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AUTUMN 2026

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'TIS AUTUMN

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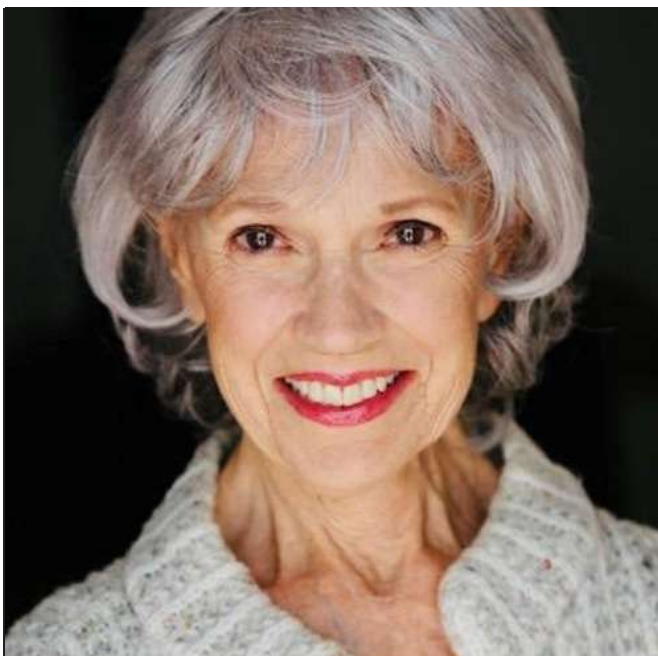
**BEGINNERS
ARE
ALWAYS
WELCOME!**



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Letter from the Editor



When I think about why I created 805 Casting Magazine, I realize that, in many ways, it has always been about legacy.

Legacy is more than what we leave behind. It is what we pass forward — the stories we tell, the people we inspire, the opportunities we create, and the pieces of ourselves that continue through others.

After more than twenty years of living in Ojai and raising my children here, I felt there was something missing: a place where women, artists, professionals, parents, entrepreneurs and creatives could come together not simply to network, but to connect, support one another and celebrate the creative lives being built throughout our community.

I have always believed that every person has a story worth telling. Perhaps that comes naturally to me because storytelling has been part of my life for as long as I can remember.

My father, Henry Nemo, was a songwriter, musician and actor whose work became part of American music history. He wrote jazz hits in the 1940s, with his songs recorded by artists including Frank Sinatra, Nat King Cole, Ella Fitzgerald and Duke Ellington. Decades later, his music found a new generation of listeners when Michael Bublé included his work on the 2022 album *Higher*.

In this issue, I'm honored to introduce you to my late father and share some of my own stories about him. It feels less like looking backward and more like bringing a piece of his story forward.

My own path has taken me through the entertainment industry, motherhood, entrepreneurship and filmmaking. Through Ventura Actors Studio, I've had the privilege of working with children, teens and adults pursuing opportunities in entertainment. Since 2018, I've also produced independent films and shorts throughout Ojai and Ventura, with many receiving recognition around the world.

For more than ten years, 805 Casting has helped connect local talent with productions looking for actors and creatives. Today, those opportunities are expanding to include SAG feature films shooting throughout the 805, as well as productions in Los Angeles and Venice Beach.

Every time a local actor gets an opportunity, an artist finds an audience, or a business gets seen, I'm reminded why this work matters.

It isn't only about entertainment. It's about opening doors and creating connections.

Looking ahead, we are also developing the Heroic Arts Alliance for Veterans, a nonprofit connected to Ventura Actors Studio, with the goal of creating opportunities through filmmaking and the arts while bringing awareness to important issues.

And that brings me back to this magazine.

In this issue, we're celebrating local restaurants in Ojai and Ventura, introducing our new Entertainment Industry Guide, and sharing stories about people and businesses that make the 805 such a special place.

My father left behind songs that continued to find new voices long after they were written. I hope that, in my own way, I can do something similar — taking what I was given and creating something new with it.

Maybe that is what legacy really is: not simply what we leave behind, but what we inspire others to carry forward.

Thank you for allowing me to share my father's story with you, and thank you for being part of the creative community we are building together here in the 805.

There are so many stories still waiting to be told, dreams waiting to be realized, and legacies waiting to be written.

I'm grateful to be on this journey with you.

