" of opulent wealth. While well intended, Sol lacks balance, restraint, and roots.

When a hot-shot boxing manager comes to Honolulu to scout his next star, Sol thinks it's his chance to prove himself. He trains with his friend, Elijah. To win, he needs to face what's been holding him back: a disconnection to his roots, and unprocessed intergenerational trauma. Sol's friendship with Elijah leads him toward an awakening of deeper connection with his ancestors...and with himself.



DIRECTOR BIO

Daniel Croix is an actor and director in film and television. Born in Buffalo, New York, he's based on O'ahu Hawai'i and is active internationally. He's best known for his performances in *The Oval* on BET, *Manhunt* on Apple TV+, *Love Victor* on Hulu, and on stage in *Much Ado About Nothing* with The Public Theatre's Shakespeare in the Park at the Delacorte. He collaborates frequently with artists and has work appearing in selected group exhibitions: *Interfacial Intimacies*, Plimsoll Gallery, *Squeaky Wheel Media Arts Center Retrospective*, Burchfield Penney Art Center, *Our Time* Hallwalls Contemporary Art Center. In 2024 he created Ringshout Productions, a creative home to develop original films with close collaborators. He has a BFA in acting from the Purchase College Conservatory of Theatre Arts and Film.



DIRECTOR STATEMENT

Huli was created with family, neighbors, friends, and community in Honolulu, Hawai'i. It's a reflection of conversations between myself and Elijah Kalā McShane, of dream logic, of life's fight, of the examination of power, sport, and the remembering and re-remembering of history. It's anchored by my experience as a Black biracial man from New York who calls Hawai'i home, and holds perspectives from communities across Hawai'i and the continental U.S. about intergenerational healing, belonging, and identity.

The narrative is rooted in perspectives passed to me by elders: Auntie Lorna C. Hill from Philadelphia, who taught me about sourcing personal power through connection to ancestors, Uncle Dennis "Bumpy" Pu'uohonua Kanahale from O'ahu, who spoke with me about "the ancestors standing right over his shoulder." The film connects Black American and Native Hawaiian history, people, and perspectives, preserving a bridge between communities.

The word "huli," like many words in 'Ōlelo Hawai'i, is imbued with a multiplicity of poetry and meaning: to turn, to flip, to curl inward; to change, as an opinion or manner of living. It's been a gathering call of the Hawaiian sovereignty movement of the 60s and beyond — and has a legacy of rallying our multicultural island population in solidarity with Native Hawaiian rights. It's a reminder of pre-colonial contact, a call for change, a profound remembrance, and much more. Our film *Huli* turns attention toward a cross-cultural friendship. Sol's Americanized view of the world transforms through his relationship with Elijah and with place — as a new vision appears before him, he experiences a "huli of consciousness."

Can we turn toward each other to collectively remember? *Huli* investigates. History is not just what is within us, it's a daily practice — a ritual of creation, remembrance, and re-creation.

TEAM BIOS

Elijah Kala McShane / “Elijah” is a native Hawaiian practitioner of healing arts practices. Born on O’ahu, he is the founder, alongside Jazmin Young, of Awakened Aloha Healing Arts, a community service rooted in ancestral connection, culture, and the sacred work of healing. As an embodiment of ancestral reclamation, his vision is to share the sacred wisdom of the ancestors and offer healing to humanity through unconditional aloha.

Max Mooney / Producer & Editor — is a New York-born filmmaker who makes honest, character driven films. His work has screened internationally and has received diverse accolades, most recently for his documentary “Please Listen.” His work on the documentary “David and the Kingdom” recently made its international premiere at Cinema du Reel. Max also has a passion for organic farming and hopes to continue working in that field (pun intended).

William Rouse / Producer & DP — is a cinematographer, writer and director who works globally. Most recently, he’s worked on BOYS IN BLUE directed by Peter Berg on Showtime, PRODIGIES on Netflix and Rap Caviar on Hulu. He’s also worked on national campaigns (Forever 21, H&M, Nyx Cosmetics, and others).

Phil Schlieder / Producer & AD — is a Director of Photography, Director and Line Producer based on O’ahu Hawaii. He has expert experience working in three film departments (Camera, Direction, Production). He has worked in television, produced multiple films, and built commercial work for a large range of clients. Some notable networks and brands have included National Geographic, NBC, Outside Television, Patagonia, Columbia Sportswear, Marriott International, Nature Conservancy, and PBS to name a few.

TEAM BIOS CONT.

Richard Hamasaki / Co-Producer — is an artist who lives and works on O‘ahu. He’s worked collaboratively with filmmakers, writers, visual artists, musicians, & poets locally, regionally and internationally. He recently exhibited work at the Hawai‘i State Art Museum (February - December 2022) for the Hawai‘i Triennial 2022 (HT22). He and his photographer brother Mark Hamasaki were co-recipients of HT22’s Golden Hibiscus award for their collaborative work with Native & non-Native artists featured in their ‘Elepaio Press art collective (1976 to present).

