

## **Cleora Miller – the “Prima Donna and the Instrumentalists” – a trombone and sousaphone artist on tour for thirty years**

*Gavin Holman, 12 April 2021*

Cleora Miller was a skilled musician, accomplished on many instruments, although it was her trombone virtuosity and, later, a similar level of achievement on the sousaphone that made her name. Originally part of the Miller family trio, she went on to become the figurehead of the family touring company, which ranged from the three core members – her father and mother, together with herself – to a company of over 30 artists.

Some personal aspects of her life are a little uncertain, as there is little real documentary evidence to support them. One such is her date of birth. Various reports of her age in the newspapers, and what she is declared to be on census forms, all seem to conflict – making her birthdate anything from 1895 to 1902. The latter dates may just be vanity for the sake of the censuses and the earlier ones, relating to her youth primarily, to make her appear older than she actually was. Perhaps the correct one is that given by her husband, on his naturalisation form – 22 September 1898.



Cleora Miller was originally named Hazel Miller, and it is not clear whether “Cleora” was a second name, or whether it was adopted by her. She appears as “Hazel Cleora Miller” in a report of their performance at Calgary, Alberta in November 1909, becoming “Cleora Miller” from 1914. She began to show an interest in musical instruments at the age of 3, and could play at the age of 4, learning the trombone at the age of 7.

Her father was Adelbert Louis (Al) Miller, born on 17 October 1878, at Bad Pyrmont, Germany. He emigrated to the USA in 1884 with his father Henry L. Miller and mother Maria (née Heiterich). Adelbert was a virtuoso musician, particularly on the cornet and saxophone, which was particularly amazing as he only had one arm, having lost his left arm in a railroad accident when he was a boy. He studied music after that, and then learned to play the cornet and piccolo by a fingering system of his own for one-handed players, which he copyrighted. He subsequently travelled for years as a soloist on both instruments with a number of leading concert bands, including Sousa’s.

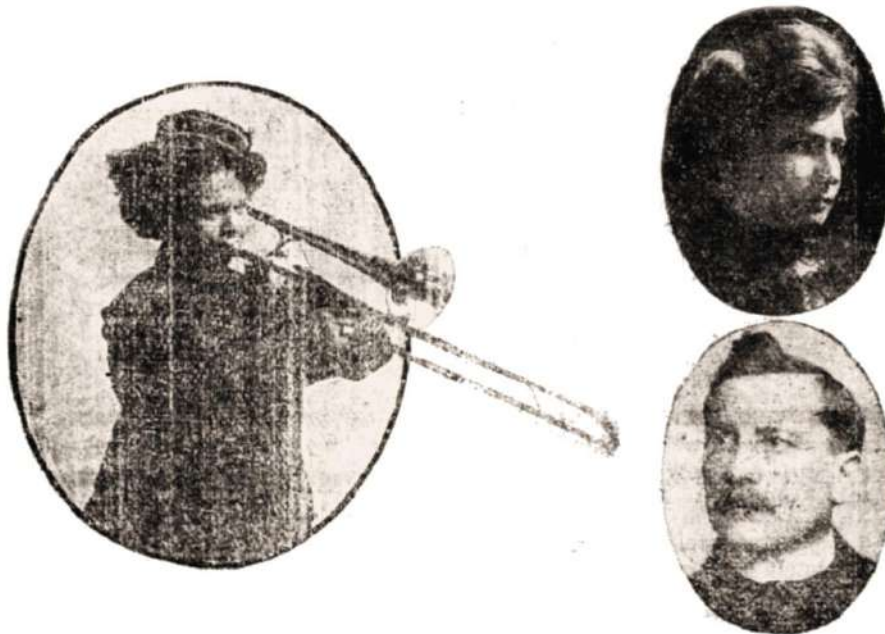
Cleora’s mother was Ora Miller, born Ora S. Brown in 1878 in Kansas. One census entry indicates her father was born in Pennsylvania, and her mother in Ireland. However, a Kansas census seems to imply she was born c. 1876, living in Neosho, Cherokee, Kansas, the daughter of James Brown (1831-1909) and Margaret Brown (née Curl, 1846-1933). Ora was, for several years, a cornet soloist with the Scots Guards Kilties Band, Toronto, and the old Slater’s Band

A further wrinkle is that the 1920 Federal USA census, gives the family listed as theatrical musicians, living at 429 North Laramie Avenue, Chicago, Illinois. Cleora H. Miller is listed as Adelbert’s “step-daughter” and her birthplace as Kansas. There is no trace of

Hazel/Cleora's birth in Kansas, under Miller or Brown, nor of Ora being her mother, although her biological father is noted as being born in Wisconsin, but with no record of his name. Similarly, there is no record of Al and Ora's wedding, which might have clarified matters.

The family, Al, Ora and Hazel, first appeared on the theatrical circuit at the start of the 1906/7 touring season, in September 1906 at the Crystal Theatre, Fifth & Charles Streets, St Joseph, Missouri. Their first review set the standard which they upheld thereafter for countless performances over the next thirty years:

"Then came several swell acts by the Musical Millers and the audience began to sit up and take notice. Mr. and Mrs. Miller and their little daughter, Hazel. are splendid musicians and their part of the program is worth one dollar of anybody's money. Little Hazel is only eleven years old and is probably the youngest slide trombone artist in the world. Her instrument was made expressly for her and is very costly, as it is gold-plated. She is also a very clever monologist. Mr. Miller has but one hand, but manipulates the cornet keys to perfection with the other. When it comes to triple-tongue work he makes the building tremble. Mrs. Miller is equally proficient on the cornet and when the three get together with their three-piece band they make some splendid music. They also play several other instruments, but the writer doesn't know the names of the things. A small crowd was present at the afternoon performance. but they spread the glad tidings and two large audiences were present last night. The Millers are high class people and lovers of music should not miss hearing them during their engagement here."



*The Musical Millers – at Coffeyville, Kansas, October 1906*

That first season, touring through the mid-west states of Kansas, Missouri, Illinois, Indiana, Wisconsin, Iowa, Minnesota and Michigan, they honed their act and received increasing popular acclaim as time went on. Hazel, as a child performer, was particularly lauded for her ability and charm.

"The Musical Millers, man and wife and daughter, are a truly musical trio. Their instrumental work is very fine as is also their vocal numbers. They play on a variety of instruments and equally well on each. The work of the little girl is especially worthy of notice." [*Eau Claire, Wisconsin, July 1907*]

“A Hit at the Air Dome - The Miller family, known as the Musical Millers, are the hit on the bill at the Air-Dome this week. The family which consists of a man and wife and daughter are musicians of rare ability. They play on several instruments classed as the most difficult used in the musical world. Miller, who is minus his left arm, claims to be the only one armed man in the world able to play on the saxophone. The daughter, Hazel, about 10 years of age, plays the trombone as an accomplished musician. They end their act by playing several selections on cornets and trombone.”  
[Leavenworth, Kansas, August 1907]

“The Musical Millers are something you will enjoy. Little Miss Miller, a little lass of some nine years old, plays the slide trombone with an ease and grace that many older and more experienced musicians show. Mr. Miller has had the misfortune of losing one of his arms, but that doesn't hinder him from playing almost any kind of instrument. He plays the cornet and saxophone in an artistic manner, and in a way that few would notice that he was only using the one hand.” [Waterloo, Iowa, September 1907]



Hazel Miller, 1907

“The Musical Millers will be at their best, having reserved the finest pieces of their music such as *Cavalleria Rusticana*, *Iola*, *Asleep in the Deep*, etc., for the last of the week. Miss Hazel Miller has a complete change of monologue and will sing *Something Nice About You*.” [Chippewa Falls, Wisconsin, September 1907]

# THE MUSICAL MILLERS



“The Three Musical Millers – the only one-armed saxophone and piccolo soloist in the world; America’s greatest cornet duetists; featuring Miss Hazel Miller, America’s youngest trombone virtuoso with song, monologue, marimbaphone, Swiss bells.”  
*[Muscatine, Iowa, February 1908]*



**The three Musical Millers, America’s Greatest Cornet Duetists, introducing Miss Hazel Miller youngest trombone and saxophone player on the stage today.**

*Mattoon, Illinois, August 1908*

The family continued their touring through the states in 1907 and 1908, returning to Chicago as their base during the ‘off season’. Their appearances were sometimes solo, and sometimes associated with a travelling ‘show’ that moved from one theatre to another in a particular organisation – e.g. the Bijou and the Majestic theatre chains. It is clear, not just from the promotional write-ups, but also the reviews, that they were increasingly popular on the circuit and eagerly welcomed in towns and cities.

“The Three Musical Millers did their entire share of the entertaining with singing, taking and music. One of the number is a little girl, who found much enjoyment flirting with several young men in a box.” *[Forth Worth, Texas, September 1908]*

“The Three Musical Millers Is made up of a one-armed man, a girl and a woman instrumentalist. Mr. Miller is a one-armed cornetist and piccolo player, and it is claimed that little Miss Miller, who is 12 years of age, now is one of the very few girl trombone players in the United States. The little Miller girl also does a five-minute monologue.” *[Little Rock, Arkansas, September 1908]*

“There was nothing on the Bijou program Monday night that failed to awaken the interest of the throng which gathered to see the new bill. The hundreds who stood found relief from physical discomfort in the opportunities for mental relaxation that

were furnished in plenty. The Musical Millers are a father, with his left arm gone, a mother and a girl of 14. The younger of the trio is the one who won the favor of the audience most, for she proved herself a comedienne in spite of her youthfulness, and was all vivacity every minute while on the stage either alone or with her parents. Besides having a voice of unusual range, the youngster played the piano as accompanist for her father and mother, and manipulated the trombone like an artist." [Fall River, Massachusetts, February 1909]

<b>AUDITORIUM</b>		3 Shows Daily 2.30, 7, 8.45	Week of <b>MAY 24th</b>
<b>VAUDEVILLE</b> and <b>Moving Pictures</b>	<b>THREE MUSICAL MILLERS</b>		
	Featuring <b>MISS HAZEL MILLER</b> in Music, Song and Story		
	<b>ARTHUR MOOR</b>	Pianologist	
	<b>LIACOMBE BROTHERS</b>	Novel Aerial Athletes	
	<b>LESLIE &amp; BAKER</b>	Singing and Dancing Quick Change Act	
<b>ADMISSION</b> No Higher	<b>10c</b>	Ladies and Children Afternoons 5c Except Holidays	<b>PICTURES CHANGED EVERY MONDAY AND THURSDAY.</b>

"Top-liners were the three Musical Millers, featuring Miss Hazel Miller, a precocious monologist, vocal soloist and instrumentalist. They are all moments of melody while the Millers hold the stage with cornets, saxophone, slide trombone and numerous other instruments. Mr. Miller himself is a wonder, as he plays saxophone and piccolo solos, although he has but one hand. They have a very pleasing musical act which is very neatly costumed. Miss Hazel Miller amuses with her line of humorous stories and her vocal solo, *Carissima*, is exceedingly well rendered." [Norwich, Connecticut, May 1909]

"An act of almost equal importance, yet of an entirely different nature, is that of the three Musical Millers, in a singing and talking musical specialty, introducing Miss Hazel Cleora Miller in song, stories and music. With elaborate costumes and attractive stage settings the Millers provide 20 minutes of real entertainment." [Spokane, Washington, November 1909]

"Mr. Al Miller is said to produce the highest as well as the lowest tones on a cornet. Mrs. Miller was for several years cornet soloist with Kilties Band, and as such received many complimentary notices. She is not only the master of the cornet, but plays equally as well the saxophone and xylophone. Miss Hazel Cleora Miller. Daughter of the two Millers, is said to be a very beautiful woman endowed with a rich soprano voice, which she uses to a good advantage in rendering several operatic selections. Besides having a magnificent voice, she is an exceptionally good musician, playing any instrument from the drum to the piano, her favorite instrument being the trombone." [Nashville, Tennessee, November 1911]



Cleora Miller - 1912



*The Three Millers – December 1912*

Sadly, very little detail is known about their show, and the music performed – as is the case with most theatrical and vaudeville acts – it is rare to have any pieces of music actually identified. Nevertheless, it is clear that their combination of classics from opera and modern popular tunes was very acceptable to their audiences.