Warmly,

Gina Nemo

Founder & Editor

805 Casting Magazine

Want to be part of our next issue?
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WHERE ART BEGINS:

An Ojai Artist's Journey of Courage, Color, and Imagination



For Teres Rochelle, the journey as an artist began with two gourds, a little craft paint, and the limitless imagination of a young girl.

A native Californian and lifelong self-taught artist, Teres began creating art as a child, painting a detailed tiger on one gourd and a lion on the other. Those early creations remain cherished reminders of the joy and imagination that first drew her to art.

Raised on a small ranch near Lake Casitas, which she still proudly calls home, Teres has always felt a strong connection to the California landscape. Her life, however, has also been shaped by adversity. Experiences that once left her feeling fragile and fearful ultimately helped transform her into a strong, discerning, and confident woman.

Art became an important part of that transformation. Through painting, Teres found a way to turn difficult experiences into messages of hope and inspiration.

Her artistic journey began with watercolor before she discovered the expressive freedom of oils. She later explored acrylics and pastels, continuing to experiment and grow without limiting herself to one medium or style.

Her subjects are just as varied. Teres paints California landscapes, wildlife, portraits, figures, mermaids, Native American imagery, spiritual works, and abstracts. She has also created her own interpretation of the Chinese calendar, bringing her personal vision to its rich symbolism.

For Teres, the canvas doesn't always have to be traditional. Her creativity has extended to her own car, where she created bold artwork, and most recently to the Ford emblem on her beloved 1936 pickup.

Her work has been exhibited in galleries, medical centers, banks, businesses, and shops, featured on greeting cards, and even appeared in a feature film.

Teres continues to explore, learn, and create, remaining open to whatever wants to emerge next.

In Ojai, surrounded by the beauty of the valley and its enduring creative spirit, Teres's story feels especially at home: a story of resilience, imagination, and the transformative power of art.



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KYLE R. FULLER:

Finding a New Mission in the Arts



For Kyle R. Fuller, acting is about more than stepping in front of a camera. It's about connection, authenticity and finding purpose in the experiences that have shaped him.

A Ventura-based actor and U.S. Marine Corps veteran, Fuller has found an unexpected way to bring his military background into the world of film and television. What began as one chapter of his life has become part of the foundation for another.

Fuller served in the Marine Corps from 2015 to 2019 as a Field Artillery Fire Direction Control Marine, working at both the Battery and Regiment levels before completing his service as a Noncommissioned Officer. His years in the Marines taught him about discipline, teamwork, communication and responsibility — lessons that stayed with him long after he left the service.

He did not deploy or experience combat, but that doesn't diminish the influence those years had on him.

Instead, Fuller has taken what he learned and found a way to use it creatively.

For him, one of the most important things about acting is making a character feel real. That is particularly true when portraying members of the military. Fuller understands that authenticity isn't always found in a line of dialogue. Sometimes it's in the way someone stands, moves, communicates or reacts.

That understanding has also led him to teach weapons workshops for actors at Ventura Actors Studio. He helps performers learn how to handle weapons safely and convincingly, while also giving them insight into the behavior and discipline that come with professional training.

But Fuller's interest in authenticity comes from something deeper than simply wanting an actor to "look the part."

He knows that every uniform and every military character represents someone's real experience.

That perspective has become part of how he approaches his own acting career.

Fuller's recent credits include Derek Hunter in the ongoing vertical series *My Boomerang: The Series*, Sgt. Knox in the award-winning 2025 film *The Final Patriot*, and Viktor Smashanov in the award-winning comedy *PADDLEMANIA*, which is currently making its way through film festivals. He also appears as Jethro in the 2025 *Bunzzy's Winter Camp* pilot, and in the comedy *DUSTSLICKERS* currently in post-production.

Yet when talking about Fuller's journey, the roles themselves only tell part of the story.

One of the things that seems to matter most to him is helping other veterans discover what might come next.

Fuller serves on the board of Heroic Arts Alliance, a nonprofit dedicated to empowering actors who are also veterans. Through that work, he helps create connections between veterans and the creative community and encourages others to explore the arts as a place for purpose, expression and belonging.

There is something fitting about that path for Fuller.

The military gave him a sense of teamwork and responsibility. Acting gave him a new avenue for expression. Working with other veterans allows him to bring those two worlds together.

Rather than viewing his military service as something that belongs entirely to his past, Fuller has found a way to carry it forward — not by trying to recreate his time in the Marines, but by allowing what he learned there to influence the person and artist he has become.

