

## *The Other Miller*

**F**or two days now Miller has been standing in the rain with the rest of Bravo Company, waiting for some men from another company to blunder down the logging road where Bravo waits in ambush. When this happens, if this happens, Miller will stick his head out of the hole he's hiding in and shoot off all his blank ammunition in the direction of the road. So will everyone else in Bravo Company. Then they will climb out of their holes and get on some trucks and go home, back to the base.

This is the plan.

Miller has no faith in it. He has never yet seen a plan that worked, and this one won't either. His foxhole has about a foot of water in it. He has to stand on little shelves he's been digging out of the walls, but the soil is sandy and the shelves keep collapsing. That means his boots are wet. Plus his cigarettes are wet. Plus he broke the bridge on his molars the first night out while chewing up one of the lollipops he'd brought along for energy. It drives him crazy, the way the broken bridge lifts and grates when he pushes it with his tongue, but last night he lost his will power and now he can't keep his tongue away from it.

When he thinks of the other company, the one they're supposed to ambush, Miller sees a column of dry well-fed men marching farther and farther away from the hole where he stands waiting for them. He sees them moving easily under light packs. He sees them stopping for a smoke break, stretching out on fragrant beds of pine needles under the trees, the murmur of their voices growing more and more faint as one by one they drift into sleep.

It's the truth, by God. Miller knows it like he knows he's going to catch a cold, because that's his luck. If he was in the other company they'd be the ones standing in holes.

Miller's tongue does something to the bridge and a thrill of pain shoots through him. He snaps up straight, eyes burning, teeth clenched against the yell in his throat. He fights it back and glares around him at the

other men. The few he can see look stunned and ashen-faced. Of the rest he can make out only their poncho hoods, sticking out of the ground like bullet-shaped rocks.

At this moment, his mind swept clean by pain, Miller can hear the tapping of raindrops on his own poncho. Then he hears the pitchy whine of an engine. A jeep is splashing along the road, slipping from side to side and throwing up thick gouts of mud behind it. The jeep itself is caked with mud. It skids to a stop in front of Bravo Company's position, and the horn beeps twice.

Miller glances around to see what the others are doing. Nobody has moved. They're all just standing in their holes.

The horn beeps again.

A short figure in a poncho emerges from a clump of trees farther up the road. Miller can tell it's the first sergeant by how little he is, so little the poncho hangs almost to his ankles. The first sergeant walks slowly toward the jeep, big blobs of mud all around his boots. When he gets to the jeep he leans his head inside; a moment later he pulls it out. He looks down at the road. He kicks at one of the tires in a thoughtful way. Then he looks up and shouts Miller's name.

Miller keeps watching him. Not until the first sergeant shouts his name again does Miller begin the hard work of hoisting himself out of the foxhole. The other men turn their gray faces up at him as he trudges past their holes.

"Come here, boy," the first sergeant says. He walks a little distance from the jeep and waves Miller over.

Miller follows him. Something is wrong. Miller can tell because the first sergeant called him "boy" instead of "shitbird." Already he feels a burning in his left side, where his ulcer is.

The first sergeant stares down the road. "Here's the thing," he begins. He stops and turns to Miller. "Goddamn it, anyway. Did you know your mother was sick?"

Miller doesn't say anything, just pushes his lips tight together.

"She must have been sick, right?" Miller remains silent, and the first sergeant says, "She passed away last night. I'm real sorry." He looks sadly up at Miller, and Miller watches his right arm beginning to rise under the poncho; then it falls to his side again. Miller can see that the first sergeant wants to give his shoulder a man-to-man kind of squeeze, but it just wouldn't work. You can only

do that if you're taller than the other fellow or at least the same size.

"These boys here will drive you back to base," the first sergeant says, nodding toward the jeep. "You give the Red Cross a call and they'll take it from there. Get yourself some rest," he adds, then walks off toward the trees.