“Without doubt the best and most elaborate and expensive musical act ever played in any picture house in the city is at this house this week. The Musical Millers, two ladies and a gentleman - and it is rather hard to say which one of the trio is entitled to the greatest amount of praise as all are artists at their business. Miss Cleora, a beautiful young girl of 16, who plays everything from a drum to a piano, a slide trombone being her favorite instrument and who also possesses a magnificent lyric soprano voice, and is perfectly at ease while singing, which is something out of the ordinary for any musician - to sing and play. Mr. Miller, known as the wizard of the cornet, plays over six octaves on a cornet; he also plays a saxophone and piccolo with one hand. Mrs. Miller, who plays xylophone and saxophone, displays some of the most beautiful wardrobes ever worn by any act seen here. This act has played the largest and best houses in Portland and also the Oaks and are now on their way east. They will give a change of program with each change of pictures.” [*La Grande, Oregon, July 1913*]

February 1914 – the act is now billed as the *Cleora Miller Trio* – “*The Prima Donna and the Instrumentalists*”

## **Miss Cleora Miller Trio**

**The Prima Dona and Instrumentalists  
in Songs, Stories and Music**

**‘They sing a little, talk a little, play a little, dance a little—  
and on the whole do a mighty fine act.’—The Morning Tele-  
graph, New York.**

“The Cleora Miller Trio, which puts on the headline act at the Orpheum for the first three days of the week, has the art of pleasing audiences. One of the trio, a one-armed musician, plays the cornet far better than any other person at the theater this year. He brings out the tones with wonderful clearness and plays several difficult selections well. Miss Miller is a versatile artist, playing the drum, trombone, cornet, saxophone, piano and other instruments, can sing well and can dance. The third member of the trio plays in harmony with the rest on the mouth instruments. Billed as a star act, the Cleora Miller Trio made good.” *[Topeka, Kansas, February 1914]*



*The Millers – February 1914*

“Those who understand the difficulty of manipulating musical instruments with two hands will marvel at the dexterity with which the male member of the Cleora Miller Trio, appearing at Wonderland park, plays a saxophone, cornet and fife. The man has but one arm. But in beauty of rendition and for producing soft, appealing tones, he is the equal of any of the virtuosos now playing before the public. Miss Cleora Miller is exceptionally talented, rendering solos upon a variety of instruments and possessing a dramatic soprano of wonderful range and execution. The offering has both refinement and class and is cordially received.” *[Wichita, Kansas, August 1914]*

“The musical spectacle being presented by the Cleora Miller Trio is nothing short of marvelous and it is received with thunderous applause at every performance. The artists are of the highest class and the act is beautifully staged.” *[Wilmington, North Carolina, September 1914]*

“The Cleora Miller trio, actually stopped the show with their high class musical numbers. The audience couldn't get enough of their great music and they were fairly overwhelmed with the spontaneous applause of the entire audience.” *[Pittsfield, Massachusetts, December 1914]*

Although most of their audiences and critics were wholly complimentary about their performances, there was the odd occasion when a reviewer was not so pleased:

“The Cleora Miller trio - a man, a woman and a young girl, who played a variety of musical instruments - was saved from being decidedly poor by the cleverness of the girl.” *[Baltimore, Maryland, February 1915]*

During 1915 the act was billed as a “Mirthful Musical Melange”, Melodious Monopoly of Music”, “This Act will Amuse You – a Musical Feast of Harmony” among other such descriptive phrases.

“Miss Miller’s work on the trombone being especially pleasing. She is full of the spirit of youth and apparently enjoys herself quite as much as people out front enjoy hearing her.” [*Detroit, Michigan, April 1915*]



*The Millers, Des Moines, Iowa, 1915*

“A man needn’t be discouraged just because he happens to lose a hand. Al Miller, the cornet soloist of the Miller trio at the Unique theater this week, was bereft of his left hand in a railroad accident when a boy. He studied music after that and learned to play the cornet and piccolo by a fingering system of his own for one-handed players which he copyrighted, and subsequently traveled for years as a soloist on both instruments with a number of leading concert bands. His trills are made with the lips without the use of the valves of the cornet and he hits an octave above high C. Cleora his daughter, also has a phenomenally high soprano, but her great delight is trombone playing. When she was first given a trombone, she was a little girl and she used to take it to bed with her nights instead of her dolly.” [*Minneapolis, Minnesota, October 1915*]

“Miss Cleora Miller, 16 years of age, featured member of the Cleora Miller musical trio, one of the chief offerings in the present delightful vaudeville show at the Sullivan & Considine Empress theater, is accounted a musical prodigy. At the age of 3 years this young woman began to show an interest in musical instruments. She could play at the age of 4, and today she is recognized as one of the cleverest musicians in vaudeville. Miss Miller plays the trombone, saxophone, piano, xylophone and drums all with charm and marked ability while she also has a clear lyric soprano voice, reaching the remarkable note of high D as clearly and perfectly as would a flute. During her trombone playing Miss Miller does fancy dance steps, made all the more difficult by the fact that it is a very hard matter to keep playing a trombone while dancing. Cleora Miller comes of a talented family, her father, Al, who is featured in the offering as ‘Vaudeville’s greatest cornet soloist,’ and her mother, Ora, who also takes a prominent part in the act of the Miller trio, being musicians of exceptional ability. Al Miller is considered by experts to be in a class by himself as a cornet player, he having the ability of registering the same on a cornet as on a piano, that is, seven octaves. He is proficient with the piccolo and saxophone, despite the fact that he has but one arm, having invented a system of fingering to make possible his remarkable playing. Ora Miller



plays the cornet, xylophone and saxophone. Miss Cleora is the possessor of a valuable gold trombone which she prizes highly." [Butte, Montana, November 1915]



Continuing their tour into 1916, the family continued to get very favourable, even occasionally 'rave' reviews for their performances, with Cleora receiving many of the plaudits for her playing, songs, and stories. Often regarded as 'one of the most entertaining features introduced in vaudeville this season', they had full bookings across the country until the summer break.

### **CLEORA MILLER TRIO**

The Prima Donna and Instrumentalists Introducing Al. Miller, Vaudeville's Most Phenomenal Cornet Soloist—In Songs, Stories & Dances.

## **Cleora Miller Trio**

Auftreten von Cleora Miller, Primadonna und Trombon Virtuosiin.

Conzert beginnt um 2:30 Nachmittags und 7:30 Abends.

## **Neuer Schützen-Parck**

Eintritt 10 Cents.

Davenport, Iowa, June 1916



**Always in Place Right Up at the Top  
Because They "Top" Every Bill**

## **The Cleora Miller Trio**

*Nothing So Brilliant as Brilliantly Executed Instrumental Music  
Which Comes With This Trio of Musical Celebrities*

*Des Moines, Iowa, January 1917*

"An interesting trio of instrumentalists is engaging attention on the new bill of five acts at the Empress for the first half of the week. It is the Cleora Miller Trio and each member is a soloist on one or more instruments, employing the cornet, saxophone, trombone and snare drum in a varied program, finishing their act in an ensemble number with Miss Miller dancing while playing the trombone. Cleora Miller is but 18 years of age and clever, displaying ability as a vocalist as well as an instrumentalist:

"I have been appearing in public for eleven years," she said, "and learned to play on the trombone when I was 7. It is most difficult to dance and play the trombone at the same time, for the least jar of the mouthpiece hurts the lips, and then to use the breath properly order to play makes it quite a feat. My father has the reputation of being the only cornetist who reaches an octave above high C and an octave below the pedal C, completing a range of six octaves. He has but one arm, yet manages to play the cornet, piccolo and saxophone. having invented a system of keys that enables him to play the saxophone as well as any other musician. My mother calls me a 'trunk baby' because I was put to sleep in the tray of the dressing room trunk when they were on the stage - they never traveled without me and would not leave me at the hotel in care of one of the maids, which was most thoughtful. I play the violin, piano, trombone, saxophone, drum and also sing. I am a graduate of one of the best-known musical colleges in Chicago." [Des Moines, Iowa, January 1917]

During the summer of 1918, the Millers added two other artists, a man and a woman, to the company and obtained bookings at a dozen or more of the Chautauqua assemblies in the mid-west. These gatherings, which started in the last quarter of the 19<sup>th</sup> century, were established as social and educational meetings for adults in rural America during the summer months of July and August. As time went on, they became more popular and included cultural activities and entertainment, with speakers, lecturers and shows, attracting thousands of participants and large audiences. A Chautauqua circuit became established that saw the speakers, educators and performers moving from one assembly to the next, throughout the months of July and August. Some of these events were fixed in place, similar to a county fair, others were tent-based and travelled from one location to another, similar to a sideshow or circus. It is not known whether the Millers' Chautauquas were static or tent-based, but this was the only year that they performed at such gatherings.

“The Miller Concert Company, which is something new in the Chautauqua line, is coming to the Noblesville Chautauqua. There are five people in the company: Mr. and Mrs. Miller, their daughter, Cleora, and two other assistants. The Millers have been prominent for a number of years, playing in the largest theaters in the big cities. The government used them this year in the Liberty theaters, where only the very best talent was in place. Mr. Miller is recognized by the musicians of the country as one of the foremost cornet players. He is certainly master of the instrument. Miss Cleora Miller is in some ways the star of the company, and is often billed that way in the big theaters because of her unusual ability on a number of different instruments. She also has a beautiful voice, and is a young lady of charming personality. These facts indicate that we are going to have on the Chautauqua this year two very popular concerts on the day the Millers appear. Their music consists of a large variety and many different combinations of horns, violin, and vocal music. By reason of their long experience, this company has acquired that finish and snap of execution that gives what is called by the slang term ‘punch.’ The public may not fully realize what a good company the Millers are. It is safe to say that nothing more attractive will appear on the unusually strong program that the Chautauqua presents.” [Noblesville, Indiana, July 1918]



*The Millers at Princeton, Illinois, July 1918*

“The Greenfield Chautauqua opened on Wednesday afternoon last to an appreciative audience with a musical concert and a lecture. Everything was in readiness at the grounds and the program opened on time. The musical part of the program for both afternoon and evening session was given by the Cleora Miller Concert Company. In former years there have been better musical members and there have been worse. but the Millers struck a fair average. Miss Cleora Miller, the feature member of the quintet, is quite versatile, playing on several instruments.” [Greenfield, Indiana, August 1918]

After the summer’s excursions on the Chautauqua circuit, the Millers resumed their regular theatre tours from September 1918, over the next few years, in various locations around the mid-west, taking in a few convention and meetings-based events in addition to their normal vaudeville appearances. One particular event is noteworthy in that it gives us details of the music they played – at the Armory Theatre, De Kalb, Illinois, in June 1920 - a joint concert was held with the De Kalb Military Band (conductor Ziegner Swanson). The Cleora Miller Trio contributed “*Fantasia Columbia*” (Bellstedt) cornet solo, Al Miller; “*O’er the Billowy Sea*” (David Nowlen) tuba solo, Cleora Miller; “*Light Cavalry Overture*” (Suppé) Cleora Miller Trio; “*Gay Butterfly*” (Annie Hawley) soprano solo, Cleora Miller; “*Air Varie*”, “*Lullaby*” and “*Jazz Number*” trombone solo, Cleora Miller.

