

JERRY PHILLIPS

FOR THE UNIVERSE

1. Number One Girl
2. Treat Her Like She Was Mine
3. She Let Me Slip Right Through Her Fingers
4. Black Widow Eyes
5. I Like Everything I See

6. That's All Right
7. Good Side, Bad Side, Side Of Crazy Too
8. 24/6 Not 7
9. New Pair Of Everything
10. Specify



Produced by Halley Phillips and Scott Bomar
Recorded and Mixed by Scott Bomar at Sam Phillips Recording, Memphis, Tennessee





Produced by Halley Phillips and Scott Bomar
Recorded and Mixed by Scott Bomar
Assistant Engineer Matt Brown
Mastered by Gavin Lursen
Horn and String Arrangements by Marc Franklin
Photography by Jim Herrington
Inner Sleeve Artwork by: Scott Campbell Design
Design by Kerri Mahoney



sam
phillips
recording
SERVICE INC.



1. NUMBER ONE GIRL

Writers: Jerry Phillips, HI-Lo Music BMI

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Acoustic Guitar: Jerry Phillips

Piano: TJ Bonta

Lead Vocal: Jerry Phillips

Background Vocals: Halley Phillips, Matthew

Wilson, Danny Banks, John Paul Keith,

TJ Bonta, Cindy Walker, Marie Lewey

Horns: Marc Franklin, Kirk Smothers,

Art Edmaiston

2. TREAT HER LIKE SHE WAS MINE

Writers: Jerry Phillips, HI-Lo Music BMI

and Jim Whitehead, Holcut Music, ASCAP

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Acoustic Guitar: Jerry Phillips

Piano: TJ Bonta

Lead Vocal: Jerry Phillips

Background Vocals: Halley Phillips,

Matthew Wilson, Danny Banks, John Paul

Keith, TJ Bonta

Horns: Jim Spake, Gary Topper

3. SHE LET ME SLIP RIGHT THROUGH HER FINGERS

Writers: Jerry Phillips, HI-Lo Music BMI

& James LeBlanc, House of Fame LLC/

Dreamlined Tunes ASCAP

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Piano and Organ: TJ Bonta

Acoustic Guitar: Eric Lewis

Background Vocals: Cindy Walker,

Marie Lewey, Halley Phillips

Horns: Marc Franklin, Kirk Smothers,

Art Edmaiston

Strings: Jessie Munson, Wen Yih Yu, Yennifer

Correia, Jennifer Puckett, Jonathan Kirkscey

4. BLACK WIDOW EYES

Writers: Jerry Phillips & Jim Mills,

HI-Lo Music BMI

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Acoustic Guitar: Jerry Phillips

Piano: TJ Bonta

Accordion: Rick Steff

Pedal Steel: Eric Lewis

Lead Vocal: Jerry Phillips

Background Vocals: Marie Lewey

Strings: Jessie Munson, Wen Yih Yu, Yennifer

Correia, Jennifer Puckett, Jonathan Kirkscey

5. I LIKE EVERYTHING I SEE

Writers: Jerry Phillips, HI-Lo Music BMI

and Jim Whitehead, Holcut Music, ASCAP

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Piano: TJ Bonta

Organ: Rick Steff

Acoustic Guitar: Jerry Phillips

Wurlitzer: Spooner Oldham

Lead Vocal: Jerry Phillips

Background Vocals: Halley Phillips,

Matthew Wilson, Danny Banks, John Paul

Keith, TJ Bonta

Horns: Marc Franklin, Kirk Smothers,

Art Edmaiston

6. THAT'S ALL RIGHT

Writers: Jerry Phillips, HI-Lo Music BMI

and Jim Whitehead, Holcut Music ASCAP

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Piano: TJ Bonta

Acoustic Guitar: Jerry Phillips

Lead Vocal: Jerry Phillips

Background Vocals: Halley Phillips,

Matthew Wilson, Danny Banks, John Paul

Keith, TJ Bonta

Horns: Marc Franklin, Kirk Smothers, Art

Edmaiston

7. GOOD SIDE, BAD SIDE, SIDE OF CRAZY TOO

Writers: Jerry Phillips, HI-Lo Music BMI

and Jim Whitehead, Holcut Music ASCAP

Drums: Danny Banks

Bass: Scott Bomar

Electric Guitar: John Paul Keith

Acoustic Guitar: Jerry Phillips

Wurlitzer: TJ Bonta

Background Vocals: Cindy Walker,

Marie Lewey

Pedal Steel: Eric Lewis

Strings: Jessie Munson, Wen Yih Yu, Yennifer

Correia, Jennifer Puckett, Jonathan Kirkscey

8. 24/6 NOT 7

Writers: Jerry Phillips, HI-Lo Music, BMI

and Dale Watson, Dale Watson Music, BMI

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Electric Acoustic Guitar: Jerry Phillips