Miller retrieves his gear. One of the men he passes on his way back to the jeep says, "Hey, Miller, what's the story?"

Miller doesn't answer. He's afraid if he opens his mouth he'll start laughing and ruin everything. He keeps his head down and his lips tight as he climbs into the back-seat of the jeep, and he doesn't look up until they've left the company a mile or so behind. The fat PFC sitting beside the driver is watching him. He says, "I'm sorry about your mother. That's a bummer."

"Maximum bummer," says the driver, another PFC. He shoots a look over his shoulder. Miller sees his own face reflected for an instant in the driver's sunglasses.

"Had to happen someday," he mumbles, and looks down again.

Miller's hands are shaking. He puts them between his knees and stares through the snapping plastic window at the trees going past. Raindrops rattle on the canvas overhead. He is inside, and everyone else is still outside. Miller can't stop thinking about the others standing around getting rained on, and the thought makes him want to laugh and slap his leg. This is the luckiest he has ever been.

"My grandmother died last year," the driver says. "But that's not the same thing as losing your mother. I feel for you, Miller."

"Don't worry about me," Miller tells him. "I'll get along."

The fat PFC beside the driver says, "Look, don't feel like you have to repress just because we're here. If you want to cry or anything, just go ahead. Right, Leb?"

The driver nods. "Just let it out."

"No problem," Miller says. He wishes he could set these fellows straight so they won't feel like they have to act mournful all the way to Fort Ord. But if he tells them what happened, they'll turn right around and drive him back to his foxhole.

Miller knows what happened. There's another Miller in the battalion with the same initials he's got, W.P., and this Miller is the one whose mother has died. The

Army screws up their mail all the time, and now they've screwed this up. Miller got the whole picture as soon as the first sergeant started asking about his mother.

For once, everybody else is on the outside and Miller is on the inside. Inside, on his way to a hot shower, dry clothes, a pizza, and a warm bunk. He didn't even have to do anything wrong to get here; he just did as he was told. It was their own mistake. Tomorrow he'll rest up like the first sergeant ordered him to, go on sick call about his bridge, maybe downtown to a movie after that. Then he'll call the Red Cross. By the time they get everything straightened out it will be too late to send him back to the field. And the best thing is, the other Miller won't know. The other Miller will have a whole other day of thinking his mother is still alive. You could even say that Miller is keeping her alive for him.

The man beside the driver turns around again and studies Miller. He has small dark eyes in a big white face covered with beads of sweat. His name tag reads KAISER. Showing little square teeth like a baby's, he says, "You're really coping, Miller. Most guys pretty much lose it when they get the word."

"I would too," the driver says. "Anybody would. It's *human*, Kaiser."

"For sure," Kaiser says. "I'm not saying I'm any different. That's going to be my worst day, the day my mom dies." He blinks rapidly, but not before Miller sees his little eyes mist up.

"Everybody has to go sometime," Miller says, "sooner or later. That's my philosophy."

"Heavy," the driver says. "Really deep."

Kaiser gives him a sharp look and says, "At ease, Lebowitz."

Miller leans forward. Lebowitz is a Jewish name. That means Lebowitz must be a Jew. Miller wants to ask him why he's in the Army, but he's afraid Lebowitz might take it wrong. Instead he says conversationally, "You don't see too many Jewish people in the Army nowadays."

Lebowitz looks into the rearview. His thick eyebrows arch over his sunglasses, then he shakes his head and says something Miller can't make out.

"At ease, Leb," Kaiser says again. He turns to Miller and asks him where the funeral is going to be held.

"What funeral?" Miller says.

Lebowitz laughs.

"Fuckhead," Kaiser says. "Haven't you ever heard of shock?"

Lebowitz is quiet for a moment. Then he looks into the rearview again and says, "Sorry, Miller. I was out of line."

Miller shrugs. His probing tongue pushes the bridge too hard and he stiffens suddenly.

"Where did your mom live?" Kaiser asks.

"Redding," Miller says.