For Kyle, the arts have become another kind of mission.

It is a chance to tell stories honestly, to connect with people, and to remind fellow veterans that their experiences can continue to have meaning long after their service ends.

As Fuller puts it:

"Being a veteran in the arts gives me purpose, community, and a platform to help others thrive."



BRENDA MERCADO

LISTENING TO THE LIGHT

For Santa Barbara artist Brenda Mercado, painting is a way of paying attention—to the land, to memory, and to the stories held within a place.

There are places we visit, and there are places that become part of us. For Mercado, Santa Barbara is both. It is the landscape of her childhood, the place where she learned to see as an artist, and a region deeply woven into her family history. It is also a landscape she continues to return to through paint: its coastlines and hills, its plants and animals, the Channel Islands, and the changing light that transforms familiar places.

“My paintings grow from a lifelong relationship with the California coast, my heritage as a Barbareño Band Chumash, and Tlingit from Southeast Alaska,” Mercado says. “Our tribes are maritime people.”

Raised in Santa Barbara and now living and working in Ojai, Mercado continues to return to the ocean, skies, plants, Channel Islands and the people who connect her to her ancestors and heritage. Her relationship to the landscape is both deeply personal and ancestral.

Her maternal grandmother was Tlingit from Alaska and was adopted by missionaries in Goleta. Her paternal grandmother was Chumash and was among those studied by anthropologist Dr. John Johnson of the Santa Barbara Museum of Natural History.

Those histories are not simply biographical details for Mercado. They form part of the landscape through which she understands the world.

“I find myself chasing the light and the natural world,” she says. “I bring both close observation and cultural memory to my work.”

That combination—observation and memory—has remained central to Mercado’s artistic practice.

Her formal training in painting at the University of California, Santa Barbara’s College of Creative Studies gave her a strong foundation in representation. A 1985 graduate of the program, Mercado was exhibiting in Santa Barbara early in her career, including group exhibitions at the Contemporary Arts Forum. In 2006, she was recognized by the John E. Profant Foundation for the Arts with its Tasia de Halle Award for visual art.

Today, decades after developing that representational foundation, Mercado is allowing greater freedom into her paintings.

“I am exploring greater freedom within that foundation: lighter layers, quieter values, and visible brushwork that allows a painting to breathe,” she says.

She is especially drawn to the meeting of sea and sky, where light changes familiar places and edges soften into atmosphere.

Light is central to her work. So are color, beauty, memory and place. A plant, an animal, a human figure or a familiar stretch of landscape can become something more than a subject. Through Mercado’s paintings, ordinary things acquire a sense of presence.

Her work asks us to look closely—to notice not only what is immediately visible, but what a place can hold.

That quality of attentiveness feels particularly significant in a region like Santa Barbara, where beauty can become so familiar that we stop really seeing it.

Mercado’s work invites the opposite response.



Look again.

Look at the quality of the light. Look at what grows along the edge of the road. Look at the water, the sky, the animal, the face, the landscape. Consider what was here before us—and what remains present beneath the rhythms of contemporary life.

For Mercado, that act of looking is connected to cultural memory and to a lifelong relationship with the natural world.

Her connection to the land is not theoretical. Mercado has remained engaged with the Chumash community and with conversations about the Gaviota Coast. In 2022, she joined a Gaviota



Coast Conservancy coastal cruise with members of the Chumash community, sharing stories of her family connections to the region. In 2024, she joined Chumash Elder Julie Tumamait-Stenslie in opening a Gaviota celebration at the Lobero Theatre with a Chumash blessing.

Alongside her studio paintings, Mercado creates Chumash murals and books and teaches painting. Each practice offers her another way of sharing what she values: attention to the natural world, respect for cultural knowledge, and the pleasure of looking closely.

Her artistic life has also been shaped by another long chapter. After decades of work as a marriage and family therapist, Mercado is now making more room for her art career.

Her paintings carry the experiences of a long life—grief, resilience, beauty and belonging.

Through them, she hopes to invite a deeper connection to “the plants, animals and places we call our homeland.”

Today, Mercado’s paintings are being exhibited in Ventura, Thousand

Oaks and Ojai, and her work was featured in the 2025 *Light, Water, Spirit* exhibition at the Channel Islands Maritime Museum. The Ojai Valley Museum has also included her in its artist registry.

