



G-Technology®

“If you’ve got 500 clients per year, what are you going to do? Keep on running in a room filled with internal drives? No, you always want to use external drives for each client.”

Steven Slate

Bringing Better Tools to Music



Steven Slate is one of the top names in the music and recording industry. His industry-standard audio production tools can be heard on the biggest hits from artists such as Train, Black Eyed Peas, Taylor Swift, Nickelback and others.



“He’s the one, who likes all our pretty songs...” Steven Slate was just 12 years old, bumping along in the back seat of his parents’ car, when Nirvana’s *In Bloom* spun up on the radio. As the opening bars boomed out, rife with big drum kick and crash, he could feel the music striking his body, resonating through his rib cage.

“Something about those drums spoke to me,” Slate says. “Even then, I was starting to look at how music was recorded. I got Nirvana’s *Nevermind* and started thinking about why it was so impactful for me.”

That moment would shape the rest of his life, and by high school, curiosity bloomed into an obsession. Slate fibbed to his folks about making the baseball team so he could sneak into Manhattan and schlep coffee for some of the industry’s top recording engineers. As a young audio engineer, he wanted to make all drums sound like Nirvana’s—but not all his clients wanted to sound like Nirvana, and it was an early lesson in setting aside personal desires for his profession.

One by one, though, the clients appeared, and by 23 he had an impressive band list under his belt. Ready to storm Los Angeles, Slate’s grand strategy was to become a protégé of a major LA producer or mixer. So he crafted a slew of big drum samples that engineers could mix into existing songs to make them sound awesome, and handed out CDs at industry events.

Leading the Charge into Digital

Slate got a lot of attention—and his samples drove top albums from Santana to Kelly Clarkson—but for big drums, so he put his engineering aspirations on hold to build a proliferating pro audio business.

As the migration to digital mixing tools took hold, Slate saw that engineers still relied on analog tools for tonal qualities, and he decided he would fill that gaping disconnect with a 100 percent digital workflow.

Thus was born the Raven family of mixing consoles: “To make professional-sounding music 20 years ago, a full setup would run \$600,000. Now that entire studio can be replaced with a \$2,500 Raven MTI, a \$2,200 Mac® and \$5,000 in Pro Tools software—a world-class studio at less than the price of a single multi-track machine.”

The Critical Role of Storage

With the rapid changes now sweeping creative industries—changes that Slate and others like him are creating—engineers and musicians need more flexible, efficient ways to safeguard their data and get it quickly to their partners.

This is why Slate relies on the G-DOCKev™ throughout recording, editing and mixing. With the run-anywhere convenience of compact, rugged USB 3.0 hard drives and the modular simplicity of the two-bay Thunderbolt dock, Slate has yet to find an easier, more time-effective means for moving large projects between machines or studios.

Today’s engineers “very rarely” record to internal hard drives, says Slate. “If you’ve got 500 clients per year, what are you going

to do? Keep on running in a room filled with internal drives? No, you want to use external drives for each client. When you're done, you give them their G-DRIVE® ev, they have their own hard drive, and you've got a copy made at the same time from the same G-DOCK ev. Just don't forget to label them!"

Slate is emphatic about developing a strong organizational system, because having the best drives in the world won't matter when you can't find the project files you need. While some pros get very deep into metadata tagging, Slate prefers to build key project tags into his file names.

All Drives are Not Created Equal

Slate also learned it pays to use the best drives in the world—and like many professionals, he learned this lesson the hard way. In the middle of a mix, with all his work on one drive, while backing up to a second drive his source drive failed. "It just went dead—smoked, burned, not salvageable, lost tons of stuff." The loss cost him business, and finally led Slate to G-Technology®.

Today, Slate does a double back-up from the point of content creation, including iterative edits—not only at the end when the most work is at risk—and uses the G-DOCK ev system, as well as Gobbler for secondary cloud-based storage. "Gobbler can help transfer large files to and from clients," says Slate, "but it's also good to have hardware backup and provide clients with their own hardware copies. It's very secure that way, having both."

On the surface, the Evolution Series ecosystem may look like just another bunch of external hard drives—but the G-DOCK ev system reflects his philosophy about music and the craft of editing. Pros like Slate need versatility as much as dependability and performance in all facets of their storage, and the Evolution Series offers superior workflow advantages, putting more value in the hands of creative professionals.

"The right tools can be a great asset," says Slate, "but they have to be in the right hands. If you put someone who just learned how to drive in the hottest Ferrari, it's not going to matter. Learn the craft, and then the right tools will pay off more than you can imagine."

"I get a little disheartened when I talk to some young engineers," he says. "They go, 'I'm working on this music, but I know if I get this expensive piece of gear it's going to make it better.' And I go, 'Well, that's not going to be the case. What's going to make it better is you learning your craft.'"



G-DOCK ev™ with Thunderbolt™



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