“The Miller Trio, a very versatile musical novelty which opened a four-day engagement at the Fort Armstrong yesterday, proved such a hit on the evening performance that the stage manager was forced to ring up the curtain once more that the delighted audience might hear another number. The feature of the act is Cleora Miller, a dainty little miss, who opens the offering with a trombone solo, but before the finish of the act she has played several different instruments, and like George M. Cohan she must get her feet into her music, and she is a very good dancer, too, and, by-the-way, Miss Miller sings a very pretty selection. Mr. Miller and Mrs. Miller accompany Miss Miller with cornets and again with saxophones. Mr. Miller is noted for his marvelous range and perfect tone on the cornet.” *[Rock Island, Illinois, May 1921]*

“There's a Lucky Boy in Oshkosh! Miss Cleora Miller, the versatile musical artist playing at The Rex Theater this week, will give away a new Ludwig Professional Juvenile Snare Drum to one of the first five hundred boys to enter the theater Saturday. This is a Real He snare Drum and Ludwig's latest model like Miss Miller uses in her act. So come early, boys. This drum can be seen at Wilson's Music Store.” *[Oshkosh, Wisconsin, July 1922]*



*Cleora Miller Trio, Wausau, Wisconsin, May 1923*

“The Cleora Miller Musical Trio, with a huge collection of musical instruments, large and small, followed in a rapid-fire series of solos, trios and duets which caught the fancy of the crowd in a moment. Miss Miller herself, puzzled the band members by her masterful playing of the trombone, and later played a tuba bigger than herself, made to order for her by the C.G. Conn Company. It has a bell two inches larger than any other in the world. Ora Miller, her mother, received applause for her saxophone and cornet. She was formerly a member of the Scots Guards band, Toronto, and of the famous old Slater's band, better known south of the border.” *[Saskatoon, Saskatchewan, Canada, July 1923]*

During 1923, further mention is made of Cleora's attendance at the Chicago Conservatory of Music. It is not known if she actually took up the scholarship, or when she attended, as there seems to have been little opportunity for her to do so over the years, aside from the summer touring breaks.

"Mlle. Cleora Miller, who braved the semi-Arctic weather in a low-cut, filmy ball dress, delighted fair visitors with her performance on the trap drum. This artist is most versatile, the accordion, saxophone, slide trombone and many other instruments being her forte. Possessor of a beautiful lyric soprano, which earned her a three-year scholarship with the Chicago Conservatory of Music, Miss Miller further endeared herself to the hearts of music lovers by her songs, which were enchanted in beauty by the clear, cold air of evening." [*Regina, Saskatchewan, Canada, August 1923*]



*The Miller Trio, Detroit, Michigan, August 1923*



The photograph of Cleora on the left is from February 1924, with her Conn tuba, at Richmond, Indiana. The second photo is alleged to be her, also, at some later date, standing in the sea (or more likely a lake, as there is no record of her being anywhere near the sea in her subsequent tours – unlike earlier years when California, Oregon, Washington and British Columbia were part of their circuit). However the provenance of this second photo has yet to be confirmed.

Her specially-designed contra-tuba was called the “*cleoraphone*” and was stated to have been her own invention, presumably built to her design by Conn – though this has not been confirmed one way or the other. It is reported that the instrument cost \$1,400 and was personally presented to her by the Conn Company in recognition of her exceptional ability.

Some of the publicity reports for the Trio included, in 1924:

“The company is headed by Cleora Miller, who not so many years ago attracted a great deal of attention as a musical prodigy. Although still in her teens, Miss Miller has been around the world twice and has appeared in all the principal cities of the United States, Canada and Mexico. Miss Miller is said to be able to carry her lyric soprano voice with ease to high “E” above high “C.” Besides her vocal accomplishments, she plays the trombone, drums, saxophone and her own invention the cleoraphone.” [*Sioux City, Iowa, December 1924*]

Their travels ‘*around the world, twice*’ and ‘*in Mexico*’ are not yet documented, and may well be hyperbole.

For the 1924/25 season, the Millers added another artist to their group, a man. It is not known who he was or what part(s) he played in the act.



# FAIR SECRETARIES, NOTICE

THE FAMOUS

## Cleora Miller Trio

has annexed another versatile artist to the already world-popular trio and

**NOW HAS A COMPLETE AND HARMONIOUS COMPANY OF FOUR PEOPLE**

giving two individual acts for the price of one. A treat for the fairs and all outdoor events desiring high-class entertainment of merit. We also play Chautauqua and Lyceum Concerts.

**BOOKING DIRECT**

Address **AL. MILLER,**

**555 No. Laramie Avenue, Chicago, Ill.**

ON THE STAGE	<b>UNUSUAL ADDED ATTRACTIONS</b>	ON THE STAGE
	<b>CLEORA MILLER &amp; COMPANY</b>	
	Presenting	
	<b>2 Men — A MUSICAL NOVELTY — 2 Women</b>	
	<b>CLEORA MILLER</b> —Dainty Versatile Musical Genius of unbounded talent and accomplishments.	
	<b>AL MILLER</b> —World's Most Phenomenal Cornet Soloist and One-handed Saxophonist, Playing Higher than Piccolo and Lower than Trombone on the Cornet.	
	<b>ORA MILLER</b> —Late Soloist with principal military bands in United States and Canada.	
	Appearing at 3:55 and 8:55 P. M. Each Day	

*Clinton, Illinois, January 1925*

In the 1925/1926 season the Trio was augmented by two additional artists, making the "Cleora Miller Five."

"Jazz, classical selections and semi-classical airs are played by the Cleora Miller Five, saxophonists, trombonists, and pianist and all the 'ists' possible, in their entertainment at the Orpheum theatre this weekend. A petite and pretty girl who looks very dainty in a white costume heads the act. She is able to play the bass horn, piano, trombone, saxophone, drum and also sings snatches from popular songs. While her singing is good her playing was some of the best heard here." *[Green Bay, Wisconsin, December 1925]*

Over the next three years, the Cleora Miller Company generally maintained a complement of five artists – the family and two others. On occasion this was a man and woman, and later it was two women.

While appearing at the Grand Theatre, Pittsburgh, Pennsylvania, on 12 October 1926, their concert was broadcast on KDKA – Pittsburgh radio.

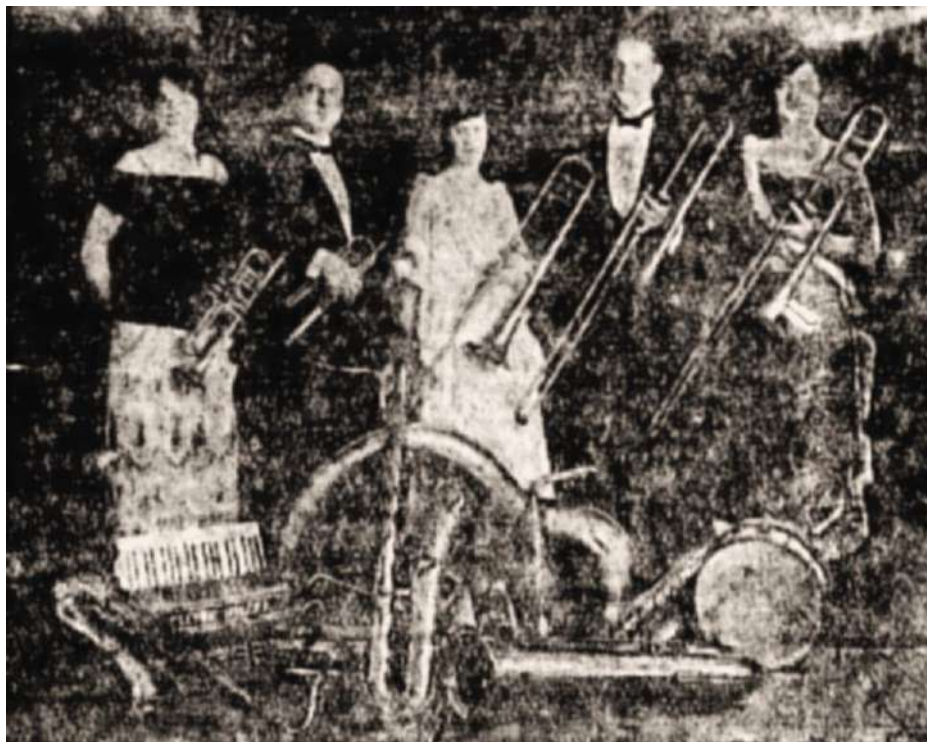


*The Cleora Miller Company, Pittsburgh, Pennsylvania, October 1926*



*The Cleora Miller Company, Muncie, Indiana, April 1927*





*The Cleora Miller Company, Oshkosh, Wisconsin, September 1927*

KYW radio – Chicago (570 kilocycles) broadcasted a series of talks and demonstrations to acquaint the public with the various instruments of the band and orchestra, starting on 16 October 1927 and running for 26 weeks. Al Miller was featured as a saxophone artist, and Cleora Miller as a sousaphone star. Other musical artists featured were: H. Benne Henton, Duke Rehl and William Yeagley (saxophone); Ernest Pechin and Richard Stross (cornet); Jaroslav Cimera and Carroll Martin (trombone); Frank Cimera (euphonium); Hobert A. Davis and J. Yeschke (flute); A. Bartell (oboe); William Frank, Max Pottag, Harry Johnson, and Karl Albrecht (French horn); Walter Jacob and Al Sweet (trumpet); John Kuhn (sousaphone); and various other instrumental artists of national and international note.

In July 1928, one of the Company's appearances was at the Capitol Theatre, Windsor, Ontario, Canada. At this time, or possibly earlier, Cleora probably met her husband to be, Oliver Alexander Helmer. Born 19 June 1888 in Newington, Ontario, Canada, he was an oral surgeon and dentist by profession. He immigrated into the USA in 1904, becoming a naturalised US citizen in 1927.

The Company continued to tour through the autumn of 1928, but there appears to be a gap in their activities from November 1928 to July 1929. The reason for this becomes obvious when Cleora's son, Adelbert Oliver Helmer, was born on 28 May 1929. Dancing with a trombone while heavily pregnant is not an ideal pastime!

During their stay in St Louis, Missouri, on the occasion of their first performance at the Tokio Gate Pagoda, Forest Park Highlands, Cleora advertised in the local newspapers, seeking the return of a bag with baby clothes in that she had lost.

During the 1929/30 and 1930/31 seasons the Company continued their tours of the mid-west states, with Cleora "whirling around like a Dervish dancer with her trombone", and with the addition of two female artists.



*Brillion, Wisconsin, August 1929*

In the 1930 Federal census the entire family, including Oliver and Adelbert junior, are living at 439 North Laramie Avenue, Chicago, Illinois.

There is another gap in their appearances, from October 1930 until September 1931. This may be explained by relevant newspaper issues not being readily available, or it could be a genuine hiatus in their touring. However, a significant change did take place during the summer of 1931, when Al Miller put together a major new show – “*Al Miller’s 30 Stars*” – a combination of musical and other acts that toured as a single company, with Cleora, Al and Ora as the central performers. Some of the other, initial, acts included in the new company were the Abbott Dancers and the Chester Hale Girls, who provided tap, ballet and acrobatic dancing.