A forthcoming book will bring together her paintings with poetry, extending the conversation between image and language. At the same time, she is interested in bringing her work back to Santa Barbara—the place where she was raised, where she received her formal artistic education, and where her Chumash family history is rooted.

There is something fitting about that return.

Artists often spend their careers moving outward: studying, exhibiting, discovering new places and new ways of seeing. But sometimes a mature artistic practice leads somewhere else. It leads back—not to recreate the past, but to see the familiar with newly developed eyes.

For Mercado, Santa Barbara is no longer simply the place she remembers.

It is a living landscape.

It is ancestry and contemporary life. It is beauty and history. It is what can be seen immediately and what takes patience to notice.

And it is a place whose meaning continues to deepen as she paints it.

Perhaps that is what it means to listen to the light.

Not simply to observe what is in front of you, but to remain receptive to what a place has to say.

For an artist whose life and work have been shaped by this particular corner of California, the conversation is still unfolding.

Gina Nemo



FITNESS HAS ALWAYS BEEN PART OF MY STORY

By Lorraine Kaiser

My relationship with fitness started pretty young. I grew up seeing two very different examples of health in my family. My grandmother, who was actually quite youthful, had heart issues and spent a lot of time in and out of the hospital. My mom was an avid runner—and a smoker.

I can still see her running around in her white-trimmed terry shorts, striped tank top and blue velvet Adidas, with a Salem 100 hanging out of her mouth. Typical 1980s, right?

Movies also had a big influence on me. I remember watching Linda Hamilton doing

those angry pull-ups in *Terminator 2* and Angela Bassett's arms in *Waiting to Exhale*. Seeing women who were visibly strong really made an impression on me. It was something I didn't see much on television or around me growing up.

I wanted to be strong like that.

I would program the VCR to record Denise Austin's workouts on ESPN so I could work out before school. At 15, I got my first Gold's Gym membership. And during my last pregnancy—officially considered a “geriatric pregnancy”—I hired a personal trainer.

Fitness has obviously

changed for me over the years. My body has changed. The way I train has changed. What motivates me has changed. But the desire to stay strong has never really gone away.

Being an actor has actually made me appreciate that even more. You never really know what a role is going to require. There can be long days, physical demands, different schedules and situations where you have to adapt quickly. I like knowing that I'm taking care of myself physically and that I can show up and do the work.

For me, it's not about trying to look 25 again. I've been 25. I know what that looks like!

It's about being strong for the life I'm living now.

I want to have the energy to work, the strength to handle what a role might require, and the

confidence that comes from knowing I'm taking care of myself.

So, yes, I still love a good workout.

But these days, I don't exercise because I'm trying to look 25.

I exercise because I want to stay strong, capable and ready for whatever comes next.

And honestly, I think that's a pretty good goal at any age.

Lorrainekaiser.com



The Legacy of

HENRY NEMO

Growing up with my father, Henry Nemo, was an adventure. He came from a very different time—a time when music, Hollywood, nightclubs and larger-than-life personalities seemed to intersect everywhere you turned.

My father was a hit composer and an extraordinary, dynamic performer. As a child, I never fully understood just how remarkable his talent was or how significant his place in the entertainment world had been. I simply knew that my dad was different. He had a light about him, an incredible sense of humor and a way of making every ordinary moment feel like something out of a movie.

He was known as the creator of “jive,” and, remarkably, he was also the inspiration for Charlie the Tuna. It’s hard to imagine putting those two things in the same sentence—but that was my father. He contained multitudes.

Jive was part of our everyday life. My father spoke in a language all his own, and I sometimes had to decipher what he meant in the moment. A door might become a “portal to the stratosphere.” A simple sentence could turn into a hilarious mishmash of expressions that made absolutely no sense—and somehow made perfect sense coming from him.

Some of his favorite sayings have stayed with me:

“Stop directing traffic.”

“Swing time in the Rockies.”

“Never think you’re not good enough.”

And one of his funniest—and most memorable—lines:

“Opinions are like a-holes. Everyone has one.”

They definitely broke the mold when they made my father.

He was once compared to a Damon Runyon character, and I completely

understood why. My father knew so many fascinating people from another era that he seemed to have an endless supply of stories. I would sit and listen, absorbing every word.