Piano: TJ Bonta

Lead Vocal: Jerry Phillips

Background Vocals: Cindy Walker,

Marie Lewey

Harmonica: Lyn Jones

9. NEW PAIR OF EVERYTHING

Writers: Jerry Phillips, HI-Lo Music, BMI

and Jim Whitehead, Holcut Music, ASCAP

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Piano: TJ Bonta

Acoustic Guitar: Jerry Phillips

Lead Vocal: Jerry Phillips

Background Vocals: Cindy Walker,

Marie Lewey

Horns: Jim Spake and Gary Topper

10. SPECIFY

Writers: Jerry Phillips, HI-Lo Music, BMI

and Jim Whitehead, Holcut Music, ASCAP

Drums: Danny Banks

Bass: Matthew Wilson

Electric Guitar: John Paul Keith

Piano: TJ Bonta

Organ: Rick Steff

Acoustic Guitar: Jerry Phillips

Background Vocals: Susan Marshall,

Reba Russell

Horns: Marc Franklin, Kirk Smothers,

Art Edmaiston

He's the son of rock and roll, so you know that on Jerry Phillips' debut album, he's gonna rip hard. As a kid, his late-night hangout pals were Elvis Presley, Johnny Cash and Jerry Lee Lewis, because they all hung with his dad, Sam Phillips, who founded Sun Records, the studio and record label. Us rock and roll fans, we heard the music—Jerry was baptized in it.

Jerry's made plenty of records. With his band the Jesters, he recorded "Cadillac Man" for Sun Records, a highlight of the original label's last years. He's produced plenty of albums too, including soul music for Stax and with his brother Knox they made one of John Prine's greatest, *Pink Cadillac*.

But sometimes it takes a lifetime to get to your own album. With this one, Jerry invites you to sidle up to the bar on the third floor of the Sam Phillips Recording Service in Memphis, Tennessee. This is the studio that he recently refurbished, keeping Sam's design intact and enhancing the control room's technology, grit and funk. At the bar, he points out where the original Formica still has just one cigarette burn scar on it—Johnny Cash, early 1960s.

As soon as he begins to chat, his stories become the songs on this album, and without making a move you find yourself closer and closer to Jerry, and the bar morphs, putting you in an excited crowd, colorful lights, thick smoke and it's just after last call when the doors get locked, the liquor flows, the dance floor fills. Jerry is at the mic leading a band, and whether he's talking or singing you're just as intent because of his great casual delivery, a sweet spot between hymn singing, telling a secret and holding the tension before delivering a punchline.

With "Number One Girl," this beast kicks off like the solo record that Mick Jagger has not been able to achieve. Jerry doesn't sing like Mick, but he can rock like Mick, and that's what *For The Universe* is here to tell you:

We gonna rock.

And to prove how we'll be rockin', this natural born rocker Jerry dang Phillips stole the song title "That's All Right," the title that might be most associated with his family and his heritage and he wrote his own damn song to it—on his debut album. Step aside Big Boy Crudup and Elvis Presley.

But like you know from hanging at that bar, the good-natured Mr. Phillips is not just about playing hard. He's ready to ha-cha with your girlfriend that he just stole on "Treat Her Like She's Mine," and he's praising her like you shoulda on the cooing "I Like Everything I See." You can't stand by on "Specify" when he testifies for love.

With "Good Side, Bad Side, Side of Crazy Too," you have to lean in—the steel guitar cries like a country weeper, Jerry's spoken intro vulnerable like a confession. It's intimate and intense, puts us solidly at that bar, makes us want to buy him a drink, maybe hug him too.

There's background girls singing "whoa-whoa," you'll hear Wurlitzer electric piano noodlings and honky tonk tack piano pounding. There's wailing harmonica and guitars, choogling rhythms, and definitely your own fingers snapping with "24-6 Not 7," one of the truest love songs ever. There's some ballads here. A taste of country, a taste of doo wop. You know what it took to concoct rock and roll, so you're gonna hear a lot of influences here.

And you're gonna hear some of the best Memphis players from across the generations, reaching back to Spooner Oldham, sweeping in Jerry's daughter Halley, who is one of the album's producers along with Scott With "Good Side, Bad Side, Side of Crazy Too," you have to lean in—the steel guitar cries like a country weeper, Jerry's spoken intro vulnerable like a confession. It's intimate and intense, puts us solidly at that bar, makes us want to buy him a drink, maybe hug him too.

Jerry Phillips likes to have a good time. And this record is his testament to that. He had me in mind when he made it, he had you in mind—and look out, I think he had your sister in mind too. But that's fine, his intentions are good. Jerry's message is for the universe.

Rock on.

—Robert Gordon, *Memphis, 2024*





FOR THE UNIVERSE