“Al Miller’s 30 Stars - Aerial, slack-wire, ground and contortion acts - comedy, horizontal bar and swinging ladder acts. An ensemble of beautiful girls, lavishly costumed; singers, dancers, and comedians. Loud-speaker system with 12 horns and 5 microphones. Grand ensemble of thirty people in a modern presentation type performance - marvelous music - fine voices, ballet and tap dancing - gorgeous costumes, special scenery and lighting effects, featuring Cleora Miller, singer, dancer, and musician. Cleora Miller the versatility girl. Cleora has been on the stage since she was seven. She has a good voice, plays a half dozen instruments and is a wonderful dancer. Also features a saxophone sextette. Dancing numbers of the new and popular animated type, consisting of tap, acrobatic and ballet as exemplified by the Abbot Dancers and the Chester Hale Girls. Singing – dancing – music - daring wire walking acts - fast trapeze number - aerial number - fastest horizontal bar acts in America.”

“Miss Cleora Miller, the versatile daughter of Al Miller, band director, will put on a show of her own; she will play the saxophone, sing, play the tuba, violin, piano accordion and trombone, break into a dance and then beat the drums, all without stopping for breath. Her father, who has only one arm, will play cornet and saxophone solos. Amplifying loud-speakers carry the sounds all over the tiers of seats and the surrounding hillside.” *[Knoxville, Tennessee, September 1931]*



*Cleora Miller and Company, 1931*

This first performance of the new company, at the East Tennessee Division Fair in Knoxville, was greatly appreciated, but the Company went to court to obtain judgement against Robinson Lavilla Attractions Inc. for money owed, and won the case, getting some of the funds from the payment due to Robinson Lavilla from the East Tennessee Fair.

“Chicagoans Sue Free Act Performers on Three Notes.

The sum to be paid Robinson Lavine Attractions Inc., a Fair free act acrobatic troupe, was attached in Chancery Court today by Adelbert L. Miller and others, Chicago. The petitioners state that they hold notes for \$304.80 and \$1149.88 came due Sept. 22 and Sept. 15, respectively, and have not been paid. They aver, further, that another \$1149.88 note, executed to become due Sept. 29, 1932, is now due because of a default in the payment of the others. The bill states that \$1300 is to be paid the performers by the East Tennessee Division Fair Association. The petitioners obtained an attachment against that sum. The suit is filed by Adelbert L. Miller, Ora Miller and Cleora Miller Helmer, Chicago, against Robinson Attractions Inc., and Camille J. Lavilla, secretary.”

**“Attachment Obtained Against Fair Show**

An attachment was obtained yesterday in chancery court against the Robinson Lavilla Attractions. Inc., which operates a group of theatrical acts at the East Tennessee Division fair, tying up their property and pay due from the fair association. The attachment was obtained by Albert L. Miller, Ora Miller and Cleora Helmer, of Chicago, for an indebtedness alleged on two past due notes amounting to \$1,454.68. The troupe will receive \$2,300 from the fair association, the petition sets out.” [Knoxville, Tennessee, October 1931]

The 1932/33 season started with *Al Miller’s 30 All-Star Revue* – with acts including Cleora Miller’s 15 piece Girls’ Band, Skyeagle, the Indian Act, Two People and others, Billy Michaels and his Band, Go-Go the Clown, and others.

“The feature attraction before the grandstand this year in the night fair program will be Al and Cleora Miller’s all-American presentation, a complete musical comedy organization consisting of forty-two persons, all artists and performers of national reputation. Al Miller and his versatile daughter, Miss Cleora, are not strangers to Wisconsin valley fair visitors. Both appeared at the fair several years ago in a musical act on this afternoon and evening programs and the versatile accomplishments of these artists are well remembered by those privileged to hear them at that time. The Miller all-American presentation carries a ladies novelty band of twenty pieces which will appear in concert each afternoon and evening in connection with the regular program. All of the members of this band take part in the stage presentation, in fact the show itself is built around the band. A truck load of special scenery and stage settings is carried by the organization making it possible to present, in every respect, the same effects that are obtained in the big stage presentations.” [Wausau, Wisconsin, August 1933]



*Cleora Miller - 1933*

“In securing the grand stand feature entertainment for the 1933 Wisconsin valley fair and exposition the management investigated the merits of more than a dozen organized shows, and perhaps fifty or sixty acts of various natures before reaching a decision as to the nature and scope of entertainment to be offered. It was not until the merits of Miller's Revue and Stage Presentation came to the attention of the entertainment committee that an agreement was reached as to the class and character of entertainment to be secured. There was no hesitancy on the part of the committee in booking this attraction, for Al Miller, owner and producer of the attraction, is well known to almost everyone identified with fair activities. Furthermore, the Millers have appeared here before on the fair programs and their return this year with their own unit organization in the presentation of a mammoth musical extravaganza and stage production on the night fair programs will be welcomed by all lovers of high-class musical and diversified entertainment. Assisting Mr. Miller in the presentation of the revue and musical comedy that will constitute the exclusive night programs, starting Tuesday evening, is his versatile and accomplished daughter, Miss Cleora Miller. Miss Miller is a musical artist of national renown. She possesses a beautiful lyric soprano voice of great range, and besides her work as prima donna with the revue and stage presentations, appears in both voice and instrumental solos, playing seventeen different musical instruments. A distinct and outstanding feature of both the afternoon and evening programs is the appearance of Millers Novelty Ladies' Band, an organization of twenty-four individual artists. This organization will entertain fair visitors with special concerts before each afternoon, and evening program, and is an integral part of the revue and presentation. The Miller family for years has been presenting a family musical act on the fair circuits. They appeared in Wausau some six or seven years ago. and this act is well remembered by fair visitors. By special request from both fair management and their many friends here in Wausau and vicinity, this act will be repeated again during their engagement here next week. The afternoon programs before the grand stand will present a variety of entertainment of a diversified nature.



*Cleora Miller - 1933*

Miller's unit shows carries eight feature acts, all of which will appear exclusively on the matinee programs. Among these acts are several of national renown. The Flying Flemings, a combination of two ladies and two men, have been featured on the leading circuses for several years. Regardless of the untiring efforts of circus managers to secure new and thrilling attractions, they have never been able to find a substitute for the always popular "flying and return thrillers." The Flemings are headliners in their particular field. Soaring through the air with the grace and precision of the birds they even out-do the feathered flyers when they stop midway in their flights between the swinging trapeze to execute the difficult but complete single and double somersaults, pirouettes, passing leaps and other amazing stunts. Another of the outstanding feature acts is the Four La Vernees, a family of four, father, mother, and two children in a beautiful routine of strong arm posing, balancing, back bending, tumbling and acrobatic and gymnastic features. Billy Reid and company, featuring the acrobatic marvel and peer of all child contortionists, is another of the headliners. Little Billy will amaze his audiences with his grace and skill. He is a top-mounter of the highest ability and it is doubtful if his equal will be found in any amusement enterprise before the public today. The Six Whizbangs, an acrobatic group of beautiful girls, present a fast moving acrobatic and contortion act, pyramid tumbling, and feats of strength and agility. The routine in this act has been pronounced by leaders in the show world as the most perfectly timed and superbly appointed of any similar act on the boards. These girls have been appearing in vaudeville engagements in all of the leading cities of the country. Comedy features will be presented by Courtney, the Juggler, Carl Max, the nationally renowned clown and pantomime entertainer and a comedy extravaganza of laugh-provoking proclivities. Interspersing the entire program are solo numbers by Cleora Miller.



*The cast of Al Miller's Revue, La Crosse, Wisconsin, September 1933*

Another feature on the afternoon programs worthy of special note, and one that has drawn special mention from the press in Pekin, Ill., Mankato, Minn., Mt. Sterling, Ill., and several other cities where the Miller shows have appeared this season, is Miss Miller and her saxophone sextette. This unit is equipped with gold instruments of the finest and most expensive make. Miller's Revue and Presentation, consisting of forty-four diversified artists, an exclusive feature of the night fair programs, has been playing the larger fairs of the country for the past three seasons. The type of show presented by the Millers has caught the fancy of fair patrons apparently, for they have won the highest encomiums from the press, and have gone back each year for return engagements. Beautifully costumed, and presented with every facility of a complete stage production, this show stands in a class by itself. The cast includes a chorus of

beautiful girls, dance ensembles and soloists. Miss Cleora Miller, appearing as prima donna, danceuse and instrumental soloist, is the star of the show and never fails to attract the interest and attention of her entire audience." [Wausau, Wisconsin, August 1933]

## Tuesday Night On the Stage

### Al Miller's All Star Revue

AL MILLER.....Band Leader  
 CLEORA MILLER.....Prima Donna  
 LARRY RICHARDS.....Master of Ceremonies

- 1—Sailor Number—Featuring Larry Richards, Skipper; Al Miller, Captain; Cleora Miller, 1st Mate; Deck Hands, Ladies of the Ensemble.
- 2—Billy Reid & Co.—Featuring Little Billy Reid, the Peer of all Child Acrobats.
- 3—German Number—Featuring Cleora Miller and Ladies of the Ensemble and Larry Richards.
- 4—Comedy Skit—Larry Richards, Al Miller, Cleora Miller.
- 5—Lee Sisters—Russian Cossack Dance.
- 6—Cornet Solo—Al Miller
- 7—St. Louis Blues Number—Cleora Miller, Adele Winters, Betty Chase, Ladies of the Ensemble.
- 8—Alice Raleigh—Whistling Novelty.
- 9—Acrobatic Number—8 Roses.
- 10—Courtney—Comedy Juggler.
- 11—Waltz Supreme—Robert Robinson and Loueen.
- 12—Apache Dance—Larry Richards and Betty Chase.
- 13—5 Saxopheids—Al Miller and 4 Band Misses.
- 14—Brown Sisters & Buddy—Contortion Novelty
- 15—Balloon Dance—Larry Richards.
- 16—Acrobatic Dance—Virginia Judge.
- 17—Nola—Larry Richards.
- 18—Kick Number—Cleora Miller and Ladies of the Ensemble.
- 19—Comedy Skit—Al Miller, Cleora Miller, Larry Richards.
- 20—Comedy Dance—Betty Chase.
- 21—4 La Verns—Strong Arm Posing, Bending and Tumbling.
- 22—Pirate Number—Cleora Miller, Larry Richards, Robert Robinson and Loueen, Betty Chase, Buddy Brown and Ladies of the Ensemble.
- 23—4 Flying Flemmings—Flying Act, featuring Little Evelyn in Sensational Pass-Over Trick.

