

# LawTunes triumphantly return with fourth album

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Apparently the new owner of Blackacre recently built an arena on the oft-traded (and sold and partially sold) parcel of land. Which musical act christens the stage at the center of the most heavily litigated piece of property, you ask? The LawTunes, of course.

The LawTunes, of increasing fame and infinite applicability to law students, are back with their latest musical effort, *The LawTunes: Live at Blackacre*. The musical exploits of New York based attorney Lawrence Savell and his LawTunes were extolled in these very *Law Weekly* pages last year when *Merry Lexmas from the LawTunes*, the band's third Christmas album, was released. Savell, a litigation attorney by day (and presumably more than a few late nights), has written and produced each of the tracks for the LawTunes four albums, including the ten new songs on *Live at Blackacre*. With this latest work though, Savell broadened his scope and produced an album for the eleven months of the year previously neglected in the LawTunes' repertoire. (Unfortunately, it seems being a lawyer is a tough gig year round, not just during the holidays.)

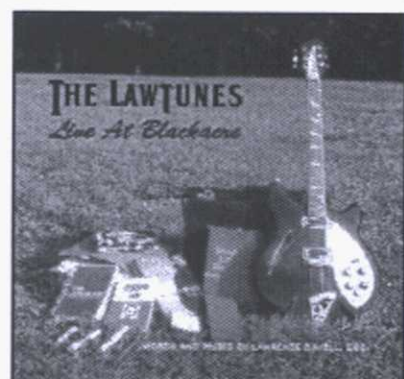


photo courtesy of [lawtunes.com](http://lawtunes.com)  
The LawTunes latest album comes live from every law student's least favorite piece of property

*Live at Blackacre* opens with a track focused on a topic of supreme relevance in today's litigation world - electronic discovery. "(She's An) Electronic Discovery" tells the tale of an attorney stuck doing late night document review and suddenly "falling in virtual love" with "Bates number a million two one." Neither law school nor the Federal Rules of Evidence prepared this late night doc-reviewer for the feeling of encountering that special someone in an embedded image. Knowing of course that he can't disclose his love until the case has closed, the lawyer does the next best thing - flies down to "take her dep."

The album also, at points, attempts to explain why it is that lawyers do what they do. While many of today's law students were no doubt drawn to the legal field in hopes that they would one day work alongside Detective Elliot Stabler (the undeniably studly sex crimes detective on *Law and Order: SVU*), lawyers of another generation took the bar just to meet *Perry Mason's* legal secretary, Della Street - or so goes the song named in her honor. Perry himself, with his many courtroom successes, was enough to inspire would be lawyers, to be sure, but the secret behind his legal victories and the real advertisement for entering the legal profession, was Della. Sadly, the song

reveals what we have all come to suspect - becoming a lawyer will not enable you to meet your favorite fictional courtroom characters. A desire to meet Della brought the lawyer in the song to the legal profession, but according to the song, the desire remains unfulfilled. All is not lost though; the song reveals that the lawyer has been lucky enough to work with the many legal secretaries that Della inspired.

Another song on the album that attempts (with a bit more sincerity) to explain why we are all in this profession is entitled, "Everywhere There is a Client." The song isn't about seeing people as potential billable hours, though to the cynic the title might suggest as much. Instead it is about understanding that when one becomes a lawyer she takes on an enormous amount of responsibility to serve her clients. Lawyering, the song explains, is about using not just your law degree but also your compassion. "Only your best will do," the chorus repeats, because all your client has are his rights and he relies on you - the trained legal professional - to stand up in court and fight for the protection of those rights.

The catchiest song on the album is, unquestionably, "LawMan." It calls out to all of those who find themselves at the receiving end of a lawsuit, reminding them that when zealous representation is what you require there is only one man to call - the LawMan. Other songs on the album cover topics well known to the hard working attorney, including ordered in meals eaten at the desk ("Orderin' In") and car service rides paid for, naturally, with a voucher ("Cadillac Cab"). Finally, and thankfully, the album doesn't completely abandon the LawTunes holiday roots. The final song on the album tells the story of a lawyer who, tired of his work at the firm, gave in to a headhunter and went in house, becoming "Santa's G.C." Being the general counsel for Mr. Claus is not without its difficulties, the song explains. The staff is a bit short and hailing a reindeer just to get to court is, apparently, not as much fun as one might imagine. All in all, though, Santa's new G.C. remains glad he signed up for the job, because "it's nice to be in house when it's cold outside."

The LawTunes newest album, I am happy to report, is just as satisfying as their first three (all of which I proudly own). *Live at Blackacre* delivers the catchy tunes and well-crafted lyrics I've come to expect from the LawTunes. Also not to be overlooked is that the song listing, found on the back of the CD cover, is actually a "Statement of Services Rendered," and lists each track time in billable hour units. Perhaps this is a detail that only a lawyer or law student would find even slightly amusing. I don't mean to suggest, though, that non-lawyers can't enjoy the music on this album. Like listening to a song in a language one doesn't speak, non-lawyers can enjoy the catchy tunes, they just may not understand what exactly a "G.C." is or why one would look to a "Bluebook" for help.

To learn more about the LawTunes, or to order their albums, visit [LawTunes.com](http://LawTunes.com). LawTunes merchandise will soon be available on Amazon, iTunes, and CD Baby.