He was 60 years old when I was born, so I was introduced to an entirely different world from a very young age. I heard stories about Frank Sinatra, Duke Ellington, Ella Fitzgerald, Sarah Vaughan and so many other legendary performers who had performed his songs. He had also performed in clubs himself and knew countless people from the New York entertainment scene.

But as fascinating as his career was, what mattered most to me was the father he was.

He was always encouraging. He was always my biggest fan.

When I performed in dance recitals as a child, I could hear his laugh from across the entire audience. I always knew where he was. I always knew he was in my corner.

He did the same thing when I began performing in musicals and continued to support me throughout my own career. When I appeared on 21 Jump Street with Johnny Depp, he was so happy and proud. One of the moments that meant so much to him was when I received an acting award and it was presented to me on television by Bob Hope.

My father celebrated me.

And perhaps that is one of the greatest gifts a parent can give a child.

He taught me never to doubt who I was.

My father passed away in 1999 at the age of 92, but the lessons he gave me never left. Neither did the people and personalities who seemed to constantly pass through our Hollywood home.

Our house was almost a revolving door of talent.

There were times when Telly Savalas



would be there, or Henry Youngman, or Tanya Tucker. Young singers, actors and other talented people would come by, and my father was always willing to listen, encourage and offer advice.

Even when he was older, people still sought him out. I remember watching well-known actors sitting around a table listening to him for hours. To them, he was almost a Hollywood guru—

someone who had lived enough life, seen enough careers and understood enough about the business to offer wisdom that they valued.

He had that kind of presence.

My father was also an actor. He appeared in *Song of the Thin Man* with Myrna Loy, and he was also in *The Plot Against Harry*, a film that eventually received recognition at a New York festival after having been shelved for years before its release.

And then there were the screenplays.

My father wrote many of them during the 1960s and 1970s, and I still have an entire case filled with these wonderful old scripts. He never got the chance to do anything with many of them. Perhaps someday, I'll be able to bring one of his stories to life.

That would be a beautiful way to continue his legacy.

Years after his passing, I recorded a tribute album with Billy Vera dedicated to my father. I also released recordings of songs he had performed that had originally only been available on records. Today, his music can reach a whole new generation through digital platforms.

One of the most meaningful reminders that my father's music continues to live on came when Michael Bublé recorded my father's song "Don't Take Your Love from Me" for his album *Higher*. Hearing a song written by my father decades earlier included on an album by such a celebrated contemporary artist was incredibly special to me. It was another beautiful reminder that although my father has been gone for many years, his music is still being heard, performed and discovered by new generations.

And if I had to choose one word—or perhaps one sound—that captures my father, it would be:

ZAVA ZAVA ZAVA.

That was Henry Nemo.

Bigger than life. Unforgettable. Completely his own person.

I have had a recording career of my own as well, and some of my songs have appeared in television shows and films. In many ways, I realize now that the creative path I followed was always connected to the one my father had walked before me.

Toward the end of his life, he was still out enjoying himself. He spent time with the Berle brothers, Milton Berle and Phil Berle, and continued going to events and gatherings around Los Angeles, including the Diners Club. Sometimes I would accompany him on these adventures.

Looking back now, those moments are priceless.

I am incredibly grateful for the childhood and upbringing my father gave me. For all the stories, the famous names, the music, the laughter and the larger-than-life adventures, the greatest thing was actually very simple:

He was there.

He was present in my life. He guided me. He encouraged me. He gave me advice. He believed in me.

And he loved me.

My mother died when I was eight years old, and losing her was devastating. My father never really got over losing her, and he never remarried. For a man who had written so many beautiful love

songs, I think that loss stayed with him for the rest of his life.

But his greatest love story, at least from my perspective, was the one between a father and his daughter.

I am definitely my father's daughter. Anyone who knows me will tell you that.

And perhaps the most extraordinary part of our story came after he was gone.

My son, Julian, was born just ten days after my father passed away.

I have always felt, deep in my heart, that there was a reason for that.

It felt as though my father had spent his entire life giving me love, guidance and encouragement—and then, just as he was leaving, a new little life arrived for me to love.

It was time to pass it on.

My father was my everything. He was my father, my mentor, my biggest supporter and my best friend.

And now, all these years later, I understand that legacy isn't only about the songs you write, the people you know, the movies you're in or the things you leave behind.

Legacy is also about the people you touch.

It is the confidence you give a child.

It is the stories that get told again and again.

It is the laughter that lives on in another generation.

It is the courage to believe in yourself because someone believed in you first.