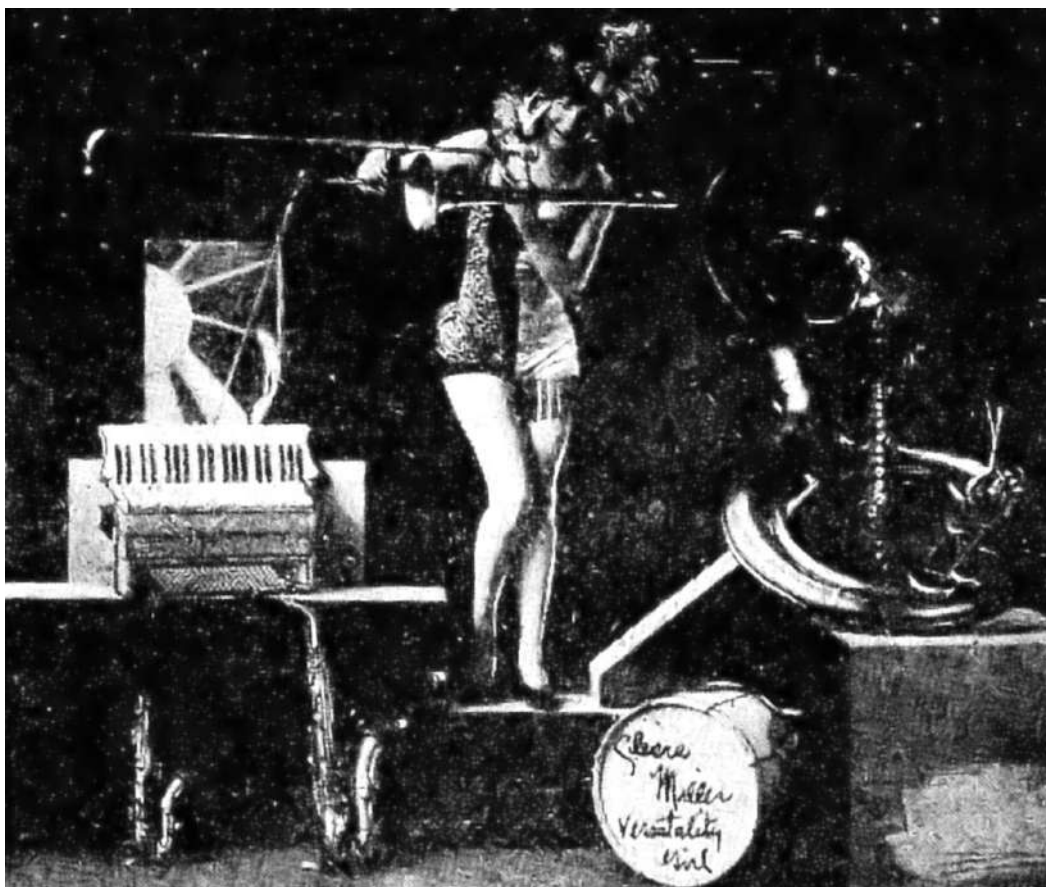
24—Cleora Miller—

"Lady of Spain".....Soprano Sax	"12th Street Rag".....Accordian
"Ole Man River".....Tuba	"Teddy Trombone".....Trombone
"There Goes the Girl".....Trumpet	"Drum Solo".....Drum
"Under the Moon".....Violin	Entire Company in "Stars and Stripes"
"Aufwiedersehen".....Ammon Horn	

One of the new acts to feature in the company was Cleora's saxophone sextette. Occasionally augmented by her father on soprano sax, they were a great hit, dressed in white and red, and *'making their saxes moan'*.



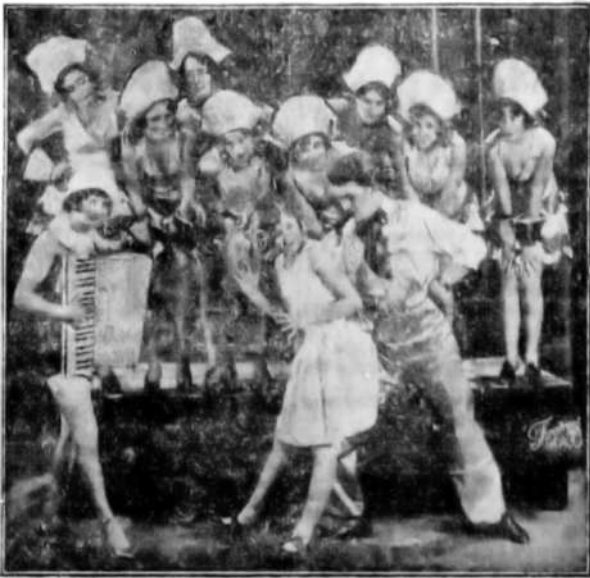
The 1933/34 season opened with a new show – “Al & Cleora Miller’s Follies of Tomorrow” which, of course, included Cleora’s Ladies’ Novelty Band, with herself taking the prime roles once more, now playing more than 14 different instruments. I have not found many engagements for the show this season, other than those in Oklahoma. Whether they cancelled the show or renamed it, I don’t know – the company does not appear again until the following summer.



*Cleora Miller – Versatility Girl – Miami, Oklahoma, October 1933*



30-People-30  
 "Follies of Tomorrow"



**BIG TIME VAUDEVILLE**

AL MILLER'S  
**"FOLLIES OF TOMORROW"**  
 30-PEOPLE--30

FEATURING  
 Miller's 14-Piece  
 All-Girl Band  
 CLEORA MILLER  
 Prima Donna  
 BEAUTY CHORUS  
 Hanson and Lucille  
 Direct from  
 "Street of Paris"  
 Chicago World  
 Fair  
 Ordee  
 Big Act

Mostly Girls  
 Direct from the  
 Oklahoma State  
 Fair

Stage Shows  
 at 7:30, 8:45, 9:30  
 Lower Floor ..... 25c  
 Balcony ..... 10c

On the Screen  
 CONSTANCE BENNETT  
 in  
 "BED OF ROSES"  
 4 Stars in Liberty Magazine

**Orpheum**  
 Today and Tomorrow

Back on the road again, with a new show, from August 1934 - Al and Cleora Miller's "All American Frolics of 1934"

"There's a good stage show on at the Brown County fair this year, a variety of vaudeville entertainment furnished by Al and Cleora Miller's revue. Individuals in the company put on free acts. comic, acrobatic. and musical, between races in the afternoon and present a two hour show in the evening with the dancing chorus of 16 girls. The orchestra is composed entirely of girls, and plays some novel arrangements made more attractive by changing light effects The chorines are comely and know their steps and had to work fast to keep from freezing in the cold night air, at the opening performance last evening witnessed by a grandstand half-filled with shivering spectators. Dave Pullman was the only male dancer in the group. Acrobatic acts on the program are exceptional. Katherine Mooney, star of an all-girl acrobatic troupe, accomplished the swivel iron jaw act, balancing herself by her teeth on a 15-foot pedestal, making a complete turn on the swivel while doing so. The crowd responded to this feat with breathless attention. Another act they watched with suspense, was that put on by a woman in the trapeze troupe Hanging by one arm, she executed 112 body turns that left the crowd much more exhausted than it did her. Comic features of the revue were greatly enjoyed by last night's audience. They laughed longest and hardest at the red-nosed clown who found his way into almost every act, and even into the grandstand, and had his "big moment" in the pantomime of a bride and bridegroom having their wedding picture taken. "Three Cheers" is a comical horizontal bar act, enacted by one gentleman and two "boobs," but all capable performers, and good entertainers. Harry Sykes also made a strong bid for comedy honors in his bicycle act. A carioca dance, executed in rapid tempo by an agile pair, was a source of delight to followers of the latest terpsichorean arts. Alice Raleigh, the girl whistler who can imitate everything from birds to bugles, made a real hit, and the revue managers, Al Miller who plays a saxophone with one hand, and Cleora who showed the crowd that she can play eight instruments equally well, complete the revue."



*Cleora Miller's Ladies Novelty Band, 1934*

Disaster then struck the show. At the Wisconsin State Fair, in Marshfield, a fire destroyed the show's dressing tent, together with their costumes and instruments. This was a severe blow to the Millers, as they did not carry insurance for such an event, the Fair was in danger of losing its main entertainment attraction, and a special public wedding, hosted by the Millers for a local couple was also endangered. Thankfully, the Millers' long establishment in the business had made them many friends, who rallied round to send replacement items to allow the "show to go on".

## **"THE SHOW MUST GO ON!"**

A disastrous fire of unexplained origin completely destroyed the dressing tent of Al Miller's revue at the fair grounds early Wednesday morning, with the costumes, band instruments and other properties valued at \$40,000. This loss is not covered by insurance and is a staggering blow to Mr. and Mrs. Miller and their daughter Cleora Miller and the members of the cast and chorus. The blow is being met by heroic efforts on their part, however, and with the cooperation of all local agencies the band and revue was completely equipped for the program Wednesday afternoon and evening and will appear Thursday with new costumes and will stage the greatest production of the Millers' long career Thursday night.

Ernie Young, Mike Barnes, Edward Carruthers, Fred Schooley, Sam Levy, Ethel Robinson and other life long personal friends of Mr. Al Miller have rushed to his aid in this emergency. Costumes have been rushed by truck and plane direct from the Century of Progress revues and all the necessary properties for a perfect production of the show were received here Wednesday.

The revue received an ovation at its Tuesday night production and is universally acclaimed as the finest revue that has ever appeared at the Central Wisconsin State Fair. The heroic spirit of the Miller family assures that production of the revue Wednesday and Thursday nights without impairment.

## **"The Show Must Go On!"**

"The Show Goes On - "We've Got a Rosy Future" chorused the girls in the Al Miller revue last night as they went into their song and dance, clad in brilliant new costumes and evidently little disturbed by the fact that all their costumes and stage effects were burned in Wednesday morning's fire. Director Miller's edict that "the show must go on" was lived up to in every way. Lack of costumes during the afternoon brought the chorines on the stage in bathing suits. Shortly after 8 p.m. the new outfits arrived at the fairgrounds, delaying the opening number several minutes, during which the Miller band entertained with a variety of numbers. The jinx that has followed the Marshfield fair since Sunday came back for a brief moment early in the evening when a shower of rain fell. There were a couple of slips on the wet platform during the dance numbers, but the crowd was understanding when the girls lost their dignity momentarily. Changes of costume could not be as numerous as is customary, and several times Miss Cleora Miller, mistress of ceremonies, called upon the audience to "imagine" various accessories in the chorus girls' attire. Once it was hats and canes that were missing; another time it was wide hats, and on still another occasion feather skirts were replaced by less elaborate but new and shiny trunks. But the girls were good sports. They danced the harder to make up for the discrepancy of futuristic costumes in barbaric scenes, and the crowd was with them all the way. Equipment for a few of the acts was burned and could not be replaced in time for yesterday's performances. In other cases make-shift apparatus was made, bought, program was presented. Today more new costumes arrived from Chicago and will be available for use tonight at the public wedding which is a feature of the evening's program. Identity of the couple has not been disclosed, but fair officials promise that the people are well-known, popular residents of the community. " [Marshfield, Wisconsin, September 1934]



*Some of the show's dancing girls*

"Attractively attired in Alice blue, and attended by members of the Al Miller revue company, Miss Emma Parsch, Wausau, became the bride of Orvis Jacobson of Stratford at an elaborately staged wedding last night at Central Wisconsin state fair. Though handicapped by the loss of their elaborate costumes as result of Wednesday morning's fire the members of the revue appeared to good advantage in emergency attire, and the whole spectacle presented a highly pleasing appearance. The scene of the ceremony was the Al Miller revue company stage which was illuminated with foot and side lights against a background of beautiful scenery. M.E. Adler judge of municipal court, read the service in the presence of several thousand people. The bride's gown was fashioned

of taffeta, with jacket effect and puffed sleeves, and her long lace veil was held in place by a cap shaped head dress, caught with orange blossoms. Blue accessories and slippers completed her costume, and she carried a shower bouquet of pink roses, asters and lilies of the valley. Miss Cleora Miller, prima donna of the revue, acted as maid of honor and was beautifully gowned in peach colored satin with white fur jacket and carried a shower bouquet of asters, roses and swansonia. Miss Betty Muelbeck of Marathon was the bride's personal attendant and was dressed in a formal frock of pale green taffeta. She carried a shower bouquet of orchid asters, yellow roses and swansonia. Little Lorraine Elting, acted as train bearer and wore a frock of pink organdy and Master Helmer, who served as ring bearer, was dressed in a brown and tan suit and carried the ring on a pink satin pillow. Glen Misener of Rib Lake, served the groom as best man, and the bride's brother, Lawrence Parsch of Wausau, acted as groomsman. Other attendants were members of the Al Miller revue company, who were attractively gowned in frocks in the pastel shades. Their names as given by Mrs. Miller are: Misses Lucille Linovitz, Eleanor Swan, Anna Marie Mattherson, Judy Shargle, Babe Star, Sylvia Labowe, Regina Carter, Margaret and Helen Schauer, Kathryn and Cleo Eaton, and Adeline Ban. Immediately following the ceremony a wedding supper was served at the Coffee Cup for the bridal party." [Marshfield, Wisconsin, September 1934]

The show's last known appearance in 1934 is in November, at South Bend, Indiana. They reappear, with the "Fantasies of 1935" in June 1935, at Baraboo, Wisconsin. This new revue continues through that summer, only to break again until their final show, "Fantasies of 1936" which is stage from June 1936, at Plymouth, Wisconsin, through to August, at Northwood, Iowa.



