

Multi-Platinum Record Producer Anthony J. Resta Synching Artists with Opportunities

Anthony J. Resta's Cinematic Mojo is a groundbreaking venture centered on the overlapping spheres of film, music, and licensing.

LOS ANGELES, CA, USA, October 2, 2023 /EINPresswire.com/ -- [Anthony J. Resta](#) never was one for obeying established dichotomies or having to choose. Since his debut, his creative philosophy has been one of hewing a path to Saturn, whether anyone else believed you could surf on comets and skate on shooting stars or not.



Anthony J. Resta

Resta has been doing just that across a storied tri-decade career helming sounds for renowned artists such as Duran Duran, Elton John, Blondie, Perry Farrell, Nuno Bettencourt, Megadeth, Collective Soul and Dale Bozzio, as well as reorienting the skies via his own constellation of music under the moniker Ajax Ray O'vague. In *The Road to Medazzaland*, a recent documentary focusing on Duran Duran's most experimental album ever, he was labeled "rock royalty" for his role in that Sgt. Pepper's-infused aural odyssey.

Resta is now creating a new genre of cinematic music that combines modular synths, galactic stereo guitarscapes, and grand philharmonic visions that have drawn comparisons to Maurice Ravel, Samuel Barber, and Bartok Stravinsky his way. Platinum sales and international recognition aside, were never what drove Resta to seek his mark on the musical map.

Tucked away in a cozy compositional lair called [Bopnique Studios](#), it's a place brimming with vintage pedals and analog equipment no one has seen in decades. Resta has spent considerable time running his brand of sonic alchemy in four simultaneous recording rooms in order to conceptualize his current creative creole.

Carrying the torch of the Laurel Canyon audio history into the modern era, Resta's Cinematic Mojo is a venture centered on the overlapping spheres of film, music, and licensing. Realizing he

was in possession of over 46 hours of music no one has ever heard, Resta assisted artists with co-publishing deals, custom music for movie and television trailers, as well as sync licensing for film and television, that could help them build stable financial celerity through a pastiche approach rather than giving over to the highest momentary bidder.

Recognizing the value in maximizing the versatile utility of unheard music, and believing any artist's untouched oeuvre can become multifunctional within the industry, what Resta wants for artists is a much more long-term and reliable means for making money off their own creations, no matter how fragmentary, and the ability for them to keep the rights to their sounds and images in the process.

Designing a model wherein everything these artists have which is usable and unpublished, or not presently under contract, is rolled into this streamlined new entity. This is new revenue for all artists, monetizing work from the 1990s and 2000s at a critical cultural juncture in which these tropes, aesthetics, and genres are experiencing a massive social Renaissance, both inside and outside of music. Cinematic Mojo is the harmonious harvest of this "new-old stuff," as Resta refers to it; an endeavor that stands to benefit far more than the musicians and creatives that take active part in its primary streams of service.

Resta is creating a mix of classical and science fiction masterstrokes that provide everything from the emotional backdrop to a film or television show to the cutting-edge albums of contemporary artists who are interested in standing out rather than blending in. Interested in building on and out from the lasting legacy of the Laurel Canyon musical tradition, Resta's ingenuity and reach have already spilled over to speaking engagements and a popular podcast entitled [Studio Secrets From A to Z](#), featuring icons like Michael Beinhorn and Steve Ferrone, as well as groundbreaking emerging artists like Asia Renne, Emeline, Electric Lecture, Pro Reese, and Therese Curatolo.

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