That is what my father gave me.

And that is what I hope to carry forward.

I will forever be grateful that I am Henry Nemo's daughter.

His music lives on, and today much of it is available across digital music platforms. But for me, his greatest legacy will never be found on a record.

It will always be found in my heart.

- Gina Nemo



The background of the poster is a composite of three images. The top image shows a woman in a black dress and a wide-brimmed hat standing in a field at sunset, looking out over a landscape. The middle image shows a close-up of a person's face, partially obscured by a blue light effect. The bottom image shows a cemetery with several tombstones. The title "GHOSTS OF THE GOLD RUSH" is centered over the middle image. The word "GHOSTS" is in a white, distressed, serif font. "OF THE" is in a smaller, white, serif font. "GOLD RUSH" is in a large, gold, 3D serif font.

GHOSTS OF THE GOLD RUSH

Available November 13, 2026



MARY O. KERRIGAN:

Every Story Matters

Actress, writer and life coach Mary O. Kerrigan believes it's never too late to discover a new chapter.

Mary O. Kerrigan believes every person has a story worth telling. That belief is at the heart of her work as an actor, writer, speaker and life coach — and it's also what drew her to acting later in life.

For Kerrigan, acting is about more than performing. It's about understanding people, their experiences and the moments that shape who they become.



She brings that perspective to her work in film and commercials, with a particular passion for portraying older adults as smart, creative, complex and full of life.

"I have always believed that every person has a story worth telling," Kerrigan says. "That's what first drew me to acting — not just performing, but understanding people, their experiences, and the moments that make us who we are."

Her recent screen credits include Countess Morvanna in *FangXiety* and Glenda Perkins in *My Boomerang: The Series*, appearing in two episodes and also in the pilot for the show.

But acting is just one part of Kerrigan's creative life.

Music has been with her since childhood. Trained as a musician through college, she continues to direct a small choir. She also studied ballet and jazz and now enjoys international folk dancing, finding joy in the community created through music and movement.

Later in life, Kerrigan discovered Tai Chi, which she now teaches in a variety of settings. She considers it her favorite form of meditation — a practice that brings the mind and body together through focused concentration and movement.

Her professional background includes years of writing grants

and training materials for nonprofits. Today, she is putting those writing skills toward a screenplay of her own.

As a speaker and peaceful living coach, Kerrigan encourages people to embrace meaningful connections, gratitude, hope and new experiences. Her philosophy is simple: every stage of life offers opportunities to grow, create and connect.

That philosophy is reflected in her own journey. Rather than viewing age as a limitation, Kerrigan sees it as a source of experience — something to bring into every character, conversation and creative endeavor.

For Mary O. Kerrigan, the story is far from finished. In fact, she believes some of the best chapters may be the ones we haven't written yet.

maryokerrigan.com

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CORINA PANDELICA: FROM TRANSYLVANIA TO THE 805

Born in Romania just an hour from Bran Castle, the legendary home of Transylvania and a place forever associated with Bram Stoker's *Dracula*, Corina Pandelica has always had an international story to tell. Today, she is adding a new chapter — as a working actress.

Pandelica launched her acting career after joining classes at Ventura Actors Studio, where she discovered a passion for acting and began developing her skills for film and television. Since then, she has continued building her career, including a role in the film *FANGXIETY*.

Her background gives her a unique set of skills to bring to the screen. With a bachelor's degree in Engineering and an MBA, Pandelica has spent more than 20 years working in business and engineering

in Europe and the United States. She speaks five languages — Romanian, German, English, French and Italian — and can perform in each of them.

But there is much more to Pandelica than her professional accomplishments. She has played acoustic guitar since she was 10, recently began learning piano, and loves to sing, dance and explore fashion. Above all, she is a proud mother who describes herself as optimistic and happy-go-lucky.

After 15 years of living and working in the United States, Pandelica considers herself a citizen of both the US and Europe. Now, thanks to a decision to step into an acting class in Ventura, she is discovering a whole new world — one scene at a time.

<https://corinapandelica.com/>



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FROM OJAI TO THE BIG SCREEN:

Sycamore Mitchell's Creative Journey



For Ojai native **Sycamore Mitchell**, filmmaking has always been about more than cameras and editing—it's about telling stories and finding creative ways to connect with an audience.