*June Cox, Marion Elzie, and Mabel Fritz – members of the Girls' Band*

This is the last mention of any of the Miller family in a musical or theatrical state. By this stage, Al and Ora would have been in their late 50's – indeed, there is a record of him claiming social security in 1937. Cleora, perhaps, felt it was time to settle down with her husband, Oliver, and son in Chicago.

The 1940 federal census finds Al and Ora still living at 439 North Laramie Avenue, Chicago with their occupations given as orchestra musicians.

Cleora and Oliver now had their own home in 1940, living at 5642 North Wayne Avenue, Chicago.

This is where Cleora's story ends. There is a vague indication that she may have died in 1942, but no definitive record has been found. Her son, Adelbert, married twice and had three children, dying on 22 October 2001 in Long Beach, California. Nothing more is known about Al, Ora or Oliver.

# Al. Miller's Big Stage Show

— Featuring —  
 Cleora Miller's All-Girl Band  
 35 — Live Performers — 35



CONTINUOUS PERFORMANCES SATURDAY AND SUNDAY!

*Sheboygan, Wisconsin, August 1936*

## VAN DER VAART

Last Times Today — "SINFUL" — THE TALK OF THE TOWN

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### STARTS TOMORROW

30  
People—  
Singers,  
Dancers,  
Comedians!

Matinee	Evening
Adults 25c	Adults 35c
Child. 10c	Child. 15c

**ON THE SCREEN:—**  
**"Two Heads  
 On A Pillow"**  
 With . . .  
 Miriam Jordan  
 Neil Hamilton  
 Henry Armetta

A Show  
For The Entire Family!

### In Person On Stage

Al and Cleora Miller's  
1936 EDITION

### INTERNATIONAL STAGE REVUE

A Big Musical Show Featuring  
CLEORA MILLER'S  
ALL GIRL BAND

An Extravaganza of Music,  
Song, Dance, Comedy and  
Vaudeville!

*One of the show's final adverts, 1936*



*Ora Miller, c. 1920*



*The Ladies' Band, with Cleora sat centre, Al and Ora to her left*



*Some of the Company, with Al and Cleora either side of the drum*



*The Saxophone Sextette – Cleora right, in front of Al*



*The dancers, with Cleora on the piano-accordion*



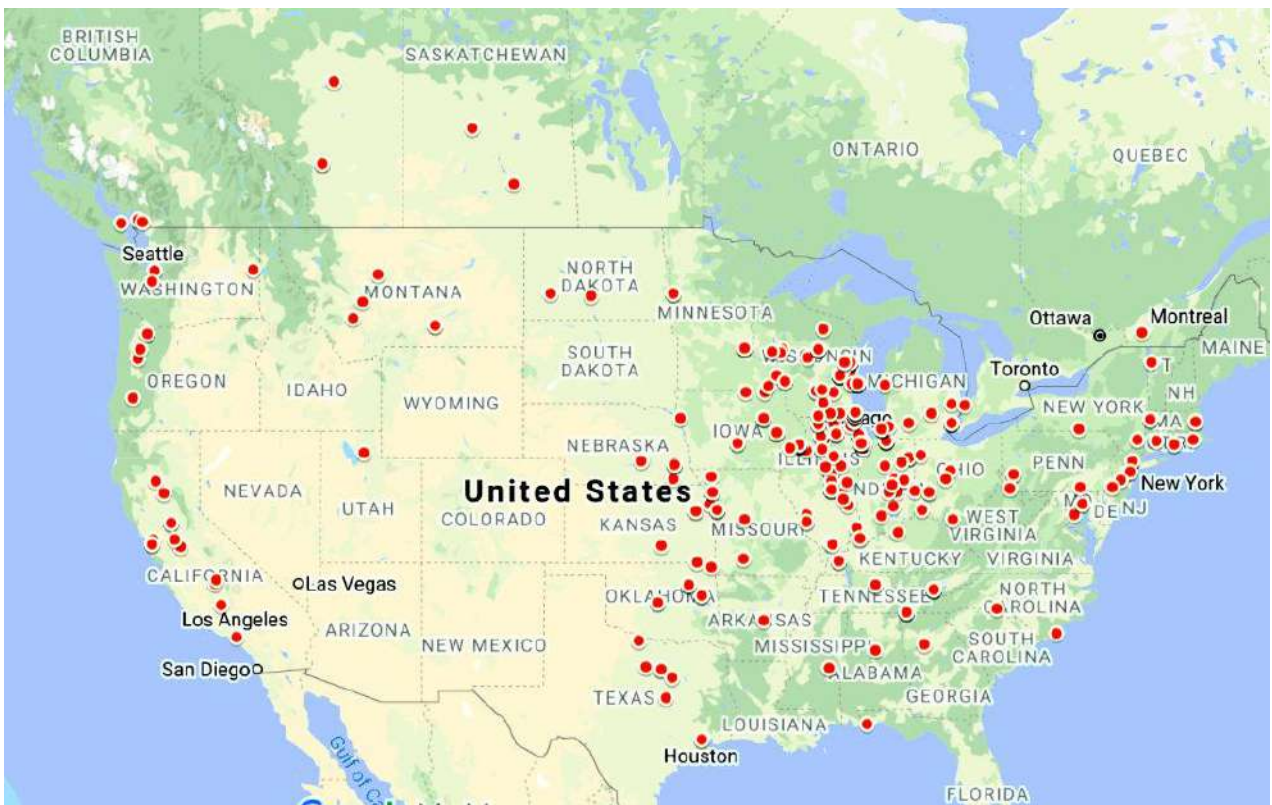
*Cleora with her piano-accordion*



*Al with his adapted cornet*



*The dancers, with Cleora on the podium*



*Locations visited by the Millers over their touring years*





*The company, with Cleora, centre, on piano-accordion*



*Cleora, with her instruments*

# Appendix

## The Millers' Performance Itinerary – 1906-1936

*This is not complete – there are other performances and venues that have not yet been uncovered.*

### The Three Musical Millers

- 20 September 1906 – Crystal Theatre, Fifth & Charles Streets, St Joseph, Missouri
- 26 October 1906 – Lyric Theatre, Coffeyville, Kansas
- 29 October 1906 – Lyric Theatre, Muskogee, Oklahoma
- 24 November 1906 – Oklahoma Carnival, Oklahoma City, Oklahoma
- 17 January 1907 – Bijou Theatre, Freeport, Illinois [Cleora referred to as “Little Ruth” the youngest trombone soloist in America]
- 28 January 1907 – Bijou Theatre, Appleton, Wisconsin
- 7 February 1907 – Bijou Theatre, Green Bay, Wisconsin
- 6 May 1907 – Crystal Theatre, Elwood, Indiana [introducing Hazel Miller, the youngest trombone soloist in America]
- 13 May 1907 – Orpheum Theatre, Columbus, Indiana
- 8 July 1907 – Unique Theatre, Eau Claire, Wisconsin
- 19 August 1907 – Electric Park, Kansas City, Missouri
- 25 August 1907 – Air-Dome Theatre, Leavenworth, Kansas
- 2 September 1907 – Electric Park, Waterloo, Iowa
- 30 September 1907 – Empire Theatre, Chippewa Falls, Wisconsin
- 28 October 1907 – Family Theatre, Davenport, Iowa
- 31 October 1907 – Industrial Family Theatre, Moline, Illinois
- 30 December 1907 – Majestic Theatre, Topeka, Kansas
- 11 January 1908 – Lyric Theatre, Beatrice, Nebraska
- 13 January 1908 – Majestic Theatre, Madison, Wisconsin
- 23 January 1908 – Family Theatre, Davenport, Iowa
- 27 January 1908 – People's Theatre, Cedar Rapids, Iowa
- 3 February 1908 – Bijou Theatre, Muscatine, Iowa
- 24 February 1908 – Majestic Theatre, Evansville, Indiana
- 16 March 1908 – Temple Theatre, Fort Wayne, Indiana
- 8 June 1908 – Bijou Theatre, Pensacola, Florida
- 20 July 1908 – Hippodrome Theatre, Evansville, Indiana
- 17 August 1908 – Bijou Theatre, Mattoon, Illinois
- 14 September 1908 – Majestic Theatre, Birmingham, Alabama
- 21 September 1908 – Majestic Theatre, Little Rock, Arkansas
- 28 September 1908 - Majestic Theatre, Fort Worth, Texas
- 12 October 1908 - Majestic Theatre, Houston, Texas
- 4 January 1909 - Majestic Theatre, Perth Amboy, New Jersey
- 11 January 1909 – Bristol Opera House, Bristol, Connecticut
- 18 January 1909 – Victoria Theatre, Baltimore, Maryland
- 25 January 1909 – Lubin Palace Theatre, Philadelphia, Pennsylvania
- 8 February 1909 – Bijou Theatre, Fall River, Massachusetts
- 22 March 1909 – Opera House, Paterson, New Jersey
- 5 April 1909 – Collingwood Opera House, Poughkeepsie, New York
- 25 April 1909 – Orpheum Theatre, Boston, Massachusetts
- 24 May 1909 – The Auditorium, Norwich, Connecticut

- 14 June 1909 – Dominion Park, Montreal, Canada
- 21 June 1909 – Wonderland, Boston, Massachusetts
- 7 July 1909 – Rustic Theatre, Norwich, Connecticut
- 24 October 1909 – Gem Theatre, Bismark, North Dakota
- 31 October 1909 – Orpheum Theatre, Billings Montana
- 1 November 1909 – Unique Theatre, Dickinson, North Dakota
- 8 November 1909 – Empire Theatre, Calgary, Alberta, Canada
- 15 November 1909 - Empire Theatre, Edmonton, Alberta, Canada
- 20 November 1909 - The Pantages Theatre, Spokane, Washington
- 29 November 1909 - The Pantages Theatre, Seattle, Washington
- 5 December 1909 - The Pantages Theatre, Vancouver, British Columbia, Canada
- 13 December 1909 - The Pantages Theatre, Tacoma, Washington
- 20 December 1909 - The Pantages Theatre, Portland, Oregon
- 3 January 1910 - The Pantages Theatre, Sacramento, California
- 10 January 1910 – Chutes Zoo Aquarium Vaudeville Theatre, San Francisco, California
- 7 February 1910 - The Pantages Theatre, St Joseph, Missouri
- 2 May 1910 – Bijou Theatre, St Joseph, Michigan
- 9 May 1910 – Bijou Theatre, Benton Harbor, Michigan
- 19 May 1910 – Majestic Theatre, Portsmouth, Ohio
- 10 June 1910 – Victoria Theatre, Dayton, Ohio
- 11 July 1910 – Happy Hour Theatre, West Market Street, Elmira, New York
- 22 August 1910 – State Street Theatre, Trenton, New Jersey
- 5 September 1910 – Majestic Theatre, Washington, DC
- 22 September 1910 – Alhambra Theatre, York, Pennsylvania
- 8 October 1910 – Strong Theatre, Burlington, Vermont
- 12 January 1911 – Century Theatre, South Bend, Indiana
- 19 January 1911 – Bijou Theatre, Kenosha, Wisconsin
- 26 January 1911 – Grand Theatre, Joliet, Illinois
- 27 January 1911 – Pergola Theatre, Allentown, Pennsylvania
- 30 January 1911 – Grand Theatre, Carbondale, Pennsylvania
- 2 February 1911 – Broad Street Theatre, Pittston, Pennsylvania
- 8 February 1911 – Family Theatre, Chester, Pennsylvania
- 20 February 1911 – Majestic Theatre, Washington, DC
- 27 February 1911 – Alhambra Theatre, York, Pennsylvania
- 13 March 1911 – Sun Theatre, Portsmouth, Ohio
- 16 March – Broadway Theatre, Long Branch, New Jersey
- 19 November 1911 - Grand Theatre, Nashville, Tennessee
- 15 April 1912 – Orpheum Theatre, Great Falls, Montana
- 22 April 1912 – Acme Theatre, Billings, Montana
- 18 May 1912 – Grand Theatre, Westminster, British Columbia, Canada
- 25 May 1912 – Opera House, Nanaimo, British Columbia, Canada
- 15 July 1912 – Broadway Theatre, Oakland, California
- 22 July 1912 – Wigwam Theatre, Reno, Nevada
- 12 August 1912 – Broadway Theatre, Chico, California
- 19 August 1912 – Grogg's Theatre, Bakersfield, California
- 26 August 1912 – Plaza Theatre, Fresno, California
- 1 September 1912 – Century Theatre, Los Angeles, California
- 7 October 1912 – White's Theatre, Salinas, California
- 14 October 1912 – Richmond Theatre, Richmond, California
- October to December 1912 – Odeon Café, San Francisco, California