Meleokauapuakea Hamasaki / Associate Producer — is a producer, designer, and educator from Kāne‘ohe, O‘ahu passionate about innovation in the realms of storytelling, fashion, and publishing. She serves on the board of Tropic Editions and TOQA while designing systems for Coinbase.

Emily May Jampel / Associate Producer — is a filmmaker and curator born and raised on O‘ahu and based in Brooklyn. She recently curated The Short List for Metrograph, and was Allies in Arts’ 2021 guest curator for Reel Her In, an annual screening of short films directed by BIPOC, female, trans, and non-binary filmmakers in partnership with SONY. She’s worked as a development executive at the production company Department of Motion Pictures (Beasts of the Southern Wild, Patti Cake\$, Monsters & Men).

Jarvis Abrizado / Costume Designer — is a Hawai‘i based artist and film photographer who focuses on capturing beauty in simplicity. He offers perspectives through clothing, film, and conceptual art.

Taylor Kondo / Production Designer & Props — is a multidisciplinary artist who was born and raised in Honolulu, Hawai‘i.



Q: As an actor born and raised in New York, how did you find yourself creating film in Hawai'i? What brought you down this journey?

A: My relationships brought me to Hawai'i – first, with my partner in college who was born and raised on O'ahu. We visited often and ultimately moved here. I came for love and stayed for love, and now live in Makiki with my partner & favorite collaborator, Mele Hamasaki.

I'm inspired by the multi-cultural community here, the 'āina, the ocean. There's a wave happening in Honolulu – some call it a continuation of the Hawai'i renaissance – of distinct, inventive, social/political, film and contemporary arts. It felt natural to create and contribute, and I'm humbled that so many people came together to support this project. I'm inspired by local filmmakers here - notably Justyn Ah Chong and Chris Kahunahana, the contemporary art exhibited at the Hawai'i Triennial, my roots in New York notably my late mentor Lorna Hill and Ujima Theatre Company, and the legacy of indie filmmakers like Spike Lee, Oscar Micheaux, Barry Jenkins, and Julie Dash.



Q: Speaking of Tyler Perry, you're known for your role on his series "The Oval." on BET as the president's son. This feels like a departure from network TV. How does it feel transitioning from acting to also being a writer-director?

A: Tyler Perry's example taught me the power of a DIY approach. I saved up from being on *The Oval* to self-fund *Huli*. I knew that drawing from my personal life and communities was important - and knew that nobody would make this particular film if I didn't step into it. I feel a responsibility to build on what our ancestors and elders have began, and connected with Elijah who felt the same way.



Q: How did you cast this project and bring together your team?

A: We cast people I'd met naturally through community here in combination with a street-scout approach. We used social media to invite people to apply. Aunty Mamo was my next-door neighbor. Devin is my friend who introduced me to boxing. Elijah and I met at a music festival – where we started having conversations about intergenerational healing, spirituality, and identity. My partner Mele and her family got heavily involved – at first over dinner conversations we would discuss the film... and then we all ended up collaborating. I'm so grateful for their tremendous support!

I also called on friends and family who have been in my life for years - K. (aka Charle Wallace), our composer is my sister, my childhood friend Max Mooney produced, edited, cast, and was my ride-or-die creative partner throughout it. In true indie-film fashion, the film was born out of community, shared values, friendship, and a special season of alignment.



Q: How did boxing become a part of this story?

A: In Huli, boxing is a metaphor for personal power – but there’s also a deep rooted fight community throughout Hawai’i. I got interested in boxing when my friend Devin – who’s in the film – invited me to do some drills at the local gym in Hilo during the height of the pandemic. I got hooked. I felt that boxing was an interesting tapestry to explore deeper themes, and I also knew it’d be inherently cinematic.



Q: There's reference to social movements [BLM, Mauna Kea, etc.] throughout the film. What inspired these choices?

A: I think the movements are connected. I'm inspired by Haunani-Kay Trask referencing Malcolm X. I'm inspired by the lei on MLK during the Selma march. I'm inspired by Black & Indigenous intersectionality – and I haven't seen many films that center those connections in the Pacific Islands.

When we listen to each other we grow and heal. I feel that that the friendship between Sol and Elijah seems simple but has profound depth. I hope this film creates bridges of love, community, and empathy.



Q: The film is visually distinct – how did you find its unique look?

A: I'm grateful to collaborate with my friend William Rouse, who is a phenomenal DP and person. We went back and forth a lot to achieve the look of the film. I found references in all sorts of places – in Nancy Amaka's work, an artist in Honolulu from Nigeria whose work taps into the ancestral realm. I was inspired by Mereba's music videos, by time alone with the land, by dreams and visions. I also love the vocabulary of Chris Kahunahana's feature film WAIKIKI, and felt that it beautifully subverted the "tourist view" of the islands to uncover something more dark, complex and inquisitive. We drew from these and many more references to build our own distinct world.



Q: Can you talk more about the word “Huli?”