Kaiser nods. "Redding," he repeats. He keeps watching Miller. So does Lebowitz, glancing back and forth between the mirror and the road. Miller understands that they expected a different kind of performance than the one he's giving them, more emotional and all. They've seen other personnel whose mothers died and now they have certain standards he has failed to live up to. He looks out the window. They're driving along a ridgeline. Slices of blue flicker between the trees on the left-hand side of the road; then they hit a space without trees and Miller can see the ocean below them, clear to the horizon under a bright cloudless sky. Except for a few hazy wisps in the treetops they've left the clouds behind, back in the mountains, hanging over the soldiers there.

"Don't get me wrong," Miller says. "I'm sorry she's dead."

Kaiser says, "That's the way. Talk it out."

"It's just that I didn't know her all that well," Miller says, and after this monstrous lie a feeling of weightlessness comes over him. At first it makes him uncomfortable, but almost immediately he begins to enjoy it. From now on he can say anything.

He makes a sad face. "I guess I'd be more broken up and so on if she hadn't taken off on us the way she did. Right in the middle of harvest season. Just leaving us flat like that."

"I'm hearing a lot of anger," Kaiser tells him. "Ventilate. Own it."

Miller got that stuff from a song, but he can't remember any more. He lowers his head and looks at his boots. "Killed my dad," he says after a time. "Died of a broken heart. Left me with five kids to raise, not to mention the farm." Miller closes his eyes. He sees a field all ploughed up and the sun setting behind it, a bunch of kids coming in from the field with rakes and hoes on their shoulders. While the jeep winds down through the switchbacks he describes his hardships as the oldest child in this family. He is at the end of his story when they reach the coast



highway and turn north. All at once the jeep stops rattling and swaying. They pick up speed. The tires hum on the smooth road. The rushing air whistles a single note around the radio antenna. "Anyway," Miller says, "it's been two years since I even had a letter from her."

"You should make a movie," Lebowitz says.

Miller isn't sure how to take this. He waits to hear what else Lebowitz has to say, but Lebowitz is silent. So is Kaiser, who's had his back turned to Miller for several minutes now. Both men stare at the road ahead of them. Miller can see that they've lost interest. He feels disappointed, because he was having a fine time pulling their leg.

One thing Miller told them was true: he hasn't had a letter from his mother in two years. She wrote him a lot when he first joined the Army, at least once a week, sometimes twice, but Miller sent all her letters back unopened and after a year of this she finally gave up. She tried calling a few times but Miller wouldn't go to the telephone, so she gave that up too. Miller wants her to understand that her son is not a man to turn the other cheek. He is a serious man. Once you've crossed him, you've lost him.

Miller's mother crossed him by marrying a man she shouldn't have married. Phil Dove. Dove was a biology teacher in the high school. Miller was having trouble in the course, so his mother went to talk to Dove about it and ended up getting engaged to him. When Miller tried to reason with her, she wouldn't hear a word. You would think from the way she acted that she'd landed herself a real catch instead of someone who talked with a stammer and spent his life taking crayfish apart.

Miller did everything he could to stop the marriage, but his mother had blinded herself. She couldn't see what she already had, how good it was with just the two of them. How he was always there when she got home from work, with a pot of coffee all brewed up. The two of them drinking their coffee together and talking about different things, or maybe not talking at all—maybe just sitting in the kitchen while the room got dark around them, until the telephone rang or the dog started whining to get out. Walking the dog around the reservoir. Coming back and eating whatever they wanted to eat, sometimes nothing, sometimes the same dish three or four nights in a row, watching the programs they wanted to watch and going to bed when they wanted to and not because some other

person wanted them to. Just being together in their own place.

Phil Dove got Miller's mother so mixed up she forgot how good their life was. She refused to see what she was ruining. "You'll be leaving anyway," she told him. "You'll be moving on, next year or the year after"—which showed how wrong she was about Miller, because he would never have left her, not ever, not for anything. But when he said this she laughed as if she knew better, as if he wasn't serious. He was serious, though. He was serious when he promised he'd stay, and he was serious when he promised he'd never speak to her again if she married Phil Dove.