- 29 December 1912 – Empire Theatre, Fresno, California
- 1 January 1913 - The Theatre, Visalia, California
- 3 January 1913 – Ashby Theatre, Hanford, California
- 12 January 1913 – Parra’s Theatre, Bakersfield, California
- 18 January 1913 – Opera House, Lemoore, California
- 19 January 1913 - Majestic Theatre, Tulare, California
- 25 January 1913 – Mystic Theatre, Petaluma, California
- 10 February 1913 – Imperial Theatre, San Francisco, California
- 16 February 1913 – Wigwam Theatre, Marysville, California
- 18 February 1913 – Gardella Theatre, Oroville, California
- 19 February 1913 – Majestic Theatre, Chico, California
- 8 March 1913 – Modesto Theatre, Modesto, California
- 25 March 1913 – Coliseum Theatre, Phoenix, Arizona
- 1 April 1913 – Opera House, Tucson, Arizona
- 3 April 1913 – Orpheum Theatre, Bisbee, Arizona
- 20 April 1913 – Crawford Theatre, El Paso, Texas
- 27 May 1913 – Blich Theatre, Salem, Oregon
- 30 June 1913 – Columbia Theatre, Vancouver, British Columbia, Canada
- 29 July 1913 – Sherry’s Theatre, La Grande, Oregon
- 22 September 1913 – Majestic Theatre, Chillicothe, Missouri
- 6 October 1913 – Orpheum Theatre, Marshalltown, Iowa
- 27 October 1913 – Broadway Theatre, Detroit, Michigan
- 20 November 1913 – Apollo Theatre, Janesville, Wisconsin
- 27 November 1913 – Majestic Theatre, La Crosse, Wisconsin
- 1 December 1913 – Colonial Theatre, Winona, Minnesota
- 28 December 1913 – Empress Theatre, Des Moines, Iowa
- 19 January 1914 – Colonial Theatre, Sioux City, Iowa
- 14 February 1914 – Talbot’s Hippodrome, Kansas City, Kansas

### **Cleora Miller Trio – “The Prima Donna and the Instrumentalists”**

- 21 February 1914 - Orpheum Theatre, Topeka, Kansas
- 12 March 1914 - Lydia Margaret Theatre, Wichita Falls, Texas
- 18 March 1914 - Dixie Theatre, Waxahachie, Texas
- 20 April 1914 - Hippodrome, Springfield, Missouri - [billed as the Cleora Miller Family]
- 3 May 1914 - Orpheum Theatre, Tulsa, Oklahoma
- 8 August 1914 - Family Theatre, Dixon, Illinois
- 20 August 1914 - Empress Theatre, Tulsa, Oklahoma
- 23 August 1914 - Wonderland, Wichita, Kansas
- 7 September 1914 - Princess Theatre, Nashville, Tennessee
- 14 September 1914 - Majestic Theatre, Chattanooga, Tennessee
- 21 September 1914 - Victoria Theatre, Wilmington, North Carolina
- 24 September 1914 - Piedmont Theatre, Charlotte, North Carolina
- 12 November 1914 - Majestic Theatre, Perth Amboy, New Jersey
- 25 November 1914 - Mahaiwe Theatre, Pittsfield, Massachusetts
- 7 December 1914 - Union Square Theatre, Pittsfield, Massachusetts
- 1 February 1915 - Garden Theatre, Baltimore, Maryland
- 8 April 1915 - Opera House, New Brunswick, New Jersey
- 26 April 1915 - Miles Theatre, Detroit, Michigan
- 29 May 1915 - Lyric Theatre, Oklahoma City, Oklahoma

- 31 May 1915 - Empress Theatre, Des Moines, Iowa
- 23 September 1915 - Apollo Theatre, Janesville, Wisconsin
- 4 October 1915 - Unique Theatre, Minneapolis, Minnesota
- 16 October 1915 - Orpheum Theatre, Fargo, North Dakota
- 26 October 1915 - Babcock Theatre, Billings, Montana
- 28 October 1915 - Grand Theatre, Great Falls, Montana
- 2 November 1915 - Liberty Theatre, Helena, Montana
- 4 November 1915 - Empress Theatre, Butte, Montana
- 22 November 1915 - Empress Theatre, Seattle, Washington
- 29 November 1915 - Empress Theatre, Portland, Oregon
- 3 December 1915 - Empress S&C Vaudeville, Salem, Oregon
- 6 December 1915 - Globe Theatre, Albany, Oregon
- 8 December 1915 - Antler's Theatre, Roseburg, Oregon
- 13 December 1915 - Empress Theatre, San Francisco, California
- 20 December 1915 - Empress Theatre, Sacramento, California
- 25 December 1915 - Modesto Theatre, Modesto, California
- 29 December 1915 - Opera House, Red Bluff, California
- 31 December 1915 - Majestic Theatre, Chico, California
- 9 January 1916 - Colonial Theatre, Stockton, California
- 16 January 1916 - Richmond Theatre, Richmond, California
- 2 February 1916 - Parra's Theatre, Bakersfield, California
- 7 February 1916 - Republic Theatre, Los Angeles, California
- 3 March 1916 - Alhambra, Ogden City, Utah
- 20 March 1916 - Family Theatre, Dixon, Illinois
- 23 March 1916 - Auditorium Theatre, De Kalb, Illinois
- 27 March 1916 - Majestic Theatre, Grand Island, Nebraska
- 30 March 1916 - Lyric Theatre, Lincoln, Nebraska
- 3 April 1916 - Globe Theatre, Kansas City, Missouri
- 28 April 1916 - Myers Theatre, Janesville, Wisconsin
- 12 May 1916 - Grand Opera House, Oshkosh, Wisconsin
- 20 May 1916 - Strand Theatre, Racine, Wisconsin
- 11 June 1916 - New Schuetzen Park, Davenport, Iowa
- 14 June 1916 - Annual Masons of Iowa Meeting, Davenport, Iowa
- 26 June 1916 - Majestic Theatre, Cedar Rapids, Iowa
- 10 July 1916 - New Palace Theatre, Minneapolis, Minnesota
- 3 September 1916 - Bijou Theatre, Green Bay, Wisconsin
- 8 September 1916 - Rex Theatre, Oshkosh, Wisconsin
- 15 September 1916 - Huntington Theatre, Huntington, Indiana
- 6 October 1916 - Yale New Theatre, Muskogee, Oklahoma
- 19 October 1916 - Prince Theatre, Houston, Texas
- 11 November 1916 - Piedmont Theatre, Atlanta, Georgia
- 16 November 1916 - Grand Theatre, Knoxville, Tennessee
- 20 November 1916 - Alcazar Theatre, Chattanooga, Tennessee
- 16 December 1916 - Century Theater, South Bend, Indiana
- 20 January 1917 - Strand Theatre, Racine, Wisconsin
- 21 January 1917 - Rhode Theatre, Kenosha, Wisconsin
- 29 January 1917 - Empress Theatre, Des Moines, Iowa
- 5 February 1917 - The Grand Theatre, Fargo, North Dakota
- 22 May 1917 - Lyric Theatre, Fort Wayne, Indiana
- 16 June 1917 - Miles Theatre, Detroit, Michigan
- 19 July 1917 - Majestic Theatre, Belvidere, Illinois

- 2 September 1917 - Avon Theatre, Decatur, Illinois
- 9 January 1918 - YMCA Auditorium Theatre, Camp Zachary Taylor, Kentucky
- 28 January 1918 - Orpheum Theatre, Hammond, Indiana
- 6 April 1918 - Liberty Theatre, Fort Worth, Texas
- 24 July 1918 - Chautauqua, Urbana-Champaign, Illinois
- 25 July 1918 - Eureka Chautauqua, Eureka, Illinois
- 28 July 1918 - Chautauqua, Princeton, Illinois - [as the Cleora Miller Concert Company]
- 30 July 1918 - Streator Chautauqua, Streator, Illinois
- 31 July 1918 - Rock River Assembly, Dixon, Illinois
- 4 August 1918 - Wartime Chautauqua, Elwood, Indiana
- 5 August 1918 - Marysville Chautauqua, Marysville, Ohio
- 7 August 1918 - Greenfield Chautauqua, Greenfield, Indiana
- 8 August 1918 - Chautauqua, Noblesville, Indiana
- 15 August 1918 - Sullivan Chautauqua, Decatur, Illinois
- 18 August 1918 - Bloomington Chautauqua, Bloomington, Illinois
- 27 August 1918 - Clinton, Illinois
- 28 September 1918 - Orpheum Theatre, Munster, Indiana
- 26 January 1919 - Rhode Theatre, Kenosha, Wisconsin
- 27 March 1919 - YMCA, Gary, Indiana
- 22 August 1919 - Orpheum Theatre, Waukegan, Illinois
- 29 September 1919 - Peace Centennial Exposition, Fort Wayne, Indiana
- 9 October 1919 - Wysor Grand Theatre, Muncie, Indiana
- 21 October 1919 - Annual Convention of Independent Oil Men, Congress Hotel, Chicago, Illinois
- 4 December 1919 - Hamlin Theatre, Chicago, Illinois
- 11 January 1920 - Rhode Theatre, Kenosha, Wisconsin
- 7 March 1920 - Auditorium Theatre, Dayton, Ohio
- 15 May 1920 - Armory Theatre, De Kalb, Illinois
- 1 June 1920 - Paducah Lion's Club, Paducah, Kentucky
- 4 June 1920 - Armory Theatre, De Kalb, Illinois - a concert with the De Kalb Military Band, conductor Ziegner Swanson. The Cleora Miller Trio contributed "*Fantasia Columbia*" (Bellstedt) cornet solo, Al Miller; "*O'er the Billowy Sea*" (David Nowlen) tuba solo, Cleora Miller; "*Light Cavalry Overture*" (Suppé) Cleora Miller Trio; "*Gay Butterfly*" (Annie Hawley) soprano solo, Cleora Miller; "*Air Varie*", "*Lullaby*" and "*Jazz Number*" trombone solo, Cleora Miller.
- 14 June 1920 - Empire Theatre, Maryville, Missouri
- 18 October 1920 - Paducah Shrine Club's Shrine Show, Paducah, Kentucky
- 27 October 1920 - Elks Club Show, Bloomington, Illinois
- 2 December 1920 - Orpheum Theatre, Hammond, Indiana
- 23 May 1921 - Fort Armstrong, Rock Island, Illinois
- 30 May 1921 - New Palace Theatre, Minneapolis, Minnesota
- 16 August 1921 - Lee County Fair, Amboy, Illinois