Growing up in Ojai and graduating from Oak Grove School, his path into filmmaking began in an unexpected way: working with local legend and taxidermist Chuck Testa. Shooting and editing videos for Testa's YouTube channel gave Sycamore an opportunity to learn the craft firsthand and discover a passion for storytelling through film.

That early experience led him to Santa Barbara City College, where he earned an associate degree in

film production. He then continued his education at the University of Hawai'i at Hilo, earning a bachelor's degree in communications.

While completing the degree online, Sycamore returned to Ojai and joined Big Picture Ranch as an assistant editor. The position opened the door to feature documentary filmmaking and provided an opportunity to work on stories focused on the environment, agriculture, and the people working to create a more sustainable future.

His first feature-documentary credit came as an assistant editor on *Common Ground*, the second film in a trilogy exploring soil and regenerative agriculture. He later became one of the lead editors on the trilogy's final film, *Groundswell*, which premiered at the Cannes Film Festival and went on to win a Golden Globe.

Today, Sycamore continues to build a creative career at Big Picture Ranch, editing and helping produce an environmentally focused children's series.

From making videos in Ojai to working on films seen by audiences around the world, his journey is a reminder that creative careers can grow from unexpected beginnings. What started with a local YouTube project eventually became a career centered on storytelling, collaboration, and meaningful subjects.

For Sycamore, Ojai remains an important part of that story—a hometown that helped inspire the curiosity and creativity that continue to shape his work today.

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LOCAL HOLLYWOOD INDUSTRY GUIDE

OJAI & VENTURA

Production Services

G PLAN MEDIA - Gina Nemo (Producer/Director/Marketing) Production, Marketing & Branding

G PLAN MEDIA produces films, TV series and commercial spots for brands. This includes social media campaigns.

Email: gplanpr@gmail.com
gplanmedia.com

Black Hollow Pictures - Brandon Alvis (Director, Showrunner, Producer & Editor)

Black Hollow Productions develops and produces documentary films and unscripted television focused on history, folklore and the unexplained. Brandon is also available for freelance directing, showrunning, producing and editing.

Email: brandon@blackhollowpictures.com
www.blackhollowpictures.com

WEBSITE DESIGN & CONTENT PLANNING

Back Pocket Co. - Russel Donahue (Creative Director)

Back Pocket Co. - Website Design, SEO, Brand Copywriting, Creative Direction and Content Planning.

Backpocketcompany.com

PHOTOGRAPHY—HEADSHOTS, LIFESTYLE, STILLS & EVENT PHOTOGRAPHY

Gina Nemo Photography - Headshots, Lifestyle, Portraits, Stills & Brands

Gina Nemo has been shooting for over forty years. She has photographed celebrities (Actors & Musicians), big brands and portraits for various small business owners and corporations. She has also shot houses for real estate agents. She is currently shooting headshots in downtown Ventura. She also shoots for 805 Casting Magazine.

Email: Vasacting@gmail.com
Nemoplanet.com

Talent & Training — acting schools, coaches and casting

Ventura Actors Studio VAS - Founder & Head instructor Gina Nemo
Founded by award-winning actress and producer Gina Nemo, Ventura Actors Studio provides industry-focused training with small class sizes and personal attention. We specialize in audition focused classes and scene study for all levels including beginners. Students work directly with working professionals and gain real tools to succeed in TV, film, and commercials.

EDITOR- Sycamore Mitchell Documentaries / Nonscripted

(314)-540-2230
sycamore929@gmail.com
Editor & Motion Graphics for feature documentaries, trailers, ads and social media content.

Email: vasacting@gmail.com

805.322.8588

Please email us if you would like to be in our next guide in December. Call 805.322.8588 or email gplanpr@gmail.com

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NEMO'S RESTAURANT

REVIEWS

HIP VEGAN: A FAVORITE OJAI STOP, VEGAN OR NOT

There are restaurants you try once, and then there are places you keep coming back to. For me, Hip Vegan in Ojai is definitely the second kind.

I've eaten at Hip Vegan many times over the years, with friends and with my kids, and somehow I never get tired of the food. And here's the funny thing: I'm not vegan. But that has never stopped me from loving this place.

Maybe that's because the food doesn't feel like you're eating something simply because it's vegan. It just tastes good. Really good. The menu has plenty of variety, from burgers and sandwiches to bowls, salads, wraps

and other creative plant-based dishes.