She married him. Miller stayed at a motel that night and two nights more, until he ran out of money. Then he joined the Army. He knew that would get to her, because he was still a month shy of finishing high school, and because his father had been killed while serving in the Army. Not in Vietnam but in Georgia, in an accident. He and another man were dipping mess kits in a garbage can full of boiling water and somehow the can fell over on him. Miller was six at the time. Miller's mother hated the Army after that, not because her husband was dead—she knew about the war he was going to, she knew about ambushes and mines—but because of the way it happened. She said the Army couldn't even get a man killed in a decent fashion.

She was right, too. The Army was just as bad as she thought, and worse. You spent all your time waiting around. You lived a completely stupid existence. Miller hated every minute of it, but there was pleasure in his hatred because he believed that his mother must know how unhappy he was. That knowledge would be a grief to her. It would not be as bad as the grief she had given him, which was spreading from his heart into his stomach and teeth and everywhere else, but it was the worst grief he had power to cause, and it would serve to keep her in mind of him.

Kaiser and Lebowitz are describing hamburgers to each other. Their idea of the perfect hamburger. Miller tries not to listen but their voices go on, and after a while he can't think of anything but beefsteak tomatoes and Gulden's mustard and steaming, onion-stuffed meat crisscrossed with black marks from the grill. He is at the

point of asking them to change the subject when Kaiser turns and says, "Think you can handle some chow?"

"I don't know," Miller says. "I guess I could get something down."

"We were talking about a pit stop. But if you want to keep going, just say the word. It's your ball game. I mean, technically we're supposed to take you straight back to base."

"I could eat," Miller says.

"That's the spirit. At a time like this you've got to keep your strength up."

"I could eat," Miller says again.

Lebowitz looks up into the rearview mirror, shakes his head, and looks away again.

They take the next turn-off and drive inland to a crossroads where two gas stations face two restaurants. One of the restaurants is boarded up, so Lebowitz pulls into the parking lot of the Dairy Queen across the road. He turns the engine off, and the three men sit motionless in the sudden silence. Then Miller hears the distant clang of metal on metal, the caw of a crow, the creak of Kaiser shifting in his seat. A dog barks in front of a rust-streaked trailer next door. A skinny white dog with yellow eyes. As it barks the dog rubs itself, one leg raised and twitching, against a sign that shows an outspread hand below the words "KNOW YOUR FUTURE."

They get out of the jeep and Miller follows Kaiser and Lebowitz across the parking lot. The air is warm and smells of oil. In the gas station across the road a pink-skinned man in a swimming suit is trying to put air in the tires of his bicycle, jerking at the hose and swearing loudly. Miller pushes his tongue against the broken bridge, lifting it gently. He wonders if he should try eating a hamburger, and decides it can't hurt as long as he's careful to chew on the other side of his mouth.

But it does hurt. After the first couple of bites Miller shoves his plate away. He rests his chin on one hand and listens to Lebowitz and Kaiser argue about whether people can actually tell the future. Lebowitz is talking about a girl he used to know who had ESP. "We'd be driving along," he says, "and out of the blue she would tell me exactly what I was thinking about. It was unbelievable."

Kaiser finishes his hamburger and takes a drink of milk. "No big deal," he says. "I could do that." He pulls Miller's hamburger over to his side of the table and takes a bite out of it.



"Go ahead," Lebowitz says. "Try it. I'm not thinking about what you think I'm thinking about."

"Yes you are."

"All right, now I am," Lebowitz says, "but I wasn't before."

"I wouldn't let a fortune-teller get near me," Miller says. "The way I see it, the less you know the better off you are."

"More vintage philosophy from the private stock of W. P. Miller," Lebowitz says. He looks at Kaiser, who is eating the last of Miller's hamburger. "Well, how about it? I'm up for it if you are."