### **Miss Cleora Miller and Company**

- 29 August 1921 - Paulding County Fair, Paulding, Ohio - [as Cleora Miller "Star of All Stars" and company]
- 17 September 1921 - County Fair, Crown Point, Indiana

## **Cleora Miller Trio**

- 3 April 1922 - Englewood Theatre, Chicago, Illinois
- 9 May 1922 - Grand Theatre, Marion, Ohio
- 11 May 1922 - Luna Theatre, Logansport, Indiana
- 20 July 1922 - Rex Theatre, Oshkosh, Wisconsin
- 6 August 1922 - Rialto Theatre, Racine, Wisconsin
- 13 August 1922 - Orpheum Theatre, Kenosha, Wisconsin
- 22 August 1922 - Waynesburg Fair, Waynesburg, West Virginia
- 5 September 1922 - Fairbury Fair, Fairbury, Illinois
- 12 September 1922 - Imlay City Fair, Michigan
- 19 September 1922 - Wabash County Fair, Mount Carmel, Illinois
- 7 December 1922 - Bijou Theatre (Alhambra Shriners), Chattanooga, Tennessee
- 17 March 1923 – Century Theatre, South Bend, Indiana
- 9 April 1923 – Post Theatre, Battle Creek, Michigan
- 3 May 1923 – Auto Show, Rothschild’s Park Pavilion, Wasau, Wisconsin
- 24 June 1923 – Lindo Theatre, Freeport, Illinois
- 9 July 1923 – Calgary Stampede, Calgary, Alberta, Canada
- 23 July 1923 – Saskatoon Fair, Saskatchewan, Canada
- 1 August 1923 – Regina Agricultural and Industrial Exhibition, Regina, Saskatchewan, Canada
- 20 August 1923 – Desmond Theatre, Port Huron, Michigan
- 31 August 1923 – Michigan State Fair, Detroit, Michigan
- 4 November 1923 – Blackstone Theatre, South Bend, Indiana
- 5 November 1923 - Rhodes Theatre, Notre Dame, Indiana
- 11 January 1924 – Allen A building opening, Kenosha, Wisconsin
- 10 February 1924 – Murray Theatre, Richmond, Indiana
- 20 April 1924 – Parthenon Theatre, Munster, Indiana
- May 1924 - The Conn Chicago Co. Music Festival at the Triannon Ballroom, Chicago

## **Cleora Miller Company**

- 6 August 1924 – Hackets Pavilion, Diamond Lake, Illinois [billed as the Cleora Miller Four]
- 11 August 1924 – Castle Theatre, Bloomington, Illinois [billed as the Cleora Miller Company – a quartet]
- 2 October 1924 – “Styles and Smiles”, International Petroleum Exposition & Congress, Tulsa, Oklahoma
- 23 October 1924 – Bijou Theatre, Decatur, Illinois
- 1 December 1924 – Abu Bokr Shrine Vaudeville Show, Sioux City, Iowa
- 7 December 1924 – Opera House, Winona, Minnesota
- 12 December 1924 – Neenah Theatre, Neenah, Wisconsin
- 13 December 1924 – Opera House, Sheboygan, Wisconsin
- 21 December 1924 – Marshall Square Theatre, Chicago, Illinois
- 24 January 1925 – Orpheum Theatre, Waukegan, Illinois [5 members in the company]
- 28 January 1925 – Clintonia Theatre, Clinton, Illinois [2 ladies, 2 men, presenting a “Musical Novelty – trombones, saxophones, cornets]
- 12 July 1925 – Rialto Theatre, Racine, Wisconsin [the Cleora Miller Five – three women, two men]
- 15 August 1925 – Kohler Summer Festival, Sheboygan, Wisconsin

- 24 August 1925 – Wisconsin Valley Fair, Wausau, Wisconsin [the Cleora Miller Four]
- 17 September 1925 – Macon County Fair, Decatur, Illinois
- 22 September 1925 – Lake County Show, Munster, Indiana
- 27 September 1925 – 128<sup>th</sup> Infantry, 32<sup>nd</sup> Division Convention and Reunion, Portage, Wisconsin
- 29 October 1925 – Cotton Palace, Waco, Texas
- 5 November 1925 – Plaza Theatre, Waterloo, Iowa [Cleora Miller Five]
- 8 November 1925 – Majestic Theatre, Cedar Rapids, Iowa
- 22 November 1925 – Lyric Theatre, Lincoln, Nebraska
- 6 December 1925 – Sedalia Truitt, Sedalia, Missouri
- 18 December 1925 – Orpheum, Green Bay, Wisconsin
- 26 April 1926 – Kansas City Woman’s Exposition, Convention Hall, Kansas City, Missouri
- 9 May 1926 – LeClaire Theatre, Rock Island, Illinois
- 11 June 1926 – Liberty Theatre, Benton Harbor, Michigan
- 5 July 1926 – Howard County Fair, Lime Springs, Iowa
- 17 July 1926 – Forest City Park, St Louis, Missouri
- 22 July 1926 – White City Park, Herrin, Illinois
- 22 August 1926 – Greenup Fair, Greenup, Illinois
- 6 September 1926 – Williamson County Fair, Marion, Illinois
- 15 September 1926 – Cambridge Fair, Cambridge, Illinois
- 20 September 1926 – Knoxville Fair, Knoxville, Tennessee
- 10 October 1926 – Olympic Theatre, Pittsburgh, Pennsylvania
- 12 October 1926 – Grand Theatre, Pittsburgh, Pennsylvania [ concert broadcast on KDKA – Pittsburgh radio]
- 11 April 1927 - Lyric Theatre, Indianapolis, Indiana [in a “pretentious musical divertissement”]
- 24 April 1927 – Rivoli Theatre, Muncie, Indiana
- 25 June 1927 – Lawrence Theatre, Bedford, Indiana
- 17 August 1927 – Green County Fair, Monroe, Wisconsin
- 30 August 1927 – Bureau County Fair, Princeton, Illinois
- 20 September 1927 – Winnebago County Fair, Oshkosh, Wisconsin
- 27 September 1927 – Van Buren County Fair, Hartford, Michigan
- 15 December 1927 – Saxe’s Oshkosh Theatre, Oshkosh, Wisconsin
- 5 February 1928 – Rivoli Theatre, Muncie, Indiana
- 26 February 1928 – Gateway Theatre, Kenosha, Wisconsin
- 18 March 1928 – Apollo Theatre, Belvidere, Illinois
- 30 June 1928 – Orpheum Theatre, Burlington, Wisconsin
- 4 July 1928 – E.D. Smith Park, Menosha, Wisconsin
- 14 July 1928 – Capitol Theatre, Windsor, Ontario, Canada
- 30 July 1928 – Neshoba County Fair, Philadelphia, Mississippi
- 22 August 1928 – Ozaukee County Fair, Sheboygan, Wisconsin
- 3 September 1928 - Walworth County Fair, Elkhorn, Wisconsin
- 24 September 1928 – East Tennessee Division Fair, Knoxville, Tennessee
- 1 October 1928 – Chattanooga Exposition, Chattanooga, Tennessee
- 21 October 1928 – Liberty Theatre, Benton Harbor, Michigan
- 28 October 1928 – Majestic Theatre, Racine, Wisconsin
- 11 November 1928 – Grand Theatre, Alton, Illinois
- 7 July 1929 – Tokio Gate Pagoda, Forest Park Highlands, St Louis, Missouri
- 22 July 1929 – House of David, Eden Springs, Benton Harbor, Michigan



- 11 August 1929 – Brillion Firemen’s Picnic, Brillion, Wisconsin
- 2 September 1929 – Sheboygan County Fair, Plymouth, Wisconsin
- 30 October 1929 – Firemen’s Benefit, Music Hall, Cincinnati, Ohio
- 30 December 1929 – Pantages, Minneapolis, Minnesota
- 5 January 1930 – Sheboygan Theatre, Sheboygan, Wisconsin
- 26 January 1930 – Granada Theatre, Racine, Wisconsin
- 6 August 1930 – Mineral Wells Fair, Wisconsin
- 6 September 1930 – Oneida County Fair, Rhinelander, Wisconsin
- 17 September 1930 – Oceana County Fair, Hart, Michigan
- 1 October 1930 – Fowlerville Agricultural Fair, Michigan
- 28 September 1931 - East Tennessee Division Fair, Knoxville, Tennessee [Al Miller’s 30 Stars]
- 22 August 1932 – Fillmore County Fair, Preston, Minnesota [Miller’s Girls’ Band]
- 29 August 1932 – Great Lake County Fair, Crown Point, Indiana
- 22 August 1933 - Wisconsin Valley Fair, Wausau, Wisconsin [Al and Cleora Miller’s Cosmopolitan Revue]
- 26 August 1933 – Brown County Fair, Green Bay, Wisconsin
- 29 August 1933 – Sauk County Fair, Baraboo, Wisconsin
- 12 September 1933 – Inter State Fair, La Crosse, Wisconsin
- 25 September 1933 – Dodge County Fair, Beaver Dam, Wisconsin
- 30 September 1933 – Free Oklahoma State Fair, Muskogee, Oklahoma
- 8 October 1933 – Orpheum Theatre, Okmulgee, Oklahoma [Al and Cleora Miller’s “Follies of Tomorrow”]
- 13 October 1933 – Coleman Theatre, Miami, Oklahoma
- 19 August 1934 - Wisconsin Valley Fair, Wausau, Wisconsin [including Cleora Miller’s Ladies’ Novelty Band]
- 23 August 1934 – Brown County Fair, Green Bay, Wisconsin [Al and Cleora Miller’s “All American Frolics of 1934”]
- 28 August 1934 – Dunn County Free Fair, Menomonie, Wisconsin
- 6 September 1934 – Central Wisconsin State Fair, Marshfield, Wisconsin
- 18 September 1934 – Inter State Fair, La Crosse, Wisconsin
- 28 October 1934 – People’s Theatre, 47<sup>th</sup> & Ashland Avenue, Chicago, Illinois
- 3 November 1934 – Granada Theatre, South Bend, Indiana
- 15 June 1935 - Sauk County Dairy Carnival, Baraboo, Wisconsin [Revue – “Fantasies of 1935”]
- 28 June 1935 – Oshkosh Dairy Festival, Oshkosh, Wisconsin
- 13 August 1935 – Moultrie-Douglas County Fair, Arthur, Illinois
- 17 August 1935 – Seymour Fair, Seymour, Wisconsin
- 19 August 1935 - Wisconsin Valley Fair, Wausau, Wisconsin
- 3 September 1935 – Nebraska State Fair, Lincoln, Nebraska
- 24 June 1936 – Plymouth Celebration, Plymouth, Wisconsin [Revue – “Fantasies of 1936”]
- 7 August 1936 - Seymour Fair, Seymour, Wisconsin
- 12 August 1936 – Van Der Vaart Theatre, Sheboygan, Wisconsin
- 28 August 1936 – Paramount Theatre, Waterloo, Iowa
- 31 August 1936 – Worth County Fair, Northwood, Iowa