I also love the casual atmosphere. The outdoor patio is one of my favorite parts of the experience. It's relaxed, comfortable and very Ojai—the kind of place where you can sit with friends or family, take your time and enjoy your meal without feeling rushed.

Over the years, I've shared plenty of meals there with my kids and introduced friends who weren't necessarily looking for a vegan restaurant. That's what I love about it. You don't have to be vegan to appreciate fresh, flavorful food.

For me, Hip Vegan has become



one of those Ojai places that feels familiar. Good food, a great patio and a relaxed atmosphere keep me coming back.

And after all these years, I still don't get tired of it.

Hip Vegan 201 N. Montgomery St., Ojai

PARADISE PANTRY: A FAVORITE VENTURA STOP

When I'm teaching at Ventura Actors Studio and happen to get really hungry between classes, Paradise Pantry on Main Street is one of my favorite places to stop.

I own Ventura Actors Studio, and teaching acting can make for some pretty long days. On those days when I need a real dinner break, I can walk over to Paradise Pantry, grab a sandwich and enjoy a little time outside before heading back to the studio.

I like all of their sandwiches, but if I had to pick a favorite, it would be the pastrami. It's hearty, satisfying and exactly what I want when I'm really hungry. But depending on my mood, there are plenty of other sandwiches that are just as tempting.

I also like the simplicity of it. I'm already downtown on Main Street, so I can walk over, get something good to eat and take a few minutes to recharge before going back to teaching.

Those breaks are nice because teaching acting requires a lot of energy and attention. Sometimes you just need to step away, get some fresh air and have a good meal before jumping back into the next class.

I don't go to Paradise Pantry every week, but when I'm teaching in Ventura and I'm really hungry, it's definitely one of the places that comes to mind.

And if you see me there, there's a



pretty good chance I'm having the pastrami.

Paradise Pantry 222 E. Main Street, Ventura, CA 93001

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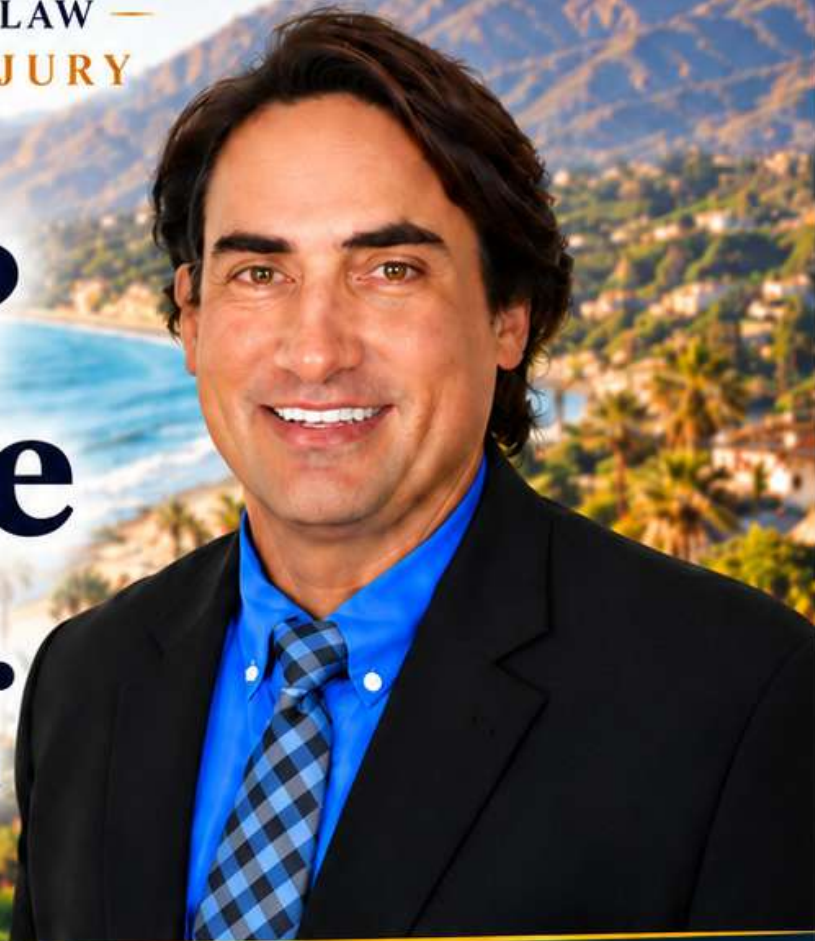
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