Kaiser chews ruminatively. He swallows and licks his lips. "Sure," he says. "Why not? As long as Miller here doesn't mind."

"Mind what?" Miller asks.

Lebowitz stands and puts his sunglasses back on. "Don't worry about Miller. Miller's cool. Miller keeps his head when men all around him are losing theirs."

Kaiser and Miller get up from the table and follow Lebowitz outside. Lebowitz is bending down in the shade of a dumpster, wiping off his boots with a handkerchief. Shiny blue flies buzz around him. "Mind what?" Miller repeats.

"We thought we'd check out the prophet," Kaiser tells him.

Lebowitz straightens up and the three of them start across the parking lot.

"I'd actually kind of like to get going," Miller says. When they reach the jeep he stops, but Lebowitz and Kaiser walk on. "Now listen," Miller says, and skips a little to catch up. "I have a lot to do," he says to their backs. "I have to get home."

"We know how broken up you are," Lebowitz tells him. He keeps walking.

"This won't take too long," Kaiser says.

The dog barks once and then, when it sees that they really intend to come within range of his teeth, runs around the trailer. Lebowitz knocks on the door. It swings open, and there stands a round-faced woman with dark, sunken eyes and heavy lips. One of her eyes has a cast; it seems to be watching something beside her while the other looks down at the three soldiers at her door. Her hands are covered with flour. She is a gypsy, an actual gypsy. Miller has never seen a gypsy before, but he recognizes her as surely as he would recognize a

wolf if he saw one. Her presence makes his blood pound in his veins. If he lived in this place he would come back at night with other men, all of them yelling and waving torches, and drive her out.

"You on duty?" Lebowitz asks.

She nods, wiping her hands on her skirt. They leave chalky streaks on the bright patchwork. "All of you?" she asks.

"You bet," Kaiser says. His voice is unnaturally loud.

She nods again and turns her good eye from Lebowitz to Kaiser, then to Miller. Gazing at Miller, she smiles and rattles off a string of strange sounds, words from another language or maybe a spell, as if she expects him to understand. One of her front teeth is black.

"No," Miller says. "No, ma'am. Not me." He shakes his head.

"Come," she says, and stands aside.

Lebowitz and Kaiser mount the steps and disappear into the trailer. "Come," the woman repeats. She beckons with her white hands.

Miller backs away, still shaking his head. "Leave me alone," he tells her, and before she can answer he turns and walks away. He goes back to the jeep and sits in the driver's seat, leaving both doors open to catch the breeze. Miller feels the heat drawing the dampness out of his fatigues. He can smell the musty wet canvas overhead and the sourness of his own body. Through the windshield, covered with mud except for a pair of grimy half-circles, he watches three boys solemnly urinating against the wall of the gas station across the road.

Miller bends down to loosen his boots. Blood rushes to his face as he fights the wet laces, and his breath comes faster and faster. "Goddamn laces," he says. "Goddamn rain." He gets the laces untied and sits up, panting. He stares at the trailer. Goddamn gypsy.

He can't believe those two fools actually went inside there. Yukking it up. Playing around. That shows how stupid they are, because anybody knows that you don't play around with fortune-tellers. There's no predicting what a fortune-teller might say, and once it's said, no way of keeping it from happening. Once you hear what's out there it isn't out there anymore, it's here. You might as well open your door to a murderer as to the future.

The future. Didn't everybody know enough about the future already, without rooting around for the details? There is only one thing you have to know about the

future: everything gets worse. Once you have that, you have it all. The specifics don't bear thinking about.

Miller certainly has no intention of thinking about the specifics. He peels off his damp socks and massages his crinkled white feet. Now and then he glances up toward the trailer, where the gypsy is pronouncing fate on Kaiser and Lebowitz. Miller makes humming noises. He will not think about the future.

