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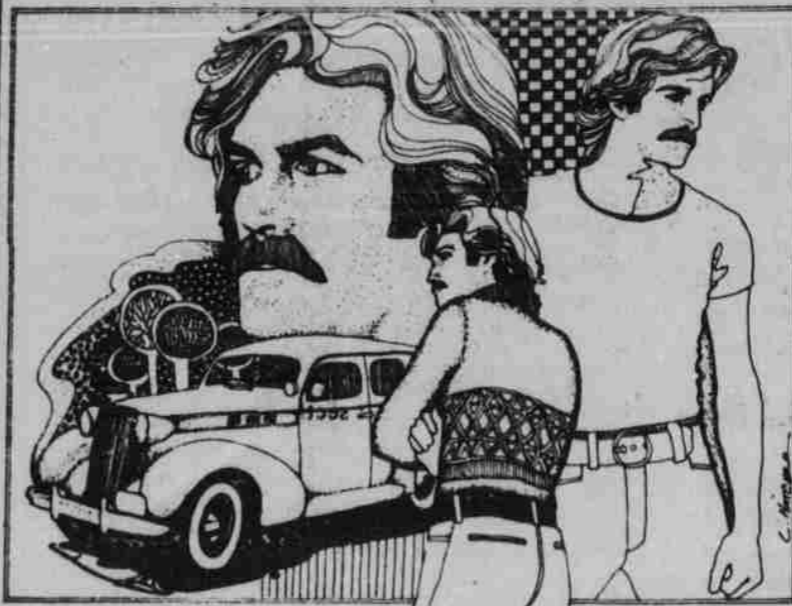
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Lewis' jazz: it takes all day, all night

by Debby Fairley

When Victor Lewis was a boy, his parents used to go to jam sessions and take him along. "I'd always hang out by the bass player," he remembers. "When they played at our house I'd go get my broom and stand next to him and play that broom."

Lewis' parents brought him a cello—he was still too small to play bass. But he didn't like bass lessons, so they switched him to piano. That lasted five-years—until he was introduced to drums.

He was 12 by the time he convinced his parents to let him take drum lessons. He started playing jazz about the same time.

Today rock musicians say he's one of the best drummers to come out of the Midwest in years.

Lewis' goal is to play jazz without starving. He plays commercial gigs now, in Lincoln hotels, country clubs and bars, to eat. But he wants to play jazz.

"A studio musician is probably the hippest thing I can be to eat and still be able to play jazz on my own," Lewis said. "You very seldom find a full time jazz musician."

He never got much encouragement from his parents. "In fact, they kind of discouraged me from going into jazz as a way of living. They kept telling me, 'Victor, don't do it. You'll starve to death.'"

"Now they know that kind of talk is useless—they both love jazz, so they've been through it themselves. Now they tell me 'Go to it, man.'"

And he will, just as soon as he graduates from UNL this summer. Probably Minneapolis, because—although it's not the core of what's happening, it's halfway to New York City. . .

I'm good enough not to be in Lincoln but I'm not good enough for New York yet."

There just isn't much serious jazz in

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