A: The word “huli,” like many words in ‘Ōlelo Hawai‘i, is imbued with a multiplicity of poetry and meaning: to turn, to flip, to curl inward; to change, as an opinion or manner of living. It’s been a gathering call of the Hawaiian sovereignty movement of the 60s and beyond — and has a legacy of rallying our multicultural island population in solidarity with Native Hawaiian rights. It’s a reminder of pre-colonial contact, a call for change, a profound remembrance, and much more. Our film Huli turns attention toward a cross-cultural friendship, and asks us to consider the journey toward a “huli of consciousness.”



Q: What's next for this work? What do you hope this film moves toward?

A: I'm continuing to act in series and films, and am developing film projects as a writer-director-producer in Hawai'i, LA, NY and abroad. Manhunt just aired on Apple TV, and The Oval is on BET now! On the directing side, I was recently part of NAACP Cinematic Short Film director's cohort where I collaborated with a phenomenal co-director, Jonathan Logan, on a film called Oasis - another grounded drama which blends actors and non-actors, this time in a community in Las Vegas.

In the short-term, I hope Huli sparks further collaborations. I'm dedicated to continuing to create films in community with like-minded artists who have an interest in shining light on overlooked and/or unseen perspectives. It's a thrilling and beautiful journey, and every day I feel so grateful.





CREW

DIRECTOR, WRITER, PRODUCER

PRODUCER, EDITOR

PRODUCER, 1st AD

DIRECTOR of PHOTOGRAPHY, PRODUCER

CO-PRODUCER

ASSOCIATE PRODUCER

ASSOCIATE PRODUCER

COMPOSER

COMPOSER

COSTUME DESIGN

PRODUCTION DESIGN & PROPS

HMU

HMU

1st AC

2nd AC / GRIP

GAFFER

GAFFER TRAINING

DIGITAL INTERMEDIATE COLORIST

SOUND OPERATOR

SOUND DESIGN & FOLEY

SOUND MIX

SOUND ENGINEER & STUDIO

"TUNING 1 & 2" ORIGINAL MIX

"TUNING 1 & 2" ORIGINAL MASTER

"TUNING 1 & 2" FINAL MIX & MASTER

ADDITIONAL SOUND ADR RECORDING

STRINGS PERFORMED BY

DRUMS PERFORMED BY

CRAFT SERVICES

STUNT COORDINATOR

STUNTS ASSISTANT

STUNTS ASSISTANT

CASTING

BRAND DESIGN & IDENTITY

PROPS ASSISTANT

TRAILER EDIT

KEY PRODUCTION ASSISTANT

PRODUCTION ASSISTANT / BTS PHOTO

PRODUCTION ASSISTANT

PRODUCTION ASSISTANT

PRODUCTION ASSISTANT

PRODUCTION ASSISTANT

ON SET PHOTOGRAPHY & BTS

WRITING COACHING

WATER SAFETY

BLESSING PRACTITIONER

Daniel Croix

Max Mooney

Phil Schlieder

William Rouse

Richard Hamasaki

Meleokauaapuakea Hamasaki

Emily May Jampel

Charle Wallace

Kamalei Ah Chong

Jarvis Abrazado

Taylor Kondo

Jessie Scolari

Kate Broadhurst

Ivy Lagodlagod

Ricky Santos Jr.

Mike Vidales

Lee Kaneakua

Sam Zook

Kelli Heath Cruz

Luke Mathers

Loren "Lo" Mclean

Richard Hamasaki

Davis Galvin & Charle Wallace

Ali Berger

Kai Hamasaki

Keanu Alop

Asia Doike & Charle Wallace

Kamalei Ah Chong

Jennifer Dang

Darin Fujimori

Jason A. Triplett

Saxon Sawai

Daniel Croix & Max Mooney

Meleokauaapuakea Hamasaki

Erick Melanson

Nicholas Escobar

Jordan Jackson

Olivia Galletta

Izzie Dela Peña

Kai Hamasaki

Chadman Rogness

Robyn Rouse

Shiloh Perkins

K. Henderson & Richard Hamasaki

Devin Brady

Brutus LaBenz & Elijah Kalā McShane

CAST

ELIJAH
SOL
BIBI
‘ŌPIO
MAMO
JAZMIN
MAMA TIFFANIE
BABY ELIJAH
LEE
NĀKOA
AARON
NANCY
DESMOND
RADIO V/O

Elijah Kalā McShane
Daniel Croix
Sequoia Carr Brown
‘Ōpio Keli‘iwaiwai‘ole
Mamo Kawaiaea
Jazmin Diaz
Tiffanie Bush
Elijah Kalā McShane II
Trae Ranson
Walter Bermoy
Theo Coumbis
Faith Fay
Devin Hambright
Thomas Walter Booker

PARTNERS

Delphi Cinema
Hawai‘i Media, Inc.
Mana Maoli
Kaimana Beach Hotel Waikīkī
Hawai‘i Nature Center