Because it's true—everything gets worse. One day you're sitting in front of your house poking sticks into an anthill, hearing the chink of silverware and the voices of your mother and father in the kitchen; then, at some moment you can't even remember, one of those voices is gone. And you never hear it again. When you go from today to tomorrow you're walking into an ambush.

What lies ahead doesn't bear thinking about. Already Miller has an ulcer, and his teeth are full of holes. His body is giving out on him. What will it be like when he's sixty? Or even five years from now? Miller was in a restaurant the other day and saw a fellow about his own age in a wheelchair, getting fed soup by a woman who was talking to some other people at the table. This boy's hands lay twisted in his lap like gloves somebody dropped there. His pants had crawled up halfway to his knees, showing pale wasted legs no thicker than bones. He could barely move his head. The woman feeding him did a lousy job because she was too busy blabbing to her friends. Half the soup went onto the boy's shirt. Yet his eyes were bright and attentive. Miller thought: That could happen to me.

You could be going along just fine and then one day, through no fault of your own, something could get loose in your bloodstream and knock out part of your brain. Leave you like that. And if it didn't happen now, all at once, it was sure to happen slowly later on. That was the end you were bound for.

Someday Miller is going to die. He knows that, and he prides himself on knowing it when everyone else only pretends to, secretly believing that they will live forever. But this is not the reason the future is unthinkable to him. There is something else worse than that, something not to be considered, and he will not consider it.

He will not consider it. Miller leans back against the seat and closes his eyes, but his effort to trick himself into somnolence fails; behind his eyelids he is wide awake and fidgety with gloom, probing against his will for what

he is afraid to find, until, with no surprise at all, he finds it. A simple truth. His mother is also going to die. Just like him. And there is no telling when. Miller cannot count on her to be there to come home to, and receive his pardon, when he finally decides that she has suffered enough.

Miller opens his eyes and looks at the raw shapes of the buildings across the road, their outlines lost through the grime on the windshield. He closes his eyes again. He listens to himself breathe and feels the familiar, almost muscular ache of knowing that he is beyond his mother's reach. That he has put himself where she cannot see him or speak to him or touch him in that thoughtless way of hers, resting her hands on his shoulders as she stops behind his chair to ask him a question or just rest for a moment, her mind somewhere else. This was supposed to be her punishment, but somehow it has become his own. He understands that it has to stop. It is killing him.

It has to stop now, and as if he has been planning for this day all along Miller knows exactly what he will do. Instead of reporting to the Red Cross when he gets back to base, he will pack his bag and catch the first bus home. No one will blame him for this. Even when they discover the mistake they've made they still won't blame him, because it would be the natural thing for a grieving son to do. Instead of punishing him they will probably apologize for giving him a scare.

He will take the first bus home, express or not. It will be full of Mexicans and soldiers. Miller will sit by a window and drowse. Now and then he will come up from his dreams to stare out at the passing green hills and loamy ploughland and the stations where the bus puts in, stations cloudy with exhaust and loud with engine roar, where the people he regards through his window will look groggily back at him as if they too have just come up from sleep. Salinas. Vacaville. Red Bluff. When he gets to Redding Miller will hire a cab. He will ask the driver to stop at Schwartz's for a few minutes while he buys some flowers, and then he will ride on home, down Sutter and over to Serra, past the ball park, past the grade school, past the Mormon church. Right on Belmont. Left on Park. Leaning over the seat, saying Farther, farther, a little farther, that's it, that one, there.

The sound of voices behind the door as he rings the bell. Door swings open, voices hush. Who are these people? Men in suits, women wearing white gloves. Someone stammers his name, strange to him now, almost forgot-

ten. W-W-Wesley. A man's voice. Miller stands just inside the door, breathing perfume. Then the flowers are taken from his hand and laid with other flowers on the coffee table. He hears his name again. It is Phil Dove, moving toward him from across the room. He walks slowly, with his arms raised, like a blind man.

Wesley, he says. Thank God you're home.